

ITEM	HISTORICAL DETAIL	WORKS
XXX	<p>1767 May 24 '[HW to Mann] Lady Holland [FN 1] is just arrived, and has brought me—oh! Brought me, only the finest little bust [FN 2A bust of Caligula, found at the discovery of Herculaneum (HW) ...] that ever my eyes behold. I gaze on it from morning to night, and if it was possible for me, to part with it, I would send it you back, as the only return, my dear Sir, that I can ever make you worthy of such a present. It is more a portrait than any picture I ever saw. The sculptor evidently studied nothing but the countenance. The hair and ears seem neglected, to heighten the expression of the eyes, which are absolutely alive, and have a wild melancholy in them, that one forebodes might ripen to madness. In short, I do not know whether it is now more exquisite in its kind than my eagle. At least this little Caligula ²²²⁵³ is far superior to my great Vespasian, which was allowed to be the forth or fifth bust in Rome. I shall make a solemn dedication of it in my Pantheon Chapel, and inscribe the donor's name. I sure you it is not bronze, whatever you may have thought, but flesh; the muscles play as I turn it round. It is my reigning favourite, and though I have some very fine things in my collection, I am fonder of none; not of the eagle, [FN 3] or my Cowley in enamel. [FN 4] It arrived to comfort me the very day I heard from Paris [FN 5] that I had no success at the sale of Monsieur Julien's [FN 6] cabinet, where everything sold as extravagantly [FN 7] as if the auction had been here. Your other present of Montesquieu's <i>Letters</i> [FN 8] was very agreeable too; I could not go to bed till I had finished them at near three in the morning; and yet there is ... _{22 254}</p>	Chattel - caligula
	<p>1768 June 6 '[HW to Cole] I wish I could return these favours by contributing to the decoration of your <i>new old</i> house; but as you know, I erected an old house, not demolished one, I had no windows, or frames for windows but what I bespoke on purpose for the places where they are. My painted glass was so exhausted, before I got through my design, that I was forced to have the windows in the gallery painted on purpose by Pecket. What scraps I have remaining are so bad, I cannot make you pay for the carriage of them, as I think there is not one whole piece,...' ₁₁₄₅ <i>Toynbee Accounts</i> 114</p>	
	<p>1769 Mar 13 2 more brackets for the Cabinet 0 10 9. <i>Toynbee Accounts</i> 11</p>	
	<p>1765 Aug 23 Montague It is a square with semicircular recess in the middle of each side, painted stone colour _{D 1784 470}</p>	

ITEM	HISTORICAL DETAIL		WORKS
	1771 Jan 7	<p>[HW to Conway] YOU have read of my calamity without knowing it, and will pity me when you do....nine thousand powder-mills broke loose yesterday morning on Hounslow Heath; [FN 1] a whole squadron of them came thither, and have broken eight of my painted glass windows; and the north side of the castle looks as if it had stood a siege. The two points in the hall [FN 2], St John and St Francis [Ces. of SH, Works ii. 401] have suffered no injury. They have had their windows all, and nothing remains but their heads. The two new great pictures are not a two of the best value, being the passage window in the library and great parlour—no pane is diminished in the Round Room and the window by the Gallery is damaged. Those in the Cabinet and Holbein Room, and Gallery, and Blue Room, and Green Closet, etc. have escaped. As the storm came from the northwest, the China closet was not touched, nor a cup fell down. The new window of mine also coloured glass. [FN 3] A fine box-wood of excellent sculpture [HW to Lady Conway 6 Jan. 1772: Q53Q59]. This happened in the illustration in J. C. Hodgkin, <i>Illustrations of the Past</i>, [?] of 1/2 of Lady's. [FN 4] is mislabeled all the room, and of Twickenham and Brentford are omitted.</p> <p style="text-align: right;">39 152</p>	<p>Hall</p> <p>Armoury, passage to Great Parlour Round Room; Gallery Cabinet; Holbein; Gallery; Blue Room; Green Closet</p> <p>China Closet</p>
	1773/4	<p><i>Pictures, Curiosities, &c. in the Cabinet of Enamels and Miniatures, and in the Glass Cases on each Side of it.</i> Quatro, 7½ by 9½ inches, pages 18, uncut; page-numbers in brackets at top of page in centre. Bluish grey wrappers. Title printed on first page of cover. No date (1773-1774)..</p>	
xxx	1774 May 4	<p>Consider, Strawberry is almost the last monastery left, at least in England. Poor Mr Bateman's [FN 5] is despoiled: Lord Bateman [FN 6] has stripped and plundered it; has sequestered the best things, has advertised the site, and is dirtily selling by auction, [FN 7] what he neither would keep, nor can sell for a sum that is worth wile. I was hurt to see half the ornaments of the chapel, and the <i>reliquaries</i>, and in short a thousand trifles exposed to sneers. I am buying a few to keep for the founder's sake. [FN 8] HW mentioned in <i>Description</i>, 'a crucifix inlaid with mother-of-pearl, bought at the sale of the Honourable Richard Bateman in 1774, 'which he placed in the Chapel at SH (Works ii. 508): it was sold SH xiv. 91. 'Fourteen more [draughtsmen of boxwood], bought at Mr Bateman's sale,' (Works ii 500) perhaps were purchased in this year, but eight other purchases probably belong to the second sale, 1775 (see Works ii. 402, 453, 506-7, 509-10.) Surely it is very indecent for a favourite relation, who is rich, to show so little remembrance and affection—I suppose Strawberry Hill will have the same fate! It has already happened to two of my friends.</p> <p style="text-align: right;">1325</p>	
	1777 Sept 21	<p>[HW to Mason] [a camera obscura invented by] a Mr Storer, a Norfolk man, ...It improves the beauty of trees, —I don't know what it does not do—everything for me, for I can have every inside of every room here drawn minutely in the size of this page. Mr Storer fell as much in love with Strawberry Hill as I did with his instrument. The perspectives of the house, which I studied so much, are miraculous in this camera. The Gallery, Cabinet, Round Drawing (-Room), and Great Bedchamber, make such pictures as you never saw. [FN 4 If any drawings were made of SH with the 'delineator,' then have not been discovered. A camera obscura, perhaps Storer's was sold SH xix. 27*.]</p> <p style="text-align: right;">23 329</p>	

