EO521

BUCKINGHAM PALACE

SIC SITU LÆTANTUR LARES

The Household Gods delight in such a situation

(*Motto inscribed by the Duke of Buckingham upon the front of Old Buckingham House*)



HIS MAJESTY KING GEORGE V
PAINTED AT BUCKINGHAM PALACE IN 1926 BY RICHARD JACK, R.A.

BUCKINGHAM PALACE

ITS FURNITURE · DECORATION & HISTORY · *By* H. CLIFFORD SMITH

WITH INTRODUCTORY CHAPTERS
ON THE BUILDING AND SITE BY
CHRISTOPHER HUSSEY

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HIS MAJESTY
THE KING

has approved the publication of this book and has granted the author exceptional facilities for recording the history of Buckingham Palace and its contents. His Majesty has permitted the author to have access to all the documents relating to his subject that are preserved in the Royal archives and to reproduce drawings in the Royal collection. For these privileges, and for permission to use the portrait of His Majesty, by Richard Jack, R.A., as a frontispiece, and to reproduce the portrait of Queen Mary, by Sir William Llewellyn, P.R.A., the author begs leave to express his deep sense of gratitude to

HIS MAJESTY

HER MOST GRACIOUS MAJESTY
QUEEN MARY

has, from its inception, been pleased to take a personal interest in this work. The author has had the privilege of working in consultation with Her Majesty, who has assisted him with her intimate knowledge of the Royal collection and placed at his disposal the notes compiled on the history and contents of the Palace by Sir Alexander Acland-Hood, from information supplied by her. For her permission to illustrate a number of works of art in her private collection at Buckingham Palace, and for having been pleased to revise the proofs of this work, the author's gratitude is especially due to

HER MAJESTY

Whom God Preserve

DEDICATED

BY

GRACIOUS PERMISSION

TO

HER MAJESTY QUEEN MARY

PREFACE

IN this volume will be found the full story of the treasures in Buckingham Palace. It has grown to this from a much more modest project. The original intention was to produce an illustrated catalogue of the Palace furniture. It soon, however, became evident that the furniture could hardly be dissociated from the varied and beautiful objects of decorative art with which it was surrounded. Once they were admitted there could be no hesitation in going further, and describing the rooms in which the collections are so finely displayed. This decision led on necessarily to a description of the building as a whole, and still further to the history of the site, and of the other famous buildings that preceded the existing Palace.

Seeing how extensive was the ground to be covered, and how limited the free time at my disposal, I decided to entrust the chapters dealing with the site, and with the building of the Palace, to Mr. Christopher Hussey, placing at his disposal the whole of my historical material—collected during a period of several years, with the most valuable assistance of Miss E. M. Simkins, and other research workers. Such of the fruits of this research as he required have been skilfully incorporated by Mr. Hussey into his two chapters, and I must express my thanks to him for this collaboration, and for his assistance in other ways.

I must here record the help of three advisers who have since passed away: Viscount Esher, G.C.B., K.C.V.O.; Sir Aston Webb, G.C.V.O., P.R.A.; and Comte François de Salverte, the last of whom gave me much assistance with the attributions of the French furniture.

I am unable to express adequately my feeling of gratitude to many members of The King's Household for their assistance and advice. Their names, and the services they have rendered me, are too numerous to mention in detail; but I would like to offer my special thanks to Brigadier-General Archibald Home, C.B., C.M.G., D.S.O., and Brigadier-General Cecil Wray, C.B., C.M.G., C.V.O., for information concerning the King's Body Guard of the Gentlemen-at-Arms, and of the Yeomen of the Guard; to Col. A. E. Erskine, C.V.O., D.S.O., Crown Equerry, for information regarding the Royal State Coach; to Mr. Owen Morshead, D.S.O., M.C., Librarian at Windsor Castle, for reading the proofs of this book, and for many valuable suggestions; and to Mr. C. H. Collins Baker, Surveyor of the King's Pictures, for advice regarding the paintings. I have also to thank Mr. W. March, Inspector of Windsor Castle.

My most sincere thanks are due to Mr. T. D. Williams, Inspector of Buckingham Palace, whose services, and those of the members of his staff, have been placed at all times unreservedly at my disposal during the innumerable visits needed to describe in full detail the artistic contents of the Palace.

Special thanks are due to Professor A. E. Richardson, F.S.A., F.R.I.B.A., Architect to the Duchy of Cornwall, who has favoured me with critical notes upon the architecture and decoration of the Palace. I am also greatly indebted to the following, who have generously

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In connection with the clocks and barometers, my thanks are due to the following specialists, who have most kindly given me their assistance and advice: Mr. Percy Webster, Past Master of the Clockmakers' Company; Mr. Granville H. Baillie, Author of *Watchmakers and Clockmakers of the World*; and Mr. G. L. Overton, Keeper of the Science Museum, South Kensington. Also to Captain H. Shaw, Assistant-Keeper of the Science Museum, who has helped with the technical details connected with the barometers.

In the place of a bibliography, my acknowledgments to printed authorities are recorded individually in the footnotes.

To my friend Mr. W. A. Propert I am under a deep debt of gratitude for his literary help, suggestion, and advice. My final acknowledgments are to my wife who, by my side, has guided me, in sickness and in health, through the whole course of my task.

H. CLIFFORD SMITH.

November, 1930.

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HER MAJESTY QUEEN MARY
PAINTED IN THE GARTER ROOM AT WINDSOR CASTLE IN 1914 BY
SIR WILLIAM LLEWELLYN, P.R.A.

BUCKINGHAM PALACE

PRELUDE

WITHIN the century of its existence Buckingham Palace has undoubtedly usurped the proud claim of Windsor Castle to be the greatest House in the Empire. That it should bear a name which has neither Royal nor local significance is at first sight puzzling. A mere sixty years' tenure of the site by the Duke of Buckingham scarcely seems a valid reason for associating it permanently with his name, famous though the title has been through English history. King George III wished it to be known as 'The Queen's House,' but this was a name not destined to endure, and in spite of the King's desire the old style gradually reasserted itself. Though the old house gave way to a new palace—Buckingham House it had been; Buckingham Palace it became, and the name will probably endure as long as it exists.

In 1762 George III bought Buckingham House as a dower house for Queen Charlotte, but though in fact it also became his own home, public functions continued to be held at 'The Court of St. James's,' and Queen Charlotte's Drawing-rooms took place at the 'Queen's House' only during the King's latter years. The present Palace was built by George IV expressly as a private residence, and it was not until the work was well advanced that he decided that Courts should be held there. Queen Victoria, it is true, transferred the 'Drawing-rooms' from St. James's, and built the Ball-room to be used for State Balls, but throughout the whole of the nineteenth century Buckingham Palace continued to be regarded primarily as the Sovereign's private residence, and only subordinately as the setting of the Court. If we compare Buckingham Palace with the great State Palaces of the Continent, it is at once obvious that the home of the King of England is a home in the real sense of the word—very different in character from the vast grandeur of Versailles, the rococo magnificence of Schönbrunn or Würzburg, or even the decayed but still sublime immensities of Caserta.

BUCKINGHAM PALACE

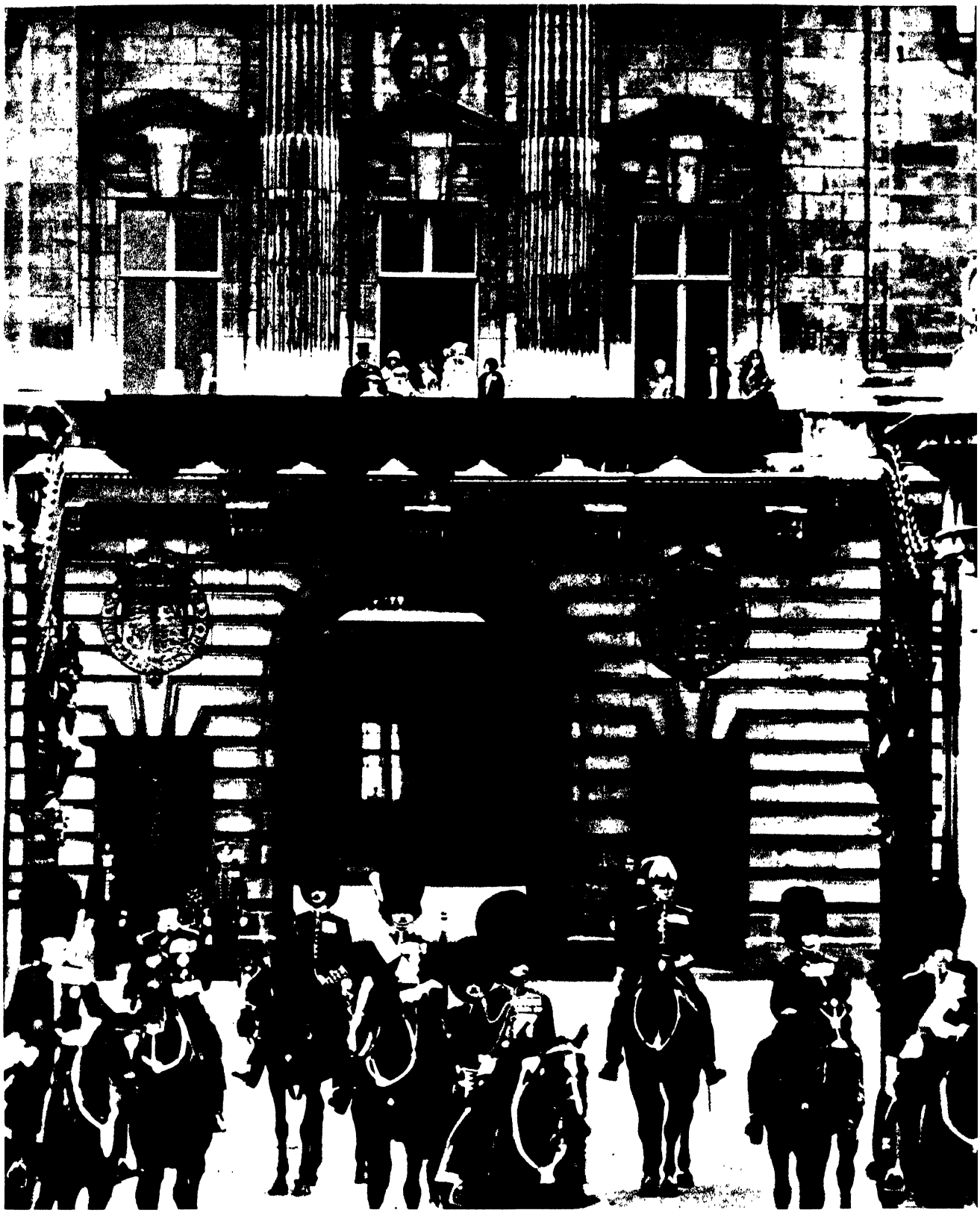
It was not until the night of Tuesday, 4th August, 1914, that Buckingham Palace became at once the centre and pivot of the British Commonwealth. The night was hot and sultry. London, after the mild dissipation of a Bank Holiday, was listless. Crowds wandered up and down the streets. Doubt and suspicion were in the air. Men drifted towards the centre of tension. Whitehall became thronged and the crowd pushed through Downing Street and the Horse Guards on to the Parade, and through the Admiralty Arch into the Mall. Under the drooping willows by the lake and across the darker groves of St. James's Park they could see the sunset fading into violet behind the stark lines of the Palace. They pressed almost aimlessly on. They did not know, as they saw the lamps suddenly twinkling through the trees, that the very evening before Sir Edward Grey had stood in his room at the corner of the Foreign Office looking out over the same scene, and as the lights shone out one by one, had turned to a friend and said, 'All over Europe the lamps are going out; we shall not see them lit again in our life-time.' The East Front of the Palace was in darkness, the growing crowd surged up and down the Mall receiving reinforcements from every quarter as night wore on. By this time it was known that an ultimatum had been sent to Germany, an ultimatum which would expire at midnight. Whatever their thoughts, they were converging on the Palace.

For the forty years of Queen Victoria's widowhood it had been lifeless and unreal, save for the celebrations of her Jubilee and Diamond Jubilee. As the Queen advanced in years her visits to London had grown more and more brief, and always longer were the periods during which the shrouded Palace seemed to stand deserted and forlorn.

Then came the day in 1900 which many in the crowd could still remember when the aged Queen came back to the Palace for the last time and her people, gladdened by the news of the long-delayed victories in South Africa, hailed her coming with a frenzied enthusiasm. In King Edward's reign, the Palace had resumed its life as the constantly hospitable home of the sovereigns. Distinguished visitors from overseas were entertained. Evening Courts were instituted.

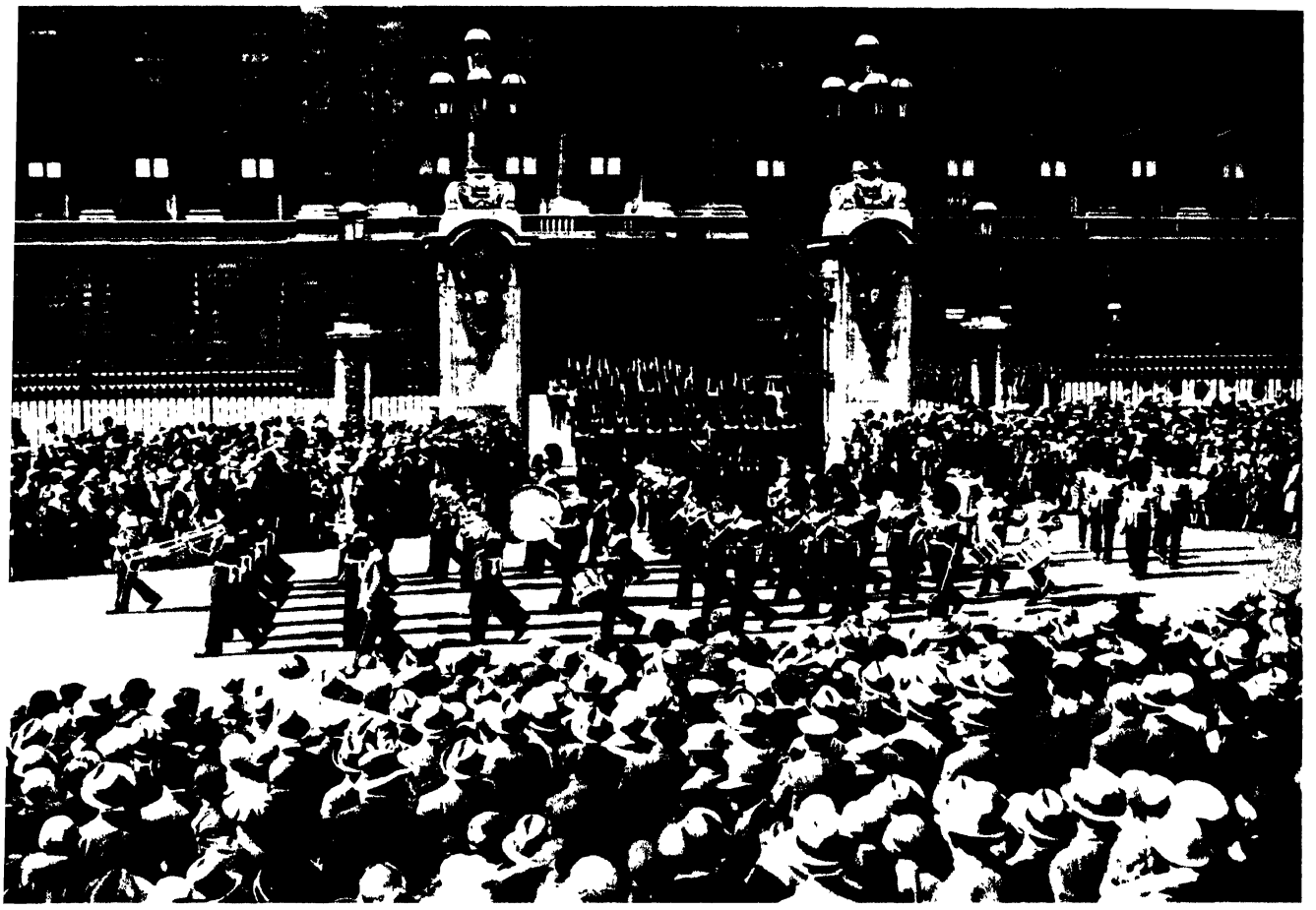
But on that night in August 1914 only one doorway sent a pathway of light across the forecourt. At midnight news came that the ultimatum had expired. The nation was at war. First one and then another room in the Palace was illuminated and threw its shaft of light upon the sea of upturned faces in the Mall, and at last the great windows were thrown open and the King and Queen stepped out upon the balcony.

The most decisive moment had come in the history of the British Nation. It was indeed a fitting prelude to the dark years to come, years in which every home, from the King's Palace to the smallest and remotest cottage in the Empire, was destined to lie under the same shadow. To Buckingham Palace came statesmen,

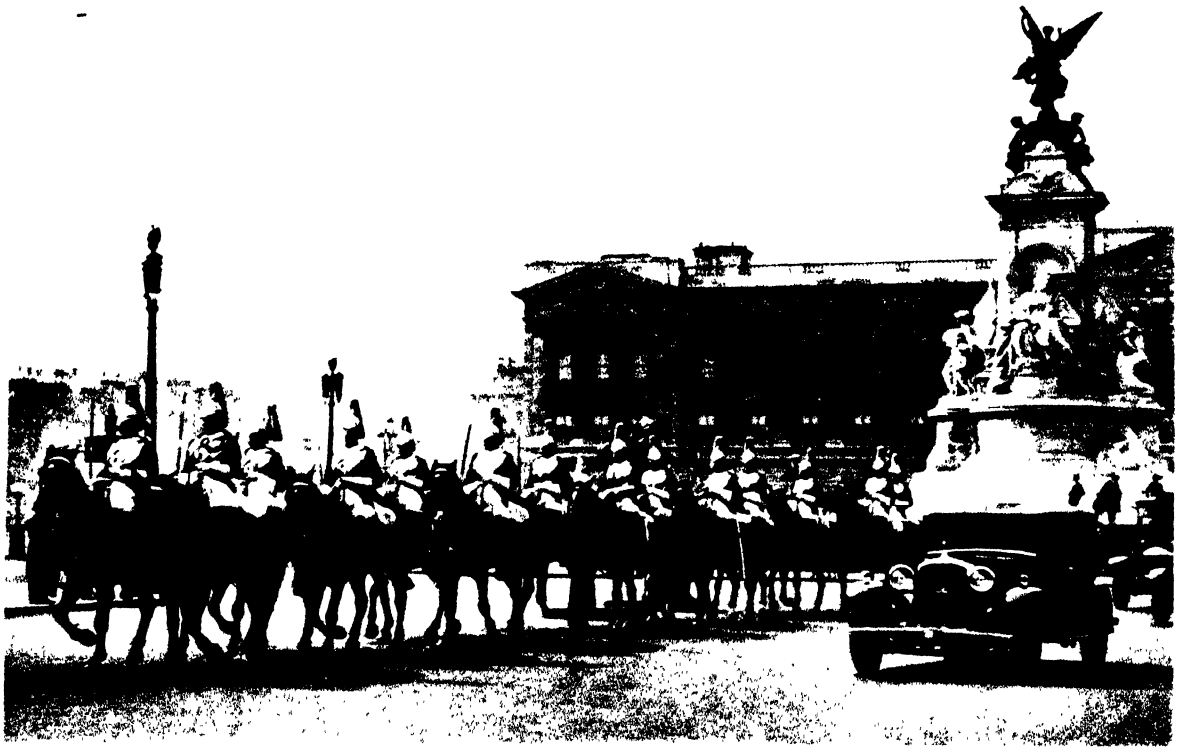


[1] THE TROOPING OF THE COLOUR

THE KING AND QUEEN WITH MEMBERS OF THE ROYAL FAM
UPON THE BALCONY, BUCKINGHAM PALACE. IN THE FC
GROUND, THE PRINCE OF WALES TAKING THE SALUTE. THE KIN
BIRTHDAY, 1930



CHANGING THE GUARD, BUCKINGHAM PALACE



[3] HIS MAJESTY'S LIFE GUARDS IN THE MALL

men of business and great soldiers and sailors to take counsel together as to how best the State could be preserved. Past Buckingham Palace marched millions of men and women setting out upon hazardous enterprises in every corner of the earth and to Buckingham Palace some returned in triumph, others broken and shattered. When the Armistice came, Buckingham Palace had long ceased to be merely a Royal residence. It had become the heart of a united Empire—the rallying point of a loyal and devoted people.

These stirring associations make it an ideal setting for the ceremonial pageantry in which the Nation takes delight. The changing of the sentries outside the Palace is a military matter of everyday routine; yet almost at any hour of the day or night a crowd will gather outside the Palace whenever the tramp of the relief is heard swinging round through Buckingham Gate or an orderly officer 'visiting rounds' appears in uniform in the distance. The impressive ceremonial of Changing the Guard which occurs every morning at eleven o'clock when the Sovereign is in residence is one of the most popular spectacles that London has to offer. On a gay Spring morning or on a grey October day the crowd will gather, long before the hour, round the white marble base of Queen Victoria's throne. The trees in the Park, it may be, are opening their buds and showing the palest and most delicate of greens. The breeze in which the Royal Standard flaunts itself over the Palace drives a fleet of white clouds across the sky, and the sun glances down upon the drawn swords of the officers and the side-arms and glittering accoutrement of the men. The air is full of music and when the ceremonial begins and the colours of the regiment are unfurled, the crowd instinctively uncovers. . . . A few minutes later it is over and the good-humoured crowd on its journey back along the Mall meets the flashing silver and gold of the Horse Guards returning from Whitehall. Thousands of visitors, not from British Dominions only, but from America and other countries across the seas, have carried away never-to-be-forgotten impressions of a ceremonial which embodies at once the majesty and the simplicity of the British Crown.

There are, of course, far more splendid pageants to which Buckingham Palace forms the background. Each time the Sovereign repairs to Westminster to open Parliament the Royal Procession sets out on its ceremonial journey through the main gateway of the Palace. On such a day the open space before the East Front and the whole line of the Mall will be thronged with cheering crowds, anxious to be spectators of some part at least of a ceremony which gathers into a brief hour or so the meaning of centuries of the Nation's history. So far as the cavalcade itself is concerned, thousands would no doubt come merely to see the horses and the uniforms of the Household Cavalry who form the Sovereign's Escort. But when the procession is once started, attention is immediately centred in Their Majesties, in ceremonial attire, seated in the gorgeous State Coach

built for King George III, with its eight bay horses postillion-ridden, with a groom at each horse's head. The observer who could walk beside it would find the coach a miracle of art. The framework consists of palm trees whose branching tops sustain the roof, and four large Tritons support the body. The two figures in front are represented as driving the carriage forward and announcing, through the conch shells they hold, the approach of the Monarch of the Ocean. On the roof stand three gilded cupids supporting the Imperial Crown adorned with festoons of laurel which fall to the four corners of the golden framework. The Royal Coach, a superb example of emblematic pageantry, brings home to the observer the symbolic value to the Nation of these august and stirring ceremonials which have Buckingham Palace for their background, and the processional route it faces for their setting.

Almost two hundred years have now elapsed since King George III made evident his desire that the newly acquired Buckingham House should remain a House and not be transformed into a State Palace. The love of privacy that one would look for in a country-lover like George III came forward again rather unexpectedly in King George IV whose family instincts, as much as the difficulty of procuring the necessary money, prompted him to keep his residence on the domestic scale. And so with Nash at his elbow, though he built royally, he built prudently and never let the Palace master the House. The consequence was that when Queen Victoria was faced with the double duty of maintaining a busy Court and a young family under the same roof, she was not a little troubled to find room for both.

In 1845, the Queen pointed out to Sir Robert Peel 'the total want of accommodation for our little family which is fast growing up' and the need of 'a room capable of containing a large number of those persons whom the Queen has to invite in the course of the season to balls, concerts, etc.' As a result, some two years later, the Marble Arch was removed, and the Quadrangle closed by the building of the East Front—refaced by Sir Aston Webb in its existing style in 1913.

The barrier thus formed has probably been in no small measure the reason for the world's limited curiosity as to the contents of the Palace. The relatively small group of people who penetrated through the inner courtyard into the Palace in Victorian times and perceived its store of treasure could not counteract the impression of dullness created by Blore's uninspiring façade. Moreover, the prevailing phase of domestic taste saw no virtue in the classical style of which the Palace with its late Georgian furniture is so distinguished an example. Only of recent years has the splendid imaginative craftsmanship of the Regency received the appreciation and informed criticism that it deserves. In graciously sanctioning the publication of this work His Majesty has, in effect, swept away the barrier of Queen Victoria's

façade and revealed the contents of George IV's magnificent apartments to a world that has but lately learnt to appreciate them.

Another effect of this addition to the Palace was undoubtedly to deprive it of the air of extending a smiling welcome to the life of the city by means of the projecting wings and deep forecourt. The noble prospect of London spires and Westminster towers framed between the Palace wings was the background to all the ceremonies over which the youthful Queen presided. After one of the impromptu dances that formed such delightful events during Queen Victoria's early years, she is related to have walked on to the portico outside the Green Drawing-room to watch the sun rise behind the dome of St. Paul's. Again we may picture it upon that earlier grey November day when, 'with a mixture of self-possession and feminine delicacy,' she announced to the assembled Privy Council that 'it is my intention to ally myself in marriage with the Prince Albert of Saxe-Coburg Gotha.' And for one standing in St. James's Park it might then have been possible to catch a distant glimpse of that historic scene through the Throne-room windows.

As the private residence of the King, there is a very definite sense in which Buckingham Palace is not accessible to the general public. A great number of people, however, have in one way or another the opportunity of entering it on the occasions of Investitures, State Balls, State Banquets, Evening Courts, and the less formal Afternoon Parties held by their Majesties; while in the summer the Royal Garden Parties reveal the charming West Front and the wide-spreading lawns of the Palace to large gatherings of guests.

The public life of the Sovereign as head of the State, and the co-ordinating centre of the Empire, makes necessary the reception of many visitors in an official or ceremonial capacity during the course of every year—each one of whom will carry away a memory of the brief glimpse afforded of its contents. During the years of the Great War and the period of the Armistice that followed the many persons privileged to see the inside of the Palace ranged from the Chief of the Imperial General Staff to the private soldier who came to receive from the hands of the Sovereign the decoration which was the reward of bravery in the field or meritorious service. For all of those who then passed through the great gates of the Forecourt, Buckingham Palace holds its unforgettable thrill. Many a statesman has described, and many a Minister of the Crown would confess with what emotions they crossed the threshold of the building in which the memories and traditions of the Nation are enshrined.

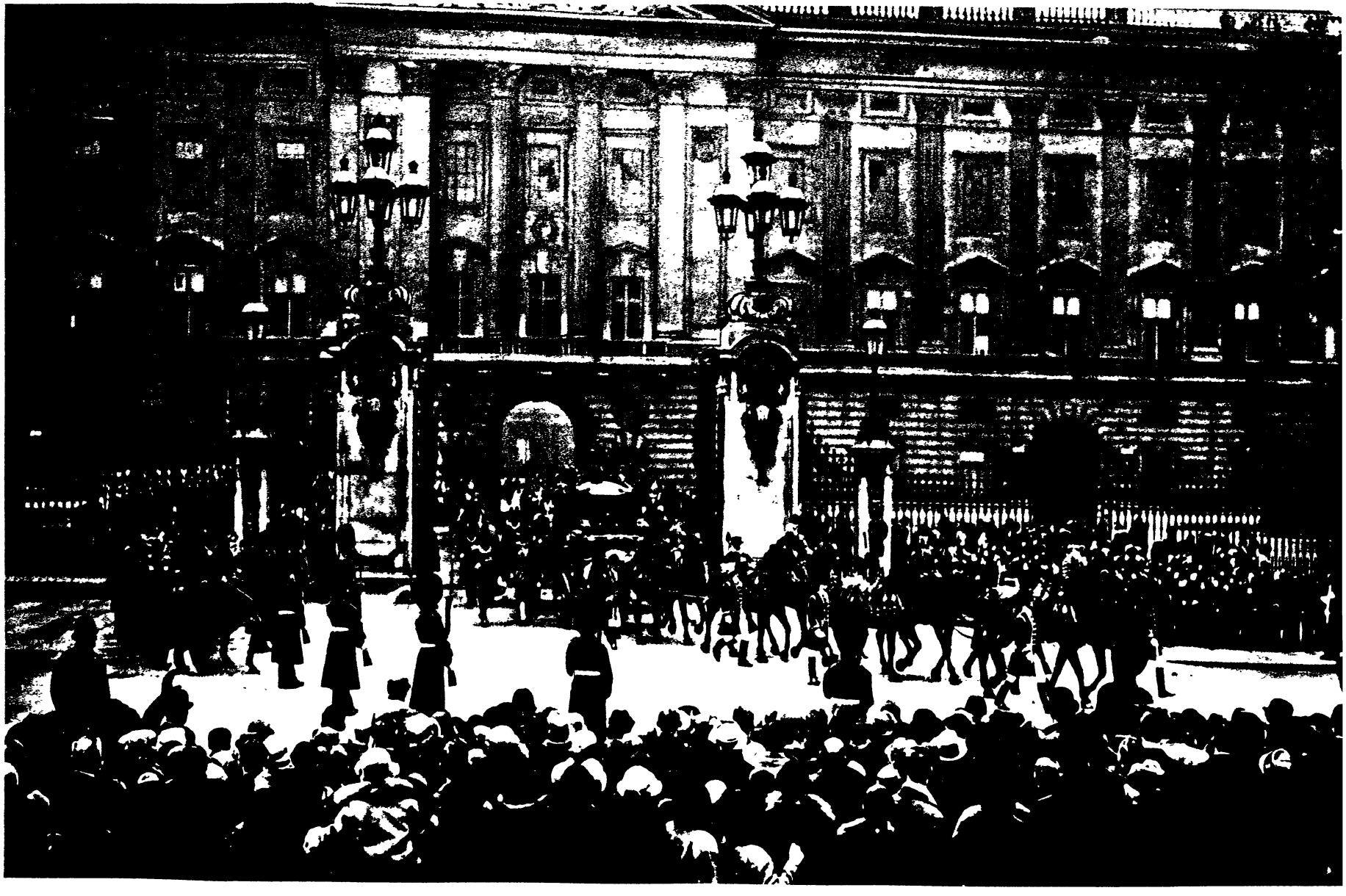
For one who walks—with knowledge—from Forecourt to Quadrangle and from room to room of this great Royal House, the pageant of a hundred and sixty years is re-enacted. Past and present, the remote Napoleonic Wars and the Great War, the dark years succeeding the Battle of Waterloo and the scenes of rejoicing

that were enacted before Buckingham Palace on November 11th, 1918, unite into a simultaneous reality. Furniture and pictures preserve a feeling of continuity that links the eighteenth and nineteenth centuries with the present day, whilst the ceremonies connected with the Throne carry the mind back to the Nation's earlier history.

The Lord Chamberlain is director of the social and ceremonial offices of the Crown, and head of the whole household organisation of the Palace. Under him come the various Departments—that of the Master of the Household, who controls the interior economy of the Palace; the Lord Chamberlain's Department, and those of the Crown Equerry and the Deputy Treasurer. Until comparatively recent times these various responsibilities were distributed among the two other great officers of the Court—the Lord Steward and the Master of the Horse—who have now no executive functions. In the dim past the Master of the Horse was also Lord High Constable of England, and as such not infrequently commanded in battle, besides having jurisdiction over the Royal Stables, race horses and studs. The Lord Steward was then 'sole director of the Royal Household *below stairs*.' He was also Steward of the Court of Justice in which were tried 'all cases of treason or bloodshed committed within the confines of a palace.'

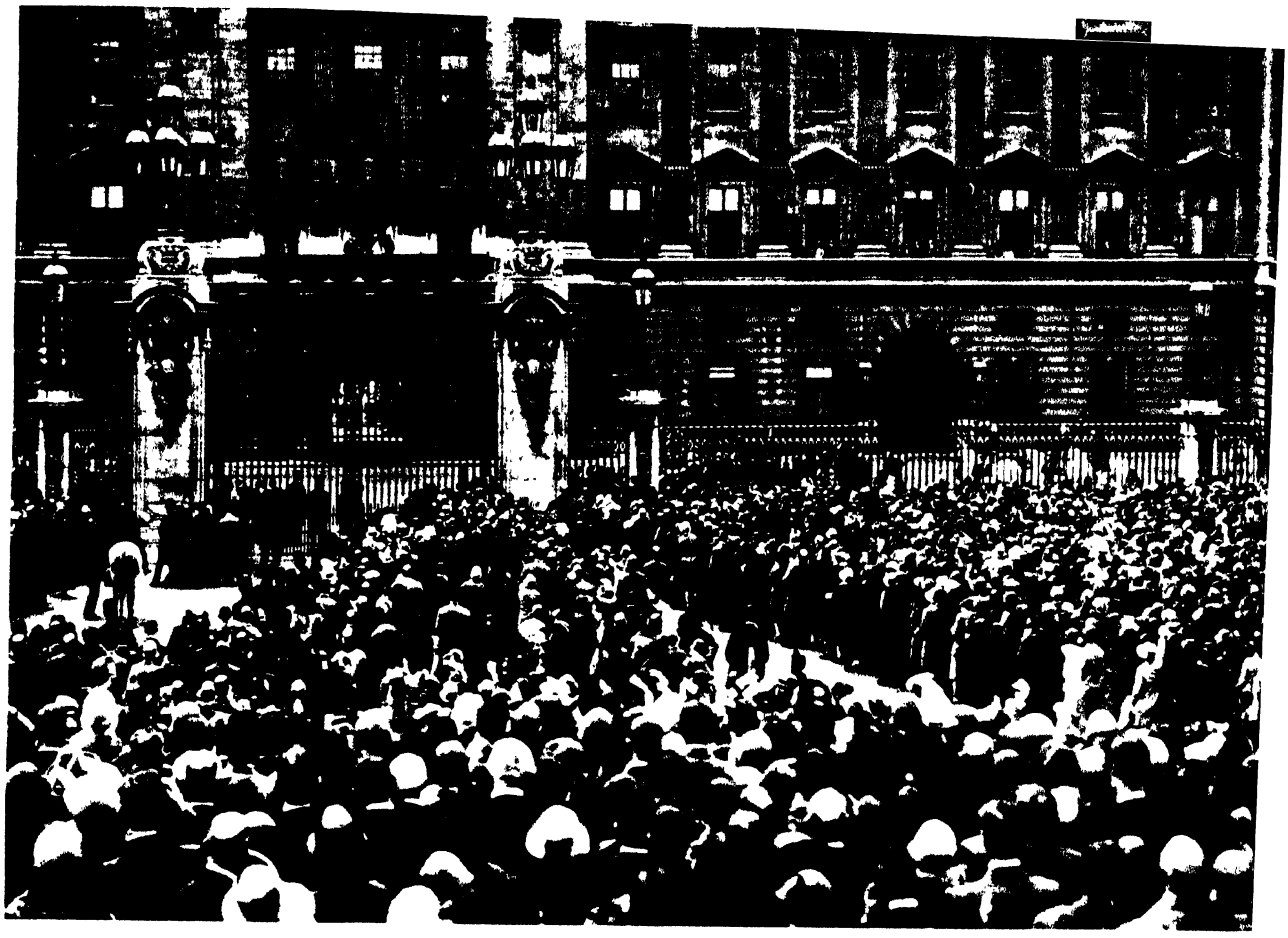
There were many anomalies in the administration of the Household during the earlier part of Queen Victoria's reign, when the various parts of the Palace and the different grades of servants lay under the jurisdiction of officers who often had not held office long enough to learn their individual responsibilities. The situation is amusingly summed up in the story of Queen Victoria's sending to her Master of the Household to have a fire lit in the Dining Room. That gentleman replied to the messenger that he would see what could be done, but 'properly speaking, it is not our fault that the room is cold, for the Lord Steward lays the fire and the Lord Chamberlain lights it.'

Since the pageantry of the Court ceremonials at Buckingham Palace owes much of its brilliance and dignity to the presence of the Royal retinue and of the great Officials whose magnificent uniforms contribute in no small measure to the splendour of the scene at Evening Courts, it will be appropriate at this point to name the most important of those present on these occasions. The King is attended by the three great Officers of the Court already mentioned—the Lord Chamberlain, the Lord Steward, and the Master of the Horse—by the Gold Stick in Waiting, who is a Colonel commanding one of the Household Cavalry regiments; the Vice-Admiral or the Rear Admiral of the United Kingdom; a Lord and Groom in Waiting; the Captain of the Gentlemen-at-Arms; the Captain of the Yeomen of the Guard; the Household in Waiting; and four King's Indian Orderly Officers with a British Officer in charge. The Queen is attended by her Ladies and Gentlemen in Waiting. The King's two historic Body Guards—the Honourable Corps of Gentlemen-at-



[4] THE STATE OPENING OF PARLIAMENT

THE KING AND QUEEN IN THE ROYAL STATE COACH PASSIN
THROUGH THE MAIN GATES OF BUCKINGHAM PALACE ON THEI
WAY TO WESTMINSTER



[5] THE KIN
R



[6] A ROYAL GARDEN PARTY AT BUCKINGHAM PALACE

A SECTION OF THE WEST LAWNS, SHOWING SOME OF THEIR MAJESTIES' GUESTS IN THE FOREGROUND IS THE LAKE



MING'



[7] THE V.C.'S GARDEN PARTY
THE KING AND QUEEN RECEIVING THEIR GUESTS AT THE GARDEN PARTY GIVEN AT BUCKINGHAM PALACE TO RECIPIENTS OF THE VICTORIA CROSS ON JUNE 26, 1920



GROUP OF THE KING'S BODY GUARD

THE YEOMEN OF THE GUARD FROM AN OIL PAINTING BY P. BEADLE, IN THE NATIONAL ART GALLERY, BRISBANE, QUEENSLAND, AUSTRALIA

Arms, and the Yeomen of the Guard—who have been in attendance on the Crown for over four hundred years, are on duty in the State Apartments of the Palace.

The Honourable Corps of Gentlemen-at-Arms, which also bears the title of 'The Nearest Guard,' as being always the Guard nearest to the Person of the King, is stationed in the Ball Room where it forms a Throne Guard facing the Sovereigns. The Corps, every member of which is a retired officer of distinguished service, consists of four Officers, a Harbinger, and thirty-nine Gentlemen-at-Arms, who wear a magnificent military uniform, with white-plumed helmet, scarlet coatee with blue velvet facings and gold lace, blue overalls, and white gauntlets.

The Corps had its origin in the 'select body of young gentlemen or nobles' formed by King Henry VIII shortly after his Accession, entitled 'Gentlemen Spears,' who carried a spear when mounted and a battle axe for chamber service; and the tall axe or halbert, in addition to a sword, is borne by each member of the Corps to-day. Their origin is commemorated by the Royal Tudor device of the portcullis which appears in miniature upon their uniform, and also forms their badge. They attended Henry VIII on the Field of the Cloth of Gold, and later saw active service in 1533 during Sir Thomas Wyatt's rebellion, when they were called upon to defend the Palace of Westminster. To-day their service is limited to acting as a Royal Bodyguard within the Palace on State occasions.

The magnificent appearance in Elizabethan times of the Bodyguard of the 'Gentlemen Pensioners'—as the Corps was termed after its reconstitution by Henry VIII in 1537—is recorded in a contemporary painting now at Sherborne Castle which depicts Queen Elizabeth in 1600 on her way to Blackfriars seated on a litter borne shoulder-high by four courtiers. Before the Royal palanquin, in front of other great Officers of State, walks Lord Hunsdon, Captain of the Corps, carrying a wand of office; while the 'Gentlemen Pensioners,' armed with halberts, and resplendent in embroidered doublets, trunk hose, ruffs and gold chains, are shown lining the street to keep back the spectators. The gorgeous costume they then wore was copied for George IV's Coronation, when the King provided each member of the Body Guard with a sumptuous Tudor costume costing £200. The title of Gentlemen-at-Arms now borne by the Corps was conferred on it by King William IV in 1830.

'The King's Body Guard of the Yeomen of the Guard' (or 'Yeomen of the Guard (of our body) of our Lord the King')—still wear the picturesque Tudor dress of royal scarlet with its trimmings of imperial purple and gold lace, and ribbons of red, white and blue, to which the Elizabethan ruff was added later. They were originally responsible for the safety of the Sovereign within doors and the duty of guarding the interior of the Royal Palace was entirely in their hands. They brought up the King's food, 'tasted' it for fear of poison, and daily carried out with elaborate

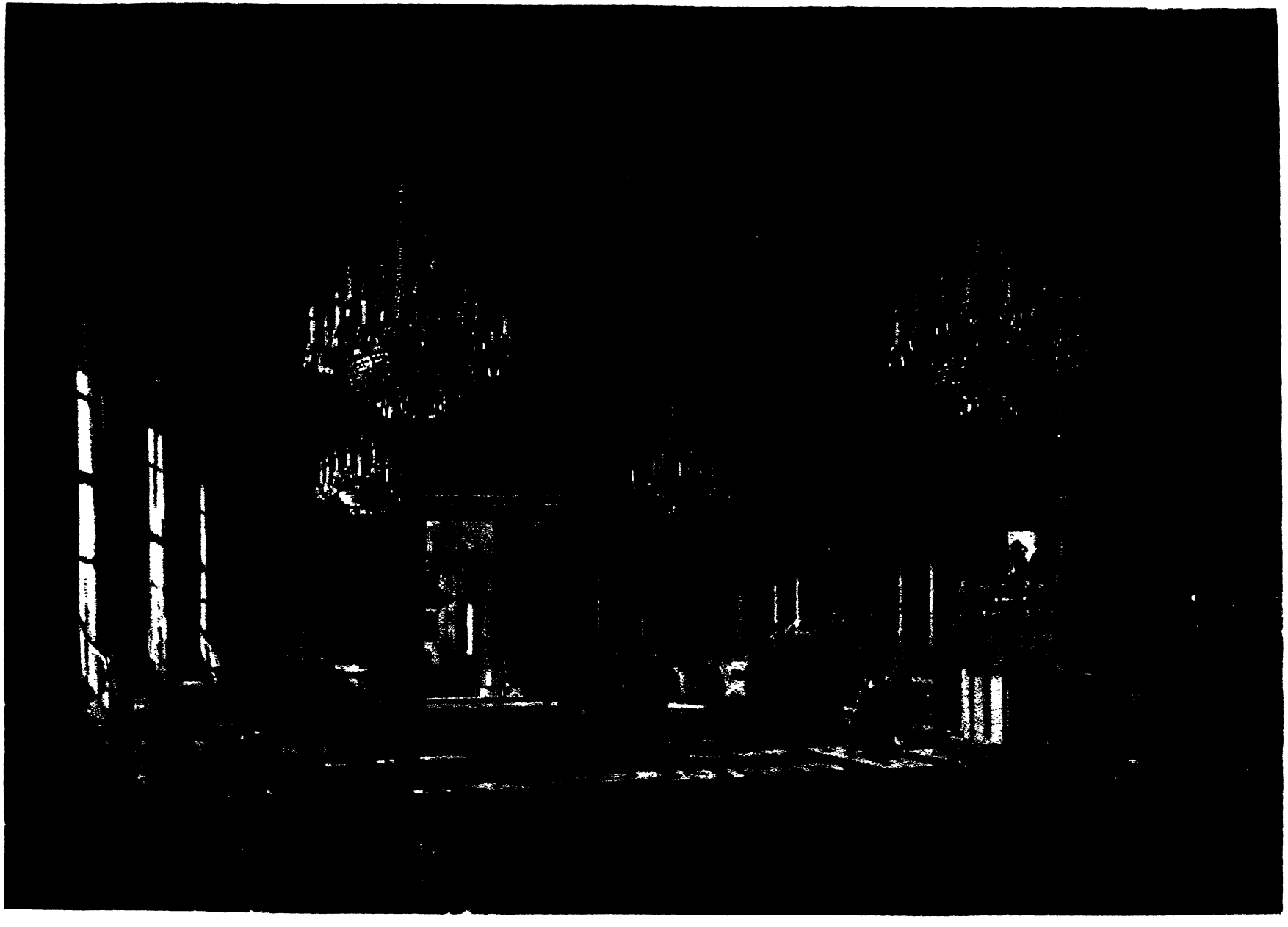
ceremonial the task of 'making the King's bed.' The pale shadow of these old-time functions is to be found in the quaint initials Y.B.H. ('Yeomen Bed-hangers,' the makers of the King's bed) and Y.B.G. ('Yeomen-bedgoers,' who put the King to bed), still affixed to certain Yeomen on the Roll of the Guard.