ITEM	HISTORICAL DETAIL	WORKS
	<p>1778 Oct 11 [HW to Mason] To be sure the illumination of the Gallery surpassed the Palace of the sun; and when its fretted ceiling, [FN 12] which you know is richer than the roof of paradise, opened for the descent of Mrs Clive in the full moon, nothing could be more striking. The circular drawing-room was worthy of the presence of Queen Bess, as many of the old ladies, who remember her, affirmed, and the high altar in the Tribune [FN 13] was fitter for a Protestant king's hearing mass than the chapel in Lord Petre's. [FN 14] Robert Edward Petre (1742-1801), 9th Bn Petre, a Roman Catholic, and recently offered the ... The tapestry bed in the great chamber [FN 15] looked gorgeous (though it had not an escutcheon of pretence like the Duchess of Chandos's [FN 16] while her father and brother are living [FN 17]) and was ready strewed with roses for a hymeneal.</p> <p style="text-align: right;">Toynbee Accounts 148 28 446</p>	
XXX	<p>1779 July 24 [HW to Lady Ossory] But two days ago she delivered me from a deluge. There was a torrent of rain; all the pipes were stopped, and the inundation burst in at six places of my house. The Gallery was overflowed, pictures and damask soaked, the Star Chamber drowned, and the staircase was a cataract. I sent up all the servants, and in a quarter of an hour the waters ceased, and I dreamt that a rainbow rested on the battlements and assured my castle should never be drowned again.</p> <p style="text-align: right;">33117</p>	
XXX	<p>1781 June 16 [HW to MANN] PART the second behold already- for I have received the gem, which from ignorance I called a ring, and beg its pardon; it is much too large for so little an appellation, and is most beautiful too, and of exquisite sculpture. All this makes matters worse, for the finer it is, the more I am ashamed: and therefore cannot thank you half so much as it deserves. Yet I will be very grateful, upon condition of its never having a successor. You must tell me what the connoisseurs have baptised it. Is it an Apollo or an Amazon? [FN 1] A handsome young god, and a heroine approach so much to the boundaries of the sexes, that they are not easily discriminated in so small an area. Mr Morice has fairly excused his delay, After he had put to sea, they apprehended a privateer; ... My gem has escaped all these perils, and arrived like the lost sheep. You cannot imagine how the Caligula, and the Bianca Capello, and Benvenuto's coffer, and the Castiglione, and all your presents, embraced and hugged it, and</p> <p style="text-align: right;">25 89</p> <p>inquired after you. The new-comer is lodged in a glass case in <i>my Tribune</i>, over against <i>Caligula</i>.</p> <p style="text-align: right;">25 90</p>	
	<p>1781 illustrated E Edwards 1781 [LWL] published</p> <p style="text-align: right;">D 1784</p>	