The Yeomen of the Guard was instituted as a Royal Body Guard by King Henry VII in 1485, and fought with him at Bosworth Field. It is not only the oldest Royal Body Guard but also the oldest military corps now existing in this or any other country. The Body Guard of the Yeomen of the Guard, whose establishment is the same as that fixed by King Charles II in 1660, namely eight officers and one hundred and one Yeomen, is distinct from the Yeomen of the Guard at the Tower of London—known as the 'Beefeaters'—who are Warders of the Tower and wear a slightly different dress. Though no longer his personal servants, the Yeomen of the Body Guard still form the King's attendants for the purpose, ordained by their Royal Founder, 'of upholding the dignity and grandeur of the English Crown.' When the King drives in State to open Parliament, a Yeoman, armed with his partizan, marches in line with each wheel of the Royal Coach, and eight more Yeomen and a sergeant-major march immediately behind.

The following outline of the route taken by the more numerous visitors to the Palace will assist those who attend Investitures, Deputations, or Courts in referring to the descriptions of the State Apartments and their contents in subsequent chapters.

For Investitures and Deputations, guests arriving at the Grand Entrance find themselves in the Grand Hall which occupies the identical position of the entrance hall of old Buckingham House. Turning to the left they ascend the Grand Staircase, with its magnificent gilded bronze Regency balustrade, which Nash substituted for the famous painted staircase executed for the Duke of Buckingham. The Staircase is hung with a number of full-length Royal portraits of which that of the Duke of Sussex by Wilkie dominates the rest. From the head of the Staircase they pass into the Picture Gallery which contains the magnificent collection of pictures formed by King George IV, chiefly of the Dutch school, the greater number of which were acquired through his purchase of the Baring Collection in 1814.

From the Picture Gallery guests pass into the Throne Room, a splendid apartment completed in 1833, around which runs a frieze depicting scenes from the Wars of the Roses. It is lit by seven great cut-glass chandeliers, and in it stands Queen Victoria's throne, and the thrones made for the Coronation of King George V and Queen Mary. At Queen Victoria's Drawing Rooms, which were held in the Throne Room, in the afternoon, ladies on presentation kissed the Queen's hand. Towards the end of her life the long ordeal proved too much for the aged Queen,



THE BLUE DRAWING ROOM, BUCKINGHAM PALACE

and after about half an hour the Princess of Wales would take her place. The desire to be received by Queen Victoria led to much manœuvring among the débutantes in the Picture Gallery for front places in the assembled queue.

From the Throne Room guests pass out by the door facing the Throne dais into the Green Drawing Room, and thence through the Guard Chamber, hung with Gobelins tapestry, on to the Grand Staircase and so back to the Grand Hall.

The Evening Courts, of which four or five take place each year in the summer season, are held in the State Ball Room at the South end of the Palace, which alone can provide accommodation for the great number of guests. The general company arrive by the Grand Entrance, and ascending the Grand Staircase, pass through the Royal Portrait Gallery—known as the East Gallery—to seats in the Ball Room or in the State Supper Room. Since those in the Ball Room command a continuous view of the proceedings they are much sought after. Guests having the Entrée receive preferential treatment. They arrive by the Ambassadors' Entrance in Buckingham Palace Road, pass through the ground floor corridor to the Grand Hall, and making the full ascent of the Grand Staircase proceed by way of the Green Drawing Room, Picture Gallery, Music Room, Blue Drawing Room, State Dining Room and West Gallery to reserved seats facing the Thrones. The Entrée is granted to all Cabinet Ministers, former holders of the chief Ministerial offices, the whole *Corps diplomatique*, the Royal Household, and to personal friends of their Majesties.

The rooms on the West Front, through which the guests pass to reach the Ball Room, are among the finest in the Palace. The Music Room, a lofty domed apartment, is surrounded by columns of lapis lazuli scagliola and lit by two immense chandeliers. Here the Royal Procession assembles on the occasion of State Banquets and Evening Courts. The exquisite Louis XVI furniture is the work of the celebrated cabinet-maker Georges Jacob and was supplied to King George IV by Dominique Daguerre. Here, too, are the chairs used by King George V and Queen Mary when Prince and Princess of Wales at the Coronation of King Edward VII. A handsome grand piano of the Regency period, originally in the Music Room of the Royal Pavilion, Brighton, stands in the bow window, where is also the four-sided astronomical clock designed by King George III and Sir William Chambers in 1768 and made by Christopher Pinchbeck.

The Blue Drawing Room—formerly the Ball Room of the Palace—is perhaps the most beautiful of the State Apartments. The ceiling is supported by columns painted to represent onyx and enriched with gilt metal capitals. The walls are hung with turquoise blue, which combines with the onyx pillars, the deep hues of the pictures, and the crimson and gold of the carpet into a rich yet delicate harmony. The most important piece of furniture is the 'Table of the Great Com-

manders'—a counterpart of the famous Sèvres porcelain 'Table des Maréchaux' made for Napoleon I in 1806. Upon its circular top are painted the great generals of antiquity; and so highly was it prized by King George IV that he had it introduced into each of his State portraits by Sir Thomas Lawrence.

The finest of these portraits occupies the place of honour in the State Dining Room flanked by a row of magnificent earlier Royal portraits mainly from the hand of Gainsborough. State Dinners are held here, and also the King's Derby Day Dinner, given to members of the Jockey Club. At the South end is the West Gallery, hung with Gobelins tapestry, which gives access to the Ball Room for guests having the Entrée. It is the last room through which the Royal Procession, advancing with great ceremony through the State Apartments, passes to reach the Throne Dais at the West end of the Ball Room. The Thrones, which stand upon the dais, were made for the Coronation of King Edward VII and Queen Alexandra. The crimson velvet canopy forming the background is composed of the hangings used for the Imperial Shamiana beneath which the King Emperor and Queen Empress took their seats at the Coronation Durbar held at Delhi in 1911.

Enough has been said to give some idea of the Royal Pageantry which is centred in Buckingham Palace. Its place in the regard of a devoted and loyal Nation is assured. The famous balcony from which the King and Queen look down upon the swaying crowds before the Palace gates has become the accustomed setting for the Sovereigns' greeting to their people. The centenary of its birth has found the Palace securely established as the home of the most home-loving of Royal Families, the seat of a brilliant Court, the pivot round which the Empire turns, and the shrine of a Nation's memories.

CHAPTER I

THE EARLIER BUILDINGS

(i) THE SITE

IDEALLY situated as it is, and wearing already an air of grey antiquity, thanks to the mellowing effect of London's atmosphere, Buckingham Palace, though but a century old, has long since taken its place among the rooted traditions of English life.

Though England is the oldest monarchy in Europe and English gold proverbially plentiful, yet Queen Victoria was the first of our sovereigns to be adequately housed in her capital. Whitehall, for all its association with Holbein and Inigo Jones, was a comfortless assemblage of incongruous elements. St. James's was too small, Kensington too remote, while Buckingham House, palatial as it seemed as the home of a subject, was unfitted to be the chief Palace of a King; and at the death of George III, the only king who lived there, it stood frankly and universally condemned. Its only merit was that it stood in a fair park, and it was presumably this fact that made George IV decide to rebuild there rather than to extend Carlton House, though, to be sure, he confessed that sentiment attached him to Buckingham House. We must reckon the decision a fortunate one, for the setting in a forty-acre garden did in itself add unquestionable dignity to the Palace—a point of no small importance in a period of architectural decline.

John Nash, versatile and competent as he was, can hardly be reckoned among the great architects. Still, though he ranks far below the three great Palace builders of England, Inigo Jones, Wren and Vanbrugh, he did succeed in designing a building that, finally completed, is not unworthy of its Imperial use.

While from the East there is little of Nash's work to be seen, and the new Façade is in the nature of a barricade against three converging thoroughfares, the Western Front remains unaltered and serene, and on the broad Terrace and in the quiet garden one can still recapture something of the 'Rus in Urbe' that John Sheffield inscribed over the garden front of Buckingham House, even if we may no longer hear 'the blackbirds and nightingales singing in the thicket of whitethorn beneath the windows.'

BUCKINGHAM PALACE

The position of the Palace is so exactly right that it almost seems as if these forty acres had been pre-ordained to be the site of the King's House, and yet it was only through a sequence of happy chances that they were available when at last they were definitely wanted. They had come into the possession of the Crown at the Dissolution of the Monasteries together with much of the surrounding land, but within eighty years the Crown had let most of them go. Four acres only were retained in Royal hands, the area of King James the First's Mulberry Garden. The retention of these four acres turned out to have been an unconscious masterstroke. As the purpose for which they were destined was abandoned within twenty years, it seemed unreasonable that they should not have been allowed to pass into private ownership with the rest. But there they were, their Royal ownership a constant thorn in the side of their successive tenants, and the approaching end of the ninety-nine years' lease that had been granted in 1671 must have weighed considerably with the Duke of Buckingham's heir when in 1760 he was approached by George III with an offer to buy Buckingham House.

Even then, after the return of the whole site to the Crown, its fate hung in the balance at least three times, first when George IV at his accession was hesitating between it and Carlton House, next when at that Monarch's death the half-completed new Palace was all but put into the market, and again in 1835 when William IV definitely offered it to the Government to replace the burnt-out Houses of Parliament.

That it was finally and, as it has turned out, irrevocably accepted as the Royal Residence was due to the high courage and quick decision of Queen Victoria, who, at the age of eighteen, marched undaunted into the huge untenanted building, set her furnishers to work, and within three months of her accession was ready to send for Grisi, light the candles in the great chandeliers, and give her first State Concert.

(ii) THE MULBERRY GARDEN

Since the accession of Queen Victoria, the Palace has twice changed its appearance, and during the previous centuries a succession of buildings and of extraordinary vicissitudes have been connected with the site. The vortex of traffic that spins to-day before the Palace gates has no ancient counterpart; and to visualise in our minds how the ground lay until within comparatively recent times, we must put out of mind the traffic arteries of the Mall, Constitution Hill, and Birdcage Walk, and the way through to Buckingham Palace Road.

From St. James's Palace to Queen Anne's Gate, from Whitehall to the site of Buckingham Palace and far beyond stretched originally uninterrupted meadows. The traffic from Hyde Park Corner to Westminster passed by a track—across

what is now the Green Park—into Pall Mall of which it was the continuation. Separating the site of Buckingham Palace from the Park attached by Henry VIII to his Palace of St. James's, flowed a stream, Tyburn.[1] Near the South-East corner of the Palace it was crossed by a bridge which connected a lane to Chelsea (Buckingham Palace Road) with the vanished way across Green Park. As the fence of St. James's Park came only as far as Tyburn bank, the site of the future Palace (although its ownership was transferred at the Dissolution from the Abbot of Westminster to the Crown) remained just outside the Royal Demesne. Actually the ground lying across Tyburn passed through a most tortuous history before the Crown finally entered into occupation of it.

The history of the present Palace may be said to begin on 25th November, 1609, when a warrant was issued for the payment of £935 to one William Stallenge, being the amount of his estimate for establishing a Mulberry Garden of four acres just outside the fence of The King's Park. By Letters of the Privy Seal dated 7th May, 1611, Stallenge was granted by the King the custody of 'The Mulberry Garden' and an allowance of £120 per annum for providing mulberry leaves, etc., for the silk worms. This was confirmed 2nd February, 1613, with reversion to his son Jasper Stallenge, in whose case the allowance was to be £60.

These four acres, enclosed with a wall, abutted to the East on the highway leading from Tothill Street past the wall of St. James's Park to Hyde Park, with about a rood of ground between the wall and the highway, on which were apparently buildings connected with the garden. These were evidently for the use of weavers and finers, and stood on the site of present Palace Courtyard, overlooking Tyburn, which still flows beneath the Eastern front.

This laudable, if fantastic, experiment by King James in promoting a new industry was not confined to London. Agents went up and down the country preaching the possibilities of wealth from silk, and the processes to be applied; many shiploads of young trees were imported, and many were planted in the King's effort to 'wean his people from idleness and the enormities thereof.'[2] But it failed, and the speculation was abandoned. All that it left at Westminster was a fine walled garden full of mulberry trees, and a considerable building suitable for a residence, afterwards known as the Mulberry Garden House. These were in the possession of Jasper Stallenge. In 1629, Stallenge presumably being bankrupt, their custody was granted for two lives to Walter Lord Aston, a distinguished diplomatist. There is no evidence that the custody of the Mulberry Garden involved, by this time, any connexion with silk worms, and the presumption is

[1] As the name Tyburn is a contraction of 'The Ey Burn,' the prefixing of another 'the' before it is redundant.

[2] Some old mulberry trees still stand in the gardens behind houses in Buckingham Gate. But of course they can never have formed part of the Mulberry Garden.

that house and garden were granted to Aston as a pleasant suburban dwelling. Actually he was not here very much, being on embassy to Spain in 1635-38, where he conducted himself with such extravagance that on his death in 1639 his estate proved much impoverished. In 1640 Walter Aston, his son and heir, sold his interest in the Mulberry Garden to Lord Goring, Lord Chamberlain of the Household, and surrendered his grant to the King that the property might be granted in fee to the purchaser.

Lord Goring had for at least seven years previously been living at the South end of the Mulberry Garden, and as his house is the great-grandparent of Buckingham Palace, we must retrace our steps to investigate its origin.

In 1623 the remainder of the Manor of Ebury, of which the Mulberry Garden had been part, and the Bailiwick of Neate—that is to say all Pimlico and Belgravia —were granted to the courtier, Lionel Cranfield, Earl of Middlesex. When a year later he was impeached for corruption, the property was sold to Hugh Audley, whence it has descended to the Dukes of Westminster. It is in the deeds of these transactions that are to be found the exact position and size of the Mulberry Garden as detailed above, which, although repeatedly let, remained the property of the Crown.

(iii) GORING HOUSE AND THE MULBERRY GARDEN

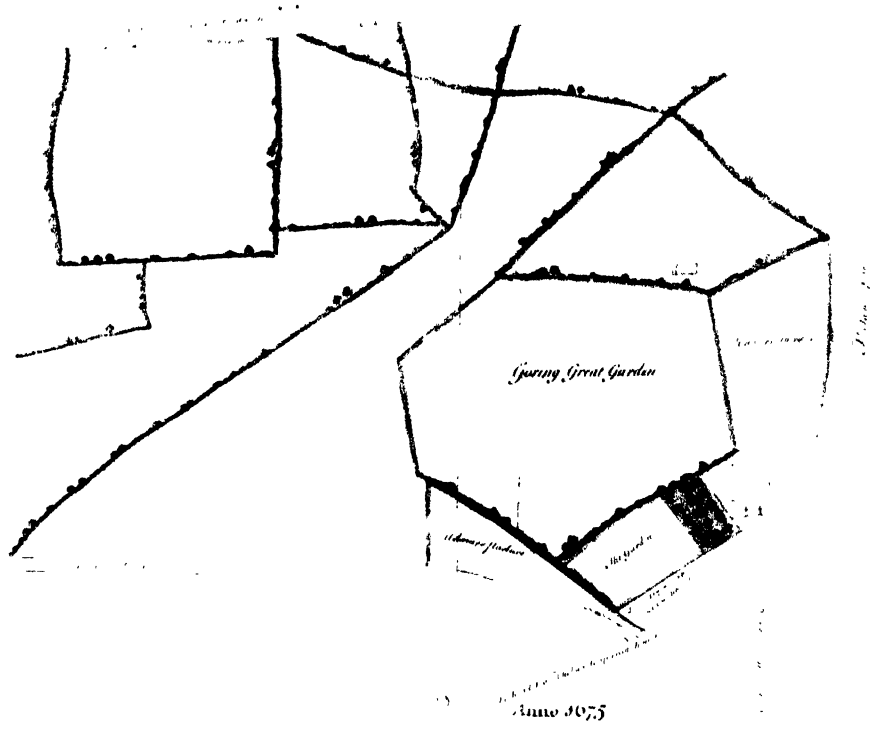
On the 1614 map of the Manor of Ebury, reproduced by Mr. Charles T. Gatty in *Mary Davies and the Manor of Ebury*, a half-acre field marked 'Poules' is shown between the South end of the Mulberry Garden and a wide stretch of waste and highway West of Tyburn where the Chelsea Road crosses it. With the rest of the Manor it passed to Cranfield and in the same year, 1623, a Mr. (subsequently Sir) William Blake enclosed this field and built a house on it. Little is known about Blake and his son, but that little, as Mr. Gatty puts it, is not attractive.[1]

It subsequently transpired that Blake had tampered with the Deed of Sale,[2] in effect obtaining possession of land that was not his, but Audley's, to build his house on—a fraud that was to produce serious complications later on.

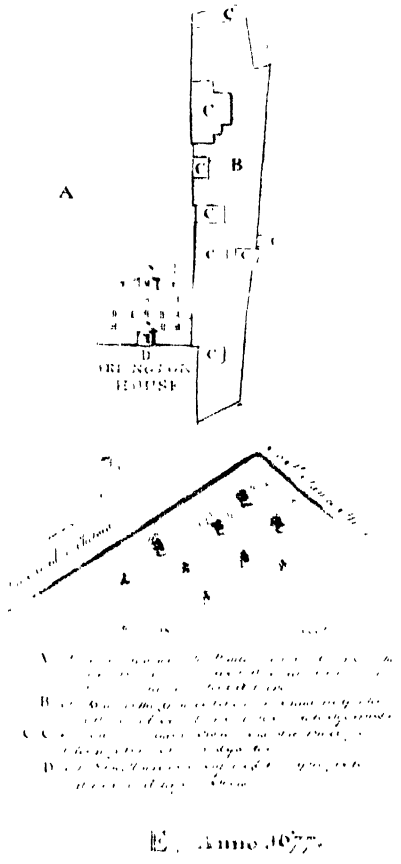
It was this half-acre and house that Lord Goring bought in 1633 from William Blake junior, and 'upon part of the said half acre built a fair house and other convenient buildings, and outhouses, and upon other part of it made the ffountaine garden, a Tarris walke, a Court Yard, and a laundry yard.' According to Alexander

[1] Both William Blakes, father and son, were made members of the Middle Temple in this same year, 1623. In 1625 Blake senior and William Rolfe ('of the Inner Temple, and Enford Co. Wilts,' M.P. for Heytesbury 1628-40) were made trustees for Audley when he bought the Ebury Manor from Cranfield. In the same year each of the Blakes was appointed a Cheirographer of the Common Pleas and in 1627 the father was knighted, being described as of Hall House in the parish of Kensington. The younger Blake's wife, Anne Hawker, also of Heytesbury, in 1642 petitioned the House of Lords saying that Sir William Blake and Rolfe 'being much indebted' had enveigled her into a fraudulent marriage contract.

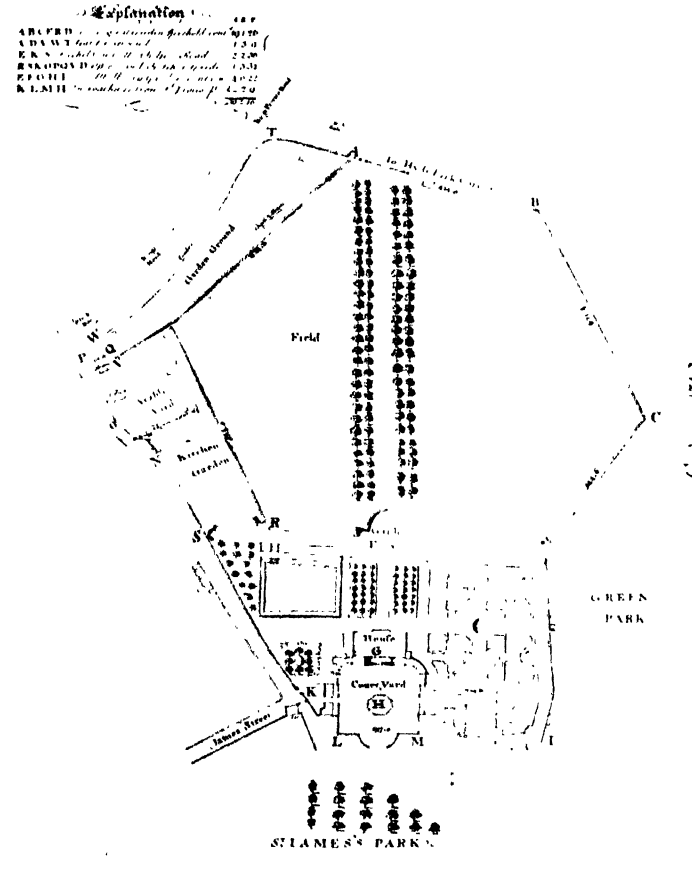
[2] Gatty, *op. cit.*, i. 105.



[9] PLAN SHOWING GORING HOUSE
1675



[10] PLAN SHOWING ARLINGTON HOUSE
1677



[11] PLAN SHOWING BUCKINGHAM HOUSE
1743



BUCKINGHAM HOUSE
IN ABOUT 1750. FROM AN OIL PAINTING AT FYDON HALL



[13] THE DUCHESS OF BUCKINGHAM
WIDOW OF JOHN, DUKE OF BUCKINGHAM (THE BUILDER OF BUCKINGHAM HOUSE). FROM AN OIL PAINTING AT SOUTHILL

Davies[1] what he did was to add 'another pile of building joining South to Sir William Blake's,' in other words, to build the gabled South front seen in Plate 9. It was to extend his gardens that, in 1640, he obtained the Mulberry Garden and its appurtenances. The Privy Seal Grant is dated 29th July, 1640, but by some unfortunate but unexplained delay this did not pass the Great Seal before the Civil War broke out, or become operative before Lord Goring died. This did not however prevent him from acting upon it as if all formalities had been accomplished.

By it he acquired the Mulberry Garden, its mansion house on a rood of ground between the garden wall and the highway, and 'all that watercourse in or near the highway . . . and the soil of the same, with liberty to build upon the said watercourse and highway, and the soil and ground of the watercourse being enclosed from the said highway.'

This appears to indicate that Goring intended, and is probably responsible for, taking Tyburn underground for this stretch of its course. The references to the watercourse were regarded by Lord Goring as applying equally to all the 'Waste ' which bordered either Tyburn or the roads near his house. Indeed it was no doubt the proximity of the stream that had caused the Chelsea road to be about a hundred yards wide as it passed Goring House, and so to continue up to the site of the present Royal Mews. Out of this long strip of roadway he enclosed 2 a. 3 r. 27 p., thereby confining the existing Buckingham Palace Road to its present course. Of the area thus reclaimed he made that part which lay before his South front into a Fore-court, and its continuation westwards into the rest of the Fountain Garden, Terrace Walk, and a Mount set with trees—a layout clearly seen in Plate 9.

This illustration gives an idea of the appearance of Goring House—a gabled Jacobean building 'with a faire paire of gates and paved walke up to the said house bounded with the said laundry yard on the East, the Fountaine Garden on the West'—according to the report of the Commonwealth period 'discoverers.'

Part of it had been erected by Sir William Blake, part by Goring himself, whilst the straggling line of buildings running up the East side of the Mulberry Garden, and originally appropriated to silk weaving, were apparently also occupied by Goring. Nor was he content with this six acres, which comprises all the ground occupied by the present Palace. He entered into treaty with Hugh Audley for the purchase of the land that now forms the Palace gardens, at that time consisting of two large fields known as 'Upper Crow,' and 'Lower Crow' or 'Mulberry Garden Field' and smaller closes. Upper Crowfield extended as far as St. George's Hospital, and the north boundary of the area was formed by the vanished road which crossed the Green Park in prolongation of Pall Mall. Twenty acres of this area—the part adjoining his other grounds—was then enclosed with a brick wall

[1] *Notes on Plan of Ebury Manor*, Brit. Mus. Add. MS. 38104.

and called 'Goring Great Garden.' The price required by Audley was £7000, of which Goring paid £520 on taking possession, and no more.

Lord Goring was a cavalier—courtly, magnificent, and extravagant. Though the holder of numerous monopolies, he never had much available capital and gradually got into debt. On embellishments to Goring House he was reported to have spent in all about £12,000,[1] and the tale of his other commitments, as it was unravelled before the Committees set up by the Commonwealth, is curious and long. As it has been minutely related by Mr. Gatty in *Mary Davies and the Manor of Ebury*, and is not strictly germane to our subject, the reader may be referred to that work for fuller particulars. Here it will suffice to give the main heads of Goring's commitments so far as the site of Buckingham Palace was concerned.

1. The four and a half acres that he had bought from Blake and on which Goring House was built, were found not to have belonged to Blake in fact, but to Audley.

2. Goring, probably unaware of Blake's fraud in the matter, had mortgaged Goring House to his relative John Denny for £2450, and as Goring paid neither interest nor principal this debt rolled up till he owed Denny £5000.

3. Of the £7000 owing to Audley for the Crow fields, no more than £520 was ever paid; so in pursuance of an agreement Audley proceeded to let the land to others.

4. Goring had borrowed £15,000 from a certain Sir John Jacob and a Mr. Isaac Jones, which by the time of the Restoration had reached the value of £25,000, in lieu of which the creditors had designs on the house.

After February, 1642, when Lord Goring left his home to carry Queen Henrietta Maria to Holland, he and his sons fought in the King's service throughout the war and went into exile. He never saw Goring House again as owner. Soon after his departure his estate became the subject of prolonged litigation. The Mulberry Garden and House were dealt with separately because they were Crown property, and as such were surveyed in 1651 under the Act directing that the King's Estates should be sold.[2] They were conveyed by the trustees appointed for the purpose under the Act, to Anthony Deane of Deane Hall, Co. Essex, in March of the following year, for £770.[3] The encroached ground, or King's Waste, taken in and enclosed for the ornamental grounds of Lord Goring's House, was also regarded as Crown Land and surveyed at the same time, being returned as in the possession partly of Edward Denny, and partly of Hugh Audley,[4] into whose hands the whole ultimately passed. Both surveys give valuable descriptions of the properties surveyed. With the Mulberry Garden House and grounds were included a Bowling Alley, a part planted with 'several sorts of fruit trees,' and

[1] P.R.O. Works 6. No. 121.

[2] *Parly. Surveys, Middlesex.* No. 41.

[3] *Close Rolls*, 1651. In the Dictionary of National Biography, Pepy's friend Sir Anthony Deane, the shipwright, is stated to be the son of Anthony Deane, mariner, of Harwich, who died in 1659. It is possible that the latter is the Deane referred to.

[4] *Parly. Surveys, Middlesex.* Nos. 27, 28.

another part 'planted with white thorn in the manner of a Wilderness or Maze walk.'

As soon as the conveyance to Anthony Deane was made, he petitioned the 'Committee for Compounding,' for one half year's rent for Mulberry House—now in use as a barracks—an indication that house and garden had been separated. He failed to obtain the rent, the Committee informing him it was taken for the use of the Commonwealth; though more than half the price due from him had been paid the previous October.[1]

Ten years previously, in 1646-7, the house on which Goring had spent so much of other people's money was better thought of by Parliament, who appointed it as a residence for the French Ambassador Extraordinary. Since the alternative suggested was Somerset House, Goring House was obviously then considered one of the most desirable residences in London. When in 1656 the troops were at length transferred from Goring House to St. James's House (*alias* Palace), Audley, who by then had succeeded Denny, complained bitterly of the amount he had to pay in repairs.[2]

During the remainder of the Protectorate, the occupation of the various parts of the property is confused; but that some part of it had become in 1654 the famous place of entertainment known as 'The Mulberry Garden,' is clear, for in that year (10th May) Evelyn records:

> 'My Lady Gerrard treated us at Mulberry House, now the only place of refreshment about town for persons of the best quality to be cheated at, Cromwell and his partisans having shut up and seized on Spring Gardens, which, till now, had been the usual rendez-vous for the ladies and gallants at this season.'

Pepys, Dryden and Sedley—the last of whom wrote a comedy having the Mulberry Garden as its theme and title—frequented the place on occasion. It is not impossible that the former pasture of the royal silk worms became a pleasure resort as Evelyn's reference to 'Mulberry House,' at first sight so explicit, seems to suggest. But in view of that building's subsequent ownership, its use as a place of public entertainment seems highly unlikely. Alluding to a slaughter house some little way along the present Buckingham Palace Road and approximately on the site of the Royal Mews, the following note is found on an early map of the Grosvenor Estate:

[1] *Cal. of Committee for Compounding*, p. 551.

That both Mulberry House and Goring House were being used at the time as a barracks, further appears in a case between Audley and Denny. The Attorney General settled the business by ruling that Denny was to 'procure the soldiers now quartered in the said House and buildings to be removed thence, and give peaceable possession to Mr. Audley, who shall pay Edward Denny the full and just sum of £1,100.' Nevertheless, petitions as late as 1656 show that a barracks it remained.

[2] *Cal. of State Papers, Domestic*, 1656, p. 262.

'Some time in the tenure of George Murray, afterward in tenure of Shrington or Charrington, and in 1660 let with Goring House, to Sr. John Shaw on behalf of Mr. Daniel O'Neald [O'Neale], and by Mr. O'Neald now let, together with ye two kitchen gardens of Goring House, now made into one. Mr. O'Neald employes ye house and ground in publique entertainment....

Now, the kitchen garden of Goring House is stated in an agreement dated 1665 between Alexander Davies and Lord Arlington, to be 'enclosed with a brick wall along by the side of the highway leading from St. James's Park to Chelsea,' *i.e.* Buckingham Palace Road. Pepys subsequently informs us that it contained no mulberry trees, 'only a wilderness.' Thus the riddle of the 'pseudo Mulberry Garden' seems to be solved. An enterprising caterer obtained a lease of the Kitchen Garden somewhere near the site of the present Royal Mews and called it by the more attractive title of the Mulberry Garden which it adjoined. The fact that O'Neale—a Groom of the Bedchamber, Postmaster General, and tenant of Goring House after the Restoration—is the earliest proprietor of the pleasure garden mentioned as such, need not incommode us, since Murray or Charrington may well have started the business during the confusion following Lord Goring's disappearance, and O'Neale have simply continued it.

With the Restoration this already complex situation was further perplexed by the return of the cavalier grantees of the property—Lord Goring and Lord Aston. The latter, it will be remembered, had had a life interest in the Mulberry Garden dating from Charles I's grant of it to his father in 1629, and though he had alienated it to Lord Goring, his 'life-time' was occasionally referred to by aspirants for the lease.

Lord Goring, who had been created Earl of Norwich in 1644 in recognition of conspicuous service, came back in 1660 to find Goring House in the hands of Audley's tenant O'Neale. It was perhaps safest in Audley's keeping as before long the money-lenders (John Jacob and Isaac Jones) renewed their efforts to get possession of it. Nevertheless we find the former Lord Goring—now Earl of Norwich—petitioning for a grant of the Mulberry Garden in 1660 'according to a former grant thereof prepared by Sir John Bancs formerly Attorney-General and signed by the late King but interrupted in passing the Great Seal by the distractions of the ensuing times.' The fresh grant was about to be made (in the form of a lease, however, instead of a fee farm) when it was discovered, in November, that the property had been sold by Anthony Deane to one Chipp, who now presented a counter petition as owner.[1]

The rival claims of Chipp and the Earl of Norwich had not been settled when the latter died suddenly in January, 1663, on his way from Hampton Court to London. His only surviving son, Charles, who succeeded him in the title, lost

[1] *Cal. of State Papers, Treasury Books*, 1660-7, p. 83.

no time in presenting a petition for a grant of the Mulberry House and Garden. In May this petition was referred to Lord Chancellor Clarendon, who reported in June on the unexecuted grant to the first Lord Norwich and the sale to Anthony Deane, and the latter's sale to Chipp, pointing out that neither party now claimed for longer than the life of Lord Aston. In the Parliamentary Survey, Lord Aston —a staunch Royalist—had been described as 'pretended to be alive and in France.' He returned at the Restoration and in 1663 was still living. The Lord Chancellor stated that the King wished to compensate whichever claimant proved entitled to the property, but to retain it himself—under the circumstances a wise decision. It is interesting to note that when, later in the month, the new Earl of Norwich took further steps to prove his title, he begged his kinsman, Secretary Bennett (later Lord Arlington, who was soon, if not already, living in Goring House), to intervene on his behalf with the King.[1]

He made no headway; for when the Mulberry Garden was at length granted (in 1672) it was given to Arlington—not Norwich. After Chipp's occupation, it is found in 1667 in the hands of Anthony Coggan [2] and in 1671 in those of his widow, holding it of Audley.[3] In both instances the Treasury issued a money warrant to the sub-tenants in payment of rent, thus showing that the Crown was user. The King was in fact using Goring Great Garden as a Physic Garden. In 1672 the Mulberry Garden property was granted on a ninety-nine years' lease to the Earl of Arlington; [4] and it was the falling-in of this lease in 1771 that was one of the deciding factors in George III's selection of the place as a Dower House for his Queen, and, as events proved, a home for himself. [5]

(iv) ARLINGTON HOUSE

Mr. Secretary Bennett, in 1672 created Earl of Arlington, must have immediately followed O'Neale in occupation of Goring House, for Evelyn on 29th March, 1665, 'went to Goring House, now Mr. Secretary Bennett's, ill built, but the place capable of being made a pretty villa.' As yet he was only tenant of Alexander Davies, who had succeeded his cousin Hugh Audley in possession of the Ebury estate. His attempted purchase of the house in 1665 falling through (see Appendix A), he was not to become owner of the house and its garden until 1677, although in 1672 he had prevailed on the King to lease him the Mulberry Garden, as we have seen.

With Arlington's occupation of the house we reach the end of the tedious

[1] *Cal. of State Papers, Domestic*, 1663-4.

[2] *Cal. of State Papers, Treasury Books*, 1667-8, p. 185.

[3] *Ibid.* 1669-72, p. 777.

[4] *Ibid.* 1313, and Letters Pat. 24. Charles II.

[5] For further details of the leases and sub-leases of Goring House and Garden up till their acquisition by Lord Arlington the reader is referred to Appendix A.

phase of the property's history in which litigation seems to have been endless. In place of lawsuits and rapid changes of tenancy we can now deal with the home of a cultivated gentleman who surrounded himself with the choicest art and society. The invaluable diarists of the epoch from time to time let fall illuminating comments on his mansion.

A new era dawns over St. James's Park and its vicinity. The Park, which had been neglected under the Commonwealth, was immediately taken in hand by Charles II [1] who set about transforming the fields North-West of it into the Green Park—incidentally stopping the old continuation of Pall Mall that crossed it to Hyde Park Corner.[2] He planted St. James's Park with avenues, made roads and paths—chief among them the Mall—formed the canal, and stocked the park with rare birds and animals. Evelyn concluded the entry quoted above by saying that 'His Majesty was now finishing the Decoy in the Park.' In 1665 Arlington brought home his newly married wife, Isabella, daughter of Louis de Nassau, Baron of Leek and Beverwaet in Holland. She is described as 'good natured and obliging' by Evelyn, and as sharing her husband's love of sumptuous surroundings. In the Plague Year Arlington is said to have procured for his lady the first pound of tea to be imported. It cost him sixty shillings, and in all probability one of the first dishes of tea in England was brewed in old Goring House.

Pepys, though his first visit to Lord Arlington was in the early morning—to report the result of a night's work undertaken by Arlington's orders—was too full of good-natured and enthusiastic admiration to be critical of the house. He writes in July 1666:

> 'I by coach to St. James's to Goring House, there to wait on my lord Arlington to give him an account of my night's work; but he was not up, being not long since married, so after walking up and down the house below—being the house I was once at Hartlib's sister's wedding [3] and is a very fine house and finely furnished . . . and then thinking it too much for me to lose my time to wait My Lord's rising, I away to St. James', and there to Sir William Coventry. . . .'

[1] In the *Calendar of State Papers* (*Domestic*) under 1661, large bills are quoted for plants sent from Paris to the 'Grand Jardin du Parc St. James,' including blue anemones from Rome. In *The Garden of Pleasure* (1670) André Mollet claims that the layout of St. James's Park therein delineated 'is all of my own invention and drawn with my own hand.' André Mollet, and his brother Gabriel, sons of Claude Mollet, whose wife was god-mother of Le Nôtre, were appointed King's Gardeners at St. James's Park by Charles II at a salary of £240. Their father was the best known of Le Nôtre's predecessors, having been chief gardener to both Henri IV and Louis XIII. André had previously been head gardener to the eccentric Queen Christina of Sweden. See *A History of Gardening in England*, by the Hon. Lady Cecil. 'Mr. Mollet, a surveyor,' was paid £100 for 'drawing several draughts' of Hampton Court and Kensington Gardens, 1689-96. See *Wren Society*, vol. iv.

[2] In about 1681 a new road from Knightsbridge to Westminster was opened, and the old Pall Mall continuations shut up. The enclosure of the Green Park was effected at approximately the same date—amounting to thirty-one acres in all. It was put under the Ranger of St. James's Park.

[3] See Appendix A.

In August, 1668, Pepys was reporting to Lord Arlington again:

> 'Up and by water to Whitehall . . . thence to my lord Arlington's house, the first time I there since he come thither, at Goring House a very fine, noble place . . . thence to Westminster Hall. . . .'

To Pepys we owe also a description of the Mulberry Garden in Restoration days. He mentions that his wife and Aunt Wight went to the Park and the Mulberry Garden in May, 1664, but he visited the place for the first time himself on the 20th of May, 1668, perhaps doing so out of curiosity aroused by the first night performance of Sedley's long expected play at which he had been present on the 18th. He was 'very little satisfied with the play,' and reports 'The King I did not see laugh, nor pleased, the whole play from beginning to end, nor the company.' This impression must perhaps be reckoned with in his entry: 'So he (John Creed, Deputy Treasurer to the Fleet) and I to White Hall, and walked over the Park to the Mulberry Garden, where I never was before ; and find it a very silly place, worse than Spring Garden, and but little company, and those a rascally, whoring, roguing sort of people, only a wilderness here, that is somewhat pretty, but rude. Did not stay to drink, but walked an hour, and so away to Charing Cross.'

In August of the same year Pepys spent 18s. on entertaining a family party, the Pierces, husband, wife, sister, brother and a little boy, at the Mulberry Garden, without comment. On 5th April, 1669, within a year of his first disappointing visit, he spent a morning and evening there, and this time seems to have found good entertainment. With Mr. (afterwards Sir Henry) Sheres, he fetched his wife and Betty Turner from Unthankes, his wife's tailor, where the ladies awaited him 'in our coach,' and 'had a fine treat' in a very noble dish, a Spanish olio, to which Sheres invited the party, ordering it from a cook of his acquaintance employed there, who was 'with my Lord [Sandwich] in Spain,' and whose discourse on Spain and description of the Escurial was a much appreciated part of the feast.

The dish was done 'Mighty nobly,' though without any other company, so that a cold collation provided was put by for the evening. Then, after a drive out to Brentford and back by coach, followed by an evening spent in the Park, the party, augmented by several more friends, returned to the Mulberry Garden, where, after a walk, they supped on what was left at noon, and 'were mighty merry' and went home 'Mightily pleased with the day's work.'

Pepys' allusions to Goring House and the Mulberry Garden show them to us as they struck a middle-class official. Evelyn gives us entry to the house upon a footing of equality. In 1673 he records:

> 'I carried Lady Tuke to thank the Countess of Arlington for speaking to His Majesty on her behalf for being one of the Queen Consort's women.

She carried us up into her new dressing-room at Goring House, where was a bed, two glasses, silver jars and vases, and other so rich furniture as I had seldom seen.'

Next year (21st September) he went again, under very different circumstances.

'I went to see the great loss that Lord Arlington has sustained by fire at Goring House, this night consumed to the ground, with exceeding loss of hangings, plate, rare pictures, and cabinets; hardly anything was saved of the best and most princely furniture that any subject had in England.'

Lord and Lady Arlington were away at Bath at the time. Their loss was said to exceed £10,000.

This disaster took place just when all the Goring House property—restored to the dimensions that Lord Goring had planned for it—was about to come into Lord Arlington's hands. In 1675 an Act was passed for vesting this property in the two younger brothers of Alexander Davies before mentioned, and other trustees, for payment of the debt incurred by Alexander in building Peterborough House and a new street near the Horse-ferry, Westminster; and in 1677 Sir Thomas Davies —then Lord Mayor of London—with the other trustees, conveyed to Henry, Earl of Arlington and his heirs for £5000 'All that capital messuage or mansion house called Goring House lying near St. James's Park wall, and all that garden having therein a terrace walk and mount set with trees, and all those two gardens now made into one, one of which was called the kitchen garden, lying beside the highway leading to Chelsea, and the other lying westward of the kitchen garden, and all that little messuage and other edifices, great yard and pond enclosed with a brick wall, and all that other garden called the flower garden, and also all that Great Garden adjoining to the premises containing 20 acres enclosed round with a brick wall.'

The quantity of ground conveyed was about 27 acres 1 rood 37 perches; and to this must be added the Mulberry Garden leased to the Earl of Arlington in 1672 for ninety-nine years, another 4 acres 2 roods, in estimating the ultimate size of the whole.

In the plan of the premises after rebuilding (Plate 10) dated 1677 and taken from the Surveyor General's Report of 1762, we see that the new house was entered from the South, and get some idea of its appearance. It was of the type that John Webb and Hugh May were designing, with a cupola surmounting the roof, and probably resembled the existing houses of Coleshill and Belton. Its main front faced East over St. James's Park instead of South, as Goring House used to do. The 1677 plan shows only the South or entrance end of it in elevation. A fairly detailed description of Arlington House is given in the Surveyor General's Report summarized from the indenture of lease, 1698, to be referred to later. The Report sets forth that:

'Arlington House was not without state and elegance within doors and without. The Oval Court and Flower Garden, The Terrace Walk, the Dwarf Tree Garden, the Wilderness, the Grove and Bowling Green, the very extensive Orange Houses with the Bagnio, Bathing Cisterns and the like.[1]

'The Stables with their appurtenances were large, 16 Stalls in the Great Stable, 12 in the Hunting Horse Stable, and as many in the pad stable. The offices for servants seem to have been large and extensive, formed for a numerous retinue. It appears by the Schedule that there were 8 rooms on the ground floor besides the Chapel, the desk whereof and pews were of wainscott lined with purple velvet, the seats and cushions all round of the same, with several pieces of branched carved work, and the pavements of black and white marble. The storey up one pair of stairs consisted of six rooms and a long gallery of nine sash windows towards the Park, with a blue marble window slab each, a chimney piece of blue marble with two white slabs, fifteen pictures at full length with gilt frames, and at the end of the gallery a small frame of olive wood with holes and pins for the exact computation of walking a mile.[2] This seems to have been the gallery the loss of which the Duke of Buckingham afterwards lamented when describing his new house in a letter to the Duke of Shrewsbury.'

Having lived just long enough to officiate as Lord Chamberlain at the Coronation of James II, Lord Arlington, before he died, in 1685, settled Arlington House in tail male on his daughter and her husband, Henry Fitzroy, first Duke of Grafton, son of Charles II by the Duchess of Cleveland. The untimely death of Fitzroy (who had been created Duke of Grafton in 1675) resulted from a wound received when impetuously leading his men at the Siege of Cork in 1690. He left a son of seven during whose minority Arlington House was let, first to the Duke of Devonshire, and in 1698 to John Sheffield, Earl of Mulgrave and Marquess of Normanby. In 1702 the Trustees of the young Duke of Grafton consented to the sale of Arlington House to Sheffield and this transaction was confirmed in 1704 when the Duke of Grafton came of age. Sheffield was by this time Duke of Buckingham—an honour conferred on him in 1703. So we have the familiar name at last connected with the site.

The property conveyed included the house or tenement called Pimlico House with the garden thereto adjoining. This name is already to be seen, opposite Goring House, in maps of the Restoration period. The name, Pimlico, which appears in Ben Jonson's *Alchemist*, seems to have applied to one of those houses of entertainment to be found in this neighbourhood and is said to be of American Indian origin. In time it designated a chapelry in the parish of St. George's,

[1] *P.R.O.* Works 6. No. 121.

[2] An interesting indication of how the long galleries were used. The practice of taking indoor walks continued into the nineteenth century; Sir Tatton Sykes (died 1863) is related to have walked sometimes four miles up and down the library at Sledmere, but to have used coins instead of the pins alluded to here for computing the distance.

Hanover Square, which was constituted an ecclesiastical district by Order of Council of July, 1830. When Buckingham Palace came to be built, it was located in this district of Pimlico, and was sometimes referred to as 'the Pimlico Palace.'

(v) BUCKINGHAM HOUSE

The new house planned to replace Arlington's was not rebuilt on its foundations, but close to them, more to the North and nearer the Green Park; the centre of the house, which faced East, looked down the Mall. There were seventy years still to run of the lease of the Mulberry Garden, and regardless of future inconveniences, the house was built partly on the freehold, and partly on the leasehold belonging to the Crown, in order to obtain this improved position.

Operations began in 1702 with the laying out of a formal garden at the back of the site. Henry Wise, the Royal gardener, agreed to level the ground for £1000. Two parallel groves of limes were planted, flanking the central axis of the house. North of this was to be a bedded parterre, which had to be dug out, and South of it was a square lawn (bowling green ?) which had to be made up. The northern section occupied the greater part of the old Mulberry Garden (Plate 11).

At the same time the Eastern part of the site was being cleared. The Mulberry Garden housings were demolished, and a somewhat high-handed invasion of the highway and even of the park was planned and executed, in order to accommodate the Duke's forecourt. He had obtained the verbal permission of Queen Anne to take in a ditch a little beyond a tree in front of his house in order to straighten his alignment. Armed with this he encroached some 70 feet forward into the 'Waste' or common highway, and pulled down the Entrance Lodge to the park, and a length of wall, in order to carry the road round his enclosure. The Queen, of whom tradition alleges the Duke to have been a suitor in earlier days, at first protested at this overstepping of her sanction, but let the matter drop. Some of the land 'encroached' had been left waste by the turning of the roads in 1681. The amount taken this time was over an acre, bringing the total acreage of the estate from 32 acres 0 rood 37 perches to 33 acres 1 rood 6 perches.

The architect employed—the 'learned and ingenious Captain Wynne,' Wynd, or Wine—said by one writer to have been a native of Bergen-op-Zoom—was an excellent designer who deserves to be better known.[1] As work was not begun on Buckingham House till 1705, Wynne must by then have been well advanced in years. Assuming he was thirty in 1662, he would have been over seventy when this important commission was given him.

[1] His accepted works are Hampstead Marshall (1662-86) and additions to Combe Abbey for the Earl of Craven; Newcastle (*alias* Powis) House, in Lincoln's Inn Fields, for the Marquess of Powis (1686), and Cliveden, Bucks, for the Duke of Buckingham. He is believed to have been associated early in life with the amateur architect Sir Balthazar Gerbier, who died in 1662.

There is a story that Wynne, faced with ruin by the Duke's delay in the settlement of his fees, induced his client to come up to the roof of Buckingham House, which was flat, to admire the view over the city (Plate 14).

When there, he locked the trapdoor on to the leads, and threw the key over the parapet, threatening to throw himself after it unless the Duke gave him his word of honour to pay his bill immediately. 'And what is to become of me?' said the Duke. 'Why, you shall accompany me!' was the architect's unexpected reply. The promise was promptly given, when upon a preconcerted signal the trapdoor was thrown open by one of Wynne's men.[1]

In the *New View of London*, published in 1708, Buckingham House is described as a

> 'Graceful palace, very commodiously situated at the westerly end of St. James's Park, having at one view a prospect of the Mall and other walks, and of a delightful and spacious canal; a seat not to be contemned by the greatest monarch. It consists of a mansion house,[2] and at some distance from each end of that, conjoined by two arching galleries, are the lodging rooms for servants on the south side of the court; and opposite, on the north side, are the kitchen and laundry. . . . The walls are brick; [3] those of the mansion very fine rubb'd and gagg'd (*sic*) adorned with two ranges of pilasters of the Corinthian and Tuscan orders. On the latter (which are uppermost) is an acroteria of figures, standing erect and fronting the court; they appear as big as life and look noble. Mercury with his winged chapeau. Secrecy reposing his right arm on a pillar, and in his left hand a key. Equity, holding a balance and plummet. Liberty, having in his right hand a sceptre, and a cap in the left. Truth, holding the sun in his right hand and treading on a Globe; and Apollo, with a lyre. Also, . . . beholding the West—Spring, Summer, Autumn, and Winter. Moreover, on the front of this mansion are these words, depensiled in capital gold characters: *Sic situ laetantur Lares*; *Rus in Urbe*; *Spectator fastidiosus sibi molestus*; and *Lente suscipe, cito perfice*. . . .[4] It has a spacious court on its easterly side, fenced with a handsome wall, ironwork, and a beautiful iron gate, where the Duke's coronet, arms, garter, and George are exquisitely represented in iron' (Plate 15).

[1] W. B. S. Taylor, *The Fine Arts in Great Britain.*

[2] The central block was subsequently reconstructed by Nash into the present State Apartments, the Forecourt being the present Inner Courtyard of Buckingham Palace.

[3] 'In recent years a part of the existing ashlar front to the North side was renewed, showing some dressings of rubbed brick, so that certain parts of the early eighteenth century walling above ground appear to have been incorporated. . . . A part of the early basement exists below the main West block. . . . The doorway leading to this part of the basement has the original frame and door of moulded panels.' *Inventory of Historical Monuments in London*, vol. ii. *West London* (Royal Commission on Historical Monuments), 1925.

[4] The four inscriptions may be translated as follows:

(1) That on the East Front, looking towards St. James's Park: 'The Household Gods delight in such a situation.'

(2) That on the West Front, facing the Garden: 'The Country within a City.'

(3 and 4) On the two remaining sides: 'The too fastidious critic harms chiefly himself'; and 'Be slow to undertake an obligation, and quick to discharge it.'

We are fortunate in possessing, amongst others, a description of the building by Colin Campbell, published in the first volume of *Vitruvius Britannicus*. There is also a minute and intimate account of it by Buckingham himself, in a letter written to the Duke of Shrewsbury[1] :—

> 'The Avenues to this House are along St. James's Park, through rows of goodly Elms on the one hand, and gay flourishing Limes on the other; that for coaches, this for walking, with the Mall lying between them. This reaches to my iron palisade that incompasses a square court, which has in the midst a great bason with the figures of Neptune and the Tritons in a water work, and from its entrance rises all the way imperceptibly, till we mount to a Terrace in the front of a large Hall, paved with square white stones mixed with a dark-coloured marble; the walls thereof covered with a sett of pictures done in the school of Raphael. Out of this, on the right hand we go into a parlour 33 foot by 39, with a niche 15 ft. broad for a Bufette, paved with white marble, and placed within an arch, with Pilasters of diverse colours, the upper part of which, as high as the ceiling, is painted by Ricci.'
>
> 'From thence we pass through a suite of large rooms, into a bedchamber of 34 ft. by 27; within it a large closet, that opens into a green-house.
>
> 'On the left hand of the hall are three stone arches (Plate 19) supported by Corinthian pillars, under one of which we go up eight and forty steps ten foot broad, each step of one entire Portland stone. These stairs, by the help of two resting places, are so very easy, there is no need of resting on the iron baluster. The walls are painted with the story of Dido. . . .'

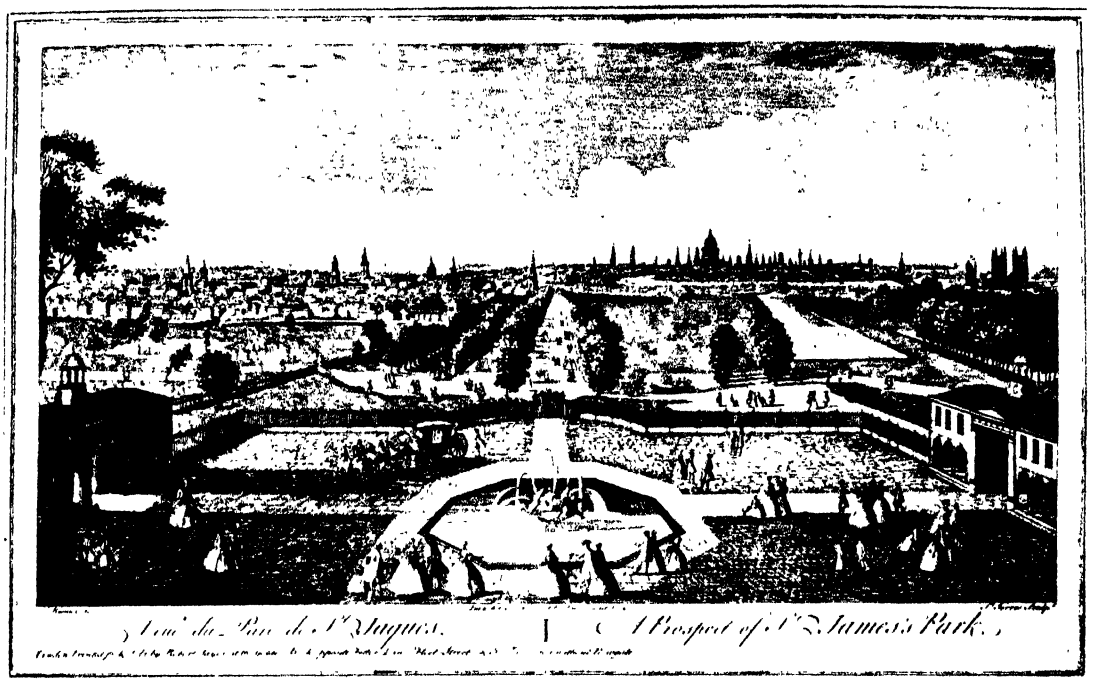
The noble author does not mention who executed the paintings.[2] The colour-plate gives some idea of the richness of the staircase. Both the lower hall and the staircase balustrade had, however, been altered when the house became the residence of George III, before this drawing was made.

To continue the Duke's narrative:

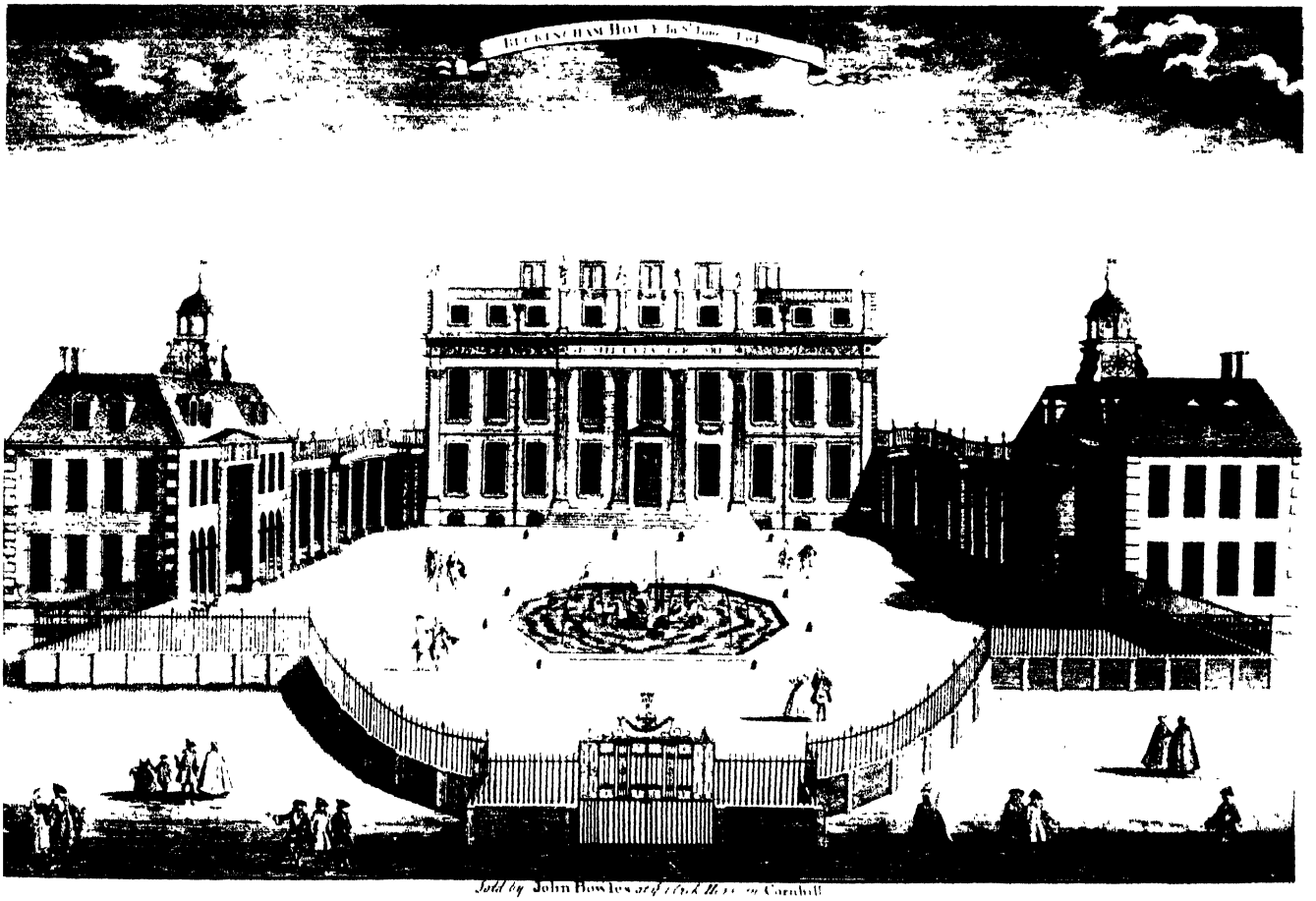
> 'The roof of this staircase, which is 55 foot from the ground, is 40 foot by 36, filled with the figures of Gods and Goddesses. . . .
>
> 'The bas-relief and little squares above, are all episodical paintings of the same story (Juno begging assistance from Venus). And the largeness of the whole has admitted of a sure remedy against any decay of the colours from saltpetre in the wall, by making another of oak-laths four inches within it, and also primed over like a picture.

[1] 'A letter to the D(uke) of Sh(rewsbury),' *The Duke of Buckingham's Works*, vol. ii. p. 310 (Ed. 1753).

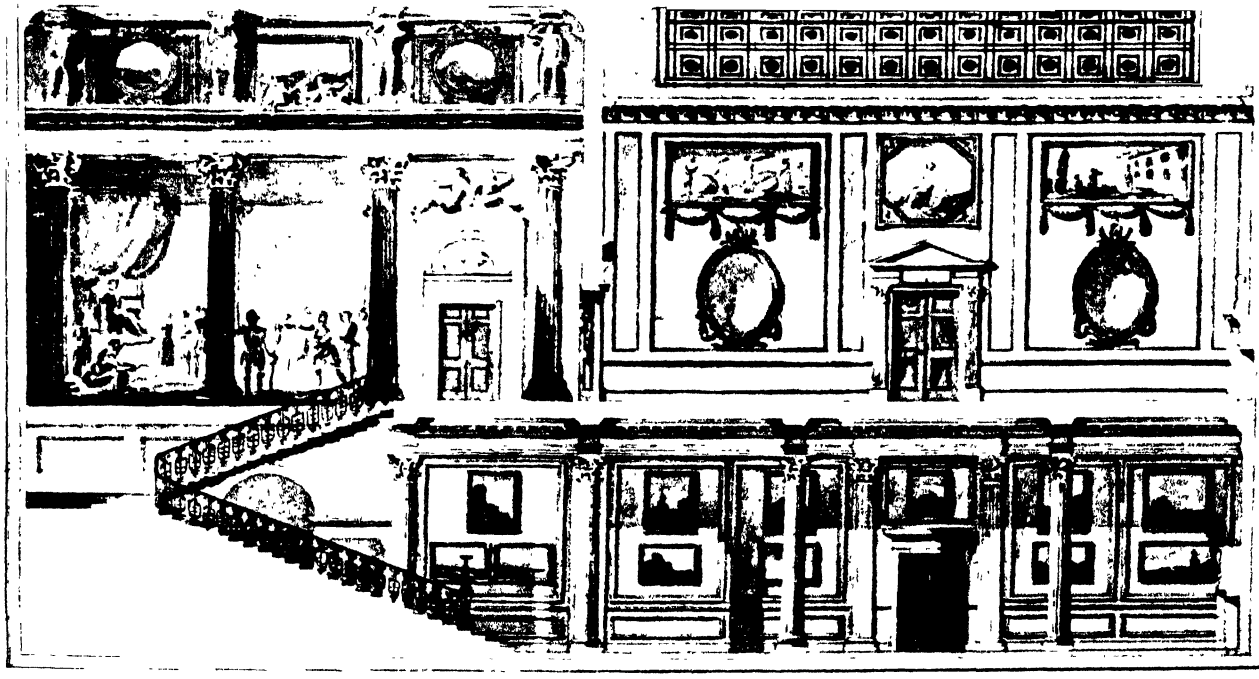
[2] Of the possible artists, Verrio—to whom they have been attributed—is ruled out because he died in 1707, but his employee, Laguerre, who painted the staircase at Marlborough House, was working until 1721 and may well be responsible for these paintings. Sebastiano Ricci, who came to England in about 1710, painted a room in the house as we know on the authority of Buckingham, who would surely have recorded the fact if the staircase was painted by him. Another possible artist is Antonio Bellucci (1654-1726) who was in England from 1716 to 1722, and is said to have worked at Buckingham House and Windsor Castle. He was a Venetian who painted at Vienna (1709) for Joseph I and Charles VI, and at Dusseldorf for the Elector Palatine. There is an indifferent picture by him in the Ashmolean Museum.



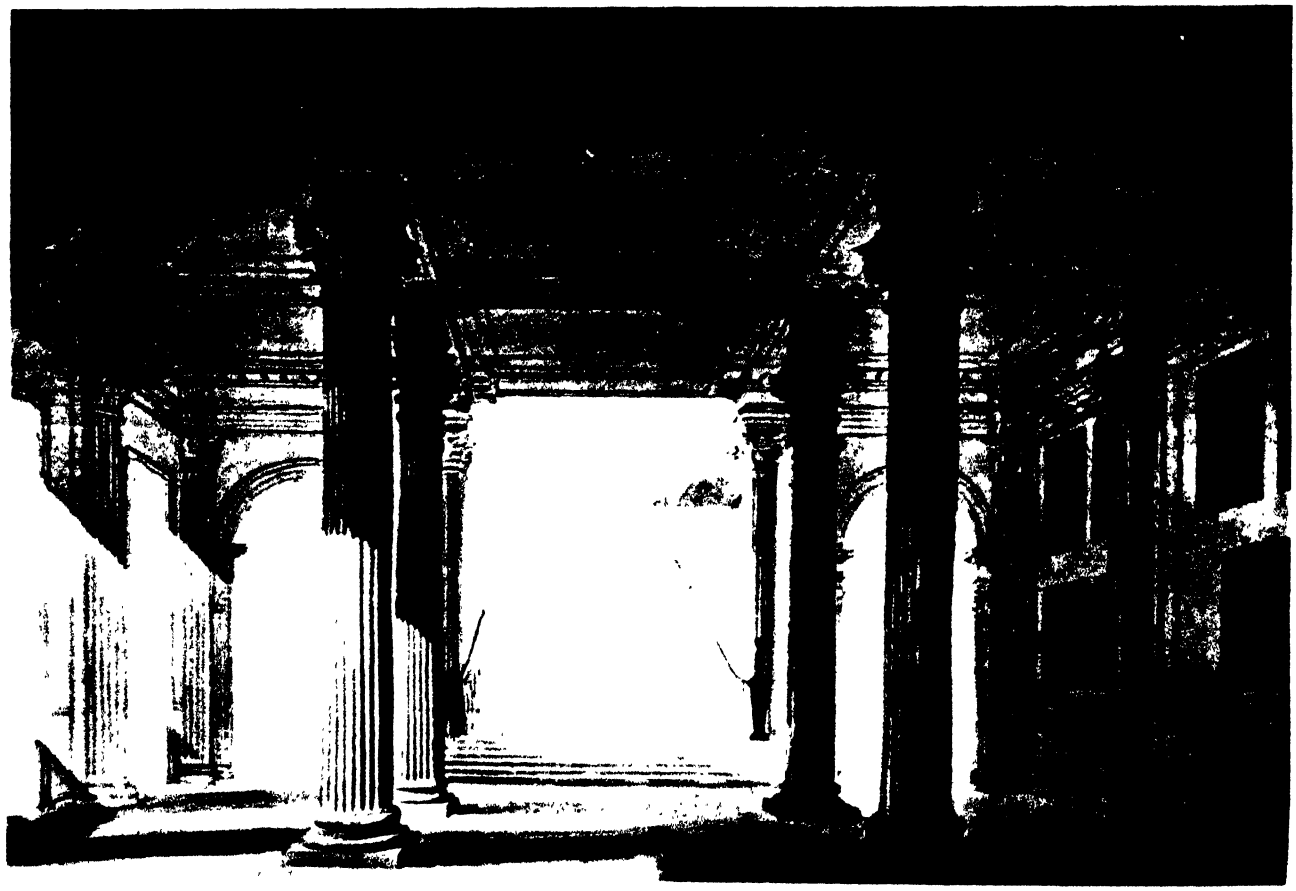
[14] VIEW FROM BUCKINGHAM HOUSE
SHOWING ST. PAUL'S AND WESTMINSTER ABBEY IN THE DISTANCE.
FROM AN ENGRAVING OF 1752



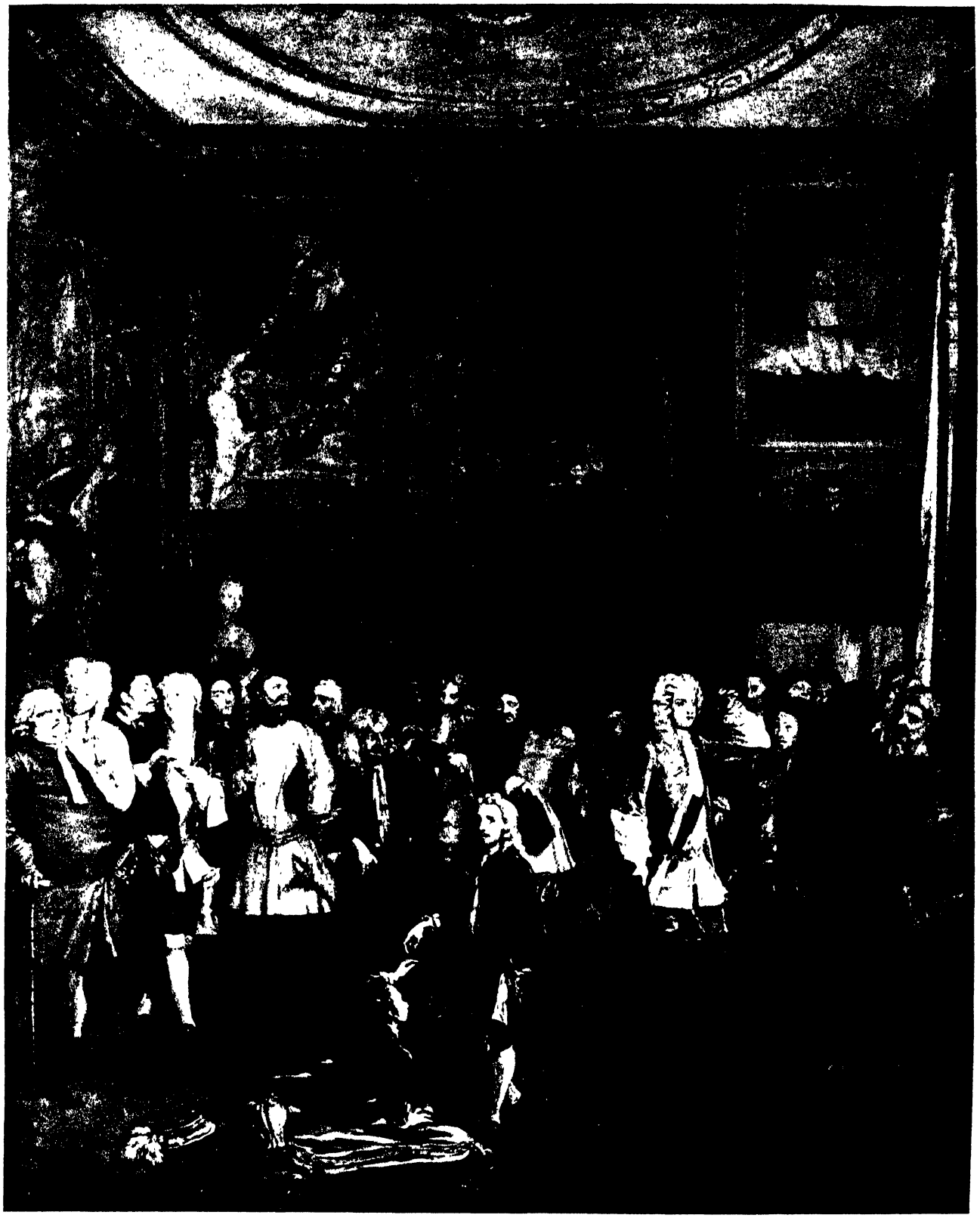
[15] FRONT OF BUCKINGHAM HOUSE
FROM AN ENGRAVING OF 1714



[16] WATER COLOUR DRAWING
SHOWING THE ELEVATION OF THE WALLS OF THE ENTRANCE HALL, THE PAINTED STAIRCASE AND THE SALOON, BUCKINGHAM HOUSE, ABOUT 1790 (AT THE VICTORIA AND ALBERT MUSEUM)

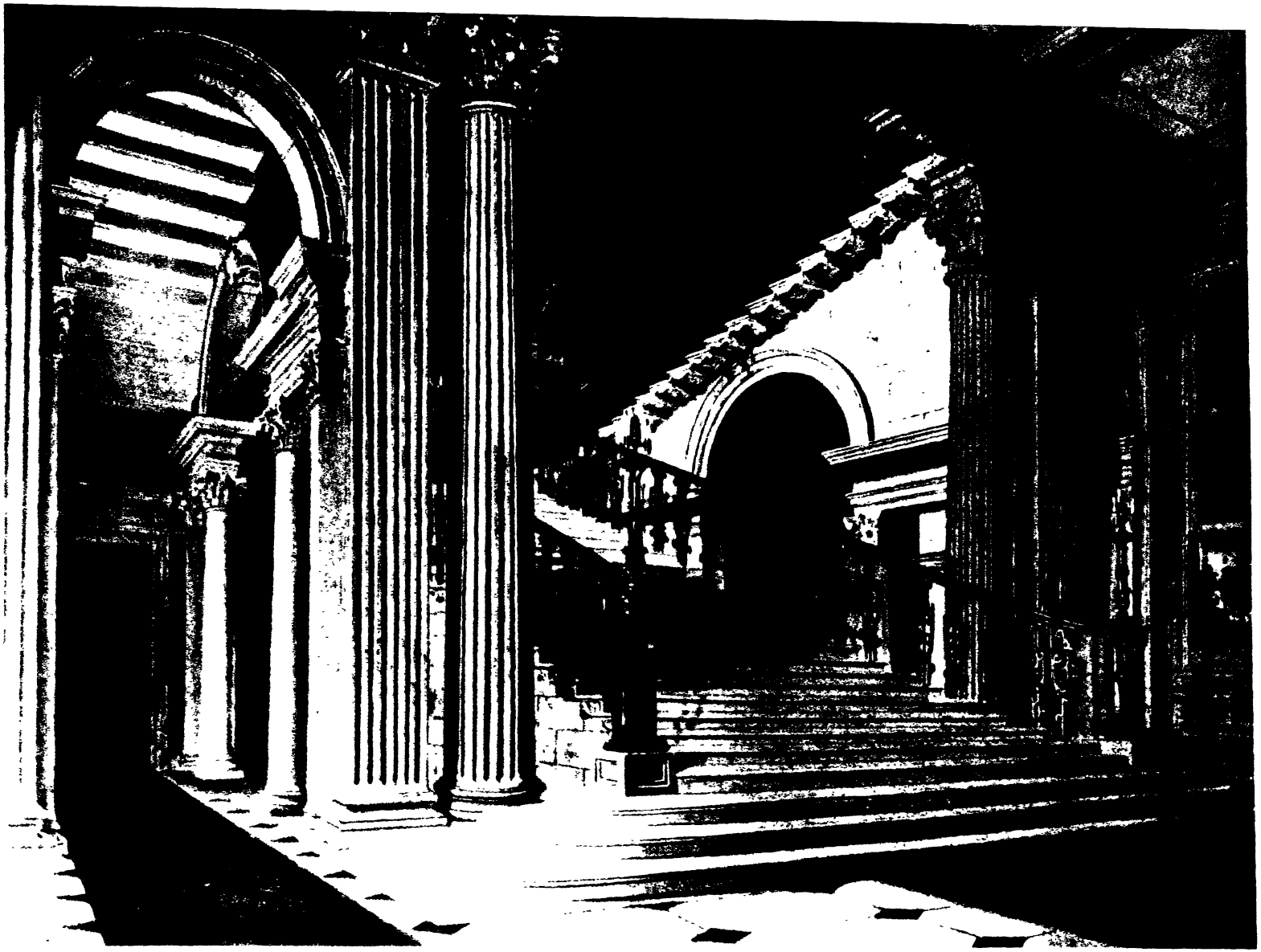


[17] THE HALL AND STAIRCASE, BUCKINGHAM HOUSE
ABOUT 1790. FROM WATER COLOUR DRAWING AT THE VICTORIA AND ALBERT MUSEUM



18] THE DUKE OF BUCKINGHAM'S LEVÉE

INTERIOR OF BUCKINGHAM HOUSE IN ABOUT 1720. THE DUKE, WEARING THE GARTER RIBBON, IS SHOWN PUTTING FINISHING TOUCHES TO HIS WIG WHICH A VALET HAS PLACED UPON HIS HEAD. IN THE FOREGROUND IS HIS SON. FROM AN OIL PAINTING BY JOHN MARCELLUS LAROON AT SOUTHILL



[19] BUCKINGHAM HOUSE STAIRCASE
FROM A WATER COLOUR DRAWING BY R. CATTERMOLE (1817), FOR PYNE'S "ROYAL RESIDENCES," IN THE ROYAL LIBRARY, WINDSOR CASTLE

'From a wide landing-place on the stairs-head, a great double door opens into an apartment of the same dimensions with that below, only three foot higher; notwithstanding which, it would appear too low, if the higher *Salon* had not been divided from it. The first room of this floor has within it a closet of original pictures, which yet are not so entertaining as the delightful prospect from the windows. Out of the Room a pair of great doors gives entrance into the *Salon*, which is 35 ft. high, 36 ft. broad, and 45 ft. long. In the midst of its roof a round picture of Gentileschi, 18 foot in diameter, represents the Muses playing in concert to Apollo, lying along on a cloud to hear them.[1] The rest of the room is adorned with paintings relating to Arts and Sciences, and underneath divers original pictures hang, all in good lights, by the help of an upper-row of windows which drown the glaring.

'Much of this seems appertaining to parade, and therefore I am glad to leave it to describe the rest, which is all for convenience. As first, a covered-passage from the kitchen without doors; and another down to the cellars and all the offices within. Near this a large and lightsome back-stairs leads up to such an entry above, as secures our private bedchambers both from noise and cold. Here we have necessary dressing-rooms, servants' rooms, and closets, from which are the pleasantest views of all the house, with a little door for communication betwixt this private apartment and the great one. . . .

'In mentioning the Court at first, I forgot the two wings in it, built on stone arches, which join the house by Corridors supported on Ionic pillars. In one of these wings is a large kitchen, 30 ft. high, with an open cupola on the top; near it a larder, brew house, and landry, with rooms over them for servants; the upper sort of servants are lodged in the other wing, which has also two wardrobes and a store-room for fruit. On the top of all a leaden cistern holding 50 tons of water, driven up by an engine from the Thames, supplies all the water-works in the courts and gardens, which lie quite round the house, through one of which a grass walk conducts to the stables, built round a court, with 6 coachhouses and 40 stalls.

* * * * * * * *

'Only one thing I forgot, though of more satisfaction to me than all the rest, which I fancy you guess already, and 'tis a little closet of Books at the end of that greenhouse which joins the best apartment. . . . Under the windows of this closet and greenhouse, is a little wilderness full of black birds and nightingales. The trees, though planted by myself, require lopping already, to prevent their hind'ring the view of that fine canal in the Park.

* * * * * * * *

'After all this, to a friend I'll expose my weakness, I am oftener missing a pretty gallery in the old house I pulled down, than pleased with a *Salon* which I built in its stead, tho' a thousand times better in all manner of respects. . . .'

Abbreviated as is the above account in all but the main details of the picture, exigencies of space must not forbid the Duke's remarks on his 'very large bed-

[1] Subsequently painted over by Cipriani. See p. 88.

chamber, intirely quiet, high, and free from the early sun; . . . looking into the pleasantest park in the world just underneath it'; . . .'the advantage of situation and prospect' of his house 'in presenting at once to view a vast Town, a Palace, and a magnificent Cathedral; . . . the far distant prospect of hills and dales, and near, one of parks and gardens'; . . . the gravel walk 'leading from the front of the house, between two groves of tall lime trees planted in several equal ranks upon a carpet of grass; the outsides of these groves bordered with tubs of oranges.'

'The Terrace,' he proceeds, 'has on one side a wall, covered with Roses and Jassemines,' and 'made low to admit the view of a meadow full of cattle just under it . . . and at each end a descent into parterres, with fountains and water works.' 'A little square garden with a fountain; greenhouses, a bathing apartment, flower gardens.' 'A kitchen garden full of the best sorts of fruit,' with 'several walks in it fit for the coldest weather.'

Himself one of the staunchest supporters of James II—though after the Revolution he acknowledged the new constitutional monarch—and married to a third wife who was regarded as an illegitimate daughter of James II,[1] it is natural that Buckingham's house should have become a centre of Jacobitism. Here he died in 1721, and here his remains lay in state until they were carried across the way to their final resting place in Henry VII's Chapel in Westminster Abbey. He bequeathed the house and grounds to his Duchess, for her life 'upon this express condition only, that she does not marry again' (Plate 13).

The widowed Duchess exacted from those around her all, and more, than was her due, living in semi-royal state with ladies-in-waiting and a large retinue of servants. Though she had only a life interest, negotiations were opened with her for the lease or purchase of Buckingham House by the Prince and Princess of Wales (afterwards George II and his Queen). She bargained, it is said, with 'the haughtiness of a Jacobite and the astuteness of an Estate Agent,' but nothing came of the project.

On 1st August, 1723, the Duchess wrote to her friend, Mrs. Howard:[2]

> 'If their Royal Highnesses will have everything stands as it does, furniture and pictures, I will have *three thousand pounds per annum*: both run hazard of being spoiled, and the last, to be sure, will be all to be new bought whenever my son is of age. The quantity the rooms take cannot be well furnished under ten thousand pounds; but if their Highnesses will permit the pictures all to be removed, and buy the furniture as it will be valued by different people, the house shall go at two thousand pounds. . . . If the prince or princess prefer much the buying outright, under sixty thousand pounds it will not be parted with as it now stands, and all His Majesty's revenue cannot purchase a place so fit for them for a less sum.'[3]

[1] Catherine Darnley, the supposed natural daughter of James II by Catherine Sedley, Countess of Dorchester (as alleged by the Duchess, although it is stated that 'her own mother seems to have been of a contrary opinion').

[2] Subsequently Countess of Suffolk.

[3] *Suffolk Papers*, vol. i. p. 117.

Either because the sum asked was considered too large or because the Duchess changed her mind, the negotiations fell through, and the house remained in her possession. Here she continued to live, and here, as Mr. J. H. Jesse writes,[1] 'On each successive anniversary of the execution of her grandfather, Charles I, she was accustomed to receive her company in the Grand Drawing Room, herself seated in a chair of state, clad in the deepest mourning, and surrounded by her women, all as black and as dismal-looking as herself.' It was here that this eccentric and indomitable lady breathed her last in 1742.

'Princess Buckingham,' writes Horace Walpole, 'is either dead or dying. She sent for Mr. Anstis, and settled the ceremonial of her burial. On Saturday she was so ill that she feared dying before the pomp was come home. She said, "Why don't they send the canopy for me to see? Let them send it, even though all the tassels are not finished." But yesterday was the greatest stroke of all. She made her ladies vow to her that, if she should lie senseless, they would not sit down in the room before she was dead.'

'By her own express directions,' so Walford tells us, 'she was buried with great pomp beside her lord in the Abbey, where there was formerly a waxen figure of her, after the usual royal fashion, adorned with jewels, prepared in her life by her own hands.'[2]

The only surviving son and heir, Edmund Sheffield, second Duke of Buckingham, who was born in 1715 and died unmarried in Rome in 1735 'of a rapid consumption,' clearly inherited his father's love of Buckingham House gardens, for, by a codicil to his will, he desired to be buried in them 'or in that field next to the Terrace where a little modest tomb might be erected covered with a small open Temple which, if well executed, might be a beauty to the garden, the place to be consecrated, the conduct whereof was left to Lord Bathurst,'—a leading amateur of landscape gardening at the time.

He 'expressed the hopes that it would be no inconvenience to the Duchess his mother, who he hoped would accustom herself to it. But she, having a right to the house, etc., during her life, did not give her consent, so he was interred in Henry VII's Chapel.'[3]

For her son's funeral she attempted to borrow, from Marlborough House, the triumphal carriage that had borne the remains of the great warrior to his grave. Duchess Sarah replied as befitted the occasion: 'It carried my Lord Marlborough, and it shall never be used by anyone else!' 'It is no consequence,' answered Her Grace of Buckingham, with resourceful spite. 'I have consulted the undertaker, and he tells me I can have a finer for £20.'

[1] J. H. Jesse, *Memoirs of the Life and Reign of George III.*

[2] Walford, *Old and New London*, vol. iv. p. 63.

[3] *Extracts from Surveys, etc., in the Surveyor General's Office relative to . . . the Queen's Palace.* (*Vide* footnote [1] on following page.)

The last years of the Duchess were taken up with protracted lawsuits over the inheritance of the vast Buckingham estates. Towards the close of these years of litigation it became necessary, in order to prove the exact limits of the Mulberry Garden, nearing the termination of its lease, for the Surveyor General to order the Surveys and examinations of deeds which have provided such valuable assistance in tracing the history of the property.[1]

At length under the will of John Sheffield, the first Duke, (dated 9th August, 1716) his illegitimate son, Charles Herbert—who by his late father's directions took the name of Sheffield, and who was created a baronet in 1755—was finally pronounced the heir to the Buckingham House estate, both leasehold and freehold.

The Surveyor General's enquiries had shown that more than half Buckingham House, with all the North wing and other buildings there, and all the North part of the garden, were situated on the Mulberry Garden. After first attempting to obtain renewal of the Mulberry Garden lease, Sir Charles Sheffield seems to have reconsidered the position, and offered at the close of 1761 to sell the property to the Crown.

In 1762, a year after the Coronation and marriage of George III and Queen Charlotte, the purchase was effected, for £28,000, though the indentures were not signed (by the Earl of Bute and Philip Cartaret Webb in trust for the King) until 20th April, 1763. The agreement specifies all the parcels of ground the separate histories of which we have traced.[2]

(vi) BUCKINGHAM HOUSE AS THE QUEEN'S HOUSE

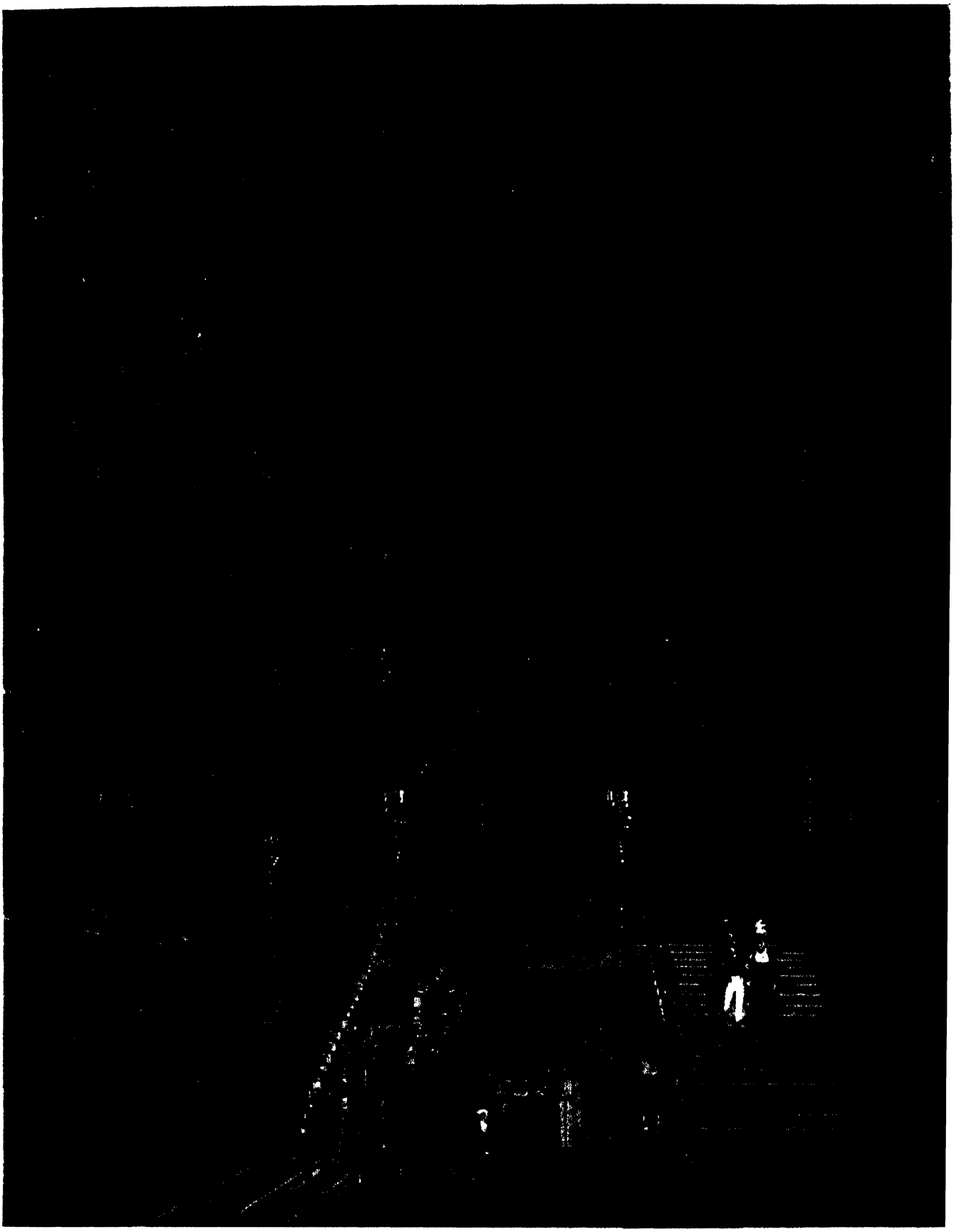
George III's motive in acquiring Buckingham House was to provide his Consort with a Dower House. The young Queen soon found the Palace of St. James's exceedingly uncomfortable, and the Marquess of Carnarvon, son and heir to the Duke of Chandos, at that time a Lord of the Bedchamber, suggested the purchase of Buckingham House.[3]

Although St. James's Palace was still used for ceremonial purposes, Their Majesties immediately occupied The Queen's House; and the idea that it was a

[1] The MS. volume alluded to is in the Public Record Office, and another copy is in the Royal Library, Windsor Castle. It is entitled: *Buckingham Palace, History and Plans of the Grounds. From the sixteenth century. Being extracts from the Surveys, Entries, and Records in the Surveyor General's Office, etc., relative to the freehold and leasehold Estates purchased by His Majesty of Sir Charles Sheffield, Bart., in the year* 1762, *now called The Queen's Palace.* It is illustrated with coloured plans and, although not free from inaccuracies, is a valuable summary of the history of the site.

[2] The minutes of agreement to purchase, with many other documents relative to this property belonging to Sir Charles Sheffield, had a curious history. The lawyers acting for Sir Charles were the well-known firm of Sharpe and Marsden. The Sheffield documents which had been kept in the deed boxes of the firm were acquired from a dealer by Sir Thomas Phillipps, and in a sale at Sotheby's on 24th April, 1911, among the MSS. of that eminent bibliophile, was a collection of original papers relating to Buckingham House, including this Agreement, a Memorandum of the Assignment of the Mulberry Garden and Buckingham House to George III, and other documents. These were purchased for King George V and are now preserved in the Royal Archives at Windsor Castle.

[3] Information supplied by the late Lord Esher. A room at Buckingham Palace is still called after this Lord Carnarvon.



THE PAINTED STAIRCASE, BUCKINGHAM HOUSE
EXECUTED ABOUT 1705 FOR JOHN, DUKE OF BUCKINGHAM, FROM A WATER-COLOUR DRAWING IN THE ROYAL LIBRARY, WINDSOR CASTLE

private residence, as distinct from a palace, became so deeply engrained in the Royal children that the first avowed intentions of both George IV and William IV were to use the new Buckingham Palace, built upon its site, as a residence only, and not for purposes of state. The special insistence upon privacy is suggested by the account given by Northouck—writing in 1773—of the alterations made to the approach to Buckingham House after it became a Royal residence :—

'Formerly,' he complains, 'an elegant pair of gates opened in the middle, but now, though a foot opening leads up to where an opening naturally is expected in front, all entrance is forbidden, by the rails being oddly continued across without affording an avenue through. Whoever seeks to enter must walk round either to right or left, and in the corners perhaps he may gain admittance' (Plate 20).