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XXX	<p>1781 June 16 [HW to Cole] I am now setting about the completion of my <i>AEDES Strawberrylandae</i>. A painter [FN 8 Edward Edwards (1736 - 1806), A.R.A. He was much employed at SH 1781-3, and wrote <i>Anecdotes of painters who have resided or been born in England</i>. . . . Intended as a continuation to the <i>Anecdotes of Painting by the late Horace Earl of Orford</i>, 1808. WH pasted the drawings of the Tribune and Gallery in his extra-illustrated copy of the 1784 <i>Description of SH</i>, now WSL. Both of these drawings were engraved by Thomas Morris (fl. 1780 - 1800) for the description of SH.] is to come hither on Monday to make a drawing of the Tribune and finish T. Sandby's fine view of the Gallery, to which I could never get him to put the last hand. They will then be engraved with a few of the chimneypieces, [FN 9 Prints of the chimneys of the Great Parlour, China Room, Yellow Bedchamber, Blue Bedchamber, Round Room, and the Screen of the Holbein Chamber appeared in the 1784 <i>Description of SH</i>. All except those of the China Room and the Round Room are signed 'T. Morris,' and they are in this style.] which will complete the plates. I must add an appendix of curiosities purchased or acquired since the <i>Catalogue</i> was printed. This will be awkward, but I cannot afford to throw away an hundred copies. [FN 10] I shall take care, if I can, that Mr Gough does not get fresh intelligence from my engravers, or he will advertise my supplement before the book appears. [FN 11]</p> <p style="text-align: right;">2 274 +n</p>	Engraved Views
	<p>1783 June 20 [HW to Lady Ossory] Monday morning Lady Pembroke wrote to me that she would bring them ['the house of De Guines'] to drink tea that evening. I told her my arrangement, but left it to her option to do as she pleased. From dinner-time I sat at the window watching from them, and taking every old woman with a basket on her head for a coach and six. It rained all the time as it had done the preceding evening. At last, at half an hour after seven, as I had left it to their option, and the night was so bad and dark, I concluded they had given it up, and called for my tea—but alas! At a quarter before eight the bell rang at the gate—and behold a procession of the Duke, his two daughters, [FN 10] the French ambassador [FN 11] (on whom I had meant to sink myself [FN 12]), Lady Pembroke, Lord Herbert and Lord Robert, [FN 13] The first word M. De Guines said was to beg I would show them all I could—Imagine, Madam, what I could show them when it was pitch dark! Of all houses upon earth mine, from the painted glass and overhanging trees, wants the sun the most, besides the Star Chamber and passage being obscured on purpose to raise the gallery. They ran their foreheads against Henry VII [FN 14] and took the grated door of the Tribune [FN 15 The grated door was designed by Mr Thomas Pitt, cr. (1784) Lord Camelford ('Des. Of SH,' Works ii. 471). A photograph in <i>Country Life</i>, 12 July 1924, lvi. 60, Fig. 10, shows the door, and part of it appears in W. . Lewis, <i>The Genesis of SH</i> 77, Fig. 25.] for the dungeon of the castle. I mustered all the candlesticks in the house, but before they could be lighted up, the young ladies, who by the way are extremely natural, agreeable and civil, were seized with a panic of highwayman and wanted to go. I laughed and said, I believe there was no danger, but that I had not' 33 403</p> <p>been robbed these two years. However I was not quite in the right; they were stopped in Knightsbridge by two footpads,.... 33 404</p>	

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	1783 / 4 c	[Hardinge to HW] Pray do Mrs Hardinge the justice to believe that she cannot be happier than in your company. To deserve you as a little, she is cultivating her talent, and is daring at your cabinet. If she can lie at the feet of your Aylesburys, Beauchercs, etc. [FN1 Hardinge is referring to Lady Ailesbury's worsted-work pictures and Lady Diana Beaucherc's drawings in soot-water of scenes from the <i>Mysterious Mother</i> , in HW's collection at SH (OSSORY I. 289, 294-5, iii. 15) 35 627	
XXX	1789 Mar 20	[HW to Mary Berry] PS. I have got a few hairs of Edward IV's head, not beard; [FN 8 In the rosewood cabinet (designed by HW) in the Tribune was 'Hair of King Edward IV, cut from his corpse when discovered in St George's Chapel at Windsor, 1789; given by Sir Joseph Banks' ('Des. Of SH,' Works ii. 477). The relic was sold SH xv. 57. On 13 March, while repairs were being made in St George's Chapel, 'two of the canons and the surveyor' entered the vault of Edward IV (GM 1789, lix pt I. 271-2). How the hair came into the possession of Sir Joseph Banks is not known, but it may have been through George III, with whom he was intimate, or through Sir William Chambers, Surveyor-General of the Board of Works, with whom he was acquainted (Banks MSS in the Yale University Library).] they are of a darkish brown, not auburn. 11 5 + n	
	1793 Oct 10	[HW to Mary Berry] The panic- or, blunder-master-general [FN 2] had asked me for a ticket for some French, though it is a fortnight past my exhibitory season, [FN 3] but said with a petitioning face, 'I think you will allow only four at a time'--'Why,' said I, 'my Lord, to tell you the truth, I am not so strict about foreigners; they may have but a day or two, and may not know my rules' [FN 4] --in short I allowed him to add to four--give him an inch, and guess how many ells he will take--five, six, seven--and when you have counted seventeen, you will not have exceeded the number! Nanny's [FN 5 Ann Branson, the housekeeper.] cap stood on end! I thought the invasion of 100,000 that the Convention have decreed, [FN 6] were come over in balloons, as they formerly intended. [FN 7] The little parlour would not hold them, the green closet less, the star-chamber still less--and the poor cabinet! I trembled, and so had Nanny, for the moment they were gone, she came running to me, and said, 'Well, they have broke nothing!' Recollect, that these seventeen dozen have passed the whole summer at Richmond, and might have com in detail. 12 27	
	1810	The Tribune is a square with a semi-circular recess, with niches taken from the sides of the north door of the Great Church at St. Alban's, and the roof from the Chapter House at York; terminated by a star of yellow glass that throws a golden gloom all over the room, and, with the painted windows, gives it the solemn air of a rich chapel. Here is also an altar of black and gold, with a marble slab of the same colours taken from the tomb of two children of Edward the Third, in Westminster Abbey. Within the Cabinet of Enamels and Miniatures are [...] Evans 174	
	1824	[room NOT mentioned included on the public route] EvansII 266	
	1842 May 9-11 No.13.-The Collection of Cabinet Pictures and Drawings. IN THE TRIBUNE. SALE 160 132 -		

ITEM	HISTORICAL DETAIL		WORKS
	1842 May 21	No.13.-The Collection of Cabinet Pictures and Drawings. IN THE TRIBUNE. SALE 132 160	
	1842 May 21	<p>59 A MAGNIFICENT OLD STAINED GLASS WINDOW, the colours most rich, vivid and perfect in harmony, the centre subject represents OUR SAVIOR the top, <i>the Prodigal Son</i>, and the bottom, <i>Saul before David</i>, with St. James and St. Matthias on either side, the border and groundwork: formed of the richest mosaic glass, and in the purest taste, the size, including frame, 5 feet 6 inches high by 3 feet wide</p> <p>60 An EQUALLY BEAUTIFUL OLD STAINED GLASS WINDOW, formed in unison with the preceding lot, the centre subject represents ST. PETER; the top, <i>God appear! fit! unto Samuel</i>; the bottom, <i>Dani before the Arfi</i>, and on either side St. Matthew and St. Theduous, the size 5 feet 6 inches high by 3 feet wide</p> <p>61 The corresponding OLD STAINED GLASS WINDOW, equally beautiful, centre subject represents ST. PAUL; the top, <i>St. John tin; Evangelist writing his writing his Gospel</i>; the bottom, Daniel discovering the Cheat of the Priests of Molock, and the sides, St. James and St. Bartholomew, the size 5 feet 6 inches high by 3 feet wide</p> <p>BOUGHT IN SALE 244</p>	
	1883	Returning to the Corridor is "the Beaucherk Closet," and a square bedroom, with a semi-circular recess on each side, formerly called "THE TRIBUNE". The ceiling is groined and richly panelled, and terminates in a star of stained glass. The windows and niches are taken from the north door of St. Albans. The decorations are in green and gold. VENTOM 6	
XXX	192[9]	Pugin & Pugin Plan [plan survey and proposal for heating? - marked as 'Walpole's Oratory' with two radiators marked on west and north walls BEDS ROLL RGH/2/335	
	<1939	<p>Before the war there was no stained glass in the Tribune. At an earlier date Lady Waldegrave when she decided to rebuild Strawberry Hill, took the large head of Christ and the panels of the two prophets and moved them to [blank]. Unfortunately this glass was blasted so badly that it could not be restored. All te panels now in the Tribune (17 panels) were placed there after the war being brought from various parts of the house.</p> <p>There were some panels in the rooms adjoining the Little Parlour, in the Chian [sic] cupboard and what is now a wash room and a lavatory. These were moved out and filled up gaps where glass had been lost.</p> <p>Father Cronin interview in Corpus 1</p>	
	1947	<p>THE TRIBUNE</p> <p>The roof taken from the Chapter House, York. BICENTENARY 17</p>	