The actual move from St. James's Palace to Buckingham House was fixed for 6th June, 1762, the King's Birthday celebrations being postponed from 4th June to coincide with the house-warming. On his birthday, the Queen persuaded the King to stay away from their new home for two days, as she had a surprise in store for him.

When the evening of the 6th arrived, he was summoned by Her Majesty who took him to an upper room that overlooked the gardens, and, opening the shutters, revealed to him 'a most surprising and entrancing spectacle.' In the grounds a temple and bridge had been built, as if by Genii, illuminated by four thousand glass lamps. In front of it a 'transparency' represented the King giving peace to all parts of the globe; at His Majesty's feet Envy, Malice, and Detraction were seen falling headlong, and simultaneously 'Mr. Kuffe' was heard conducting a band through the King's favourite airs.

Except that the lead figures had been removed from the parapet for reasons of safety, Buckingham House passed into Royal hands with little external alteration. Some of the interior decorations remained as the Duchess of Buckingham had left them, but there was extensive renewal of wall coverings, and much handsome furniture was purchased.

Considerable structural alterations were soon involved by the accumulating Royal Library, for which eventually were added two oblong rooms and a great octagon room on the ground floor. The Office of Works Accounts[1] show £13,885. 14s. 6½d. to have been spent between 1762 and 1763 (mid-summer); and £10,197 in 1764 on the building, besides £9,757 on the 'Riding House.'

The most important alterations seem to have been the redecoration of the Saloon at the head of the stairs, for which it has been claimed that Robert Adam

[1] *P.R.O. Office of Works, Abstracts of Accounts.* The Board at this time consisted of Thomas Worsley (Surveyor General), Flitcroft, Adam, Chambers, and Stephen Wright.

provided designs, and the remodelling of the lower hall and of the staircase balustrade for which J. B. Pyne (*Royal Residences*) says James Wyatt was responsible. There is, however, no record of extensive work done after 1764, and Wyatt did not return to England, much less make his reputation, before 1766. Adam, on the other hand, was already a member of the Board of Works, but so was Chambers;[1] and the sketch of the Saloon in Plate 16 and the engraving in Plate 88 suggest that, for this room at any rate, Chambers was responsible.

In 1775 the King, by Act of Parliament,[2] settled Buckingham House for life on the Queen, in exchange for Somerset House, the former official Dower House, which had been settled on Her Majesty at her marriage. Buckingham House, the Act directed, should in future be known as 'the Queen's House.' Somerset House, some rooms of which, since 1771, had been assigned by the King for the use of the Royal Academy, was handed over to be rebuilt for public purposes, the Academicians resuming occupation there when the present buildings (designed by Sir William Chambers) were completed in 1780.

At first 'the Queen's House' was regarded by the public as a suitable residence for the Sovereign, but after the death of George III and Queen Charlotte, whom its sober brick walls suited so well, we begin to find slighting references to its appearance, and the question of its rebuilding or replacement arose.

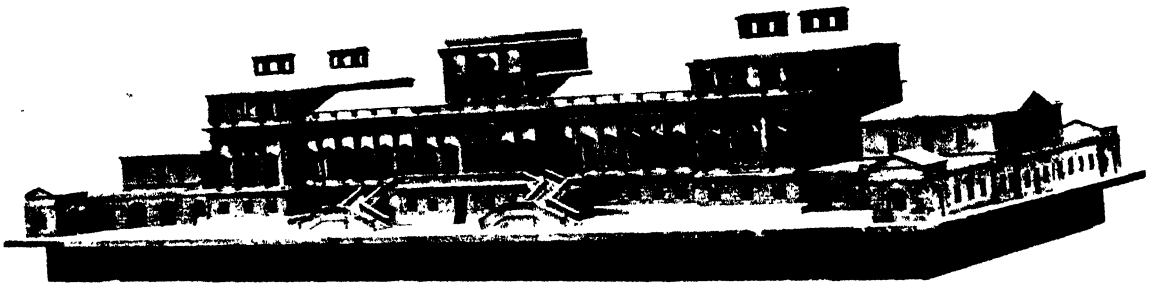
Throughout the eighteenth century dilettanti and architects had from time to time put forward projects for a great Royal palace to be built in London, and although nothing came of them, some reference to these projects must be made. In 1712 Anthony, Earl of Shaftesbury—the first and perhaps the greatest of the dilettanti—pointed out in a published *Letter concerning Design* that made a deep impression at the time, how the Capital still lacked a Royal palace. As the apostle of that Palladian architecture which Lord Burlington and William Kent were soon to establish, Shaftesbury had in mind something in the nature of Inigo Jones's project for Whitehall Palace, of which only the Banqueting House was built. The recent discovery, in the library of All Soul's College, of an equally elaborate scheme for rebuilding Whitehall Palace after the fire of 1698, proves that Sir Christopher Wren also had hopes of giving London a great palace, to which William III, however, preferred Hampton Court. But it is probably to Shaftesbury's observations that we may trace the source of inspiration of the model for a palace designed by William Kent, intended to be erected in Hyde Park (Plate 23). A long principal range, consisting of a *piano nobile* and ground storey, is terminated by raised and projecting pavilions. The central feature has a flat roof on which it may have been intended to place a great statuary group. The design in some respects

[1] Architect to Frederick Prince of Wales, and drawing master to George III as a boy.

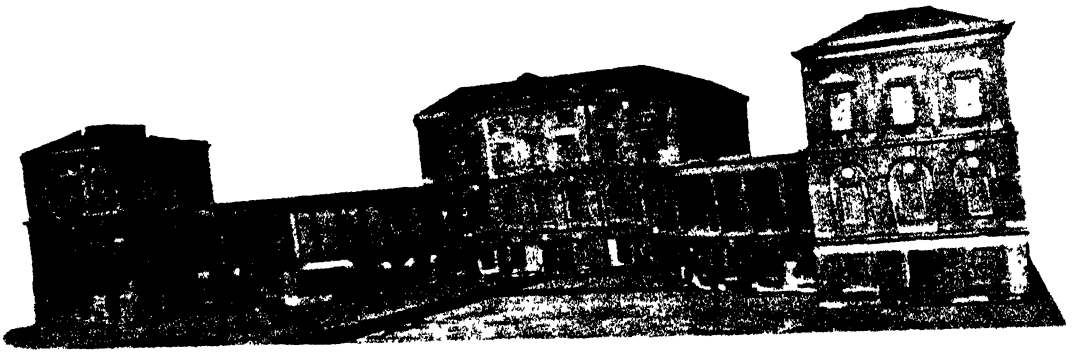
[2] 15 Geo. III. c. 33.



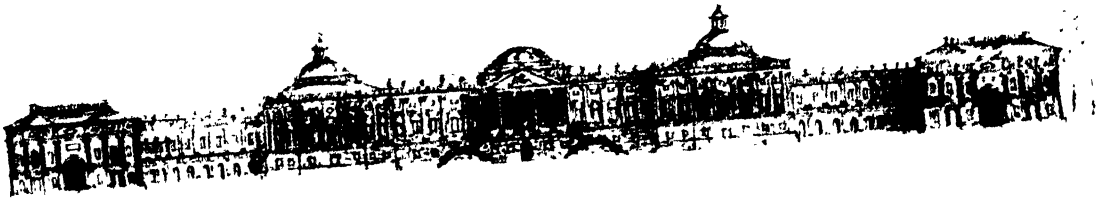
[20] BUCKINGHAM HOUSE IN 1790
FROM A WATER COLOUR BY E. DAYES, ENTITLED "THE PROMENADE IN ST. JAMES'S PARK" (AT THE VICTORIA AND ALBERT MUSEUM)



MODEL
IN PEARWOOD, DESIGNED FOR GEORGE II BY WILLIAM KENT FOR A PALACE TO BE ERECTED IN HYDE PARK. (LENGTH, 7 FT. 9 INS., WIDTH, 3 FT. 5 INS., DEPTH, 1 FT. 8 INS. H.M. OFFICE OF WORKS)



MODEL
BELIEVED TO HAVE BEEN DESIGNED BY SIR WILLIAM CHAMBERS, R.A., AS A PALACE FOR GEORGE III, TO BE ERECTED IN WHITEHALL, NEAR RICHMOND TERRACE. (15 FT. LONG)



[23] DESIGN
BY GEORGE WRIGHT, FOR A ROYAL PALACE IN ST. JAMES'S PARK, DATED 1766 (FROM A DRAWING IN THE ROYAL LIBRARY, WINDSOR

recalls Kent's magnificent building at Holkham. Its date is probably 1730-40. The model, in pearwood, is now preserved at the Victoria and Albert Museum.[1]

In the Royal Library, Windsor Castle, is a volume containing twenty ambitious designs for a Royal Palace, with MS. text, by a certain Stephen Riou. They are described as having been begun at Rome in 1751-53, and finished in London in 1754. There is also preserved at Windsor a set of plans for a palace and garden for St. James's Park, dated 1766, by Thomas Wright (Plate 21). His design was for a vast quadrangle 400 feet square with pavilions connected to the angles by galleries, giving a total width of 900 feet to the main fronts. In the centre of the front a portico was surmounted by a low dome reminiscent of Brettingham and Paine's designs for Kedleston. The angles of the quadrangle were treated somewhat in the manner of Palladio's Rotunda at Vicenza, a version of which Wright had erected (1754) at Nutthall Temple, Nottingham.[2]

Both this project of Wright's, and a wooden model attributed to Sir William Chambers, were presumably prompted by George III's purchase of Buckingham House. This second model (Plate 22) was found at the Office of Works in 1922, but in such a fragile condition that after photographs of it had been taken it was destroyed. In general lines it recalled La Monnaie at Paris. A square, four storeyed central block was flanked by four pavilions connected to it by curving colonnades. Another model found (and destroyed) at the same time, of uncertain authorship, was quadrangular like Wright's design, with the corners raised into pavilions such as Kent employed at Holkham.

[1] On the model is a legend recording its repair in 1794 by Thomas Russell, Joiner to His Majesty. According to Dallaway's edition of Walpole's *Anecdotes*, 1829, this model was then at Hampton Court. In 1861 it was removed to a store near Storey's Gate, Westminster, where it was found in very worm-eaten and decayed condition in 1922, whereupon it was transferred to its present quarters and underwent a careful restoration. It is 7 ft. 9 in. long, 3 ft. 5 in. wide, and 20 in. high.

[2] Demolished in 1929. Thomas Wright must not be confused with Stephen Wright, a member of the Board of Works at the time, and the designer of the University Library, Cambridge, in 1758.

CHAPTER II

THE BUILDING OF THE PALACE

(i) PREPARATIONS FOR REBUILDING

DESPITE the conventional view of King George IV's reign, there can be no doubt that he considerably enhanced the dignity of the Crown.

On the material side, no less than on the artistic, George IV showed the keenest sense of what befitted a King of England. His support of John Nash produced not only Regent Street, Carlton House Terrace, and the terraces around the Regent's Park,[1] but set a fashion which the owners of the growing 'West-End' swiftly set themselves to follow. He converted Windsor Castle from a picturesque medley of buildings into the most dramatic 'feudal castle' inhabited by any crowned head in Europe. In the golden age of collectors he set himself to emulate his predecessor, Charles I, in forming a magnificent Royal collection of paintings, as well as of furniture and porcelain; and lent his prestige to the practice of collecting. He thus conferred prestige upon that fashion of collecting to which we owe not only the Wallace Collection and the Elgin Marbles, but the National Gallery—for the formation of which he was directly responsible[2]—and made this country in the nineteenth century, as regards both private and public collections, the richest art treasury in Europe.

Possessed of much taste, a fine intelligence, practical abilities and immense energy, he proceeded with a despotic determination to provide the English Crown with splendidly appointed habitations, and the English capital with a harmonious and beautiful appearance. It was his misfortune to reign at an epoch when the middle class was emerging into power, so that his activities were immediately misrepresented by a class to which 'taste' and 'art' were apt to be synonymous with waste and licentiousness. A recent writer[3] has pointed out that 'it was these great expenses lavished upon Art and Architecture which caused his unpopularity with the mob journalists. The middle classes hated the artist in him as they hated

[1] Named after the titles of the Royal Dukes.

[2] Lord Liverpool's Government only made the bill for the purchase of the Angerstein collection—the germ of the National Gallery—a ministerial measure at the King's strong personal representation.

[3] Shane Leslie, *George IV*, p. 176.

Shelley and Byron,' and as, it may be added, the same element in the race had resented the same qualities in his predecessors, Henry III, Richard II, and Charles I, each a lonely patron of the arts.

When we come to survey George IV's actual buildings, we must beware of treating them in too heavy-handed a manner. They are the product of an age when experiments in design were combined with the desire for an emotional atmosphere, whether gay or romantic. The Brighton Pavilion, as its name implies, was a sea-side retreat for relaxation, and, so far from being an isolated example of caprice, was the product of a movement for adapting oriental forms to English use that had for years been advocated by able architects. The King's employment of Wyatville at Windsor shows his alertness to the possibilities of Gothic as clearly as his patronage of Henry Holland at Carlton House vouches for his appreciation of the refined classicism of the French Louis XVI style. But while we must commend King George IV's eclecticism, we cannot avoid the conclusion that he was too well satisfied with the superficial, romantic, or 'amusing,' too impatient of the platitudes of 'correct' art, to be able to do full justice to the many possibilities when rebuilding Buckingham House. Here again, however, much must be excused by the difficulties that beset both King and architect in realising this project.

In John Nash (1752-1835) George IV found an architect of the same mental calibre as himself. Both were clever, impetuous, vivacious; *improvisatori*—better at conceiving big ideas than at carrying them out in detail.

After being trained in the office of Sir Robert Taylor,[1] Nash is said to have retired to Carmarthenshire, his home, where he inherited a property. In 1793, at the instance of his fellow pupil, S. P. Cockerell, he returned to London and immediately showed that he was a man of large ideas by winning the £1,000 premium offered by the Treasury for a layout for Marylebone Fields, now the Regent's Park. When, in 1814, James Wyatt, Surveyor General to the Board of Works, was killed in a carriage accident, Nash had already made sufficient interest with the Prince Regent—who had transferred his patronage for work at Carlton House to him after the death of Holland in 1806—to be appointed Deputy Surveyor General. In this capacity he was responsible for the erections in St. James's Park connected with the meeting of the Allied Sovereigns in 1814, among them a bridge in the Chinese taste across the canal.[2] In 1815, as the result of a Commission of Inquiry into the Office of Works (1812-13) the architectural side of that office was reorganised with three consulting architects; Nash, Soane, and Smirke being appointed to the 'triumvirate,' each at a salary of £500 a year.

[1] Architect to the Bank of England, designer of Stone Buildings, Lincoln's Inn, and of the bridge at Maidenhead. Died 1788.

[2] This, and the Palace of Concord (now at Woolwich) designed by Sir William Congreve, and the whole layout, together with Buckingham House as it then was, can be seen in the model of the park preserved at the London Museum.

BUCKINGHAM PALACE

In view of subsequent events, it is interesting to find that originally 'the Queen's Palace,' together with the Westminster area as a whole, was in Soane's sphere of influence.[1] Designs for a Royal Palace had occupied Soane's mind intermittently since 1779, and it may be counted unfortunate that when the chance of their realisation came, Nash was given the commission which ought properly to have gone to Soane. For Nash was rather what is now called a town planner than an architect, inclined to regard a building as primarily a part of a larger whole, and its actual design as a secondary consideration. Admirable as this habit was when he was designing streets, it led to a treatment in some respects superficial and inadequate of Buckingham Palace. In 1813 the 'Regent Street Act' was passed; Nash began the great work on which his fame chiefly rests, and when, some two years later, the Prince Regent resolved on the metamorphosis of Holland's charming classical Pavilion at Brighton, Nash was appointed its designer.[2]

The first signs of the Prince's ambition to rebuild Buckingham House appear in 1819. After the death of Queen Charlotte he held a private conference to consider the probable expense of making it into a suitable palace. The sum of £150,000 was mentioned as being the utmost that could be raised for the purpose within three years from available sources (*i.e.* income from Crown Lands) and the Prince immediately scouted the notion that it would suffice.

> 'This object H.R.H. conceives cannot be accomplished for a sum much short of £500,000—namely for the Building £150 to £200,000; for fitting up, fixtures and internal decorations, the like sum; for furniture £100,000. The whole expense may probably be kept within £400,000, but it will be safer to reckon upon £450,000.'[3]

It is important to remember that, before even plans were made out, double the cost afterwards estimated to Parliament was recognised as inevitable. Actually, before the palace was fit for Queen Victoria's habitation, some £719,000 appears to have been spent on it. At this preliminary meeting the Prince approved the principle of bringing the whole matter before Parliament, though Lord Liverpool told him flatly that any excess of expenditure over £150,000 would have to be made good by Parliament, and that 'such a proceeding would be subject to insurmountable objections.'

[1] 5th July, 1815. B. C. Stephenson (Surveyor General) to John Soane. *A Portrait of Sir John Soane, R.A.*, by Arthur T. Bolton, p. 199.

[2] Complete designs for an oriental pavilion had been made out as early as 1808 by Humphrey Repton, the landscape gardener, with whom in about 1788, Nash had been in an informal partnership. An early design for a Gothic Conservatory for Carlton House by Nash may have been a product of this alliance. Whether Nash acquired his oriental ideas in the first place from Repton, or *vice versa*, is not clear. From the tone of Repton's allusions to Nash's subsequent work at Brighton, the former alternative appears the more probable. Indeed, it seems that Nash owed many of the designs now attributed to him to colleagues or 'ghosts' working under his direction.

[3] British Museum, *Huskisson Papers*, MS. 38,760, f. 206.

BUILDING THE PALACE

The Report of the Commission on the Office of Works[1] (1812-13), already alluded to, contained a clause that seems to have been specially directed against the possibility of the Prince embarking on reckless expenditure on buildings, to the effect that,

> 'No extra works should be undertaken, the expense of which is to be a charge on the Civil List Revenue, *even at His Majesty's commands*, without a detailed estimate for the same being previously made, and without the order for making it being communicated from the Lords of the Treasury to the Office of Works.'

Though the form was observed of submitting estimates to the Treasury, George IV contrived—happily, as we may contend—to evade the intention of this clause, and gave direct orders, which Nash acted upon, without first referring them to Whitehall.

After His Majesty's accession to the Throne, his intention to rebuild, or build, a palace became common knowledge. On 27th October, 1821, Nash told Farington that 'the King felt a dislike for Carlton House and wished to remove to Buckingham House, and that the necessary alterations would be attended with considerable expense.'

In the previous May, Soane, whose business it should properly have been to superintend any building at or near Buckingham House, had exhibited in the Academy the design for a Royal Palace (drawn by Gandy) which now hangs in his house (Plate 26). It was a magnificent conception, allied to Blenheim in disposition and dramatic grouping of masses, and was designed to stand on Constitution Hill overlooking Piccadilly.

But he was not to be given an opportunity to exhibit his genius. In July, 1821, the Surveyor General requested him to hand over all plans of Buckingham House that were in his keeping to Nash, and, on Soane's protesting, reminded him that he 'had not accepted in time the charge of the late Coronation ceremony' and that *now* he (Stephenson) did not see his way to run counter to the King's expressed wish. That Nash was conscious of the awkwardness of thus supplanting his colleague is evident from an ingeniously flattering letter chaffing Soane on being jealous, that he wrote in September, 1822, addressing him as 'Architect to the whole Peerage of England'—a reference to Soane's work, just begun, on the *Scala Regia*, the new Royal Entrance to the House of Lords at Westminster.[2]

Soane at about this time—possibly with an ironic smile—presented His Majesty with a copy of his Palace Design, and Lord Farnborough, the King's artistic adviser, courteously expressing the Royal appreciation of the gift, alluded to the likelihood 'of some honour being conferred on the architects who are

[1] *Parliamentary Papers*, 1812-13, vol. v.

[2] Quoted in full in A. T. Bolton's *The Portrait of Sir John Soane* (1927), pp. 351-353.

building Palaces for the King, whenever in the course of next year His Majesty takes possession of them. I should hope also the same honour may be conferred on you, as standing so high in your profession.' [1]

Wyatville [2] was duly knighted, but the King never occupied Buckingham Palace, and Nash received anything but honour for his connection with it. In 1828 a storm broke, and his conduct in involving the Nation in heavy unauthorised expenditure was examined by a Select Committee of the House of Commons.

(ii) THE BUILDING OF THE PALACE (1826-1830)

Though the Bill for enabling the Royal Land Revenues to be applied to the rebuilding of Buckingham House was not introduced to the House of Commons till June, 1825—six years after the preliminary conference on the project—little if anything appears to have been done in the interval towards making out designs. Both architect and King were fully occupied at Brighton, and the latter at Windsor as well. From this phase may possibly date two schemes by Nash, oil paintings of which (Plates 24 and 25) are preserved at Buckingham Palace, for rehabilitating Carlton House, one in a free classic style, the other in a kind of collegiate Gothic. There is no doubt that Carlton House was inadequate, and had indeed become insecure for use as a palace, for we learn that 'whenever a large assembly was held in the upper rooms it became necessary to prop up the lower ones,' and that ' so far from His Majesty wishing to leave that house, the house seemed disposed to leave His Majesty.' [3]

Pleasant as it would have been if old Buckingham House with its memories of King George III and Queen Charlotte, and its gorgeous painted staircase, could have been preserved, reasons of economy determined George IV to make use of its site and enlarge and reconstruct the existing building. Moreover, as a Government speaker—in reply to suggestions in the Commons that the New Palace should be built in the Green, Hyde, or the Regent's Park—rose to explain, the King 'did not wish to infringe on the convenience of the public by any encroachment on the parks.' [4]

Such attention as Nash and the King gave to the subject during this interval would seem to have been limited to discussions of this matter of site. In his own defence Nash subsequently wrote at length as follows: [5]

> 'His late Majesty's intentions and commands were to convert Buckingham House into a private residence for himself. A plan was made upon a small scale,

[1] Bolton, *op. cit.*, p. 425. Soane's knighthood was conferred by William IV in 1831.

[2] Sir Jeffrey Wyatville, R.A. (1766-1840) architect at Windsor Castle.

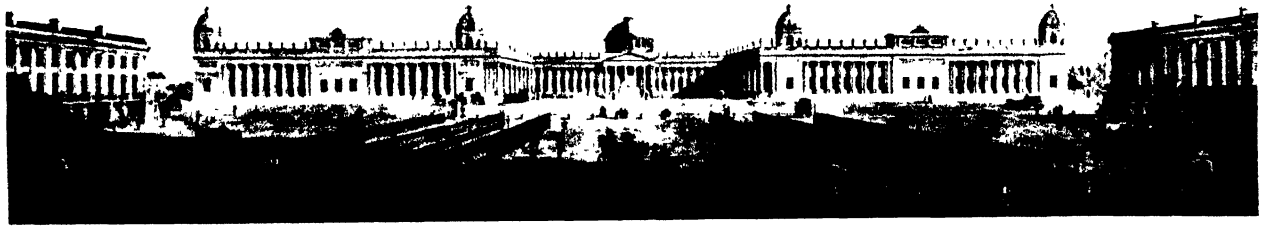
[3] Lord Liverpool in debate on Buckingham House Land Revenue Act, *Parliamentary Debates*, vol. xiii. N.S. (1120).

[4] To the Chairman of the Select Committee. *Second Report on . . . Buckingham Palace*, 1831. Appendix, p. 270.

[5] *Ibid.*



[24] A DESIGN
IN THE GOTHIC STYLE (VIEWED FROM ST. JAMES'S PARK), BY JOHN NASH FOR PROPOSED ALTERATION OF CARLTON HOUSE INTO A PALACE. FROM AN OIL PAINTING, MEASURING 26 INS. BY 55 INS., AT BUCKINGHAM PALACE



[25] ANOTHER DESIGN
BY JOHN NASH IN THE CLASSICAL STYLE (VIEWED FROM WATERLOO PLACE), FROM A SIMILAR OIL PAINTING



[26] A ROYAL PALACE, TO BE ER

TION OF THE NORTH FRONT OF BUCKINGHAM
E
LARGE SCALE DRAWING BY JOHN NASH, IN THE VICTORIA AND
MUSEUM

28] ELEVATION OF PORTICO OF THE GARDEN
ENTRY, BUCKINGHAM PALACE
FROM AN ORIGINAL SCALE DRAWING BY JOHN NASH IN
THE VICTORIA AND ALBERT MUSEUM

merely adding a few rooms to the old house. While this plan was forming, and on observing that my plan was being enlarged, I continually urged His Majesty to build in some other situation, and made several plans for that purpose, using all the arguments in my power to dissuade His Majesty from adding to the old palace, but without any effect; for the late King constantly persisted that he would not build a new palace but would add to the present house. I then urged His Majesty to pull down the house and rebuild it higher up in the garden, *i.e.* in a line with Pall Mall. To induce His Majesty's acquiescence, I stated the lowness of the present site, and the northern aspect, and recommended that the house should be placed on a level with Hyde Park Corner and in a line with Pall Mall; a road in prolongation of which should cross the Green Park as an approach.

'This proposition I thought had some weight, and for a time I had hopes that my recommendation would be adopted; but one day, either at Buckingham House or at Kensington, His Majesty took me to Lord Farnborough, and said good-humouredly, 'Long, now remember, I tell Nash before you, at his peril ever to advise me to build a palace. If the public wish to have a palace, I have no objection to build one, but I must have a *pied à terre*. I do not like Carlton House standing in a street, and moreover I tell him, that I will have it at Buckingham House. If he pulls it down he shall rebuild it in the same place. *There are early associations which endear me to the spot!*'

In 1825, Land Revenue Funds having presumably accumulated, the King resolved to get Parliamentary sanction without delay, and the impression given by Nash's designs, and the subsequent necessity for altering the buildings, is that they were prepared and passed in a hurry. Nash admitted that no model was made in which any defects of composition would have been apparent at once—a suggestion of haste confirmed by the fact that when on 2nd May, 1825, Lord Liverpool wrote to Nash expressing the hope that the work would not be begun till estimates had been submitted to the Treasury, Nash replied that the plans were '*Not yet quite finished.*'

The bill came up on 9th June, and was well received, but for exception being taken by one member to the Carlton House site being built over, and by another to the old site being used for the New Palace. As the bill provided only for 'The application of part of the Land Revenue of the Crown for a *repair and improvement* of Buckingham House' it does not seem to have occurred to the Opposition to demand to see the plans or elevations, and it was certainly not to the Government's interests to reveal the extent of the building contemplated. Something was said about the old house being 'desperate dirty,' and that 'the cost of repair might not be less than £200,000.' So the bill went through without further comment. Work—which had already been begun—went forward, and by April of next year some £90,000 had been spent.

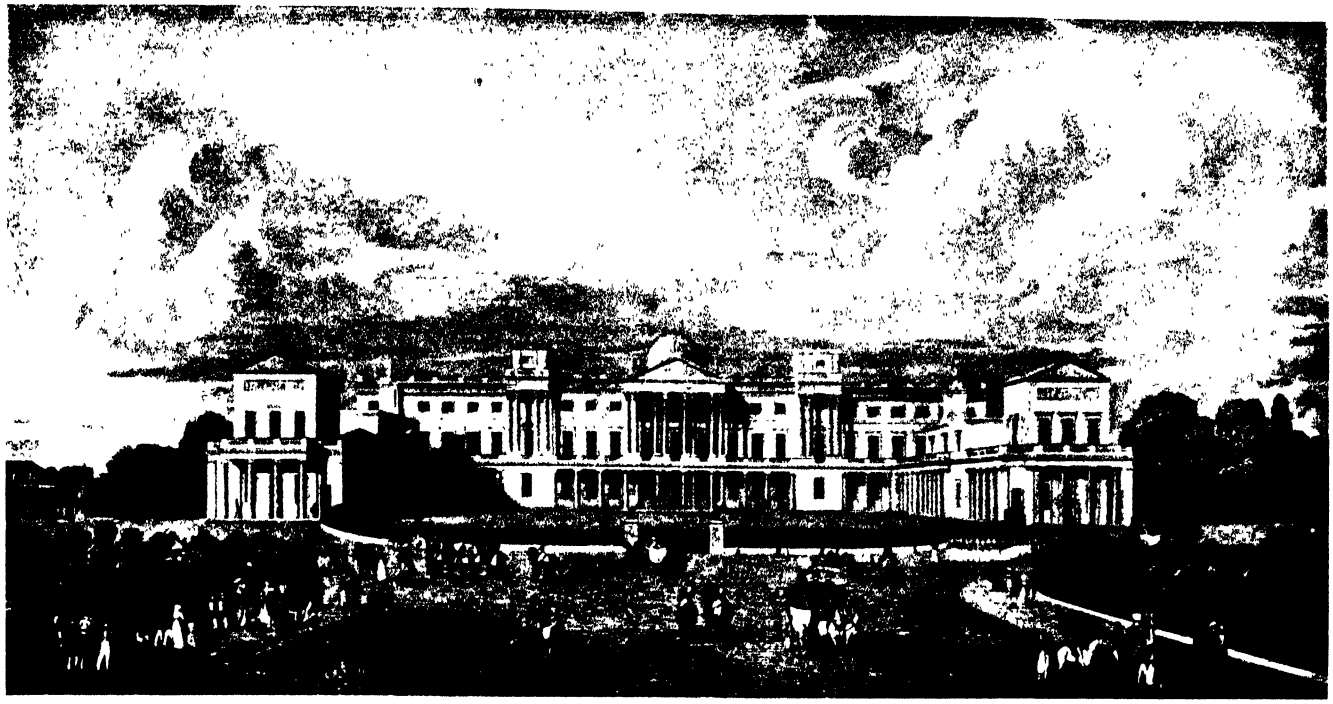
Old Buckingham House, it will be remembered, consisted of a central block with court yard wings connected with it by curved arcades. Nash's plan retained the shell of the main body in its entirety for use as State Rooms, even to the extent of preserving much of the plan; the present Grand Staircase occupies the position of the earlier one, and the Grand Hall is also co-terminous with the earlier entrance hall. To North and South, however, the old central block was extended to form the long western façade, in the centre of which was added a semi-circular bow surmounted by a dome, the skyline being further enlivened by four attic pavilions. The terrace before this façade was flanked by conservatories (for which the pillars of the Carlton House screen were used), one of which is now a racquet court, and the other—the southern one—the Chapel. On the East, or Entrance Front, was set a two-storeyed portico of coupled Corinthian columns which survives unaltered. In front of the Palace was erected the Marble Arch, as a Memorial of the recent victories of Trafalgar and Waterloo.

The old projecting wings were taken down and new ones built further out, with screens running outwards at right angles from their ends and designed to accommodate guard rooms. The pleasing Doric colonnades of these screens remain unaltered. As originally designed the wings apparently consisted of colonnades, of one storey only, surmounted by an upper storey in the centre of each, and terminated at their eastern extremities by three-storeyed pavilions, each with a single-storey portico on its East face. When built, the low wings and high terminal pavilions aroused much criticism, and Nash himself in 1828 was forced to admit that he 'did not like them.'[1]

The historian is hampered in describing this stage of the Palace buildings' by the fact that the plans and designs have apparently disappeared. The only ones that seem to have survived relate to the 1827-28 reconstruction. Some passed into Blore's hands, and are now in the Victoria and Albert Museum.[2] Yet there must have been a vast quantity of drawings, for in 1828 Nash stated that he paid his drawing clerks, 'chiefly engaged on Palace work,' £1,500 a year. The print from A. Pugin's drawing, reproduced in Plate 29, however, shows Nash's first design as it would have been if finished off, but without the Marble Arch. Far from meriting the criticism that it aroused, the treatment of the wings is singularly felicitous. No sooner were they built, however, than it was decided to raise them to the same height as the main block of the palace. At their eastern ends the wings were terminated with tetrastyle porticos but were otherwise treated simply. While the gain in accommodation was enormous, the appearance of the palace, particularly

[1] Evidence before 'Select Committee appointed to inquire into the state of Public Buildings in the Department of the Office of Works, 1828.' This document is not catalogued in the official index of Parliamentary Papers, and is to be found in *Reports and Committees*, 1828, vol. iv.

[2] There are none in the collection of Blore's drawings presented in 1929 to the British Museum by Mrs. C. E. Keyser.



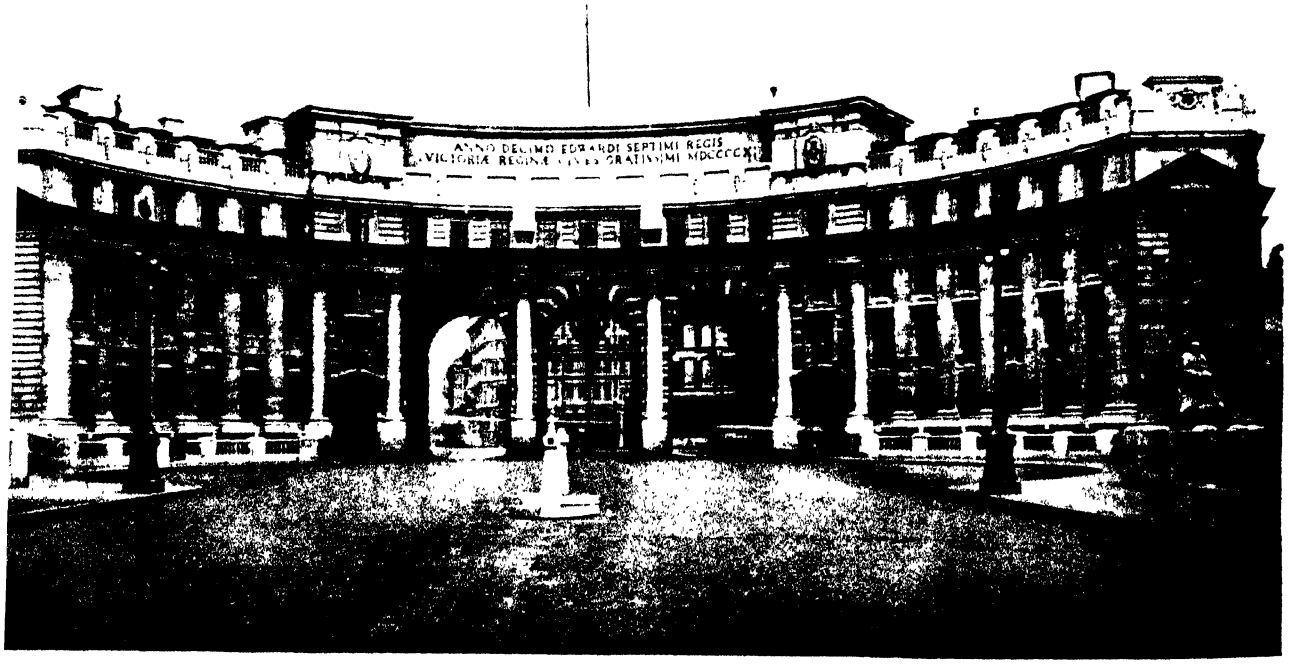
[29] THE EAST FRONT
OF BUCKINGHAM PALACE, AS PROJECTED BY JOHN NASH IN 1827, WITH LOW WINGS AND HIGH TERMINAL PAVILIONS, BUT WITHOUT THE MARBLE ARCH. ENGRAVED FROM A DRAWING BY A. PUGIN



[30] THE WEST OR GARDEN FRONT
OF BUCKINGHAM PALACE IN 1831, WITH THE DOME AND LOW TOWERS WHICH WERE AFTERWARDS REMOVED; BEFORE THE ERECTION OF THE ATTIC STOREY IN THE CENTRE OF THE BUILDING; AND BEFORE THE CONVERSION OF THE CONSERVATORY ON THE RIGHT INTO A CHAPEL AND THE REMOVAL OF THE THIRD CONSERVATORY (ON THE FAR LEFT) TO KEW GARDENS



[31] CONSTITUTION HILL ARCH
ERECTED IN 1828 BY DECIMUS BURTON, AS A ROYAL ENTRANCE TO THE PRECINCTS OF BUCKINGHAM PALACE FROM THE NORTH-WEST



IE ADMIRALTY ARCH

from the Quadrangle, was not improved. The original low and accidented wings admitted more light to the quadrangle and accentuated the importance of the main block.

While in the general disposition Nash was tied to preserving so far as possible the old buildings and arrangements of Buckingham House, it seems that the King's wishes were doubly conservative, for it has been pointed out by Professor A. E. Richardson that the Buckingham Palace plan resembles that of Carlton House, of which—in the preliminary stage at least—it can be considered as a larger version. The general style of Nash's design for the New Palace shows respect, as Professor Richardson further remarks, for contemporary French work, and there can be little doubt that the architect was influenced by the work of Percier and Fontaine. It must be remembered that Nash kept the elevations of the East Front as quiet as possible not only from motives of economy, and in pursuance of a definite ideal of refined classicism, but because it was in reality a background to the triumphal Arch which was to stand before the large, open, simply designed courtyard.

An idea of the appearance of the Palace in 1846, with the Marble Arch in front of it, and the pleasing landscape foreground provided by Aiton's remodelling of St. James's Park, can be gained from Joseph Nash's perhaps somewhat idealised water-colour view of it reproduced in Plate 34. That it made a splendid setting for the gay pageantry dear to the youthful Queen and to the populace, is clear from the accompanying lithograph which shows Queen Victoria setting out for her Coronation in the Royal State Coach drawn by eight splendidly caparisoned cream horses, preceded by the Yeomen of the Guard, and followed by a mounted escort (Plate 33).

In giving an outline of Nash's designs, we have anticipated the course of events, and must return to the matter of the estimates which, far more than the building, ultimately aroused the hostility of Parliament. The first estimate, dated 20th June, 1825, amounted to £200,000, and was supplemented in October by one for a further £30,400, plus £22,290 for work in the grounds.[1] Nash expressly stated, in a note, that sculpture was not included in these estimates; also that chimneypieces, the grand staircase, parquetry floors, scagliola columns and wood carving from Carlton House 'have been considered as used again,' whilst the screen of columns on the forecourt wall of Carlton House 'have been considered as forming the pavilions at the ends of the Terrace, and the great stairs to furnish the King's private stairs.' Early in 1828 Nash produced a schedule of fixtures at Carlton House suitable for use in Buckingham Palace.[2] The grand staircase does not appear in it, however, and seems already to have been eliminated. The value of the fixtures was put at £13,601. 18s. 6d.

[1] See Appendix F.

[2] Royal Archives, Windsor Castle.

In the 1825 estimate the cost of taking down the wings of the quadrangle and their rebuilding further back was set down at £24,000, and the building of the colonnades and terminal pavilions at £9,000. In this estimate the 'Entrance Arch,' put at £8,900 exclusive of sculpture, was intended to be of Bath stone like the rest of the palace. The later decision to use Ravaccione marble was not the least factor in trebling the expense of Nash's scheme. By 1831 the cost, including that estimated for the completion of the interior of the palace, was given as £640,000.

For two years work progressed without interruption, for, as Nash afterwards admitted, he was taking his orders directly from the King without reference either to the Treasury or the Office of Works, so that no official interference was possible. The King, having studied the plans, discussed them with his intimate advisers, chief among whom were Lord Farnborough and William Seguier, Keeper of the King's Pictures. To Seguier he is recorded on one occasion to have pointed out the general plan of the Palace entrances, as follows:

'"There," said His Majesty, marking the spot, "is the entrance and road for people who come in hackney coaches. Here is the entrance for Ministers and Ambassadors. This is the one for the Royal Family; and this," he continued with some hesitation, "is for Us—on great occasions."'[1]

Nash himself supplied much of the materials—stone and brick—to the contractors, whom he had selected without reference to the Office of Works: an arrangement, subsequently viewed with much suspicion, which he defended on grounds of economy. 'Taking the work from the Office of Works and putting it under me (or I should have thought under any other gentleman's direction) has been attended with immense advantages to the public.'[2]

Refusing to have public money passing through his hands, he arranged that the Office of Works should have charge of the finance, and the Office being—to quote Nash's phrase—'somehow mixed up with the accounts,' he came, so he declared, to the following understanding: *He* was to have liberty to make estimates and contracts subject to the approbation of the Office of Works, and then, if the Office did not give him an answer within a certain number of days, he was to assume that his figures had been accepted, and that he was empowered to make the contract. On the other hand, the Office of Works was to measure the work and make out the bills. This being the case, Nash maintained that he naturally could not hold himself responsible if the bills did not correspond with the estimates.[3] He told this extraordinary story to the Select Committee of 1828, and it is difficult to give it unreserved credence. One cannot but suspect that he fabricated the part about 'no reply constituting a tacit approval' to explain the absence of official

[1] W. P. Byrne, *Gossip of the Century*, p. 30.
[2] *Report of Select Committee*, 1828.
[3] *Ibid.*

confirmation of his contracts. The second half of his statement provides an equally ingenious excuse for the excess of expenses over estimates.

Nash was, in fact, before both the Special Commissions, undoubtedly screening the King's light-hearted disregard of Parliamentary control. When questioned on his relations with the Treasury, he said that he had had orders—verbal orders—from the Treasury to go on with the work. 'Are verbal orders usual?' 'That is a difficult question for me to answer: I have received directions, and I have understood that they have come from the Treasury.'[1]

Bath stone was decided upon for the work as it was one-third cheaper than Portland stone and Nash was positive that it would last better. In his mistaken distrust of Portland stone he was subsequently supported by the decision not to use it for the new Houses of Parliament. He defended his practice of buying the stone himself and retailing it to contractors on the grounds that if a Government Department tried to acquire so large a quantity, the price would be inflated. To the 1831 Commission he cited a case in which the Office of Works had overridden his arrangement, and had had to pay £12,000 more. The stone came, for the most part, from Box, Combe Down, and Farley Down quarries, and cost 2s. 7½d. per foot cube, subject to a deduction of 2d. per foot cube if paid for within a month of delivery. Farley Down stone was slightly more expensive.[2]

With regard to bricks, Nash seems to have owned a brickfield, for Francis Palmer, builder of the South Wing—who bought 1,050,000 bricks from Nash—'stated in his evidence that he had never heard of any other architect having a brickfield or selling bricks.'[3] William Whitehead, resident tradesman at Buckingham House before the work began, and employed on the North and West Fronts, said he found Nash's bricks irregular in thickness and thus more expensive to handle.

There was never any suggestion that Nash charged anything but an economic price for materials that he supplied. He maintained[4] that he could not be responsible for the cost of work when he could not control the price of materials—which indicates how extensive were not only the ideas but the undertakings of this remarkable man.

In the matter of marble, Nash seems to have justified his method. He said that he examined all the marble in London before work was begun, without letting his purpose be known, and that there was not enough available. The

[1] *Ibid.*

[2] The masons employed were William Freeman, Lancelot Wood, Thomas Rice, Manderson & Moore, and Thomas Grundy—mason to the Bank of England and Northumberland House—who was introduced by Freeman.

[3] 1831 Commission. Though Nash's was an exaggerated instance of this practice, he was not unique. Soane, in his First Lecture to the Royal Academy (1809) had said: 'Architects, who ought always to be the intermediate persons between the employer and the employed, lose that high distinction and degrade themselves and the Profession by becoming Contractors.' Publication of Sir J. Soane's Museum, No. 14 (1929).

[4] *Report of Select Committee*, 1828.

Treasury therefore advised that he might be allowed to send a competent person to Carrara. Joseph Brown, of Brown & Co., marble workers, was accordingly sent. Having the dimensions of the blocks required, he was able to inspect the faces of all blocks purchased—an important consideration in the acquisition of well-figured marble—and so to effect a large economy.

By 1828 he had bought £16,414 worth of marble which Nash alleged had been valued by the Office of Works, and by two firms of marble merchants independently, at £25,981—a singular instance of corroborative unanimity. In the Commons, however, a speaker observed that Messrs. Grellier, one of the firms named by Nash, had addressed a letter to the newspaper expressing their astonishment that Nash should have used their name, and declaring that they had given no opinion and had never been consulted in the matter.[1]

Thus some £9,500 are said to have been saved; but the unfortunate Brown—having acted solely on Nash's orders—was not paid in full for his outlay, which in 1831 amounted to £35,836, for many years to come.

Work went on so fast, and increased so rapidly in extent, that operations would have had to be suspended in 1827 for lack of funds, had not a supply 'from a source wholly unlooked for and unexpected' been advanced by the Treasury. This was a sum of £250,000 originally intended for the 'Adjustment of Claims on France.'

At the beginning of 1828 it at last became necessary to approach Parliament for additional funds, nearly double the sum originally approved having been expended. A report to the Treasury dated 2nd February[2] gives the state of the works at this time, from which we find that the exterior, including the wings, was completed, and that the sculpture, though for the most part not yet fixed, was finished. Only the three conservatories[3] needed their roofs. As yet only the foundations of the Marble Arch had been laid.

With regard to the interior, all the floors were bridged and ready to receive the boards and plastered ceilings. The Entrance Hall and Sculpture Gallery on the ground floor had received their first two coats of plaster, the Vestibule (now the Guard Room) to the Green Drawing Room, and the Great Drawing Room, had their domed ceilings partially completed. The Great Staircase was ready to receive its marble work, which also was ready for fixing.

The King, who from time to time had examined the building and plans—suggesting as his ideas matured improvements which further served to send up the costs—entirely approved of the work, and since it is often said that he never had any intention of using the Palace, the following conversation is of interest.

[1] *Parliamentary Debates*, 25th May, 1829.

[2] *P.R.O. Works I.* No. 116. 1827-8. *Letter Books.* General Series.

[3] Apparently the South East conservatory was never built. The North East conservatory was taken down by William IV and re-erected at Kew in 1836 as the Aroid House.

When the building was roofed in, His Majesty sent for Nash to Carlton House, and said, 'Nash, the State Rooms you have made me are so handsome that I think I shall hold my Courts there.' Nash hastened to point out how unfair such a determination was to him as architect—the original intention having been only to make the new building a 'residence.' He submitted that his plan was not suited to a State Palace; that no provision was made for a Queen; nor for the Lord Chamberlain's and Lord Steward's offices. The King replied, 'You know nothing about the matter; it will make an excellent palace, and Lord St. Helens and myself have arranged the use of several apartments.'[1]

The budget for 1828 amounted to £432,936—a sum which later in the year increased to £496,000 including the cost of sculpture. Comparing some of its details with the 1825 estimate we find that the rebuilding of the North and South wings to a height equal to the main block had cost £50,000 over and above the £33,000 for building the original colonnades and wings. In the 1825 estimate a sum of £3,600 had been set down for 'Omissions.' In 1828 this clause had swollen to £79,283; and 'a rough estimate of alterations which the King had directed' accounted for £50,953 more. The presentation of this fresh estimate to Parliament coincided with a public agitation on the subject of the 'taste' displayed in the public buildings under construction by the Office of Works.

To understand the reason for this unusual public interest in architecture, it must be remembered that Londoners were faced on all hands by streets and institutions, indeed whole districts, in every stage of construction at this time, and that a decade of building—which was the most prolific experienced by the metropolis since the reconstruction after the Great Fire—had educated opinion to a more lively appreciation of architecture than is to be found either before or since. The upshot—as a speaker in the Commons put it[2]—was that 'the unsightly appearance of the Palace, the reports of the most wanton expenditure, and above all the discovery of a clandestine advance of money by the Treasury,' led to the appointment of the Select Committee whose report (published in June, 1828) has already been quoted. It differed from that appointed in 1831 by being limited, by its terms of reference, to the 'State' and, by implication, to the 'Taste' of the buildings.

Buckingham Palace was by no means the only building examined, and the Committee was not empowered to go into the financial question further than was warranted by this reference. It is for this reason that Nash's extraordinary revelations as to contracts, materials, and—if we read between the lines—the orders of the King, were not followed up at this time. Although a noisy Opposition and the popular press were inimical to the Sovereign, it is a mistake to suppose that the

[1] Nash to Chairman of Select Committee, 1831 Report, Appendix, p. 270.

[2] John Wood, 12th May, 1829.

better sections of public opinion desired what they considered as the King's private affairs to be discussed in public.[1]

In a manner that in this particular case may have been justifiable, the Committee did, however, cross-examine the architect upon the design of the Palace. The alteration of the wings had undermined confidence in the architect, and a large body of opinion seems to have existed which definitely disapproved of the design on aesthetic grounds. The dome on the Garden Front was for some reason singled out for especial attack, and it was declared that, however attractive its appearance when seen in relation to the Western Façade, it should not be visible from the East over the roof. In the Commons a speaker called it 'the wretched inverted egg-cup,' the pavilions on the skyline of the West Front being referred to as 'the square bowers at the sides ' (Plate 30).

Before the Committee Nash defended the egregious dome stoutly.

Q. It is purely an ornamental part of the building?
Nash. It forms the ceiling of the room underneath it.
Q. That is one of the State Rooms?
Nash. No. It is over one of the State Rooms.

Eventually the Committee elicited that the dome, as they suspected, simply contained an attic without walls or windows. Nash moreover had to admit that 'he deemed it unfortunate that it was visible from the park side, which was not intended by him, nor was he aware that it would be seen, except as belonging exclusively to the Garden Front.'

The most important effect of the Report was to reveal the extent to which estimates had not so much been exceeded as disregarded, and the shifts to which the Treasury had been put in meeting the bills. The King had been prodigal in ordering elaborations of the original scheme, such as the substitution of marble floors for stone, and more enrichments and gilding in the Apartments. When the 1828 report on Nash's conduct was published, the King wrote hotly to the Duke of Wellington on the treatment of his friend: 'Mr. Nash has been infamously used. If those who go through the furnace for me and for my service are not protected, the favour of the sovereign becomes worse than nugatory.'[2]

Discussion of the Report continued in the Commons intermittently until the summer of 1829. Nash was in a quandary. On the one hand the public attitude towards him was summed up in the Commons in a bluff speech by Sir Joseph Yorke who observed that 'all were agreed that the said Nash was a most suspicious

[1] *The Times* (7th June, 1828), apropos the discussion of grants for Windsor Castle, considered in the Miscellaneous Estimates, said: 'To us it appears indecent and improper that the furniture of the King's houses should be discussed; . . . that the King should not furnish his house as he pleases and pay for the furniture himself from the ordinary grants for the support of his dignity, as every other gentleman pays expenses of this kind out of his income without burdening his estate.'

[2] Quoted by Shane Leslie, *op. cit.*

character,' upon which another member moved the appointment of a second Select Committee to investigate the financial chaos revealed by the first; and in May the House resolved that the sum for the completion of the Palace should not exceed £150,000. On the other hand, the King, perhaps sensible that his days were numbered, continued to give orders involving additional expense, and during the summer impetuously pressed on the work, as this paragraph from *The Observer* of 23rd August, 1829, describes:

> 'The New Palace: His Majesty has expressed his earnest desire for the speedy completion of his new Palace at Pimlico, in consequence of which additional hands have been put on the work, and the number of persons now employed amounts to 1,000. At one time the enormous sum of £10,000 a week was expended on the work, but by the order of the Duke of Wellington, the issue of money is now restricted to £30,000 a quarter. As soon as this Palace is completed, the old one of St. James's is to be taken down, and plans for laying out the grounds are now in the Office of Commissioners of Woods and Forests. We are credibly informed that Mr. Nash has promised to have the new Palace ready for occupation by August 12, 1830.'

And in the *Evening Standard* of 11th November, 1829:

> 'It is stated to be positively determined that St. James's Palace shall be pulled down as soon as Buckingham Palace is completed and ready for the King. To forward the new palace such workmen as can proceed by candlelight, and are engaged until ten o'clock nightly. The site of St. James's Palace will be partly used for a roadway.' [1]

So late as May, 1829, the Treasury, in spite of the storm brewing, so far acceded to the royal desires as to authorise the payment of Chantrey for an equestrian statue of George IV for the summit of the Marble Arch, intended 'to transmit to posterity not only the portrait of the Monarch, but the character of eminence which the Arts have attained under his munificent patronage.' [2]

In September the storm broke. Nash was informed that in future nothing was to be put into execution without express Treasury sanction.

The winter came, and it became obvious that the King would not long survive. Lacking his stimulus, and fettered by the need for Treasury approval of each order, work on the Palace came to a standstill. On June 26th, 1830, George IV died, and in October, freed at length from its need for subservience to the King, the Treasury withdrew Nash's commission, suspending him from his office of Architect to the Board of Works.

Though the exterior had been finished for two years, the interior was still incomplete. A speaker in the Commons (25th May, 1829) reported that 'Not a room

[1] Evidence confirming an intention to demolish St. James's Palace appears to be lacking.

[2] Chantrey to Nash, 1st December, 1828. Page 158 of Appendix to 1831 Report.

is plastered, many of the doors have received only one coat of paint, the ceilings are but half finished, and none of the gilding has been executed.'

Just before the King's death Nash seems to have enlisted the services of Allan Cunningham to influence public opinion in his favour. An article appeared, unsigned, but from Cunningham's pen, in the May number of *Fraser's Magazine* for 1830, in which the writer countered the charges of ill-timed extravagance by asserting that, 'at a time of great difficulty and distress, the erection of some such building was a moral duty on the Government for the relief of unemployment among craftsmen.' Proceeding to consider the building itself, he selected 'elegance' as 'the great quality of Mr. Nash's genius.' While satisfied with the degree of elegance that he discovered, he deplored the 'great restraint laid upon Mr. Nash's taste and genius by the poor economy of obliging him, for the sake of a few roods of the old brick walls to dwarf the ground floor and otherwise spoil his design.' Finally he tempered his report of the Palace's elegance to the taste of the taxpayer by assuring him that—

> 'The great quality of Buckingham Palace is the impress of nationality which it exhibits. . . . Even in the very cast of the Rooms of State, if we may be allowed the expression, snugness is evident in the midst of the greatest profusion of splendour.'

The building, in short, was a noble residence for the King, but not a Palace of State. 'We are really obliged to say that it is too small.'

After the King's death the second Select Committee was set up, from whose reports 'on matters connected with Buckingham Palace' numerous extracts have already been quoted. The document delivered by them to the House in February, 1831, was in two parts, the first related to Windsor Castle, the second to the Palace. It at once acquainted the public with the real state of affairs, discovering that while the estimates had amounted to £496,000, the money actually paid for

Buildings, etc., was - - - - - - - - -	£500,741. os. od.
That for work completed and delivered there was due -	54,964. 8s. 9d.
For work in progress but not completed there was due -	42,177. os. od.
And would be necessary for the completion of this work -	15,414. os. od.
Making an aggregate of - -	£613,296. 8s. 9d.

To this sum had to be added the amount necessary to complete the Palace according to Nash's intention, which, although estimated by the architect at only £11,656, was exclusive of ornamental painting (£2,500), gilding (£23,000), finishing conservatories and courtyards (£4,600), and was estimated by the Office of Works at £31,177. The grand total to be faced was thus £644,473. 8s. 9d.

The report accused Nash of making 'Improvident Contracts,' dwelt with disapproval on his practice of selling materials to contractors, and criticised the

'loose and irregular' nature of his arrangements with Brown, the marble man. In extenuation, however, the Committee considered that although Nash was 'chargeable with inexcusable irregularity and great negligence in his transactions, they would not act justly if they did not express their conviction that the successive Governments that had originated and authorised this heavy expenditure of public money did not use sufficient caution' in verifying the estimates. The building, contrary to rumour, was perfectly sound, and the Committee recommended its speedy completion 'as a Royal Residence and ultimately for Purposes of State, to prevent the necessity of any future expenditure on St. James's Palace.'

After his dismissal Nash—now nearing his eightieth year—was occupied in the very humiliating business of answering the questions of the inimical Select Committee. His practice seems to have been largely taken over by his nephew James Pennethorne, who assisted him before the Commission. Latterly he had been suffering from what he described as 'a rush of blood to the head,' occasioned, he was informed, by 'standing on the marble pavement of St. Paul's Cathedral during the funeral of Sir Thomas Lawrence'—a malady which at first deprived him of sight, and, though he recovered the use of his eyes, continued to make him giddy and to give him severe pains in the head.[1] Considering his age and physical condition, it is not surprising that at times his buoyancy failed him, and he lamely admitted that he had made mistakes.

Those who had been in contact with him during the work were the first to sympathise with his difficulties. Lord Duncannon, under whose auspices the Palace was finished, believed that his was 'a hard case,' and a Treasury official, in his evidence before the Committee, maintained that the Treasury minute dismissing him was 'a harsh one, as Mr. Nash did not studiously conceal the facts, and definitely considered that he held himself responsible to the King, and to the King alone, until April, 1829, when he received directions that no expense was to be incurred without Treasury authority, to which order he at once submitted.'[2]

After 1831 Nash retired to his house, East Cowes Castle, where he died in 1835 in his eighty-third year.

(iii) ADDITIONS TO THE PALACE (1830-1912)

With the new sovereign, King William IV, a new personnel and a new policy were adopted for the completion of the Palace. The dominating personality is John Ponsonby, Lord Duncannon—subsequently fourth Earl of Bessborough—who was appointed in February, 1831, by the Grey government as First Commissioner of Woods and Forests. To such an extent did he make himself master of the

[1] 1831 Report. Nash to the Hon. J. Stewart, 29th September, 1830.
[2] *Ibid.* p. 128.

complicated business that, although in 1834 he was transferred to the Home Office, was later in the year in Opposition to Peel's short-lived ministry, and in 1835 was Lord Privy Seal under his cousin Lord Melbourne, yet at the King's request, and with the Treasury's approbation, he continued in charge of Buckingham Palace works till their completion in 1837.

When he took up office at the Woods and Forests, rumour was rife that King William IV had no intention of ever finishing or using Buckingham Palace—even that he meant to sell it. But the Parliamentary Report issued in the same month recommending the completion of the building, and a vote of £100,000 towards the paying off of arrears (£96,778 of this sum was actually owed), made it incumbent on the Woods and Forests Department to take the necessary steps, since that was the Department in charge of Royal Lands, in distinction to Public Works which were under the direction of the Office of Works.

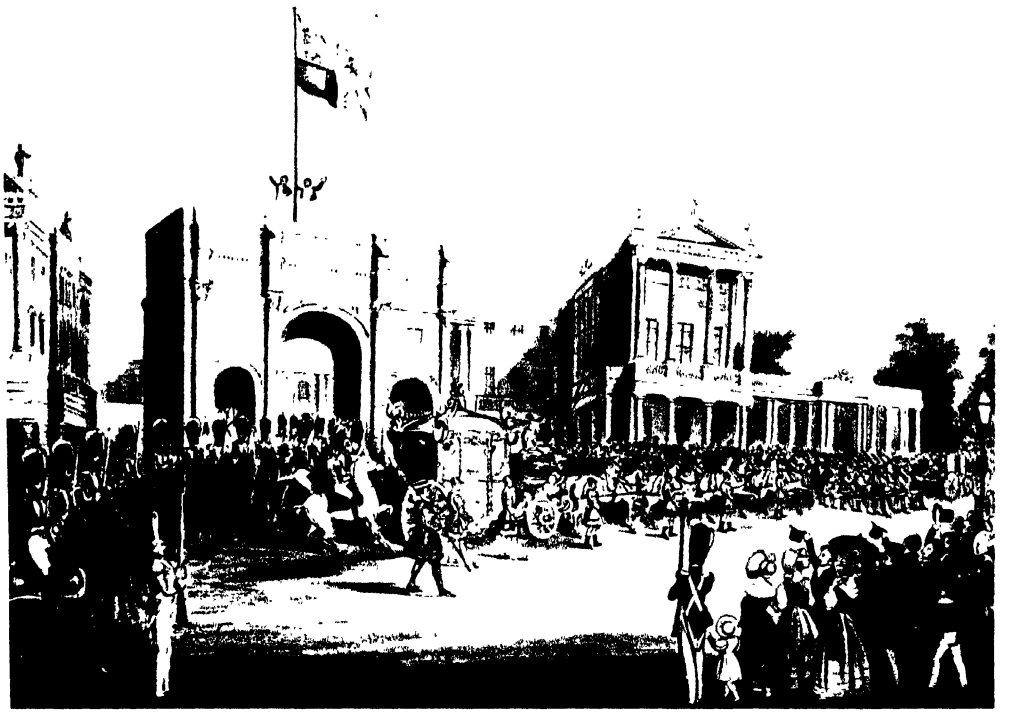
For the unenviable task of straightening out Nash's chaotic affairs, and finishing the much criticised building, Duncannon selected Edward Blore. Born in 1787, Blore had made the acquaintance of Sir Walter Scott in 1816 through the sketches of ancient architecture that he was making for various antiquarian publications, and his first important commission was the building of Abbotsford. For the next fifteen years he devoted himself chiefly to Gothic architecture, in which, for all his knowledge, he cannot be said to have exhibited much aesthetic discernment.

On 10th August, 1831, Sir Herbert Taylor, the King's secretary, informed Duncannon that the King approved the employment of Blore 'to make an estimate of the expense of completing Buckingham Palace, and report generally on the practicability of preparing the Building for His Majesty's reception, agreeably to the recommendations of the Committee.' [1]

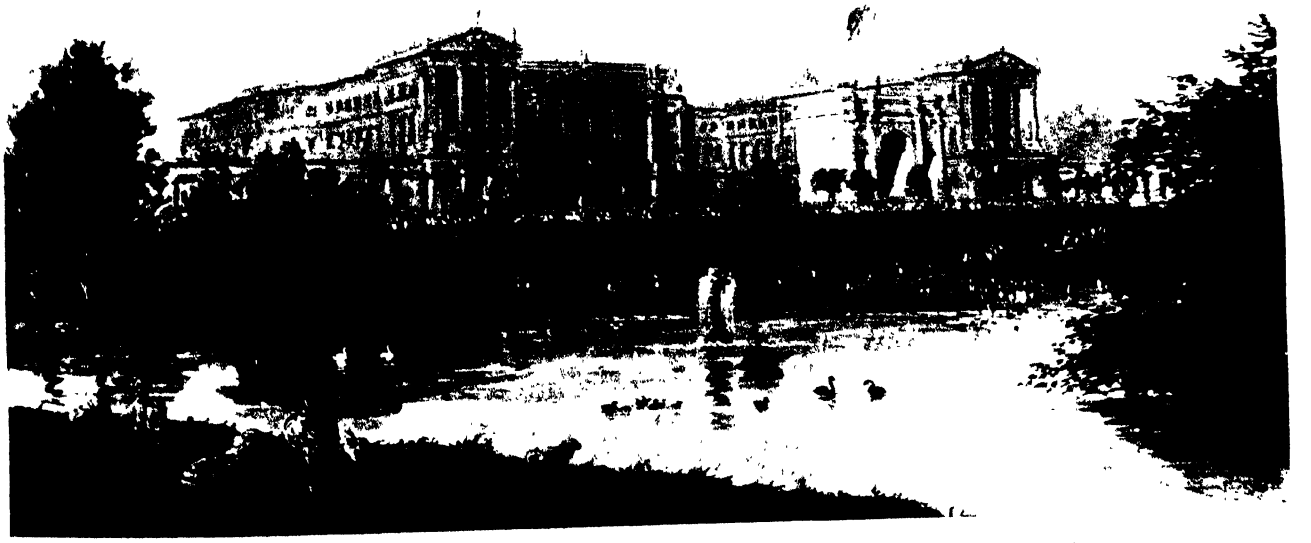
On 26th September Blore sent in his estimate. The completion of unfinished work, which Nash had estimated at £11,656, and the Report at £31,177, Blore reckoned at £26,177. For additional accommodation necessary to adapt the Palace to the needs of a resident King and Queen with their Court, he recommended the erection of offices on the side next Pimlico (South of the South-East wing) estimated to cost £15,000; the rebuilding of 'The intervals between Centre & Wings,' £10,000; and the formation of 'Apartments for the Queen,' £6,000. In round figures he put the total cost of the work at £75,000, thus bringing the grand total up to some £719,000. In November Queen Adelaide met Blore at the Palace to discuss details of accommodation.

After the experiences of Nash's *régime*, the Treasury took care that the finances should be strictly regulated. The payment of bills incurred under Nash's contracts was to be made by the Office of Works, but Blore was to be directly responsible to

[1] P.R.O. *Office of Works Letter Books. Miscellaneous. B. Pal.* 1831-34, vol. i.



33] CORONATION PROCESSION OF QUEEN VICTORIA IN 1838, LEAVING BUCKINGHAM PALACE THROUGH THE MARBLE ARCH. FROM A COLOURED LITHOGRAPH



VIEW OF BUCKINGHAM PALACE FROM ST. JAMES'S PARK, WITH THE MARBLE ARCH IN FRONT SURMOUNTED BY THE ROYAL STANDARD. FROM A WATER COLOUR BY JOSEPH NASH, 1846, IN THE ROYAL LIBRARY, WINDSOR CASTLE



BRONZE STATUE OF GEORGE IV
BY SIR FRANCIS CHANTREY, INTENDED TO SURMOUNT
THE MARBLE ARCH, NOW IN TRAFALGAR SQUARE



the Treasury for all expenses incurred by him, and payments for it would be made to the Woods and Forests on receipt of a quarterly statement of accounts from Blore. Throughout the subsequent works Duncannon kept a tight hold on expenditure and succeeded in keeping it within the estimated figure.

During the winter 1831-32 Blore worked out his scheme in detail. It will be remembered that one of the causes of the dissatisfaction that led to the appointment of the two Parliamentary Committees had been Nash's dome and pavilions on the roof of the West Front. Architects called by the 1828 Committee had cast doubts on the durability of the Stanhope cement with which dome and roof were covered; on the security of the West Bow supporting the dome; and of the North-West and South-West roof pavilions which 'from the nature of their construction were very unsafe.' These architects, among them Soane and Smirke—neither of them lovers of Nash—had also affirmed that the Lord Chamberlain and Lord Steward had each reported adversely on the accommodation of his department. Moreover, Rennie had been summoned to report on Nash's 'extensive and very peculiar use of iron framing.' In this matter Nash was a pioneer of modern steel structure, and employed cast iron columns for all the ground floor colonnades, including the Guard House and Garden Entrance to the Palace, as he had done for the colonnades of the Regent Street quadrant in 1825, and for the portico of the Haymarket theatre. According to Rennie he had miscalculated the tensile strength of his bearer girders so that the lintel of the East Portico had sunk, and the floors of the Throne Room, 'Saloon,' and Music Room were suspect. It does not appear, however, that Rennie's fears for the floors and lintels were justified, or that Nash's 'structure' had to be replaced, though, with Queen Adelaide's co-operation, Blore replanned the basement.

The rather mysterious reference to rebuilding 'the intervals between Centre & Wings' applies to his bringing forward the East walls of the West block (either side of the old nucleus) up to the colonnades, behind which Nash had left 10 ft. areas; and the filling in by him of two 'wells' contrived by Nash at the end of the main block for lighting purposes. He reduced the southern well, and entirely filled the northern one with the present Ministers' Staircase. While this staircase gives convenient access to the State Rooms and to the Apartments in the North-West corner, which were appropriated to no particular purpose by Nash, and had no adequate communication with the ground floor, the filling in of the wells has almost entirely deprived the Marble Hall that runs from North to South through the ground floor, of daylight.

The structural condemnation of Nash's dome and roof pavilions, their unpopularity with the critics of style, and the need for additional bedroom accommodation, led Blore to suggest his most spectacular alteration. In January of 1832 he laid sketches and proposals before the King for removing the pavilions and

lome, raising the attic storey over the entire central block, and crowning the West 3ow with the present semi-dome. He undertook that this could be done without :xceeding the £75,000 estimate of the previous year.

Treasury approval was given to the scheme in the following March. In the ;pring of 1832 Blore also addressed himself to the future of the Marble Arch, which was still no higher than the plinth.

He submitted two sketches: one for completing it according to Nash's design with an attic—unadorned however with sculpture, for which he had no drawings—and surmounted by Chantrey's equestrian statue of George IV; the other without attic or statue. In the event of the latter alternative being preferred he suggested applying a portion of the sculpture designed for the attic of the Arch to the exterior of the Palace. As the reduced scheme was adopted, we may identify the marble friezes on the East Front of the main block and on the West Front over the bow, which are otherwise unaccounted for, with the frieze intended for the Arch attic. A year later Blore was deploring to Duncannon that the Arch had ever been contemplated on this site.

During 1832 the passage of the Reform Bill occupied the attention of King and Commons alike, so that it is not surprising to find nothing being done at the Palace. In addition, the difficulty of settling up the accounts of Nash's contractors, and of extracting the necessary plans from the aged architect, caused further delay. Such questions as whether there were to be a library and armoury at Buckingham Palace were being discussed in the autumn—neither of which was held to be necessary.

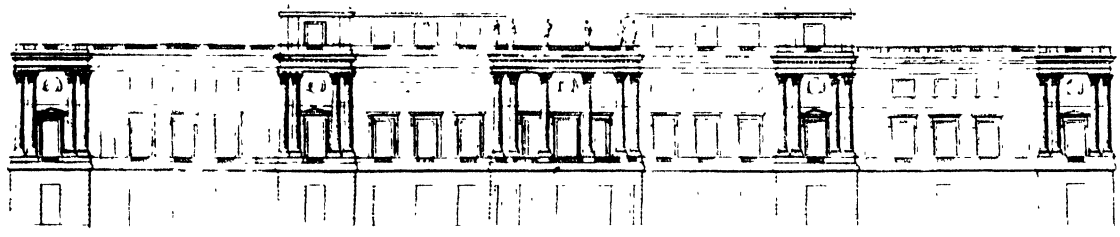
By February, 1833, however, all was ready for work to begin on the office additions to 'the Pimlico side,' and the rebuilding of the Guard House and Screen adjoining the South and North wings respectively was put in hand. Reference has already been made to the use of cast iron columns, and in April the Horsley Iron Company agreed to deliver '24 large Doric columns' for £47. 10s. 0d. each.[1]

By the end of 1833 the alterations and repairs were so near to completion that Duncannon applied for a grant of £55,000 for 'finishings, fixtures, and furniture,' for which he, and not Blore, was to be directly responsible to Parliament. In the course of correspondence, Sir Herbert Taylor announced that the King 'has never calculated on the use of Buckingham Palace for any purposes of State,' as distinct from residence. William IV, though there are no grounds whatever for the statement made by other writers that he had no intention of living in the

[1] The Regent Street Quadrant columns, cast by the Carron foundry about 1825, cost 35 guineas each (Wheatley, *Round About Piccadilly*). These columns are of cold blast iron which, while of similar tensile strength to modern hot blast iron, exhibits a remarkable toughness, and will actually bend a little before breaking. They were not particularly cheap—columns of Bath Stone would probably have cost considerably less than £47 a piece. The Horsley Iron Co., now the Horsley Bridge and Engineering Co., Ltd., of Tipton, Staffs, was founded about 1772 and built the first iron vessel propelled by steam in 1822. Many of the earliest railway engines were also built there The Company was responsible for Charing Cross Bridge (1884-5).



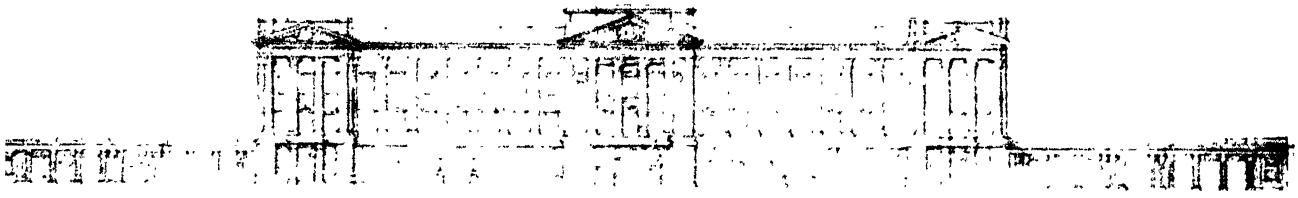
[37] ELEVATION OF THE EAST FRONT OF BUCKINGHAM PALACE
AFTER ALTERATIONS BY BLORE COMPLETED IN 1837. FROM AN ENGRAVING IN LEEDS' 'PUBLIC BUILDINGS' (1838)



[38] ELEVATION OF THE WEST FRONT OF BUCKINGHAM PALACE
AFTER ALTERATIONS BY BLORE COMPLETED IN 1837. FROM AN ENGRAVING IN LEEDS' 'PUBLIC BUILDINGS' (1838)



] BUCKINGHAM PALACE
FROM THE SOUTH-EAST, SHOWING EAST FRONT ERECTED BY EDWARD BLORE IN 1847. FROM A WATER COLOUR DRAWING IN THE ROYAL LIBRARY, WINDSOR CASTLE



] DESIGN FOR THE RE-FACING OF THE EAST FRONT OF BUCKINGHAM PALACE
FROM A DRAWING BY SIR ASTON WEBB, P.R.A., EXHIBITED AT THE ROYAL ACADEMY IN 1913

Palace, was undeniably lukewarm in his attitude towards it. After the burning of the Houses of Parliament in October, 1834, he offered the building, now nearly complete, for the use of the two Houses—whether temporarily or permanently is not clear. Accordingly work on the Palace was suspended from 22nd October until 6th December, pending the submission of the offer to Parliament.

It was resumed on the instructions of the Duke of Wellington, whose sudden appearance on the scene recalls the simultaneous suspension of operations in the political sphere, for in November Melbourne had resigned the premiership, and, on the Duke's advice, the King sent for Peel to form a government. Peel at the time was in Rome—the messenger with the King's invitation found him at a ball of the Duchess of Torlonia—and for the three weeks which elapsed in the interval before Peel's return, the Duke carried on the government almost alone in order that Peel might be free to form his own cabinet. A document[1] exists annotated by the virtual dictator, in which he takes mild exception to a point in Duncannon's equally unconstitutional responsibility for the exterior of Buckingham Palace. It is of no importance in itself but is an interesting relic of a month—November, 1834—when there was no Government, no Houses of Parliament, no Prime Minister, and, in conformity with the universal atrophy, no work going on at Buckingham Palace.

The new Guard House was handed over for the use of the troops in March, 1835, and the North-East conservatory, which had been in store since being taken down, was moved to Kew; but the completion of the interior was delayed by the protracted arbitration upon the accounts of Joshua Brown 'the marble man'—who seems never to have righted his affairs since dealing with Nash.

In December the King suddenly announced his intention of occupying the Palace as soon as possible. Blore wrote to Duncannon in great anxiety, pointing out that he could not possibly get the Entrance Hall or the Forecourt railings ready for two or three months without an extra grant. Duncannon accordingly explained to Taylor that, as the building was unfinished he could not hand it over, or admit 'Tenants' as long as it was in the hands of the Woods and Forests. Again, just when it seemed that the Palace was finished, further delay was involved by the decision to light the Forecourt and parts of the interior with gas; but finally in May, 1837, Duncannon was able to give an account of his stewardship, and request the appointment of a Clerk of the Works, to whom he could hand over the completed building.

Within a month William IV was dead, and the new Palace awaited the entry of Queen Victoria. On June 21st Her Majesty was proclaimed. On July 13th—with

[1] *Draft of Treasury Minutes*, B.M. Add. MSS., 30,068, No. 3.

the Duchess of Kent seated by her side—she drove in state from Kensington to take up her residence in Buckingham Palace, and a week later commanded Duncannon to order a Throne of State.

In 1841 the approaching marriage of Queen Victoria involved some alterations to the Private Apartments, and two years later it was decided that the octagonal chapel on the South side of the Palace was inappropriate. Accordingly Blore converted the southernmost of Nash's two conservatories to this purpose by the raising of the roof and by considerable internal modifications. In March, 1843, it was consecrated by the Archbishop of Canterbury.

Before very long the accommodation provided by the Palace proved to be as inadequate as its critics had always prophesied it would be. In a letter dated from the Pavilion, 10th February, 1845, the Queen reminded Peel of the 'urgent necessity of doing something to Buckingham Palace,' with which he had already agreed. She recalled to him 'The total want of accommodation for our little family, which is fast growing up,' and pointed out that

> 'A large addition such as alone would meet the case could hardly be occupied before the spring of 1848, if put in hand forthwith, when the Prince of Wales would be nearly seven, the Princess Royal nearly eight years old, and they cannot possibly be kept in the nursery any longer. A provision for this purpose ought, therefore, to be made this year. Independent of this, most parts of the Palace are in a sad state, and will ere long require a further outlay to render them *decent* for the occupation of the Royal Family or any visitors the Queen may have to receive. A room, capable of containing a larger number of those persons whom the Queen has to invite in the course of the season to balls, concerts, etc., is much wanted. Equally so, improved offices and servants' rooms, the want of which puts the departments of the household to great expense yearly.'

'It would,' Her Majesty continued, 'be for Sir Robert to decide whether the supplying of these defects could not be made the occasion for so treating the exterior that it should no longer be a *disgrace* to the country, which it certainly now is.'[1] Peel replied that the moment was scarcely propitious for putting the proposal before Parliament, as a renewal of the Income Tax was about to be proposed, and recommended waiting till public feeling on the Tax had been ascertained.

In May, 1846, Blore's plans for building the East side of the courtyard were being considered, and at the beginning of 1847 a sum of £150,000—to be raised in part by the sale of the Pavilion at Brighton—was voted for its erection, and for the removal of the Marble Arch, the replanning of the South wing, and the building of a new kitchen and ballroom. Work on the East Front was put in hand (the

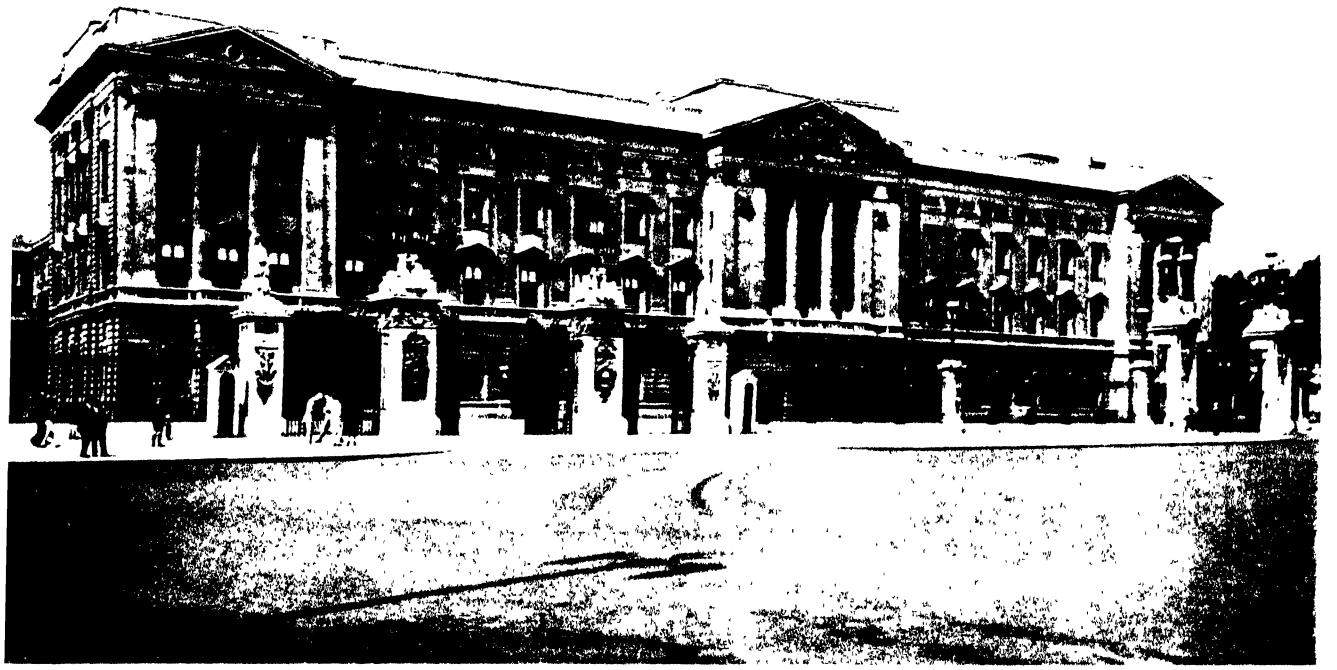
[1] *Letters of Queen Victoria*, vol. ii. p. 38.



[41] QUEEN VICTORIA
THE FIRST ROYAL OCCUPANT OF BUCKINGHAM PALACE. PAINTED AT BUCKINGHAM PALACE IN 1859 BY F. WINTERHALTER



THE EAST FRONT
OF BUCKINGHAM PALACE, VIEWED FROM THE MALL, WITH THE QUEEN VICTORIA MEMORIAL



THE EAST FRONT
OF BUCKINGHAM PALACE AS COMPLETED IN 1913 BY SIR ASTON WEBB, P.R.A.

contractors being Cubitts) on 26th December, 1846, when demolition on the South wing was begun.

Public opinion on the matter was divided. One section took up the old cry that the position was unsuitable and unhealthy, and a new palace in Kensington Gardens had much better be built rather than money be wasted on patching up a building that could never be improved; the other, more reasonable, section expressed such hopes as that, if a new front was to be added, 'let Mr. Blore take a few lessons in the grandiose and scenic from Greenwich Hospital.'

Among the Blore drawings at the British Museum are numerous sketches for the new East Front, all more or less baroque in style. One alteration that he seems to have favoured retained Nash's wing-porticos with the addition of flanking turrets, and provided a slightly recessed two-storey range connecting them. A central feature was apparently to have been a tall and richly ornamented dome above the main State Apartments block. The adopted scheme involved the removal of the twin porticos that terminated the two wings, and the erection of a façade 70 ft. eastward of them. As the new building was to contain as many rooms as possible, of a secondary order of importance, Blore was tied to a fenestration that admitted of very little variety. But even after all excuses are made for him, his façade cannot be described as anything but a dull and mediocre version of French baroque, lacking the refinement of Nash and even the picturesque qualities that distinguished the contemporary work of such men as Barry and Vulliamy. A pilastered treatment was rejected, perhaps on the score of expense, and as a result the façade lacked any dignity whatever. Such features as there were consisted in small decorations such as St. George and Britannia carved by Ternouth, flanking a shield inscribed 'VR. 1847,' over the centre, a skyline balustrade, and rusticated quoins to the lateral and central portions. The *Builder* (18th August, 1847) urbanely said that 'the architect was probably right in attempting . . . little more than an ordinary piece of street architecture in stone instead of stucco.' Stucco, indeed, would have been much better than the Caen stone which was actually used and suffered so badly from the London atmosphere that its disintegration had soon to be remedied with paint[1] (Plate 39).

Before this building was begun, Blore had also made an important alteration to the courtyard façades by filling in Nash's open colonnades that ran along the sides. The immediate reason for this was to provide sheltered access to the main part of the Palace whilst building operations were in progress on the normal approaches to the courtyard. Whilst the gain in comfort is undoubted, the lateral façades of the courtyard were thus deprived of their one decorative feature.

The designs for the Ball Room and Offices, erected immediately to the South

[1] The unaltered courtyard face of the building is still regularly painted.

of Nash's main building are dated 1852-53. Blore submitted several designs (preserved at the British Museum) at the same time as his schemes for the East Front, and in a similar baroque style. But a fortunate change of policy resulted in the employment of James Pennethorne, architect to the Commissioners of Woods and Forests, and the best architect who had as yet been concerned with the Palace.

Born in 1801 he had received the elements of his training in the office of his uncle, John Nash. After spending 1824-26 abroad, he returned to Nash's office and may thus have been concerned with the earlier operations. Apart from the admirable Geological Museum in Jermyn Street, and the Civil Service Commission building in Burlington Gardens, which is an ever-charming sample of picturesque classic design, the greater part of his practice consisted in 'metropolitan improvements' for which his apprenticeship to Nash had prepared him.

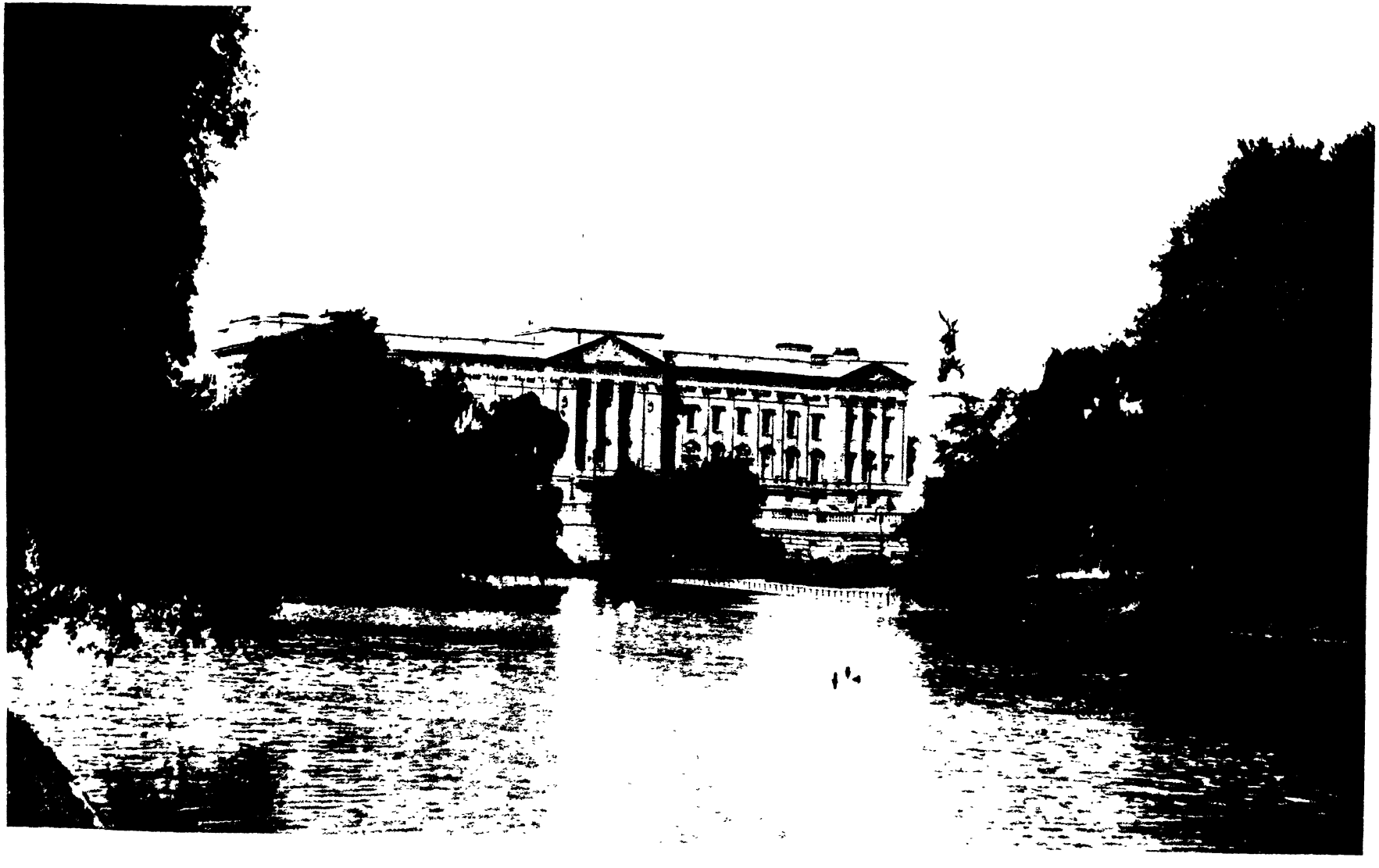
His Buckingham Palace work—consisting of the high block at the South-West corner visible from Buckingham Palace Road—though it is larger in scale, follows his uncle's refined elevations, so that his work is now indistinguishable from the earlier. On the two lower storeys the block contains kitchens and domestic offices. The Ball Room, and access to the Chapel gallery are above. In the South wing he swept away the octagonal apartment designed by Nash, and destined at various times for use as an armoury, plate room, and Chapel, substituting for it the Supper Room. As a result of the increased accommodation thus obtained, in 1868 the Drawing-rooms held by Queen Victoria were transferred from St. James's to Buckingham Palace.