ITEM	HISTORICAL DETAIL		WORKS
	1952	[Fire - exact date not yet identified - fire loss was probably north and west projecting bays, window frame and ceiling.]	
	1953	Drawings for the reconstruction of the BEDS ROLL RGH/2/335	
	1953 Sept 30	<p>[Richardson & Houfe to Frederic Saunders] <u>ST. MARY'S COLLEGE, STRAWBERRY HILL, / FIRE DAMAGED ORATORY.</u> We enclose a quotation received from Messrs. Jackson for the complete restoration of the interior of the chapel. Also enclosed are their notes on the way they will do this work. It appears from this that the General Contractors would only do the repairs to the exterior walls and the roof; they would also provide framing for suspending the plasterwork, make one sash window, repair the floor make one sash window, repair the floor and redecorate the whole. A provisional sum should be included for the glazing the star light and decorating the glass by an artist. Will you please let us know if there is any further informatyou [sic] you require to enable you to complete the specification? Yours faithfully [p.p.] BEDS RECORD OFFICE</p>	
	[1952/3]	<p>This was originally the colour of stone, but it had suffered a casualty during my time here when a fire broke out in that area. A small section of the wall and the ceiling was destroyed but immediately restored, and no essential damage was done. But in Horace's time it was a little museum, and the walls were covered with multiple objects which were always on view. Sir Albert felt that if it were just painted stone-colour it would not give the impression of the Walpole style, so he suggested that we should paint it the present rich green with the gold leaf on the pointings.</p> <p><small>Not a true copy of the original of the restoration of the Haberdashers</small> CRONIN 5</p>	
	1958 Dec	<p>Sir Albert Richardson Plan [plan recording and with proposal of the restoration of the north entrance. Room marked Walpole Oratory] BEDS ROLL RGH/2/335</p>	

ITEM	HISTORICAL DETAIL	WORKS
	<p>1959</p> <p>Walpole's original intention was of building "a Cabinet that is to have all the air of a Catholic chapel - bar consecration" (to Mann, 8th July, 1759). The building was begun in 1761, together with the other projects of the 1760's, the Tower, the Gallery and the Cloister, but was not completed until 1763. The <i>Description</i> gives the following account of the room: "It is a square, with a small circular recess in the middle of each side, painted stone-colour with gilt ornaments, and with windows and niches, the [p 28] latter taken from those on the sides of the North Door of the Great Church of St. Albans. The roof, which is taken from the Chapter House at York, is terminated by a star of yellow glass that throws a golden gloom all over the room, and with the painted glass that gives the solemn air of a rich chapel." The windows, which contained mainly Flemish glass, were arranged "and finely recoloured by Price"; the "grated door was designed by Mr. Thomas Pitt"; and on the right hand side there was "an altar of black and gold... taken from the tomb of the two children of Edward II in Westminster Abbey."</p> <p>Walpole was at first very pleased with his mock Chapel, but gradually came to use it more and more as a place to house his famous collection of miniatures and small objects d'art, and referred to it not as a Chapel, but as a Cabinet or Tribune. As we shall see, he still felt the need of having a chapel in his Gothic house, and later built a special "Chapel in the Woods".</p> <p>In 1953 this room, after it has been repainted, was almost completely destroyed by fire. In 1955, it was reconstructed and with the advice of the College architect, Sir Albert Richardson, the colour scheme was changed to the present green and gold. This colour scheme has been very successful, though perhaps to some it may appear to give substance to Mr. Sacheverell Sitwell's criticism of this room.</p> <p style="text-align: right;">Dunning 28</p>	
	<p>1960-65</p> <p>PR No, it hasn't, as far as I know. But of course in the little oratory off - the tribune disaster struck. There was a fire in the course of restoration which actually destroyed much of the interior including quite a lot of the fretted decoration - all the glass for example was destroyed - so all that had been replace, including the glass for the windows and the little amber glass star at the top and the fretting - and the colour scheme for that was chosen by Sir Albert - I think it was very successful.</p> <p style="text-align: right;">Antony Kenney Interview with Peter Rose - 23 January 1996 8</p>	
	<p>Consecrated 1923-1992</p>	

F/1/18 THE SMALL CLOSET
1784 The Small Closet
2 / 2 C20 [vestry]

Constructed 1771-2 above an earlier storage cupboard at ground floor level (1761-62). The construction of the closet and the Great North Bedchamber is explained by the slight step up at the western end of the passage. The closet is built in space recovered from the building void created by the squaring-off the east projecting bay of the Tribune during the construction of the Great North Bedchamber. The shell was enclosed in 1771 and fine decorating of adjacent compartment continued the next year, 1772. It is assumed that the pattern of construction and decoration of The Small Closet followed a near similar pattern to the work of the Great North Bedchamber.

The small closet was created as a top-lit theatrical space for displaying objects behind a glazed door. During the 1842 sale the decorative glass, six panels of saints and coats of arms, were sold from the door. The skylight at roof-level is modern, about 1980, but follows an C18 precedent for bringing light into this area of the building. A component of this scheme was a glazed lancet-shaped transom positioned directly above the door which cast light into a vaulted compartment of the Tribune Passage. The transom remains in place, the glazing bars broken out but recovered and the vaulted ceiling obscured by a C20 false ceiling.

In the mid-C20 the interior of The Small Closet was lined with particle board which has protected an early painted surface beneath. The timber-framed cabinet with fitted sink was probably added at the same time as the lining. The removal of the false ceiling would recover the volume of the space.

ITEM	HISTORICAL DETAIL		WORKS
CEILING	not known	Timber, with a circular oculus to allow light to fall on cupboard.	
CORNICE	none		
WALLS	not known	Timber joined panels, painted green, lined-out with 1958/9 or later particle board.	
DADO / SKIRTING		Not visible at this point	
FLOOR		Not visible at this point	
WINDOWS	1771	skylight above, lost, present skylight dates post 1958	
DOORS Lower rectilinear transom has been painted over at an undetermined date. The upper lancet-shaped transom was rediscovered in (July) and the glazing bars for upper transom recovered from the wall void. The bars are of painted timber.	1771	Glazed Door with two transoms (lower rectilinear and upper lancet-shaped. Door lost after 1842 when glass sold, described at that time as	
	1842	58 Six pieces of stained glass in the. closet door in passage, representing Saints and Coats of Arms SALE 244	
DECORATION			
WALLPAPER			
FURNITURE	1927+	Timber cabinet with built-in small metal wash-hand sink. NOTE DRAIN DISCONNECTED BUT WATER SUPPLY LIVE	
PICTURES			

ITEM	HISTORICAL DETAIL	WORKS
DOCUMENTS		
	1772 <April Bricklayer, mason, Glazier, & Smith for the new best bedchamber, Stairs & Garrets 69 6 9. Toynbee Accounts 12	
	1772 April 13 p ^d Plaisterer for D ^o . 58 16 0. Toynbee Accounts 12	
	1772 >April to the Plaisterer more 25 0 0. Toynbee Accounts 13	
	1772 June 20 th Paid the Carpenter & Bricklayer for the New bedchamber, garrets staircase &c. 258 13 6. Toynbee Accounts 13	
	1824 [room NOT mentioned included on the public route] Evansll 266	
	1842 May 12 IN THE CLOSET OF THE CORRIDOR [Lots 115 - 139] SALE 169 - 170	
	1842 May 21 THE GREAT NORTH BED CHAMBER. 45 Ten squares of painted glass, forming the upper part of the two windows, representing the various quarters of the Walpole family, with decorative window finials. 57 A small Clothed window in the recess closet, representing a Portion of Queen Elizabeth, the Duke of Arundel and Mary Plantagenet, enclosed by borders of lead glass. 58 Six pieces of stained glass in the closet door in passage, representing Saints and Coats of Arms SALE244	
	192[9] Pugin & Pugin Plan [plan survey and proposal for heating? - area indicated but not divided] BEDS ROLL RGH/2/335	
	1958 Dec Sir Albert Richardson Plan [plan recording and with proposal of the restoration of the north entrance. Room not labelled on plan and doorway missing - space appears to open directly onto passage] BEDS ROLL RGH/2/335	