The present East Front of the Palace, erected in the autumn of 1913, was an outcome of the Queen Victoria Memorial to which it was regarded as forming a background. The architect of the new façade, Sir Aston Webb,[1] has supplied the following particulars concerning it:

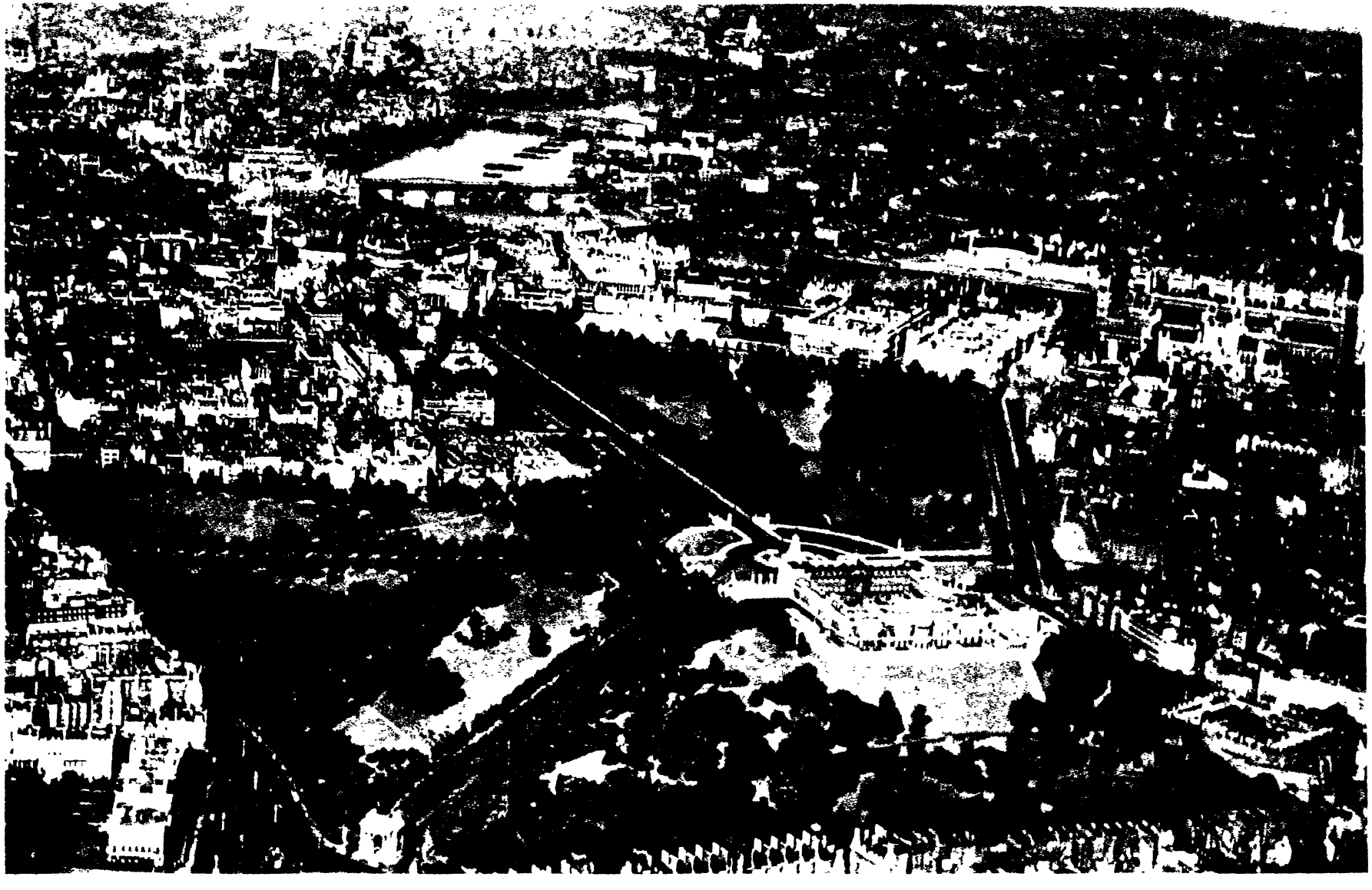
Blore's Caen stone work having perished so badly as to require replacing, it was decided to bring the façade more into keeping with the surroundings created by the Memorial, and with the remainder of the building. It was also resolved to use Portland stone—the material which had come once more to be recognised as ideal for London, as it had been during the era of Wren. The controlling factor in the design was that there must be no interference with the interior of the building. This meant that Blore's fenestration and three archways to the courtyard were not to be altered, and in fact the refacing was carried out without even disturbing the glass in the windows (Plate 40).

In designing the new elevation Sir Aston Webb set himself to simplify the outline of the building. To this end the parapet was raised to hide ugly roofs and

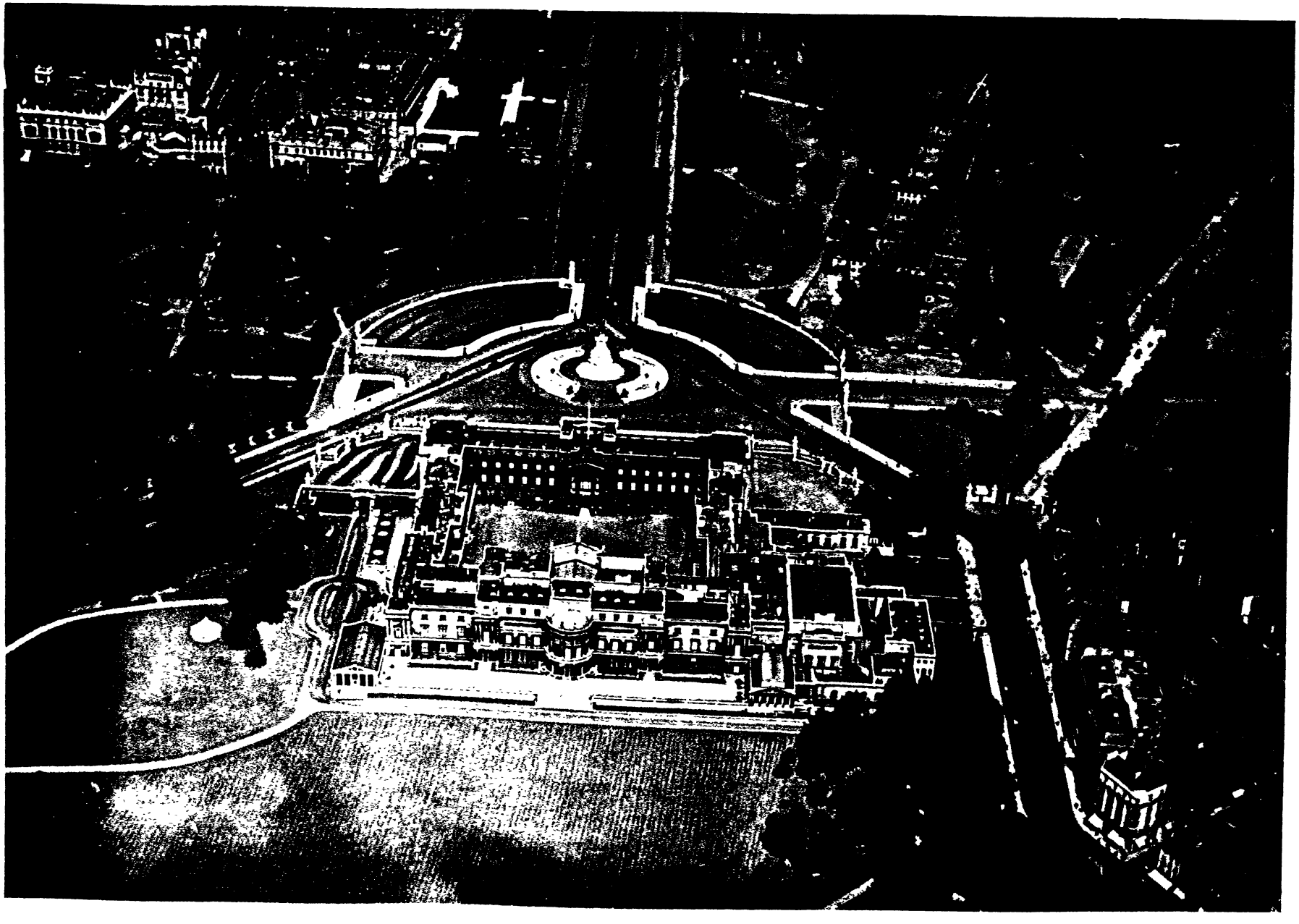
[1] Sir Aston Webb (1849-1930) G.C.V.O., P.R.A. from 1919 to 1924; architect of many public buildings, including the Britannia Royal Naval College, Dartmouth, the Imperial College of Science and Technology, and the completion of the Victoria and Albert Museum.



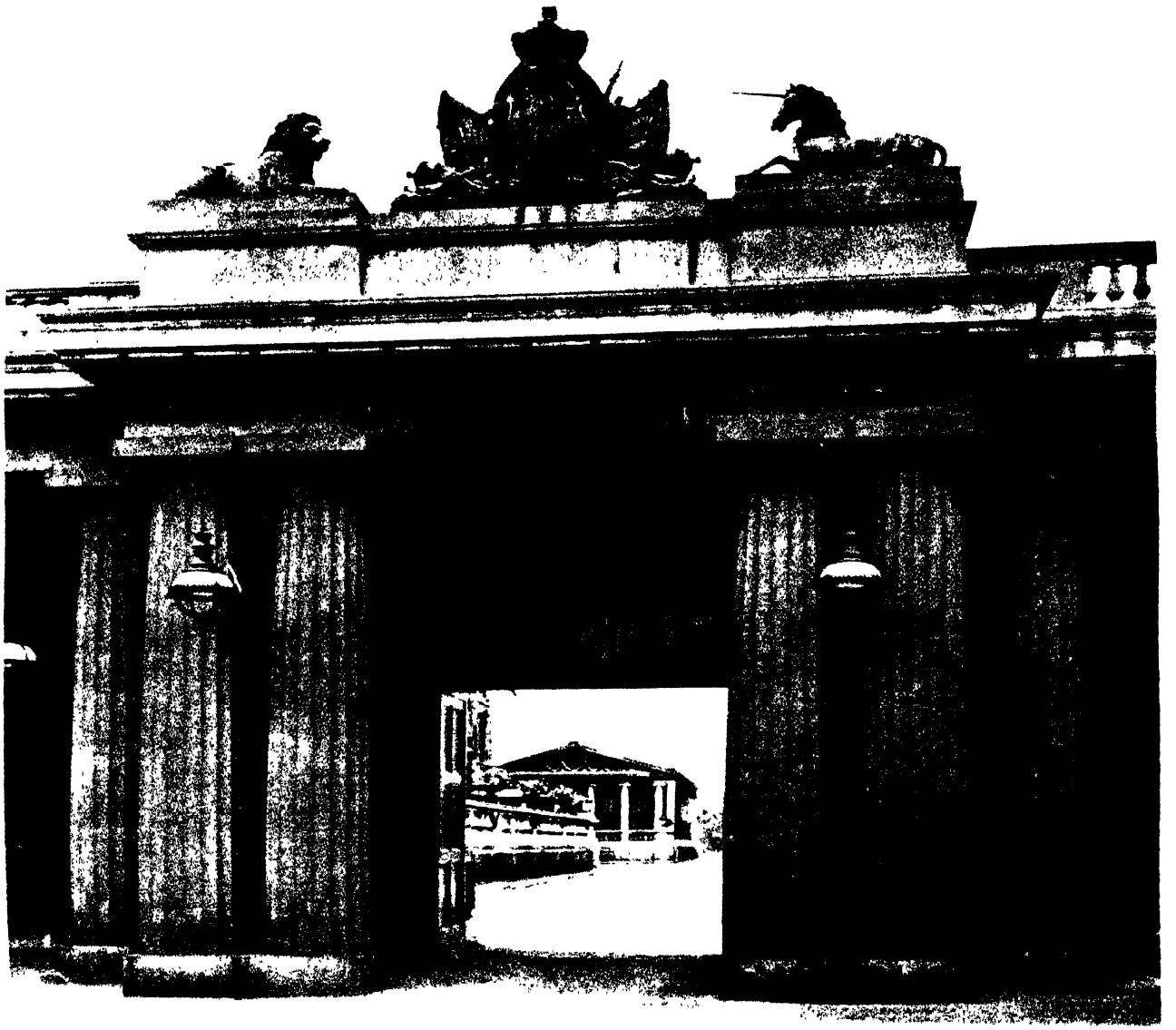
[44] VIEW OF BUCKINGHAM PALACE
FROM THE BRIDGE IN ST. JAMES'S PARK, SHOWING THE EAST FRONT COMPLETED IN 1913



[45] AERIAL VIEW OF BUCKINGHAM PALACE AND GROUNDS, THE GREEN PARK, AND ST JAMES'S PARK
FROM THE NORTH-WEST, SHOWING THE THAMES IN THE DISTANCE



BUCKING C



[47] PORTICO OF THE GARDEN ENTRY, BUCKINGHAM PALACE
FORMING CENTRE OF COLONNADE AT NORTH END OF FORECOURT

chimneys, the centre and wings were emphasised with pediments, and the whole front designed on simple severe lines. When the mass of the Palace is seen from along the Mall behind the Memorial, its clean outline and dignified mass testify to the soundness of Sir Aston Webb's handling of the problem (Plates 42 to 44).

The work was carried out by Messrs. Leslie & Co., the preparation of the stone being started at their yards some twelve months before building began. The actual refacing, including the removal of the old stone, took only three months. King George V showed his appreciation of the rapidity and skill with which the work was done by giving the 800 workmen employed a dinner to celebrate the occasion, each man being presented with a suitable memento of the occasion.

(iv) THE MARBLE ARCH AS GATEWAY TO THE PALACE

In 1826 a writer in the *Quarterly Review* lamented that 'London is singularly deficient in all those ornaments which in foreign cities produce the most striking effects at first sight. Our only arch is at Temple Bar; our only fountain is in the Middle Temple.'

Until the time of George IV London had paid the price of being the home of a limited monarchy, the capital of a territorial aristocracy, by having no public monuments whatever. It was not owing to any aesthetic distaste for memorials. The eighteenth century filled Westminster Abbey with sculpture which would have been better employed in fountains about the streets. To build anything in London not of direct practical use seemed to the mind of the period wasteful, bombastic, un-British; when a national memorial was erected to the Duke of Marlborough, it took the form of the proverbial Englishman's castle—on a remote country manor. The feeling that the best thing in the world was a country house was no less strong in 1815, when the Duke of Wellington was presented with Strathfieldsaye and narrowly escaped having a second Blenheim erected there from designs by Benjamin Wyatt.

George IV determined to have a magnificent capital. He insisted that since London had become the centre of the greatest nation in the world, money must be spent upon it. There must be grandeur, spaciousness, glitter, magnificence. For this his critics could not say anything bad enough about him. Indeed so late as the end of last century so intelligent a man as Augustus Hare could call the Marble Arch 'Our National folly.'

Of the three archways that were built in George IV's reign, the Ionic Screen at Hyde Park Corner, and the Arch on Constitution Hill were the work of a brilliant young architect Decimus Burton, who was no more than twenty-seven years old when he designed them. The latter, erected 1827-28, at a cost of £34,982, originally stood further forward, and opposite the entrance to Hyde

Park. It was originally intended as the Royal Entrance to the Palace precincts from the North-West, there having formerly been no thoroughfare along the present Constitution Hill. It was not, however, according to Nash, intended as an Entrance to the Royal Garden, as was believed by many at the time, since it was not on a suitable axis, and he had disposed the reservoir—for supplying the ornamental water in the gardens—behind an embankment immediately beside and behind the Arch. Rather this Arch and the 'Ionic Screen' opposite were the realised fragments of a great project for giving the entrance to London—as this area then was—something of the majesty of the Paris *barrières*, a 'metropolitan improvement' the inspiration for which may be credited to that large-minded adviser of the King, Lord Farnborough.

The raised panels, intended to be carved, between the pilasters flanking the arch, are still to be seen on Burton's Arch, and it was intended to have a sculptured frieze. A decade after its completion it was surmounted by an equestrian statue of the Duke of Wellington by M. C. Wyatt. Though the effect was incongruous the statue remained there till 1883, when the arch was moved to its present position, and the statue found its way to a site among the arid hills of Aldershot.

An engraving in Leeds' *Public Buildings of London* (1838) shows Burton's original idea for a group of a Winged Victory in an eight horse chariot set upon the summit. This at length matured in 1912 when the present magnificent quadriga, the work of Adrian Jones, was erected at the expense of Lord Michelham as a tribute to King Edward VII (Plate 31).

The Marble Arch has had a more varied career. Its design is based on the arches of Constantine and Severus at Rome, to the former of which it is equal in size. Like Burton's Arch it was also intended to be surmounted by an equestrian statue—that of George IV now in Trafalgar Square—and was never completed. According to Nash's original conception it was to have been of Bath stone like the rest of the Palace to which it formed the Royal Entry. He maintained in 1828 that the decision to face it with marble involved relatively little additional cost, as the 'outfalls' from the marble already procured for the interior of the Palace could be used, costing only £2,000, though the cost of workmanship he estimated at an extra £7,000. In all, he expected it to amount to £16,000, though he left it vague whether this included the cost of sculpture. Actually it did not. Richard Westmacott and E. H. Bailey, who carved the reliefs, required some £5,000 each, and Chantrey £9,450 for the equestrian statue.

As its position was over the old Tyburn, which had bounded the Mulberry Garden and been carried underground by Lord Goring in Charles I's reign, some difficulty was encountered in constructing the foundations. In February, 1828, the Office of Works reported to the Treasury that the foundations were

complete, the marble plinth set, and a considerable portion of the other work ready for setting.

Besides the Victory spandrils and sculptured panels over the lateral arches that are in existence, Nash intended the following additional splendours. The parapet above the principal cornice was, on the front, to have three panels commemorating Trafalgar, and on the back a continuous frieze representing Waterloo. On the projections above the columns, in place of the present voluted scrolls, were to be four Victories on the front and four Dacian warriors on the back. The ends were to have a naval and a military bas-relief respectively, and somewhere on the ends was to have been bronze lettering. Above this structure—as now standing, but without the sculpture—was projected an attic pedestal with a lion and unicorn, Neptune, and a medallion of Nelson, on the front; and Europe, Asia, Wellington, and a wreath of laurels, on the back. At the angles were to be four Victories. At first a Triumphal Car group was to have surmounted the whole, but this was abandoned in favour of a bronze equestrian statue of George IV by Sir Francis Chantrey (1781-1841).

The sculptors actually engaged for the marble work were E. H. Bailey (1788-1867) and Sir Richard Westmacott (1799-1857), who are responsible for the admirable work erected. The groups on the present North front of the Arch are by Westmacott, those on the South by Bailey. Each panel was estimated to cost £300, and the cost of all the sculpture, had it been erected, would have been £34,450, bringing the gross total to some £50,000. The cost of the sculpture actually used was apparently £4,700[1] (Plate 36).

Chantrey's estimate, of 9,000 guineas, for the equestrian statue is dated 1st December, 1828, and a Treasury minute of the following 1st May authorised the payment of this sum. It is recorded that, when the King was sitting for the statue, he asked for his ideas of a figure of this kind, which Chantrey gave by making sketches of several small groups. From these His Majesty selected one of a horse standing still 'as being most dignified for a king.' This coincided with Chantrey's own opinion.[2] Lord Egremont wrote to him, 'I am glad your horse is not walking off his pedestal.' As a matter of fact the horse had already walked to a new rider, since it had been modelled for a statue of Sir Thomas Monro.

[1] In the Appendix (p. 216) of the 1831 Report, it would appear that the following parts of the full scheme were either finished or nearly so:

Of Westmacott's quota, the two sculptured panels over the side arches were finished; the bas-reliefs for the naval and military fronts were being worked. In addition four military trophies were nearly finished. It is possible that these trophies were to be substituted for the Dacian Warriors. Bailey had nearly finished four Naval trophies, and the lower part of a Britannia for the face of the attic pedestal. He had finished a lion and unicorn for the attic, and four victories for the angles of the attic. For this work £4,433 was due to Westmacott, and £2,733 to Bailey in addition to anything that had been paid them. It is uncertain what has become of the finished sculpture that was not eventually used.

[2] George Jones, *Sir Francis Chantrey*, p. 115.

Though the Treasury had authorised Chantrey to be paid, he never received full payment in his lifetime. £3,450 was contributed by the King himself in the January before he died, a further portion was paid by the Office of Woods and Forests in 1837, and the final instalment not until 1843 when it was settled by the Treasury with the sculptor's executors.

The decision, after George IV's death, not to complete the Marble Arch according to the design, left the statue without a site. But the formation of Trafalgar Square by Sir Charles Barry shortly afterwards provided a position where the statue is still in close, though somewhat altered, relationship to a representation of Lord Nelson, who is more prominently displayed than he would have been upon the Marble Arch.

The reason for a British Sovereign being shown riding bareback in his stockinged feet, has excited considerable speculation. This is due solely to Chantrey's adhesion to the Neo-Grec gospel of beauty as set forth by Winkelmann. To achieve the ideal simplicity all 'accidents' and accessories had, so far as possible, to be eliminated. In our cathedrals can be seen monuments of the time in which generals go into action naked, and admirals have been surprised by the enemy apparently when bathing. It was long before Chantrey would consent to decorate the robe of the King on the bronze statue at Brighton. Here both boots and saddle are denied him. If we overlook these peculiarities, however, the statue is not without dignity, and it is a fair representative of the sculpture of the period (Plate 35).

The reign of George IV and his successor was the age *par excellence* of cast metal. Engineers had not yet developed their aesthetic of dynamics and utility, and iron was still being handled by architects and artists. The most remarkable use of the material was made in 1793 when John Bacon's colossal figures surmounting the Radcliffe Observatory at Oxford were cast in iron. Numbers of charming little bridges up and down the country testify to the possibilities of cast iron, and we have noticed its use for pillars by Nash. But the supreme productions of the foundry were the chased bronze gates to the three London arches. Those for the Marble Arch are by Samuel Parker—the manufacturer employed for most of the ornamental metalwork throughout the Palace, including the Grand Staircase balustrade. The design of the gates consists of a frame of characteristic scrollwork and foliage forming six circular openings, two filled with St. George and the Dragon, two with the G.R. cypher, and two with lions *passant guardant*. The semi-circular head of the centre arch was designed to be filled with a lunette of similar work embodying the Royal Arms flanked by Crowns. During the transport of the work from the foundry, in a common waggon, this part was broken, and as a result was never set up (Plate 36).

In place of the equestrian statue on the summit of the Arch, a flagstaff

was set up on which the Royal Standard was flown when the Sovereign was in residence.

In 1833 the possibility of removing the Arch was apparently suggested, and Duncannon took Blore's opinion. Blore replied that although he questioned the propriety of placing it there in the first instance, he considered it would be inadvisable to incur the enormous expense of removing it. The cost of completing the marble work was in the same year estimated by Joshua Brown (of the firm who had throughout the operations been dealing with the marble) at £1,275—which probably includes the cost of the volutes substituted for statues above the columns.

The building of the East Front in 1847 rendered the removal of the Arch imperative. It was accordingly taken down, but it would appear that at least two years elapsed before its re-erection on its present site. The date of this event is given as 1850, which is confirmed by the Office of Woods applying in that year for the £11,000 voted for the removal and rebuilding. It should be stated that this sum included the cost of enclosing the new Forecourt, and presumably the carving of the Portland stone piers now incorporated in the modern railings. W. A. Nesfield, the architect and landscape gardener, was associated with Pennethorne in superintending the removal, and is perhaps responsible for choosing what was at the time an admirable new site for the Arch. Unfortunately the Marble Arch has now become the hub of a rotary traffic system, which, unlike the *Arc de Triomphe*, it is unable to dominate by sheer size.

Uncompleted as it is, and strayed from its explanatory setting, it has been replaced as a Memorial to the Napoleonic Wars by Trafalgar Square—a function for which the omission of its sculpture had unfitted it. But the very frustration which is implied in its present state and site make it a fitting memorial to its large-spirited designer. Not one person in a thousand knows what the Marble Arch stands for, or has ever heard of John Nash. Yet, by giving its name to a whole district it commemorates, forlornly, a great town planner and the one epoch of architectural extravagance that this most material of cities has enjoyed.

(v) A SURVEY OF THE BUILDINGS AND GARDENS

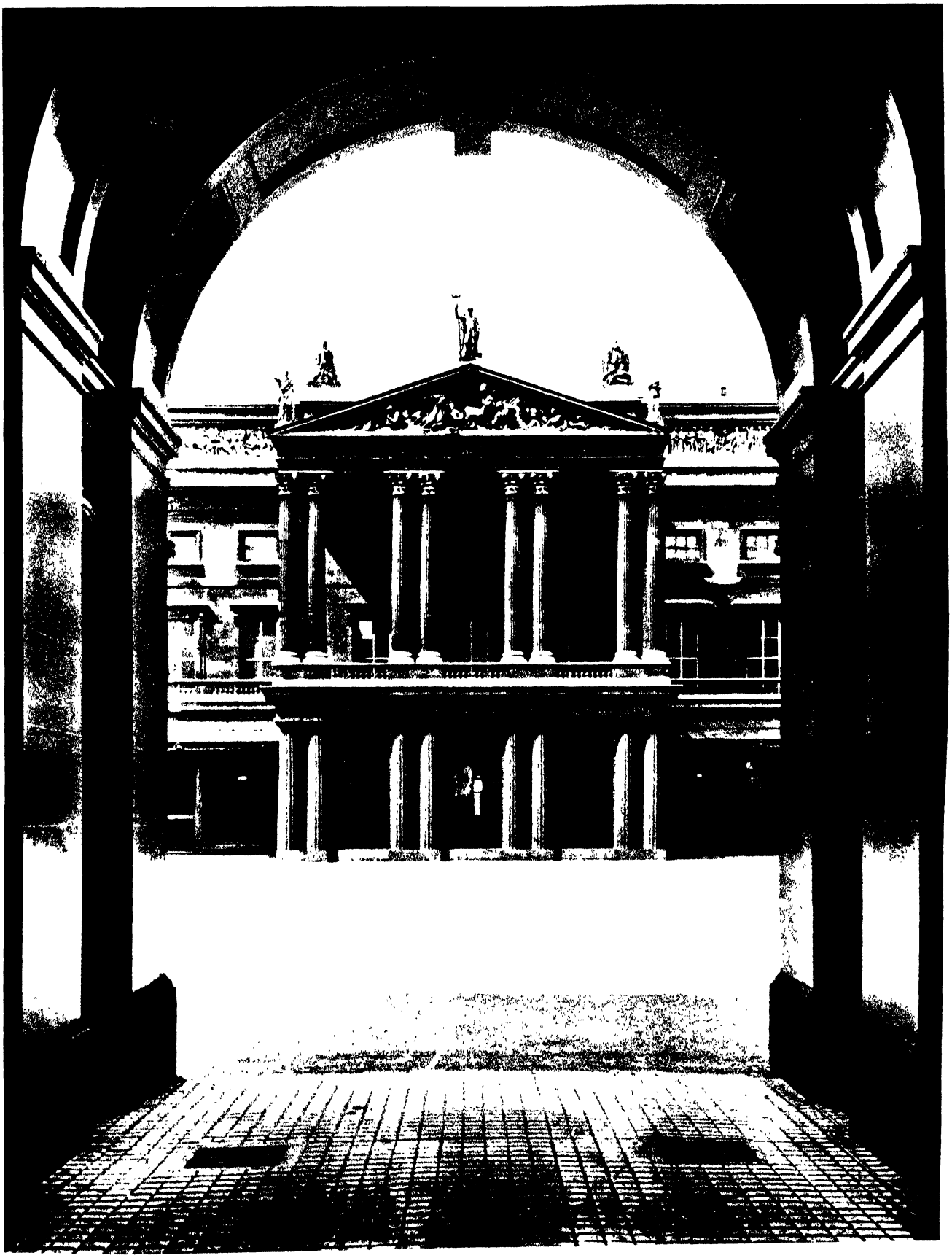
The Forecourt is contained by gates and railings given their present arrangement in 1911 as part of the Queen Victoria Memorial scheme. During the reign of King Edward VII this great project slowly materialised, involving the building of the Admiralty Arch and the widening of the Mall, besides the erection of the colossal marble monument itself; and the surrounding piers and gateways presented by the Dominions. The most important of these—the Canada Gate to the Green Park—was completed in 1906, at the same time as the gateways to the Palace

Forecourt were altered. The northern gateway uses again the excellent Portland stone piers of Blore's old central gateway, the piers of the southern gateway being reproductions. This and the central gateway were completed in 1911, when the latter was first used at the opening of the Memorial.

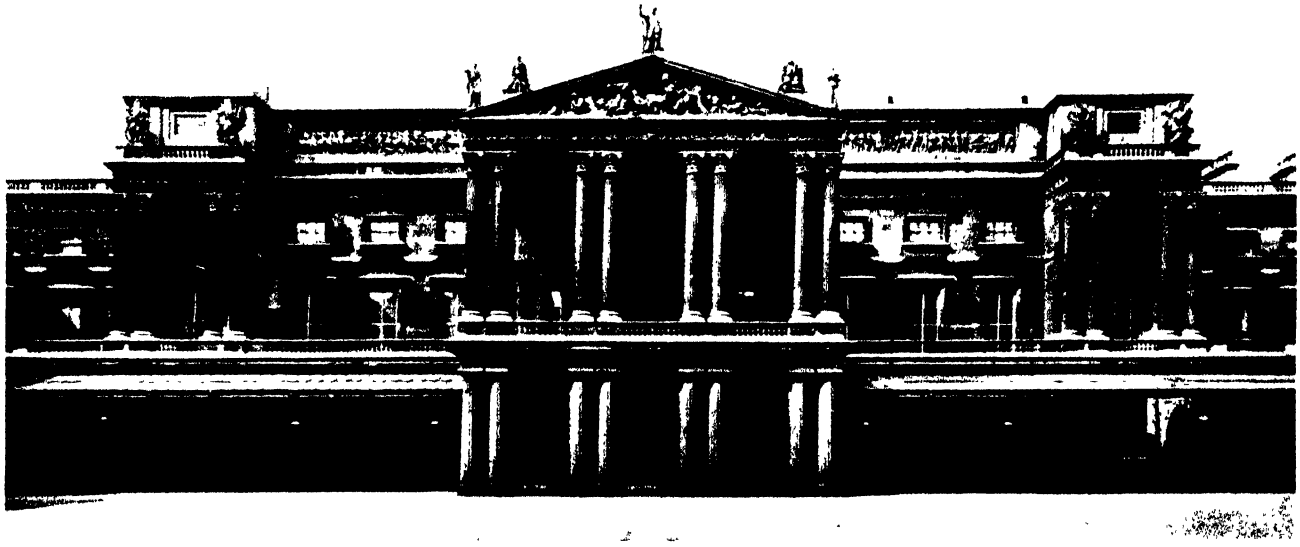
The makers of all the gates were the Bromsgrove Guild, the principal designer being Walter Gilbert with whom was associated Louis Weingartner. The general design of the screens and gates departs from the old tradition of English metalwork, in which the bars and enrichments are alike wrought, and from the usage of the nineteenth century that produced the magnificent cast metal gates of the Marble Arch, and Decimus Burton's Arch. Here the enrichments are in cast bronze applied to a wrought iron frame (Plate 59). In the enrichments, particularly in the locks, the craftsmen have expressed a delightful fancy with great technical skill. The modelling of the little gambolling cherubs and of the heraldic achievements is exceedingly happy. The cast iron gates of the central archway of the East Front are an example of the earlier style, and were made by H. & M. D. Grissell of the Regents Canal Iron Works.

From the Forecourt a central and two lateral arches give access to the Quadrangle. This square gravelled space, surrounded by buildings of uniform height, is dominated by the two-storeyed portico on its western face. Nash cannot be regarded as responsible for the design as finally completed, since his intention was that the main block should stand up above the wings—which were to consist of colonnades only, except for detached blocks in the centre and at the end of each. Moreover, the colonnades being originally open, provided a base for the whole of sharp light and shade, while the pediment of the portico was to be outlined against the sky, instead of being backed by the attic storey subsequently added. The pediment of the portico contains some vigorous sculpture by E. H. Bailey representing Britannia, accompanied by Neptune and Tritons, being drawn in a chariot. The portico is surmounted by figures of Neptune, Commerce, and Navigation in 'Coade stone' (Plates 48 and 49).

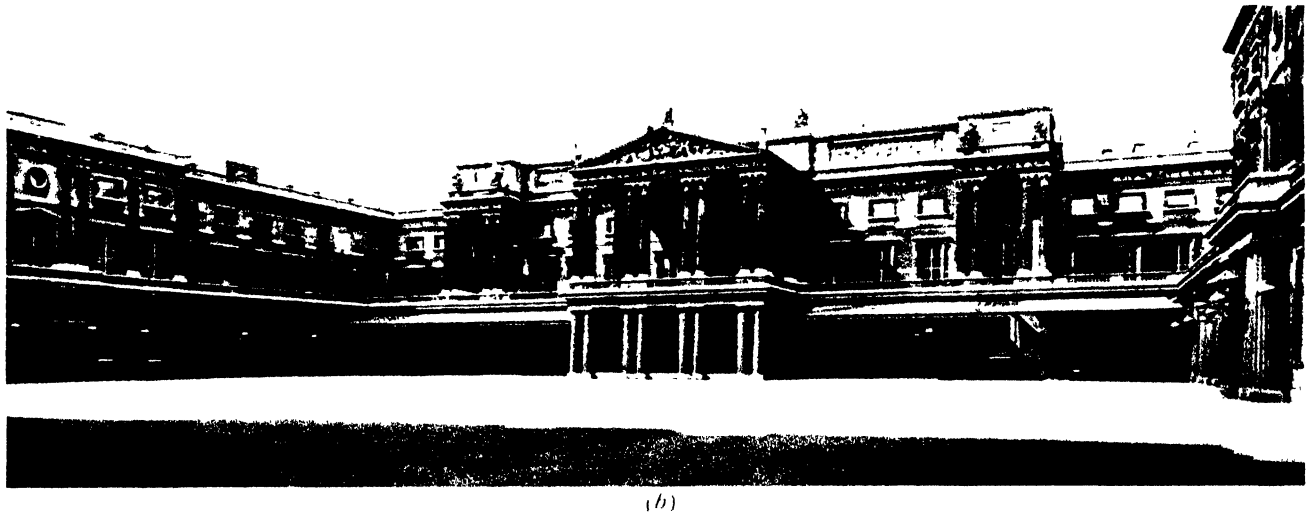
Previous writers have repeated, erroneously, that the subject of the pediment sculpture is '*The Progress of Navigation.*' This in reality is the subject of a charming relief over the windows of the Green Drawing Room beneath the portico. A series of seven roundels contained and connected by scrolls, and modelled in Coade stone, represent with whimsical charm a cherub experimenting with a boat. The first roundel shows him seated in a water lily; in the second he conceives the idea of a boat; in the third holds up a sheet to catch the wind; then puts up a mast. In the fourth roundel he has invented a yard and rudder, in the sixth he forges an anchor, and in the last is seen with a completely equipped boat (Plate 56). It is not quite certain who the sculptor was, but the work may be attributed to J. C. F. Rossi, R.A. (1762-1839), who, according to Redgrave, is also said to have



[48] THE GRAND ENTRANCE, BUCKINGHAM PALACE
(SEEN THROUGH THE ARCHWAY OF THE PRINCIPAL ENTRANCE IN THE MAIN FRONT)



(a)



(b)



been responsible for 'a pediment at Buckingham Palace, and the frieze of "The Seasons" beneath it'—which is perhaps the frieze now on the Garden front. The claim is strengthened by his long association with the firm of Coade.

The attic storey added by Blore is masked to the courtyard by two marble reliefs 30 ft. long, by Westmacott, intended for the parapet of the Marble Arch. To the North of the portico is *The Death of Nelson*, to the South *The Meeting of Wellington and Blucher after the Battle of Waterloo*. The capitals of the portico pillars, and the Trophies on the main block are of Coade stone and moulded in sections.

In the Forecourt, on either side of the façade of the Palace, are the Guard House and Garden Entrance screens. These screens each consist of a row of Doric columns and are made, like those of the closed-in colonnades of the courtyard, of cast iron, painted to imitate stone. We are fortunate in possessing among Nash's few original drawings one for the centre of one of these features (Plate 28). Not only does it record the difficulty Nash experienced in the construction of the lintels over the widely spaced Doric columns, on account of which he introduced brick relieving arches, but it shows also that the original design has been considerably departed from. The drawing provides for a rectangular pediment over the archway, in place of the Royal Arms and Supporters, executed in Coade stone, which exist. Also the existing balustrade would seem to have been an afterthought.

Nash's revised design for the North side of the Palace also survives (Plate 27), and records its appearance after the alterations of 1827-28, but before Blore's two subsequent changes. By the adopted scheme, the columned bow, in which is the Queen's Entry, was flanked by the two conservatories, from the corners of which a balustraded terrace curved inwards to the Entry. On the removal of the North-East conservatory by William IV an attempt was made to compensate the symmetry of the front for its loss by applying a row of columns to support the balcony which the conservatory had masked. Lacking Nash's North-West tower, which would have counterbalanced the later mass formed by the North end of the East Front, this side of the Palace is not particularly striking. Such details as its façade possesses are, however, finely conceived. Over the Entry in the centre of the bow is a lunette window draped with festoons, and under the cornice runs a frieze of unglazed terra-cotta, formed of a garland of the rose, thistle and shamrock, which Nash carried all round the building. The balcony, where not supported by columns, is borne on terra-cotta trusses adorned with vigorously modelled masks.

The North-West conservatory, since the conversion of its southern counterpart into the Chapel, remains the only intact survivor of the four originally planned. Unlike the conservatory now at Kew, which retains its columns only at its two ends, the sides being made up of plain piers, this building has columns on each

of its four sides. Nash had originally suggested using the Portland stone columns of the Carlton House screen for these 'pavilions.' But as there were only twenty-six of these, in the course of building the pavilions must have grown in size, the number being supplemented by columns of Bath stone. No more than eight of the Carlton House columns are at present identifiable (Plate 51).

The West Front, though the work of two designers, can be praised without reserve. It is one of the most charming examples of late classic architecture in the country. Up to the line of the balustrade it is as Nash left it. Above that, his four towers and central dome were removed and the present attics were added by Blore. The effect of the addition has been to give a dignity and emphasis previously lacking to the central block. The central dome as originally planned was undoubtedly on too small a scale to dominate so long a façade. In what here survives of his work, Nash is seen at his best. 'It has,' in Professor A. E. Richardson's words, 'a simple yet regal grandeur, and the level lines of the façade emphasise the projecting curves of the central bow. Touches here and there—for instance, the ellipsoids with ornamental surrounds beneath the projecting portions of the cornice—recall the elegances of the Louis XVI style and pay a compliment to Sir William Chambers' (Plate 52).

The two frieze panels flanking the bow, representing *King Alfred expelling the Danes*, and *King Alfred delivering his Laws*, are in Coade stone. The material was much used at the time for purposes of sculpture and decoration. After a century of exposure these friezes are in a perfect state of preservation.[1] The frieze above the bow is of marble, and of course formed no part of Nash's design. Inspection shows that the frieze was not designed as a unity, but is, in reality, two independent compositions put end to end. As it is at present, each half centres in a seated female figure with a shield, and there is no centre to the frieze as a whole.

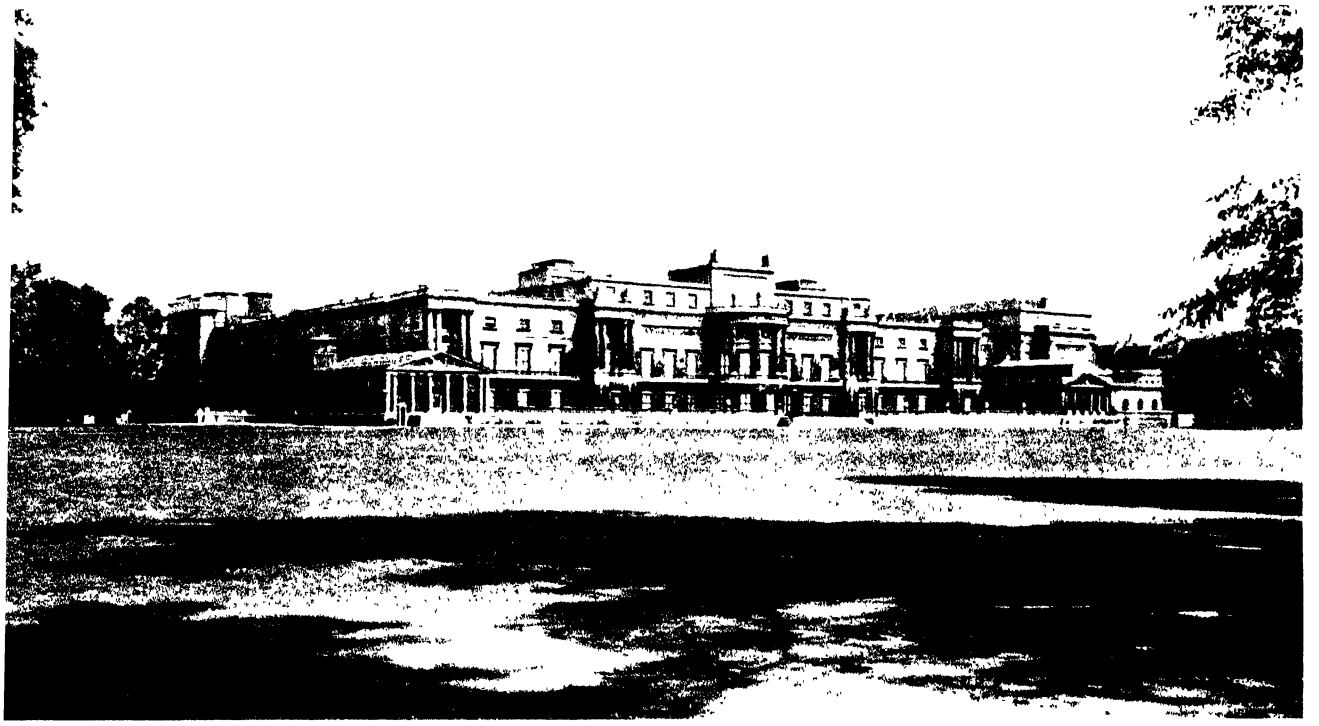
We have already shown that in May, 1832, Blore suggested the omission of the attic storey of the Marble Arch and the application of the sculpture intended for it 'in the building elsewhere.' In the 1831 report Westmacott is said to have finished the bas-reliefs 'for each flank of the arch.' Though we have no definite record of the fact, it is clear that Blore used for this frieze Westmacott's two short reliefs intended for the flanks of the Marble Arch, as he had used the rest on the east façade. The subject would seem to be *Patriotism encouraging Youth in Martial Exercises* (Plate 53).

The trophies of arms over the porticos flanking the bow, and on the central pediment, date from Nash's time, as does also the wide terrace running the entire length of the front. All the balustrades, both of the terrace and the roof parapet, are of pale yellow unglazed terra-cotta, supplied by Coade, which has now weathered to a grey

[1] Department of Scientific and Industrial Research. *Building Research Special Report*. No. 12. 1929.



[50] WEST FRONT OF BUCKINGHAM PALACE
SHOWING THE LAWNS, WITH THE LAKE IN THE FOREGROUND



WEST FRONT OF BUCKINGHAM PALACE
SHOWING THE LAWNS



] WEST FRONT OF BUCKINGHAM PALACE
FROM THE SOUTH-WEST

as silvery as the Portland stone plinth. The terrace was complete by the time of the 1828 Report, when Nash stated that four of the vases had been placed in position —no doubt those which bear the date 1827 upon them. There are now six of these, made by 'Croggan, Lambeth,' who carried on Coade's business. They are those of inverted bell shape, with very finely modelled reliefs. The remainder bearing the name of J. M. Blashfield, Stamford, are inferior in quality, and probably date from about 1835.

At the South end of the terrace is the Conservatory, converted in 1843 into the Chapel—a metamorphosis that involved the raising of the roof by means of a light superstructure. Behind and beyond the Chapel rises the mass of Pennethorne's Ball Room, upon which are two more friezes similar to those relating to King Alfred. That on the outside of the West Gallery represents *The Four Seasons;* that on the outside of the Ball Room bears an unidentified allegory, and is signed 'Daly.'

The wide spreading lawns of the West Front form the setting of the Royal Garden Parties. England is the land of lawns. In no other country are they cultivated to such perfection, or do they form so essential a part of the garden, and this beautiful stretch of turf is one of the largest in the world. Upon the North lawns are the trees planted by Queen Victoria, King Edward VII, King George V, and members of the Royal Family to commemorate important events.

The Gardens of the Palace, which occupy the area long ago known as the Crow Fields, were for the most part meadow-land in the Duke of Buckingham's time, and do not seem to have been regularly laid out till William Townsend Aiton took them in hand on behalf of George IV. Son of the garden manager of Augusta, Princess of Wales, the virtual founder of the present Royal Botanic Gardens, Aiton succeeded his father at Kew in 1793. Besides being a great botanist, he had studied the fashionable art of landscape gardening, and for many years conducted an intimate correspondence on this subject with the Duke of Kent.

He laid out the Pavilion Gardens; St. James's Park; and the whole of Regent's Park for George IV. His admirable eye for the picturesque made of the lake in the Palace gardens an enchanting scene, with its two large islands joined by a rustic bridge and overhung with trees, its margins fringed with bullrushes (Plate 50).

Among the outstanding features of the Gardens is the famous Waterloo Vase which, after a chequered career, was placed here in 1906. As its name implies it commemorates the Victory of Waterloo, but the work of hewing the shape out of a single gigantic block of Carrara marble was begun at Milan under Napoleon's orders. Measuring, with its base of acanthus leaves, some 15 ft. in height, it was brought to England in an unfinished condition, and Westmacott is responsible for the reliefs, which represent on one side the Battle with Cavalry in Action, and on the other side, King George IV (in whose figure that of Napoleon is easily discernible) receiving the Treaty of Peace. The vase was presented by William IV to

the Nation, and for many years stood in the National Gallery. In 1906 the Trustees offered it to King Edward VII who had it placed in its present position.

Close by is the summer house (Plate 55), removed from the Admiralty Gardens when the additions were made to those buildings in the early years of the present century. The delightful carved wooden figures supporting it suggest that it is from a design by William Kent.

(vi) THE ROYAL MEWS

Until 1825 the Royal Mews was at Charing Cross, occupying the North side of what is now Trafalgar Square and part of the site of the National Gallery. A mews—a term peculiar to London—was originally the place where falcons were kept. As such, the 'King's mews' existed on that site as early as Richard II's reign, when Geoffrey Chaucer was 'Clerk of the Mews at Charing,' and possibly a century earlier. Stow says that the Mews was rebuilt in 1534 after a fire and thereafter was used for stabling horses. It was again rebuilt in 1732. After the Battle of Naseby 4,500 royalist prisoners were interned in the Mews. But our present concern is with the buildings overlooking Buckingham Palace Road.

In the 1614 map of the Manor of Eia[1] the position is occupied by a slaughter house. Between it and Goring House stretched the kitchen garden of the latter. These two circumstances led to the identification of the Mulberry Garden pleasure grounds of Restoration days with the present site of the Mews and Riding House. Subsequently the Duke of Buckingham built his stables on this site.

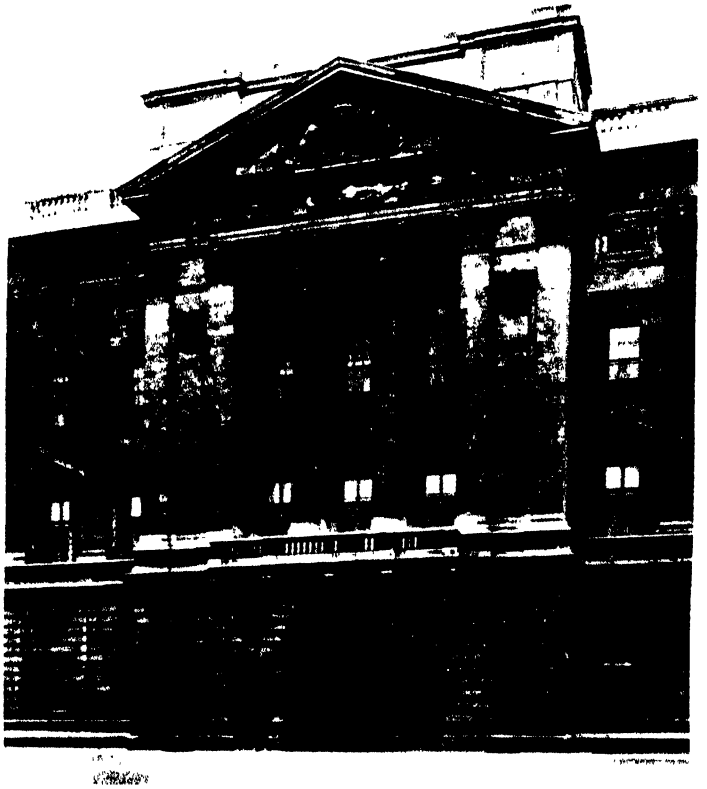
The present Mews consists of a quadrangle, entered by a Doric archway beneath a clock tower. The State Coaches are kept in the East range of the quadrangle. The Riding House (though the pediment on its street front, adorned with a spirited composition of Hercules capturing the Thracian horses—the work of Theed—proclaims that it is outwardly the work of Nash) was built when George III bought Buckingham House. Under the year 1764 in the Office of Works Abstracts of Accounts, £9,757 is entered for work on the Riding House, thus proving its construction in that year.

In 1780, at the time of the Gordon Riots, several thousand troops were quartered in the Queen's House gardens, and the Riding House was appropriated for officers' quarters. George III spent his time among the men, and, discovering that in the hurry no straw had been provided for them to sleep on, he addressed them: 'My lads, my crown cannot purchase you straw to-night, but depend upon it, I have given orders that a sufficiency shall be here to-morrow forenoon. As a substitute for the straw, my servants will instantly serve you with a good allowance of wine and spirits to make your situation as comfortable as

[1] Reproduced by Gatty, *op. cit.*



[53] WEST FRONT OF BUCKINGHAM PALACE
THE CENTRAL SECTION





GARDEN HOUSE, BUCKINGHAM PALACE
FROM THE GARDEN OF ADMIRALTY HOUSE, ST. JAMES'S PARK (ABOUT 1730



UPPER STOREY OF PORTICO IN THE COURTYARD,
BUCKINGHAM PALACE

AND

possible; and I shall keep you company myself till morning.' This he did, going round the grounds, keeping the officers company in the Riding House, and visiting the Queen and Royal children in the Queen's House in order to keep up their spirits.

The stables of Buckingham House in the Duke's day consisted of a short and two long ranges of buildings forming three sides of a square. As the Royal Mews, until 1825, was at Charing Cross, it presumably remained unaltered by George III. But the creation of the National Gallery compelled George IV to find fresh quarters, and the old stables of Buckingham House were naturally selected. The change of site had indeed been under consideration since 1811, but work was not begun under the direction of Nash until 1824. It was completed in the following year—the date shown on the weather-cock above the Entrance Arch. A report to the Office of Works dated February, 1826, states that 'The Royal Mews, Pimlico, recently rented by this gentleman (Mr. Nash), is now occupied by H.M. horses and stables, and has not been attended by any expenses beyond common repairs.' [1]

The original clock was an unusually elaborate one. It had stone dials 6 ft. 10 in. in diameter, with the figures sunk, as in Egyptian monuments, and a sunken centre in which the hour hand revolved. In this way the minute hand was brought as close as is possible to the figures thus leaving a very small margin of error. The idea was Vulliamy's, though its application, and the design of the very pleasing clock tower, was the work of Nash. The clock has since been replaced by a dial of a more ordinary description.

(vii) THE STATE COACH

The famous 'Glass Coach' which Londoners can see whenever Parliament is opened by His Majesty, and also at stated times in the Royal Mews, dates from the middle of the eighteenth century when it replaced the State Coach of Queen Anne. In spite of its familiar name, the coach is in reality of the same material as other coaches—wood—though the reference to 'glass' justly denotes the large area of window space incorporated into the design, thus enabling the Sovereign to be seen with ease by his subjects on his royal progresses.

The State Coach was commissioned at the accession of George III, and was delivered in November, 1762. The design adopted was the work of Sir William Chambers, though it appears from the following extract from the 'Journal' [2] kept by the Clerk of the Stables of the Master of the Horse, that he incorporated suggestions from other designers:

> 'At the commencement of this Reign a very superb State Coach was ordered to be built; after several designs and drawings made for that purpose

[1] Nash's tenancy—for whatever reason—was presumably between the date of the new stables' completion and the moving of the Royal Mews from Charing Cross.

[2] Information supplied by Col. Arthur Erskine, C.V.O., D.S.O., Crown Equerry.

and shewn to the Master of the Horse were examined, and the approved parts thereof thrown into one, by Mr. Chambers, surveyor of His Majesty's Board of Works.

'The Coach being long in building, the old State Coach which had been built in the reign of Queen Anne was obliged to be made use of till the new one arrived.'

On 24th November, 1762, the Journal contains the entry:

'About five o'clock the new State Coach was brought to the Mews; and about eight o'clock eight of the Creams were put to it in order to try it round the Mews; when it was found to go well and to be fit for use.'

And on the morrow:

'His Majesty went to the House of Peers to open the Session in the New State Coach. The Mob was exceeding great; yet no other accident happened but one of the door glasses and the handle of the door being broken.'

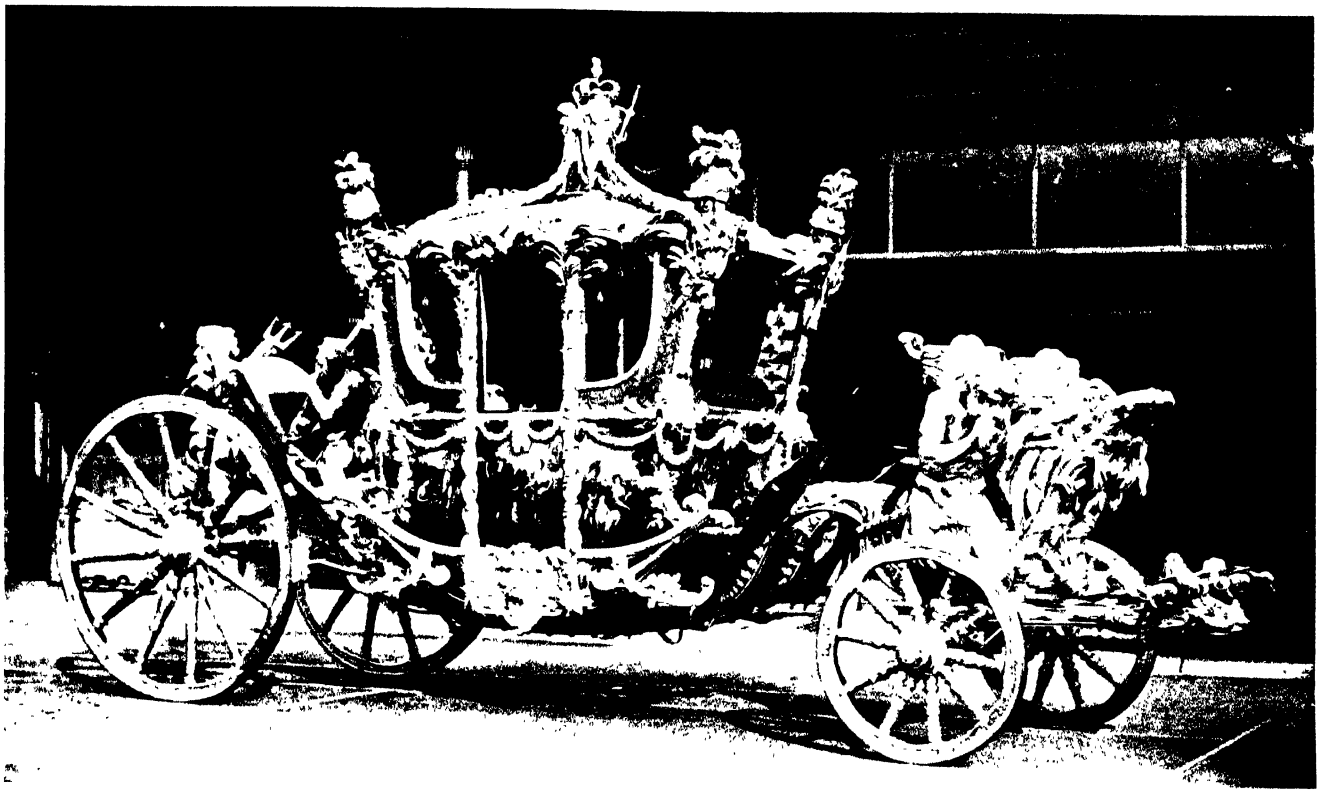
Contemporary writers refer to the great crowd which came to see the new Coach, and to 'much damage' being done. Horace Walpole wrote to Horace Mann that, 'there is come forth a new State Coach which has cost £8000. It is a beautiful object, though crowded with improprieties. Its supports are Tritons, not very well adapted to land carriage, and formed of palm trees, which are as little aquatic as Tritons are terrestrial.'

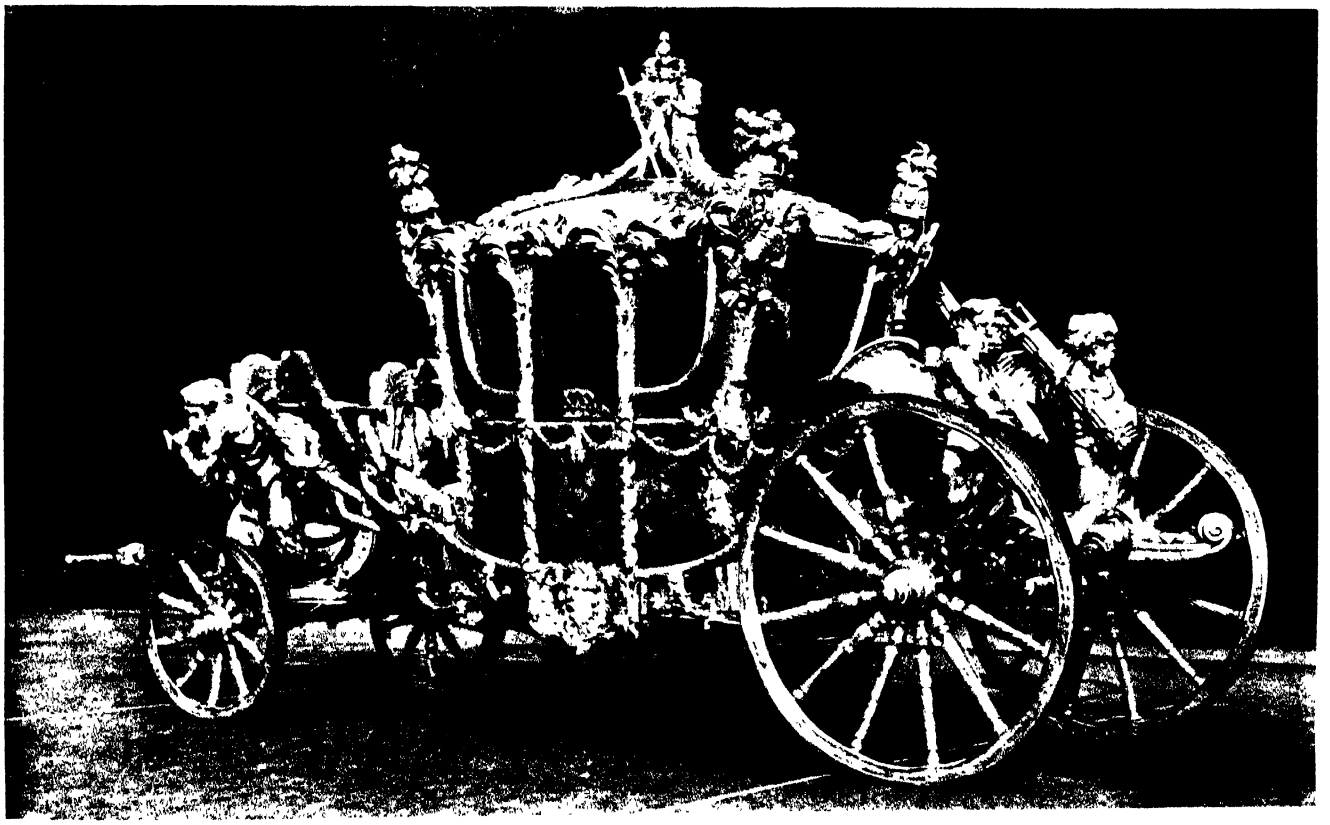
The ornament of the coach is, indeed, a mass of contradictions, but Chambers did no more than follow tradition. For over a century the principal State Coaches had had Tritons and similar decorative, if somewhat inappropriate, figures. Queen Anne's old Coach, after being used in 1763 to bring the Venetian Ambassador from Tower Hill to Somerset House 'to make his public entry,' was taken in November, 1764, to Kensington Stables never to be used again.

The total cost of the Coach was £7,587. 19s. 9½d. The builder was Butler, who received £1673. 15s. od. for the work. Joseph Wilton, the well-known sculptor, executed the carving for a fee of £2,500; and Cipriani painted the panels.[1]

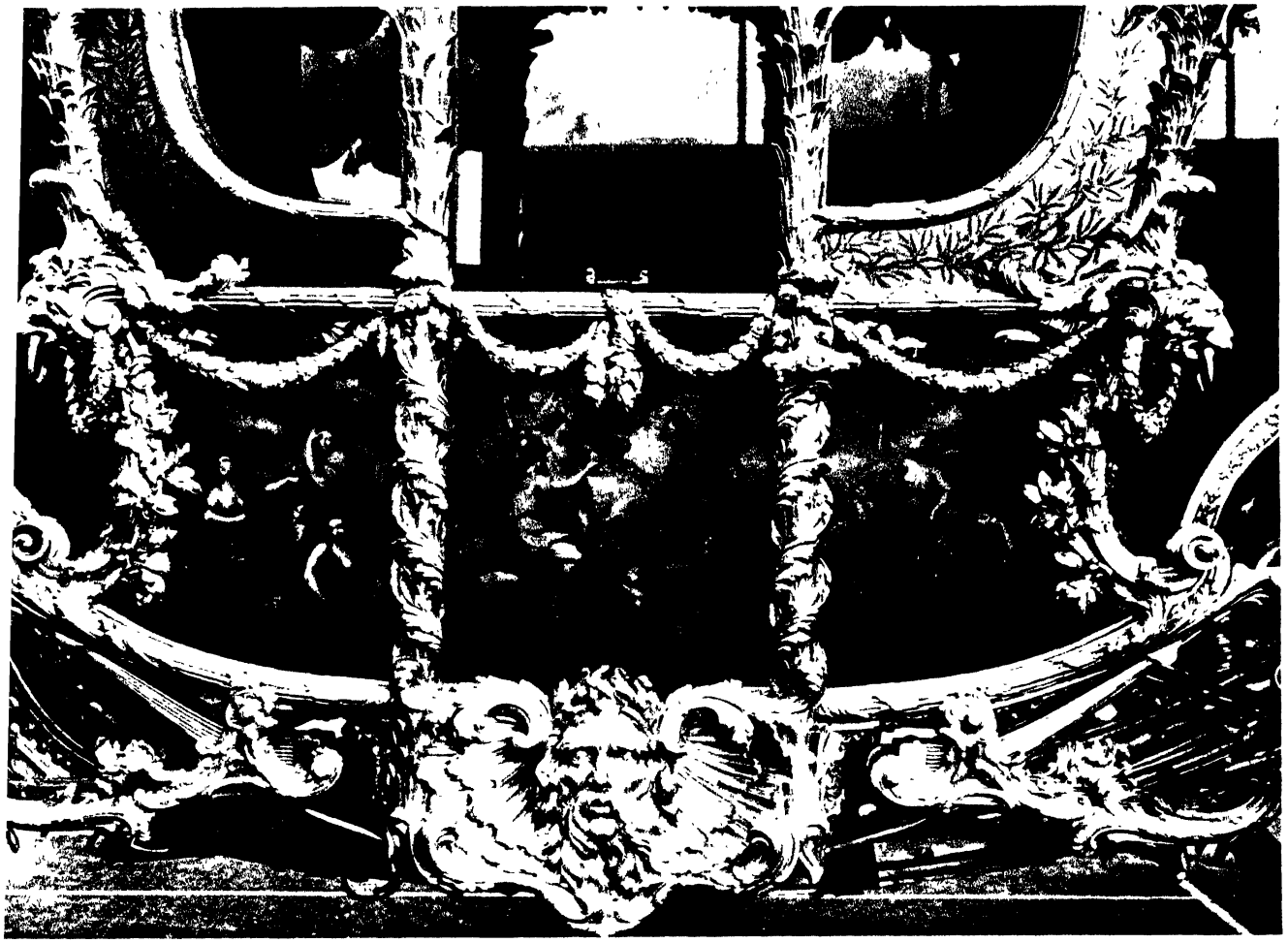
The framework of the body consists of eight palm trees which, branching at the top, sustain the roof. The four corner trees, each of which is supported by a lion's head, are loaded with trophies allusive to the victories gained by Great Britain

[1] 'Bills and other Disbursements discharged and laid out by His Grace The Duke of Rutland, Master of the Horse, betwixt the 1st October 1765, and 31st December following for the use of His Majesty's Stables and Stud. Bills of the STATE COACH and Harness and of the Coachhouse. (Paid December 21st, 1767.) Butler, Coachmaker, £1,673. 15s.; Wilton, Carver (paid on account before, £1,000) £1,500; Pujolas, Gilder, £933. 14s.; Cipriani, Painter, £315; Barrett, Laceman, £737. 10s. 7d.; Coyte, Chaser (paid on account before, £200) £465. 4s. 6d.; Ringsted, Harnessmaker, £385. 15s.; Hinchliff, Mercer, £202 5s. 10½d.; Kerr, Bitmaker, £99. 6s. 6d.; Mott, Millener, £31. 3s. 4d.; Baker, Saddler, £10. 16s. 6d.; Campbell, Cover Maker, £3. 9s. 6d.; Man, Woollen Draper, £4. 3s. 6d.—£6,362. 4s. 3½d.; Cole, Upholsterer, £14. 14s.; Haynes, For Charcoal under the floor, £6. 10s. 6d.; Nind, Ironmonger, £4. 11s. Paid on account, £1,200; paid at this time, £6,387. 19s. 9½d.; total amount of Coach, etc., £7,587. 19s. Total paid in this Quarter, £6,387. 19s. 9½d.'





[57] TWO VIEWS OF THE ROYAL STATE COACH
BUILT FOR KING GEORGE III IN 1762 AT THE COST OF £7587. 19s. 9½d., AND USED AT THE CORONATION OF EVERY BRITISH SOVEREIGN SINCE



THE ROYAL STATE COACH

DETAIL, SHOWING ALLEGORICAL PAINTINGS BY G. B. CIPRIANI, R.A.

during the Seven Years' War that terminated just prior to the completion of the coach. Four large Tritons support the body by means of braces covered with morocco leather and ornamented with gilt buckles. The two front figures are represented drawing the coach—cables attached to the cranes being stretched over their shoulders—and proclaiming the approach of the Monarch of the Ocean through conches that they use as horns. The rear figures carry the Imperial fasces topped with tridents (Plate 57).

On the centre of the roof stand three cherubs representing the genii of England, Scotland, and Ireland, supporting the Royal Crown, and holding in their hands the Sceptre, Sword of State, and Ensign of Knighthood respectively. Their bodies are draped with festoons of laurel which fall from thence to the four corners of the roof. Among the minor features that may be mentioned are the driver's footboard formed of a large scallop shell ornamented with bunches of reeds and other aquatic plants; the pole, representing a bundle of lances; the splinter bar composed of a rich moulding issuing from beneath a voluted shell with each end terminating in a dolphin's head; and the wheels imitated from those of an ancient triumphal car.

The coach is 24 feet in length, 8 feet 3 inches wide, and 12 feet high. The pole is 12 feet 4 inches long. The total weight is no less than 4 tons. The harness, originally made by Ringstead, is of red morocco leather.

Cipriani's paintings consist of the following scenes:

The Front Panel: Victory presenting a Garland of Laurel to Britannia, who is seated on a Throne holding a Staff of Liberty in her hand, being attended by Religion, Justice, Wisdom, Valour, Fortitude, Commerce and Plenty. In the background is a view of St. Paul's Cathedral and the River Thames.

The Right-Hand Door: Industry and Ingenuity giving a Cornucopia to the Genius of England.

The Right-Hand Panels: History recording the reports of Fame. Peace burning the implements of War.

The Lower Back Panel: Neptune and Amphitrite, attended by the Winds, Rivers, Tritons, Naiads, etc., issuing from their Palace in a Triumphal Car, drawn by Sea Horses, to bring the tribute of the World to the British Shore.

The Upper Back Panel: The Royal Arms, beautifully ornamented with the Order of St. George, the Rose, Shamrock and Thistle being entwined.

The Left-Hand Door: Mars, Minerva and Mercury supporting the Imperial Crown of Great Britain.

The Left-Hand Panels: The Liberal Arts and Sciences protected (Plate 58).

Considerable sums of money have been spent on the State Coach to keep it in good repair: in 1791, £648. 7s. 10¾d. for re-upholstering and renewing the leather braces; in 1821, £3113. 17s. 6d., when it was again re-upholstered and the top was altered, in what way is not known.

On 29th October, 1795, the King went to the House of Lords with the usual

state to open the Session of Parliament and on his return journey in Pall Mall, opposite St. James's Palace, he was insulted by the mob and all the glasses of the State Coach were broken, entailing complete new glass.

Before the Coronation of William IV a further sum of £550. 3s. 9d. was spent on its redecoration, and for the Coronation of Queen Victoria it was completely re-upholstered for a sum of £862. 10s. 0d. and a new State Hammercloth was purchased for £997. 6s. 0d.

On King Edward VII's Accession, the Hammercloth and box seat were removed altogether because in the King's opinion they prevented the public from seeing Their Majesties sufficiently well. Up to this time the first six horses had been driven from the box by a Coachman, and the leading pair of horses were Postillion ridden. The removal of the box seat entailed all eight horses being Postillion ridden, as they are to-day.

Besides being used at the Coronations of George IV to George V inclusive, each Sovereign has, as a rule, employed this State Coach when opening Parliament in person. Queen Victoria only opened Parliament seven times after the Prince Consort's death in 1861, and on these latter occasions did not make use of the State Coach. During the Great War (1914-1918) the State Coach never left its quarters. The public, in fact, did not have an opportunity of seeing it again till 1921 when the King once more proceeded to the opening of Parliament in full state. In that year and again in 1922 the coach was drawn by eight black horses which replaced the celebrated Creams. Since 1922 bay horses have been used.



[59] THE ROYAL ARMS
IN BRONZE AND WROUGHT IRON, ON THE ENTRANCE GATES OF THE FORECOURT, EXECUTED IN 1911



60] KING GEORGE III
PAINTED IN CORONATION ROBES AT THE TIME OF HIS MARRIAGE
BY ALLAN RAMSAY, R.A., PAINTER-IN-ORDINARY TO THE KING
(THRONE ROOM)

CHAPTER III

FURNISHING THE QUEEN'S HOUSE

GORING HOUSE and Arlington House were remarkable for the splendour of their appointments, and the house that John Sheffield, Duke of Buckingham, erected appears to have been no less magnificently furnished. When first negotiations were opened for the purchase of Buckingham House as a royal residence, the widowed Duchess of Buckingham wrote (in 1723) that if the Prince and Princess of Wales (afterwards George II and his Queen) wished to purchase house and contents outright, 'under £60,000 it will not be parted with as it now stands. And all His Majesty's revenue cannot purchase a place so fit for them for a less sum.' [1]

The Duchess doubtless set a sufficiently high value on the sumptuous contents of her home, including the pictures of which Vertue's lists survive, but from all reports she had justification. The fine furniture with which the Duke had filled his house was destined, however, to survive many more years of wear and tear in the service of his Duchess and her successor, and when purchase of the mansion was finally decided on by George III in 1762, it was not included in the sale.

Of the furniture in use at Buckingham House during the long reign of George III, the proportion retained after the reconstruction of the palace undertaken by George IV is small in comparison with the amount of his own purchasing, which eventually found a place there, after being stored during the rebuilding in the riding school at Carlton House, or at Windsor.

But there are still preserved at Buckingham Palace in certain of the smaller apartments—where they have been brought together and arranged in settings specially designed by Queen Mary for their suitable display—some beautiful examples of the furniture purchased by George III for the Queen's House.

It has fortunately been possible—though the task has been no easy one—in some cases to ascertain from the Lord Chamberlain's Accounts and Bill Books (Great Wardrobe), now in the Public Record Office, the maker, the date of purchase, and price paid, as well as the apartment in Buckingham House for which a particular

[1] See p. 28, *ante*.

piece was acquired. Each tradesman is there entered for one account every quarter, comprising all the buildings for which he supplied goods; and these were not only Royal Palaces but the Houses of Lords and Commons, various embassies, the Court of Chancery, an office in Cheapside, even 'His Majesty's Chapel at Nova Scotia.' With the tradesmen's accounts are also entered payments for or to the 'Yeomen of the Guard,' the 'King's Bargemaster and Watermen,' the 'Boys of the Chapel Royal,' and so forth. The signatures of the tradesmen who supplied the fine work recorded in these books are to be found receipting their bills.[1] By this means some remarkable craftsmen can be rescued from oblivion, whose work has hitherto been anonymous, or vaguely attributed to Chippendale.

It was at Kensington Palace that George II suddenly expired in the autumn of 1760. The furniture accounts for the years preceding George III's accession had included annual charges for the removal of the court to and from Kensington, and are usually headed 'Kensington.' Here, however, after the purchase of Buckingham House, the Sovereign ceased to reside. Henceforth the King's Palace of St. James's heads the accounts, and—after its purchase—the Queen's House in St. James's Park follows next. The expenditure at Kensington, which up to this point had usually been highest, now becomes negligible. But this is not the only change.

Very few purchases had during George II's latter years been recorded at all, and of these most were of a comparatively trifling nature, very little description being entered. A few entries of furniture supplied for the King at Kensington in 1756 by Benjamin Goodison, Cabinet-maker, stand out by their rarity; and when a 'neat mahogany elbow chair on castors with carved feet and elbows' is bought for His Majesty, again for Kensington, in 1759, for £3. 6s. from Henry Williams, Joiner, there is no description to identify it by, as there would be at a later date.

As time goes on and more description (and dimensions) are vouchsafed, these descriptions alone would furnish material for a history of the evolutions of fashion in furniture and the delimitation of 'periods.' We note 'the very neat mahogany' with the occasional carved and gilded pieces described in technical phraseology in the earlier years of George III's reign, the 'neat cabriole chairs' of the seventeen eighties, the japanned chairs 'neatly drawn and painted in drapery and flowers,' or 'to match the cotton' of the 'nineties,' and the 'Grecian shaped parlor chairs' supplied in the opening years of the nineteenth century at Kew for the King, with the Grecian couch supplied there at the same time for the Princess Elizabeth.

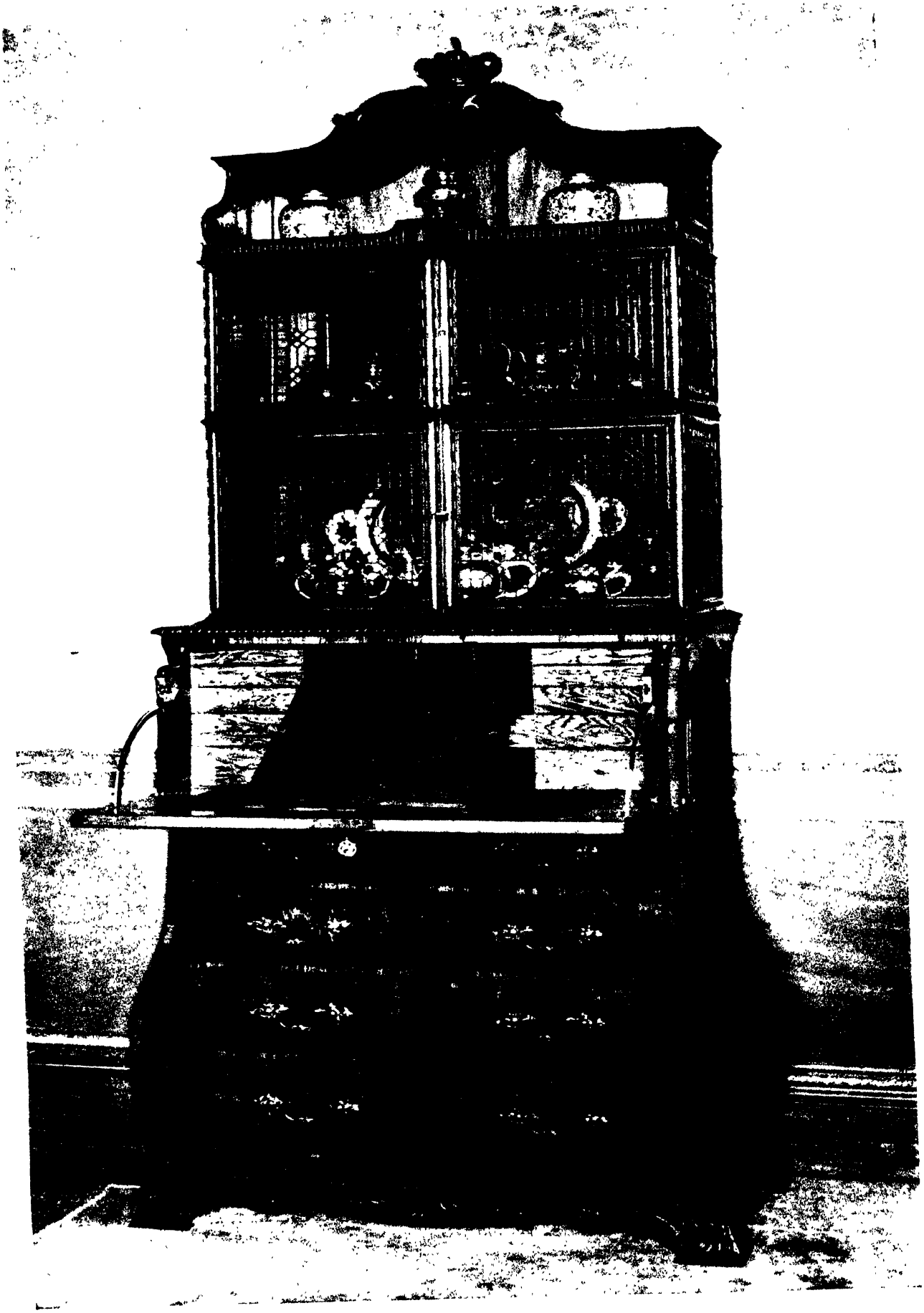
We observe the high prices charged for certain four-post beds—such as £205, by 'Katherine Naish, joiner,' for the 'large four-post mahogany State Bedstead with carved head-board, being a scroll supporting a crown and other elaborate decorations, for the Queen to sit up in,' in the Great Drawing Room at St. James's; and £3,778. 14s., by Priscilla MacEune, lace-woman,

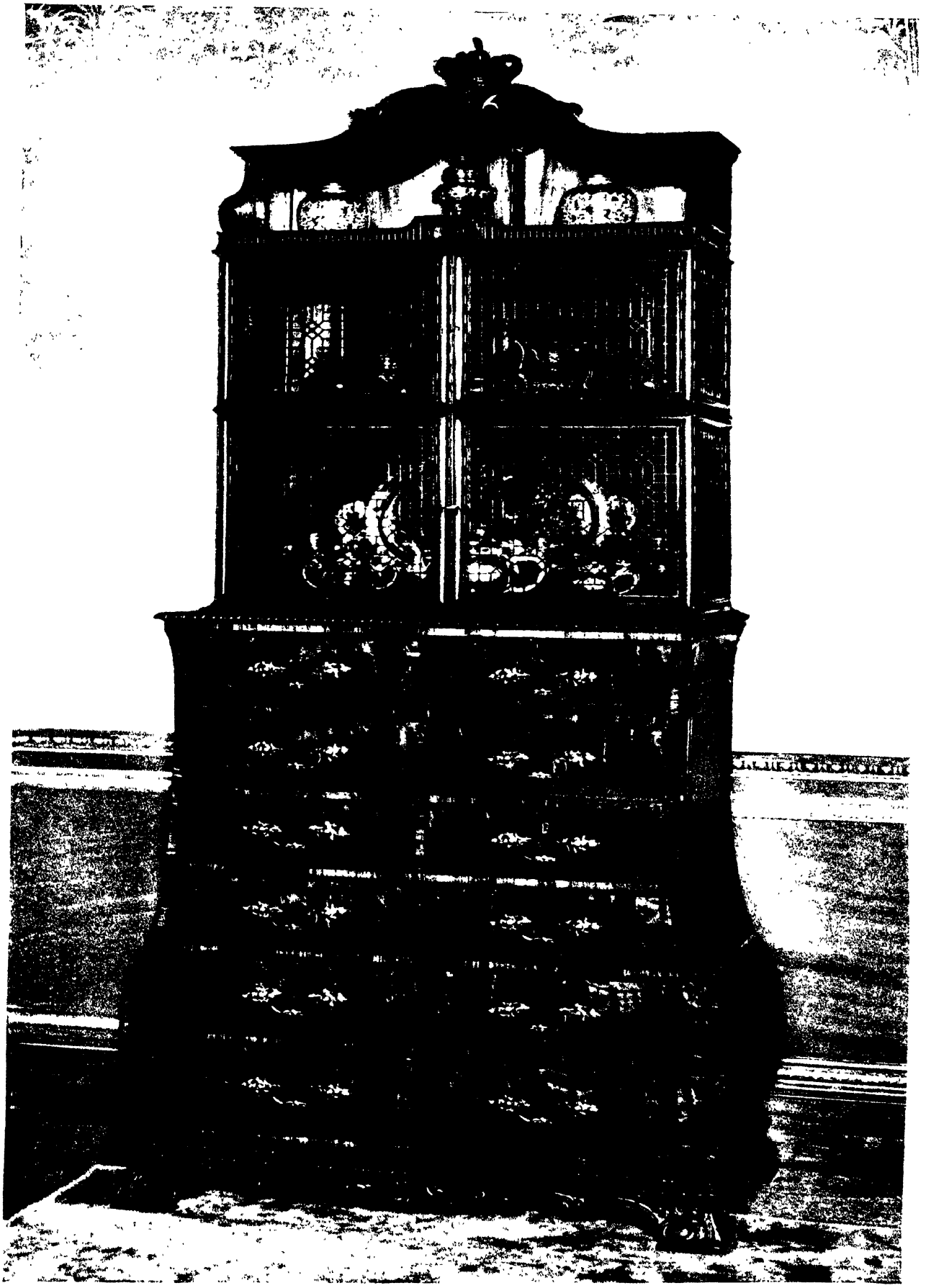
[1] A list of these tradesmen is given in Appendix D.



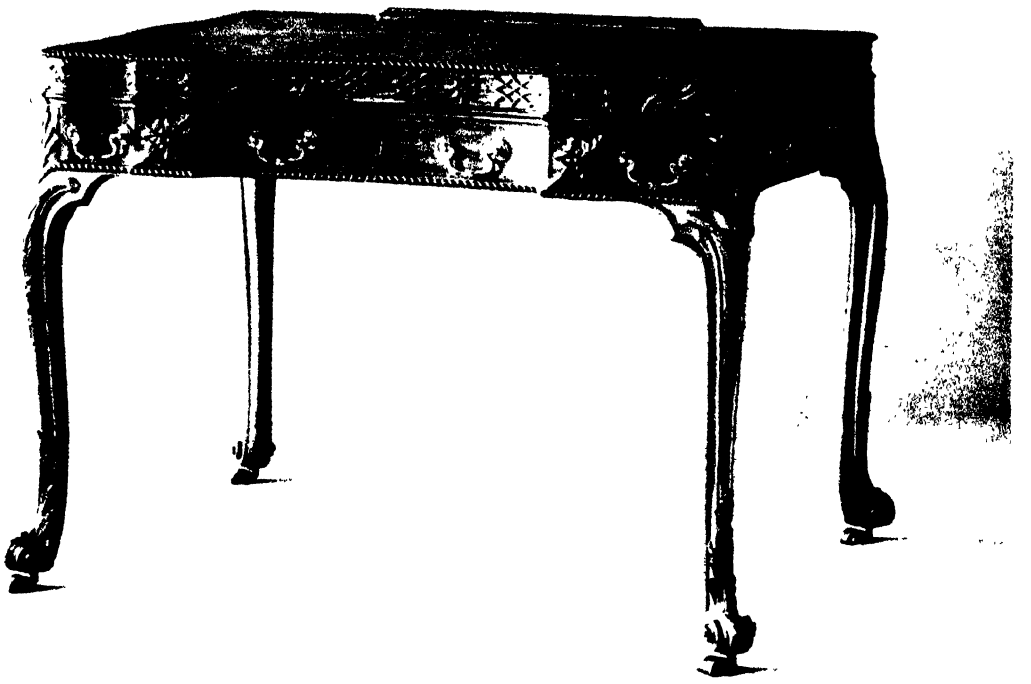
[61] QUEEN CHARLOTTE

BEFORE HER MARRIAGE, AT THE AGE OF 17; WITH A VIEW OF THE CASTLE OF STRELITZ IN THE BACKGROUND. SHE WEARS A MINIATURE OF KING GEORGE III ON HER WRIST. BY THE DANISH ARTIST J. G. ZIESENIS

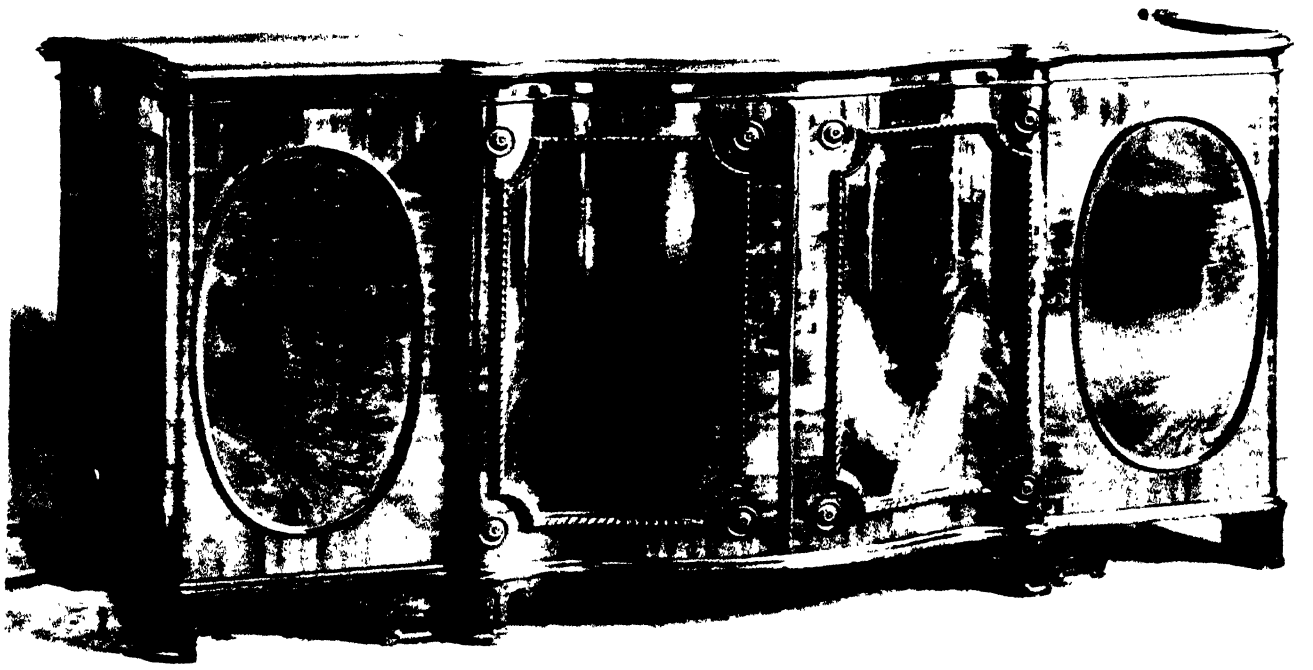




MAHOGANY BUREAU-CABINET



[64] MAHOGANY WORK TABLE
MADE IN 1763 BY WILLIAM VILE FOR QUEEN CHARLOTTE'S DRESSING ROOM. HEIGHT 2 FT. 7½ INS., WIDTH 3 FT. 4 INS., DEPTH 2 FT. 6 INS.



[65] MAHOGANY CUPBOARD
MADE IN 1770 BY JOHN BRADBURN. HEIGHT 3 FT., WIDTH

for 'Flanders point' [lace], and £225. 18s. 6d. for feathers, also 'for the Queen's sitting-up State Bed there.'[1] These figures indicate extremely ornate specimens when contrasted with the low charges for certain others; and for the 'chair beds,' 'settee beds,' or 'bookcase beds,' entered not infrequently. 'Chimney glasses' or 'pier glasses' with frames carved and gilded costing £60, £63, £69, or even as much as £115—due to the expense of the glass—are in contrast to the low prices of many other articles of furniture.

If a noticeable increase or decrease in entries occurs, a cause for it can generally be found, as in the case of the Prince of Wales's apartment at the Queen's House; while the unusually long list of entries for 'Miss Burney's Apartment' at the first appearance of her name, perhaps reflects the position which her fame as a novelist assigned her as much as that arising from her post of 'Assistant Keeper of the Robes.'

By far the most important piece of 'furniture' provided for the use of the King and Queen in the first years of their reign was the Royal State Coach. This magnificent carriage, which has figured at the coronation of every British sovereign since, was designed by Sir William Chambers, painted by Cipriani, and completed in the year 1762 at the cost of £7,587. 19s. 9½d., as has been already said.[2]

The Queen's House at its purchase in 1762 had to be furnished throughout, and the earlier account books of the Royal Household during the reign of George III are especially full of interest, throwing a light upon the expenditure of the King and his Consort which it is impossible to ignore in the history of their palace. As a comment upon the times, they are perhaps of as much interest for the evidence they afford in regard to the individual tastes of the Royal owners.

George III's nearest approach to personal extravagance in furnishing is to be found in his expenditure in 1761 and 1762, amounting to many hundreds of pounds, on bookcases and locksmith's work, and the descriptions contained in the bills show how elaborate these were. It is interesting to note the sums spent upon presses and fitments for his medals and maps, books and drawings. Where prices indicate a luxurious or handsome object, it is sure to be destined for the Queen's use, as the 'exceedingly ffine mahog^y secretary, . . . with a crown carved at the Top' bought in 1761 from William Vile for the Queen's apartment at St. James's for £71, and the 'very handsome jewel cabinet' supplied for Her Majesty by Messrs. Vile and Cobb in 1761, also for St. James's, for £138. 10s.

Of the beauty and quality of these two pieces of furniture it is possible to form an exact estimate, seeing that they still exist. The 'exceedingly ffine secretary' (Plates 62 and 63), which is probably the finest example of English mid-eighteenth century

[1] The new bed for the King and Queen that Lord Ailesbury put up at Tottenham House, Savernake, on the occasion of Their Majesties' 2-days' visit there in 1789 cost him, so Miss Burney tells us, no less than £900.

[2] See p. 68.

cabinet-work extant, is now in Queen Mary's Chippendale Room at Buckingham Palace.[1] Queen Charlotte's jewel chest,[2] 'of many different kinds of fine wood . . .' inlaid with ivory and engraved with the Royal Arms, is the property of the Marquess of Cambridge, to whom it descended from his great-grand-aunt, Mary, Duchess of Gloucester, daughter of George III and Queen Charlotte.

The record, above all, of the makers of these two outstanding works of art reveals now for the first time the names of two long-forgotten but highly accomplished cabinet-makers, Messrs. Vile and Cobb, whom we find supplying almost all the more costly and elaborate articles of furniture made to the King's order during the first years of his reign.[3]

Of William Vile no personal details are known. That he was a cabinet-maker of standing is shown from the 'Strawberry Hill Accounts,'[4] where he is found supplying Horace Walpole, who would scarcely have patronized an obscure craftsman, with a considerable amount of furniture in 1760 and 1765.[5]

Of 'that singularly haughty character, Cobb, the upholsterer,' with whom Vile worked in partnership at 'extensive premises' at 72 St. Martin's Lane—a few doors from Chippendale's shop—we have a clear account in J. T. Smith's *Nollekens and his Times.*[6]

'One of the proudest men in England,' he 'appeared always in full dress of the most superb and costly kind,' whether strutting magnificently through his workshops giving orders to his men, or on some errand at the 'Queen's House' where the King, who 'smiled at his pomposity,' 'frequently employed him' for cabinet-work of the most elaborate and expensive sort.

Though curtly referred to as 'the upholsterer,' Cobb was also a cabinet-maker of inventiveness and skill and 'the person who brought that very convenient table into fashion that drawers out in front, with upper and inward rising desks, so

[1] A description of it is given in Appendix E.

That Queen Charlotte's 'secretary' should have cost no more than £71 is astonishing; yet it may be remembered that the great library table made by Chippendale for Nostel Priory in 1767 cost only £72. 10s.—almost precisely the same price. This famous table is described and illustrated in *Thomas Chippendale: a Study of his Life, Work and Influence*, by Oliver Brackett, published in 1924.

[2] This jewel chest, 'on a mahogany frame richly carved,' was presumably made to contain the King's gift of jewels costing £50,000, referred to by Queen Charlotte in her Will (see p. 94).

[3] The bills of these two tradesmen are entered in the Lord Chamberlain's Accounts under separate headings: One for William Vile, '*cabinet-maker*'; the other for William Vile and John Cobb, '*upholsterers*';—Cobb, it is to be observed, never being referred to as a cabinet-maker. In the *London Directory* the name of Vile alone (like that of Thomas Chippendale) does not occur. Messrs. Vile and Cobb as partners appear first in 1750, their address being given as St. Martin's Lane. They continue to be entered together until 1765, when Vile must have retired or died. In the *Directory* of 1766 his name drops out, and from that year onwards John Cobb as 'Upholsterer, St. Martin's Lane,' Charing Cross, is found alone until 1778, when it is recorded for the last time.

[4] Published by Dr. Paget Toynbee in 1927.

[5] An earlier record of the activities of Vile in conjunction with Cobb occurs in a ledger, formerly at Edgecote in Northamptonshire, which contains, under the heading, 'Tot' Bill from Messrs. Vile & Co,' an entry of the payment in 1758 by Richard Chauncey, the owner, for furniture amounting to £1215. 7s. 11½d. (see 'Edgecote,' by H. Avray Tipping, in *Country Life*, vol. 47).

[6] Published in 1828.

healthy for those who stand to write, read or draw,' says J. T. Smith. 'Sir Nathaniel Dance,' he adds, 'considered Cobb's tables so useful that he easily prevailed upon the *adonised* upholsterer to allow him to paint his portrait for [*i.e.* in exchange for] one; which picture, after it had remained in Cobb's show-room for some time "purposely to be serviceable," as he said, "to the poor painter," he conveyed in his own carriage to his seat at Highgate.'

In pointed contrast is the story from the same source of Mr. Cobb's humiliation in His Majesty's Library at the Queen's House when giving orders to a workman whose ladder chanced to stand before a book required by the King.

'His Majesty desired Cobb to hand him the work. Instead of obeying, Cobb called to his man, "Fellow, give me that book!" The King with his usual condescension arose, and asked Cobb for his man's name. "Jenkins, Your Majesty," answered the astonished upholsterer. "Then," observed the King, "Jenkins! *You* shall hand me the book!" '

That the output of these two brilliant craftsmen, Vile and Cobb, must have been considerable is clear from the very large orders for furniture and upholstery executed by them for the Queen's House between 1760 and 1764. During the middle years of the century the firm appears to have held a position in the cabinet-making trade of at least equal importance to that of Chippendale, whose name throughout the Royal Accounts does not once occur. The pieces of furniture now identified as having come from their workshops are unquestionably as fine as anything known to have been made by Chippendale.[1]

* * * * * * * * *

The furniture, including the two pieces just named, bought for the palace of St. James's before the Queen's House was acquired by the Crown, was removed later to the Queen's House, where the many bookcases from the King's library at St. James's were also at once conveyed.

The very varied tastes displayed in the surroundings of the youthful Queen, first in St. James's Palace and later in the Queen's House, can be inferred from the early entries in the Royal Account Books. We read of 'thirteen carv'd cases with plate glass doors' and 'four large gilt ovals with carv'd work,' to 'hang miniature pictures on,' of 'music desks' and 'workboxes'; and also of 'mohog. stands for bird cages' and 'two mohogony houses for a Turkey Monkey,'[2] all of which are supplied

[1] It seems probable that the pre-eminence of Chippendale's name both in his own and in our times is largely due to successful advertising, through the publication of his famous book, *The Gentleman and Cabinet Maker's Director*, commonly known as Chippendale's *Director*, which first appeared in 1754 and passed through several editions.

Moreover, recent investigation has brought to light the fact that the rococo furniture, regarded typical of Chippendale's style, was not originated by him at all, but by Matthias Lock and Copland who published drawings in this style as far back as 1740 and 1746; and that Copland was responsible for most of the engraved designs in the *Director*. (See *The Creators of the Chippendale Style*, by Fiske Kimball and E. Donnell, in *Metropolitan Museum Studies*, vol. i. 1929.)

[2] Queen Charlotte was presented at about this time with a tame elephant and a 'young female zebra,' whose portrait appears in the *London Magazine* for July, 1762. Known as 'The Queen's Animals,' they were a source of

to her at St. James's Palace by William Vile in 1761 and 1762. The equipment of her organ and harpsichord room and other sitting-rooms at the Queen's House from the middle of 1762, are as carefully described as are the fitments for the many books of the young King, whose literary tastes she shared.

The rapid growth of the Royal Library is shown in the placing of bookcases in the King's Dressing Room as well as the King's Library in 1762. By 1766 the King's Upper Library is being supplied as well as the King's Library—the term clearly covering more than one room. By 1767 a further addition had become necessary, as we see in the entry for 'An extraordinary neat mahogany round table,' costing £71, which is supplied during the same year by 'John Bradburn, cabinet maker,' for the 'Queen's Library' in the new 'North Wing.'

The Lord Chamberlain's Accounts during the royal couple's first year or two in their new home show a considerable expenditure on paper-hanging and on upholstery to match, from which some idea of the various rooms can be obtained.[1] The contrasts in expenditure are striking. Crompton, Spinnage and 'Paperhanging Makers' 'new colour' the Prince of Wales's Nursery with 'fine Verditure [vert de terre] blue' for £1. 10s., and other rooms are decorated with chintz paper, Gothic paper, green varnished paper, or crimson mock embossed paper, all with borders, for equally modest sums; but £84. 3s. is paid for 611 yards of 'fine Linnen covered with Cumberland and Imperial paper printed 4 times over a fine Verdetere Blue,' to decorate three rooms on the ground floor, and this was accompanied by a further outlay of £76. 1s. 8d. for 830 feet of 'Broad Papier Machee Border, very rich in Burnished Gold'—a similar decoration being used in the King's Dressing Room and room adjoining.

No other room in the house appears to have cost the amount spent on the conversion in 1763 of the 'late Japan Room' into 'the New Japan Room.' The huge sum of £572. 12s. (of which the present-day equivalent would be some £1500) was paid to 'William Vile, Cabinet Maker,' for 'making out all the old Japan brought from the Queen's House' (apparently, therefore, a survival from John, Duke of Buckingham's days), ' new drawing and securing it, and making a quantity of new Japan to make out the old to fit the different walls.' [2]

constant curiosity and pleasure to frequenters of St. James's Park, where the zebra might be seen grazing in the meadow beside Buckingham House. Bills for their fodder, averaging £7 to £8 a month, are recorded in the King's Privy Purse expenses for a number of successive years.

The Queen's love of animals was a specially strong trait. She is shown in nearly all her portraits with a favourite dog beside her, or carried in her arms.

[1] The account of the Queen's House, given by W. H. Pyne in volume ii. of his large work, *The History of the Royal Residences*, published in 1819, contains descriptions of several of the principal rooms as they appeared during their latter years; but—with the exception of the pictures upon the walls—there is little reference to their contents. The original drawings by Cattermole, Stephanoff, and Wild for the ten coloured plates which illustrate the descriptions, are in the Royal Library at Windsor Castle.

[2] There is a view of this room with its lacquered walls as it appeared in 1819 under the title of the Queen's Breakfast Parlour, in Pyne's *Royal Residences*, where the panels of the apartment are described as 'formed of beautiful Japan' (Plate 77).

Hangings and curtains fashioned in the highly ornate manner of the time swallowed up an exorbitant amount of material. William Hinchcliff, mercer, received £219. 15s. 11d. for 246½ yards of Crimson Genoa Damask for hangings for the 'room late the Japan Room.' Robert Carr, mercer, was paid £481. 10s. for 540 yards of Crimson Genoa Damask for hangings for the Dressing Room and Bedchamber; and 319 yards of Green Genoa Damask were bought 'to hang ye Salloon Room [1] to match the curtains and furniture' at a cost of £231. 5s. 6d.

Of particular interest in the history of picture-hanging is the payment in 1763 of £30. 6s. 8d. to Edward Parker, Silk-laceman, for 'crimson silk cordoon and large crimson silk tassells' to hang pictures in the Bedchamber and two rooms adjoining.

'To keep the dust from the damask hangings,' William Vile and John Cobb charged the expenses of hanging Bedchambers and Dressing Rooms 'with strong cloth and cartridge paper pasted thereon'; while William France, upholsterer, supplied for Her Majesty's Apartment in 1765 a set of 'Strong Cartridge Paper Covers, well laid with all the corners and openings with linnen cloth all glued secure' for '4 large sophas' at 11s. each; '4 large armed chairs' at 4s. each; '12 chairs without arms' at 2s. 6d. each; '4 square stools' at 2s. each; and '2 footstools' at 1s. 6d. each.

Praiseworthy anxiety is shown by Their Majesties when choosing furnishings to foster home trade, and we learn that the many 'coloured hangings,' of 'best blue' or 'best green,' or 'best crimson lutestring,' 'Genoa damask,' and so on were of English make. Mrs. Delany, writing in 1778, bears witness to the beauty and taste of the Queen's surroundings—chairs covered with embroideries in the 'liveliest colours,' everything calculated to give the greatest cheerfulness to the place and encouragement to 'our own manufactures.'

Many art treasures, including the Raphael cartoons [2] from Hampton Court, were brought together to beautify the Queen's House from the other royal palaces during the first year of its occupation; and charges which appear for taking down, removal and cartage from Kensington Palace and elsewhere, of pier glasses, cabinets, and tables, corroborate Walpole's statement that the older palaces were laid under contribution for these and other articles of furniture.

[1] The Saloon was the principal room in Buckingham House, where Queen Charlotte latterly held her Drawing Rooms. The Raphael cartoons hung there until 1788, when their place was taken by large oval mirrors (Plates 87 and 88).

[2] These seven great cartoons were designed by Raphael and executed by him and his assistants, about 1516, at the order of Pope Leo X for tapestries manufactured at Brussels for the Sistine Chapel at Rome. They were bought at Brussels by King Charles I for the use of the tapestry factory at Mortlake; later they were stored at Whitehall, till, by command of King William III, Sir Christopher Wren erected a room for them at Hampton Court Palace. After being at Buckingham House for twenty-six years, they were sent in 1788 to Windsor Castle, but in 1814 the Prince Regent had them taken back to Hampton Court. There they remained until Queen Victoria in 1865 gave instructions for them to be placed in the South Kensington (now the Victoria and Albert) Museum, where they are exhibited on loan from His Majesty the King.

One of the first of the very fine pieces of new furniture made for the Queen's House after their Majesties' arrival there in June, 1762, was the 'very handsome Mohogony [*sic*] bookcase with plate Glass doors in the upper part, and wood doors at bottom, a Pedement head with Pilastres and trusses, the whole very handsomely carv'd,' which was purchased from Vile and Cobb for £107. 14s. This superb piece of cabinet work, which was given by King George IV to his sister-in-law Augusta, Duchess of Cambridge, is now the private property of Queen Mary, having come into Her Majesty's possession after the death of George, Duke of Cambridge. It is now, with the 'secretary' made by Vile the year before, in Queen Mary's Chippendale Room at Buckingham Palace (Plate 66).[1]

Among the numerous articles delivered at Buckingham House for the furnishing of Queen Charlotte's Apartments during the following year was 'A Neat Mahogany worktable, with shape [*sic*] legs neatly carved and a scrole on the foot and a leaf on the knee, a carved finishing to the rail, the top made to fold over behind . . .' supplied by William Vile for Her Majesty's Dressing Room for the modest sum of £9. 18s., which is now in Queen Mary's Chinese Chippendale Room (Plate 64). Its value has been many times multiplied since its purchase for Queen Charlotte in 1763.

Much adaptation and alteration is evidenced by the accounts, so that the work of more than one tradesman is recorded sometimes upon the same object, as for instance in the case of the very magnificent piece of furniture shown in Plate 69, which was also originally in the Japan Room—a favourite room of Queen Charlotte's —and now in the same room at Buckingham Palace as her worktable.

It has had a curious history. Originally designed as a case for a mechanical organ and harpsichord, and made about 1735, probably by Benjamin Goodison, to the order of Queen Caroline[2] for the Queen's Gallery at Kensington Palace, it was altered by the direction of Queen Charlotte into a cabinet by William Vile, towards the end of 1763 at a charge of £57. Its drawers, cupboards, and elaborate carvings, which include 'ovals of laurels' and 'vine tree' ornaments, then added, are fully set out in his bill. Later, when the new organ was made for the Japan Room, Queen Charlotte had the cabinet moved back into its original position at Kensington, where it is clearly shown at the end of the Queen's Gallery in Stephanoff's view in Pyne's *Royal Residences* (Plate 67).

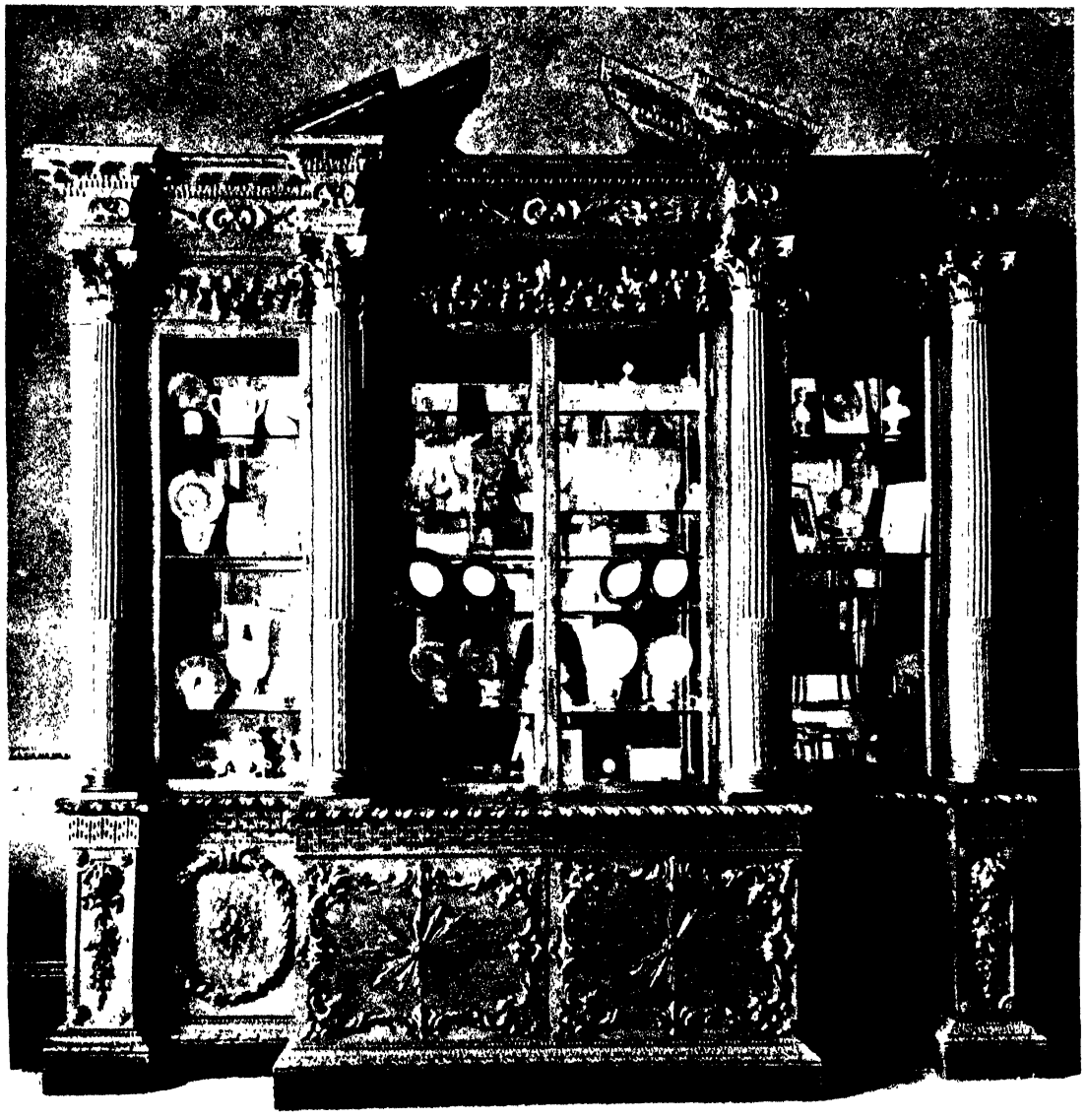
Accompanying the cabinet can be seen a row of cupboards. These cupboards, with exquisitely carved fronts, were ascribed by Sir Guy Laking[3] to Mayhew,

[1] A description of it is given in Appendix E.

[2] It was the cultivated and artistic Queen Caroline who discovered stored away in the drawer of a bureau at Kensington Palace the famous set of Holbein drawings, where they had lain disregarded since Queen Mary II's time. The bureau may well have been the magnificent piece formerly in the Queen's closet at Kensington and now in the Eighteenth-Century Room at Buckingham Palace (Plate 254).

[3] Two of the cupboards were for a time in use at Windsor Castle. See Laking, *Furniture of Windsor Castle* (1905), p. 49.



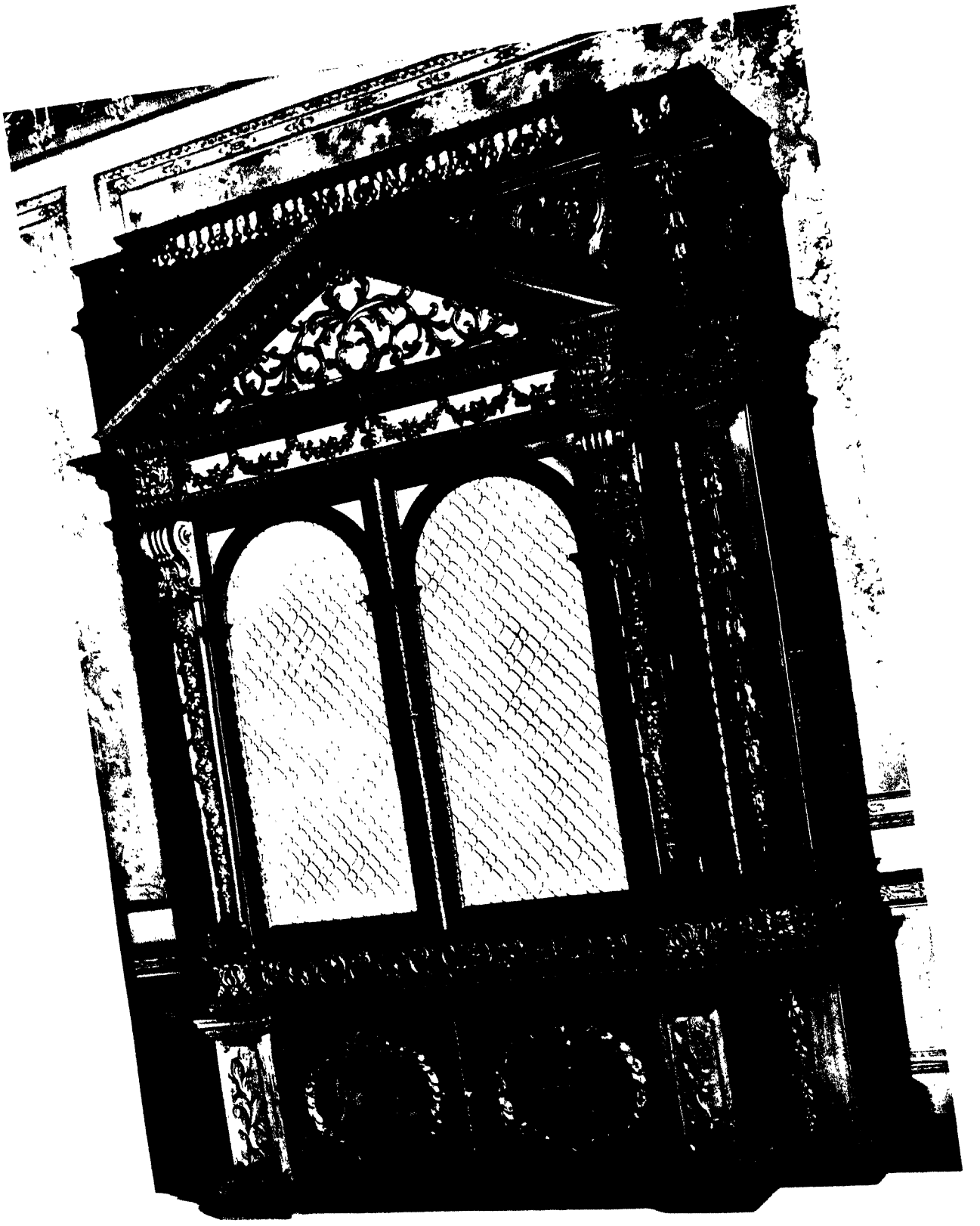


[66] MAHOGANY BOOKCASE
(WITH DETAIL OF CORNICE). PROBABLY THE BOOKCASE WITH 'PLATE GLASS DOORS' MADE FOR QUEEN CHARLOTTE IN 1762 BY VILE AND COBB. HEIGHT 6 FT. 4 INS., WIDTH 8 FT. 7 INS.

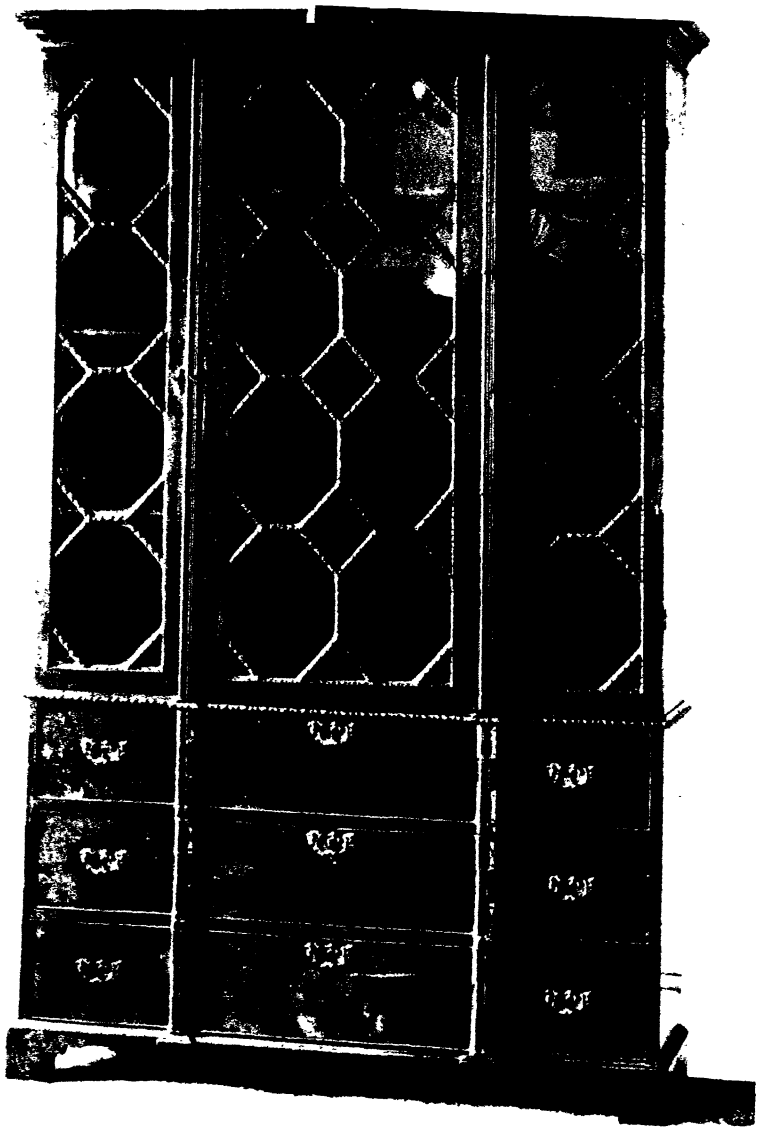


[67] THE QUEEN'S GALLERY, KENSINGTON PALACE
SHOWING TAPLES MADE FOR QUEEN ANNE, ORGAN CASE MADE FOR QUEEN CAROLINE; AND SET OF CUPBOARDS, NOW AT BUCKINGHAM PALACE

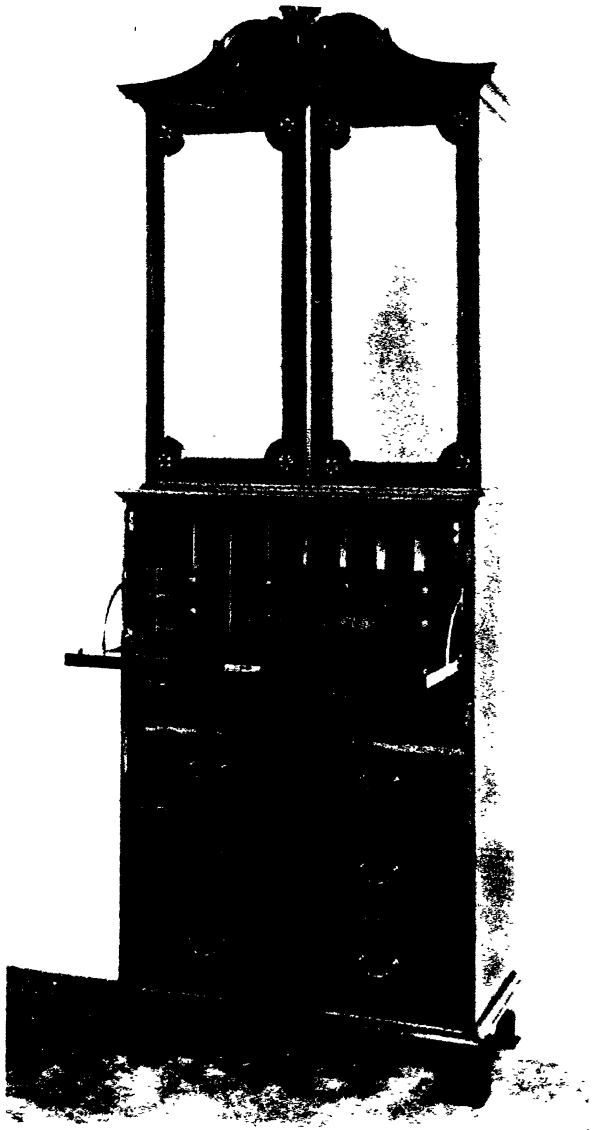




[69] MAHOGANY CABINET
MADE AS AN ORGAN CASE FOR QUEEN CAROLINE, ABOUT 1735,
ALTERED FOR QUEEN CHARLOTTE INTO A CABINET BY WM. VILE



[70] MAHOGANY BOOKCASE
ABOUT 1760, BEQUEATHED TO H.M. QUEEN MARY BY SIR SYDNEY GREVILLE. HEIGHT 7 FT., WIDTH 4 FT. 8 INS.



[71] MAHOGANY BUREAU-BOOKCASE
MADE IN 1775 BY JOHN BRADBURN FOR THE PRINCESS ROYAL
HEIGHT 7 FT., WIDTH 2 FT. 9 INS., DEPTH 1 FT. 4 INS.

but can now with greater probability be attributed to William Vile, by a comparison of Vile's characteristic 'vine tree' ornaments which appear on both the organ case and cupboards (Plate 68).

In Queen Victoria's time the cabinet and seven of the nine cupboards were brought back to Buckingham Palace, where the cabinet was found in 1911 by Queen Mary in pieces, and the cupboards used as wardrobes in various parts of the Palace. The cabinet and six of the cupboards are now displayed in Queen Mary's Chinese Chippendale Room, and the remaining three, also used as book-cases, are in the Queen's Chippendale Room.

Earlier in the year 1763, before its alteration, Vile supplied a music desk and branches for 'ye Queen's organ' in the Japan Room. At the same time he charged £2. 14s. 0d. for 'cleaning and new gilding Japan glass frames, and new drawing the Ground in Japan'—to match the lacquered walls of the Japan Room; and one of these mirrors with its black and gold lacquered frame still exists and now hangs in The Queen's Corridor (Plate 230).

After the year 1764 the names of Vile and Cobb drop out of the Royal Account Books, and in their place we find, amongst others,[1] Katherine Naish, 'joiner and cabinet maker,' who supplied much furniture for the Royal use between 1760 and 1770, John Bradburn, John Russell, and William Gates. Examples of the furniture of each of these craftsmen are now in Buckingham Palace and can, like that of Vile and Cobb, be identified from the accounts.

In the accounts of 1767 occurs an entry for 'Twelve very neat Mohogany Hall chairs with Hollow Seats and open Backs and cross stretchers,' which were supplied for the hall of the Queen's House by 'Katherine Naish, Joiner,' at '45 shillings each.' These are now in the Visitors' Entrance and the Privy Purse Entrance to the Palace (Plate 297); and six years later, in 1773, eight copies of these chairs were made at 42s. 6d. each 'for the Salloon Room at Kew' by 'John Russell, Joiner.' In the same year John Russell supplied 'For His Majesty's House at Kew,'[2] for 'The Passage leading to the Garden,' a set of 'very neat Mahogany Fourms with term feet fluted, and a carved oval rose on the top of each foot . . .'; and these benches, beautifully designed in the Adam style, are still in use in the Lower Corridor of Buckingham Palace (Plate 296).

John Bradburn, who was responsible for much Royal furniture between the years 1764 and 1777, made for the Queen's House in 1770 for £84. 10s., 'a neat Mohogany press for Linnen with 4 wood doors and 4 ditto at top, the pannels cross banded and Roses in the Corners of the Framing, the whole inside groov'd

[1] See Appendix D.

[2] Kew Palace, built by William Kent for Frederick, Prince of Wales, was purchased by George III from his mother, Augusta, Princess of Wales, in 1770, and these chairs and forms were made for the new Royal occupants. The red brick Jacobean house—'the Dutch House'—close by (now known as Kew Palace), at first used as nursery quarters for the Royal children, became later a residence of the King and Queen when Kew Palace was pulled down, and it was here that Queen Charlotte died in 1818.

like a Bookcase and mahogany sliding shelves in d°. . . .' This handsome cupboard, which was found by Queen Mary in the Household Corridor, now occupies a place of honour in the Palace (Plate 65).[1]

In 1768 we have records of further changes and developments: cabinets and presses were altered or made to fit spaces or recesses in the Mathematical Room or Gallery by the same John Bradburn, who supplied a 'neat mahogany piece of work for papers in His Majesty's New Dressing Room' in the same year.

(i) KING GEORGE III, HIS CLOCKS, WORKS OF ART, AND LIBRARY

The mention of the 'Mathematical Room' is a reminder of the King's deep and constantly growing interest in scientific matters, which caused him, in 1760, to build the Observatory at Kew, in order, so we are told, 'to observe the transit of Venus.' Here he placed his collection of scientific instruments—many of them being also objects of great beauty. His Majesty had as a technical adviser, Dr. Stephen Demainbray, his former tutor, and it was the collection begun by Dr. Demainbray about 1740 which later formed the nucleus of the King's fine collection of over 2000 objects.[2] It included many masterpieces of George Adams, of the Strand, 'Mathematical Instrument Maker to His Majesty,' who achieved a world-wide reputation as a maker of globes. Two of his bills, for £654. 10s. 6d. and £397. 3s. 6d., dated 1771 and 1772, are preserved in the Royal Archives at Windsor Castle.

Adams himself presented to the King, as suitable equipment for the Royal library, two pairs of his globes, upon which he placed inscriptions to His Majesty. These precious relics of the furniture of the Queen's House, mounted on handsome mahogany stands, are now in the great gallery of the King's Library at the British Museum.

The results of Adams' scientific researches were embodied by him in 1766 in *A Treatise . . . of Celestial and Terrestrial Globes*—a work that gained the peculiar distinction of a dedication to King George III by Dr. Johnson.

The Doctor's dedication for 'that ingenious gentleman's treatise' was 'conceived and expressed,' says Boswell, 'in such a manner as could not fail to be very grateful to a Monarch distinguished for his love of the sciences.' The address runs as follows:

TO THE
KING

SIR,

It is the privilege of real greatness not to be afraid of diminution by condescending to the notice of little things; and I can therefore boldly solicite

[1] A description of it is given in Appendix E.

[2] The greater part of the collection, which was presented to King's College, London, by Queen Victoria, is now exhibited in the Science Museum, South Kensington.

the patronage of Your MAJESTY to the humble labours by which I have endeavoured to improve the instruments of science, and make the globes on which the earth and sky are delineated less defective in their construction, and less difficult in their use.

Geography is in a peculiar manner the science of Princes. When a private student revolves the terraqueous globe, he beholds a succession of countries in which he has no more interest than in the imaginary regions of Jupiter and Saturn. But Your MAJESTY must contemplate the scientifick picture with other sentiments, and consider, as oceans and continents are rolling before You, how large a part of mankind is now waiting on Your determinations, and may receive benefits or suffer evils, as Your influence is extended or withdrawn.

The provinces which Your MAJESTY'S arms have added to Your dominions, make no inconsiderable part of the orb allotted to human beings. Your power is acknowledged by nations whose names we know not yet how to write, and whose boundaries we cannot yet describe. But Your MAJESTY'S lenity and beneficence give us reason to expect the time when science shall be advanced by the diffusion of happiness; when the desarts of America shall become pervious and safe, when those who are now restrained by fear shall be attracted by reverence; and multitudes who now range the woods for prey, and live at the mercy of winds and seasons, shall by the paternal care of Your MAJESTY enjoy the plenty of cultivated lands, the pleasures of society, the security of law, and the light of Revelation.

I am,
SIR,
Your Majesty's
most humble,
most obedient,
and most dutiful,
Subject and Servant,
GEORGE ADAMS.

* * * * * * * *

King George the Third's scientific knowledge was directed especially to clocks, and a number of very costly, beautiful, and most elaborate timepieces were made to his order for the Queen's House by the celebrated clockmakers of the day—Alexander Cumming, Christopher Pinchbeck, Eardley Norton, and Justin and Benjamin Vulliamy. These unique examples of their craftsmanship—together with two magnificent clocks and a barometer, by Thomas Tompion, made for King William III and Queen Anne, which stood later in the Queen's House—are now among the most important treasures of Buckingham Palace.

The extent of the King's patronage of the great clockmakers of the day can be judged from such cases as that of Cumming, who on Ladyday, 1765, was paid from His Majesty's Privy Purse no less than £1178 for his superb barometric clock of kingwood with gilded mounts, now on the Ministers' Staircase (Plate 350).

He received at the same time the first quarterly payment of an annual allowance of £150 for attending to it.[1] In the preface to his *Elements of Clock and Watch Work* (published in 1766), Cumming acknowledges his indebtedness, and says, addressing the King, 'Your Majesty has given me the leisure to pursue my researches.'

In the Midsummer Quarter of the same year the sum of £1042 was paid to 'Mr. Pinchbeck, for a clock made by Mr. Eardley Norton, as pr. Bill.' The clock, which has elaborate astronomical works, and is in a carved mahogany and silver-mounted case made for it by John Bradburn in 1767, was given a place of honour upon the writing table in the centre of the King's Octagonal Library (Plates 74 and 329). It now stands in the Principal Corridor of the Palace.

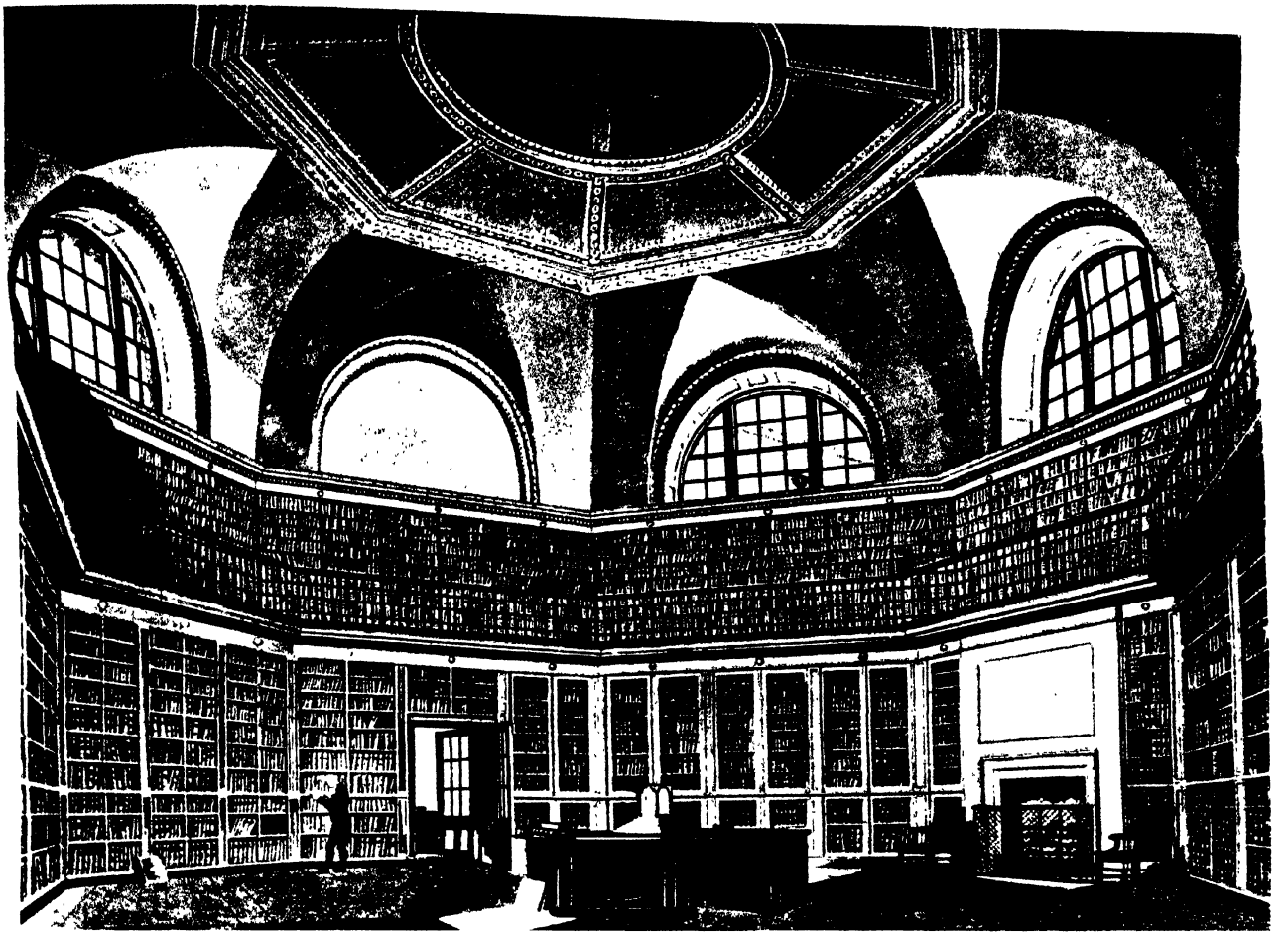
Even more elaborate was the gilt and tortoiseshell astronomical clock shaped like a domed pavilion, with groups of Corinthian columns at the angles—now in the Music Room. Lady Mary Coke,[2] writing in 1768, tells us that Mr. Pinchback (*sic*) had just finished it, and adds 'the case is magnificent, the execution is extremely fine, and the design partly His Majesty's and partly Mr. Chambers his Architect' (Plates 172 and 330).

Yet another example of the King's special munificence to highly skilled native craftsmen is associated with John Arnold, one of the most celebrated of English watch and clockmakers, who, assisted by the Royal bounty, was responsible for many valuable mechanical devices, and rose to the highest rank in his profession. A Cornishman by birth, he settled in London, and was soon brought to the notice of the King, who gave him £100 to enable him to carry on experiments in the improvements of chronometers. In 1764 he made the smallest repeating watch ever attempted, which he set in a finger ring and offered on the 4th of June as a birthday gift to His Majesty, who accepted it and sent him 500 guineas as an acknowledgment of his surpassing skill.

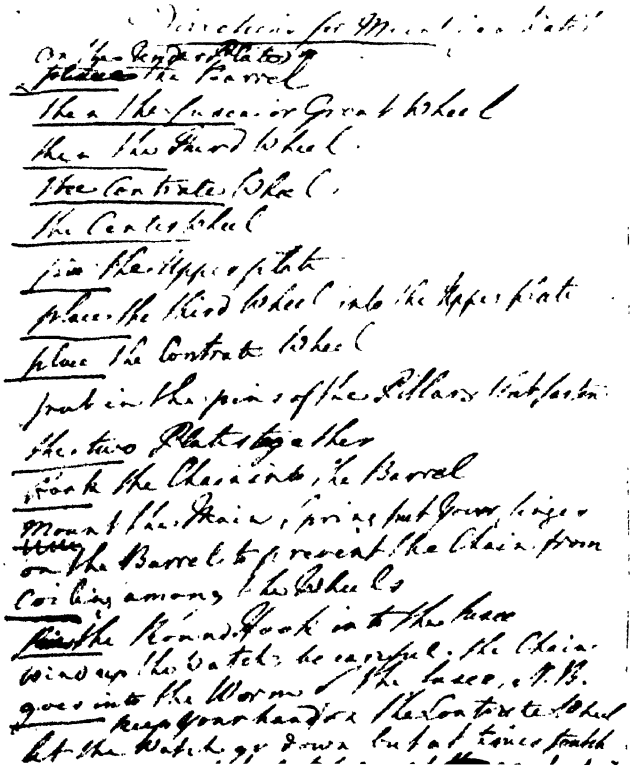
The King's interest in horology, which manifested itself in the assistance he gave to the clockmakers, and in the purchase of so many magnificent clocks, was supported by a practical working knowledge of the subject. Proof of this is provided by a document of peculiar interest, revealed by recent research among George III's private papers in the Royal Archives at Windsor Castle, which throws a further light upon the practical attainments of the Sovereign. It consists of an undated memorandum containing instructions for the assembling of a watch. Set out in the King's own handwriting under the headings of 'Directions for mounting a Watch,' 'Directions for unmounting a Watch,' and 'Explanation of the Motion,' it is an eloquent witness of the diligence that George III brought

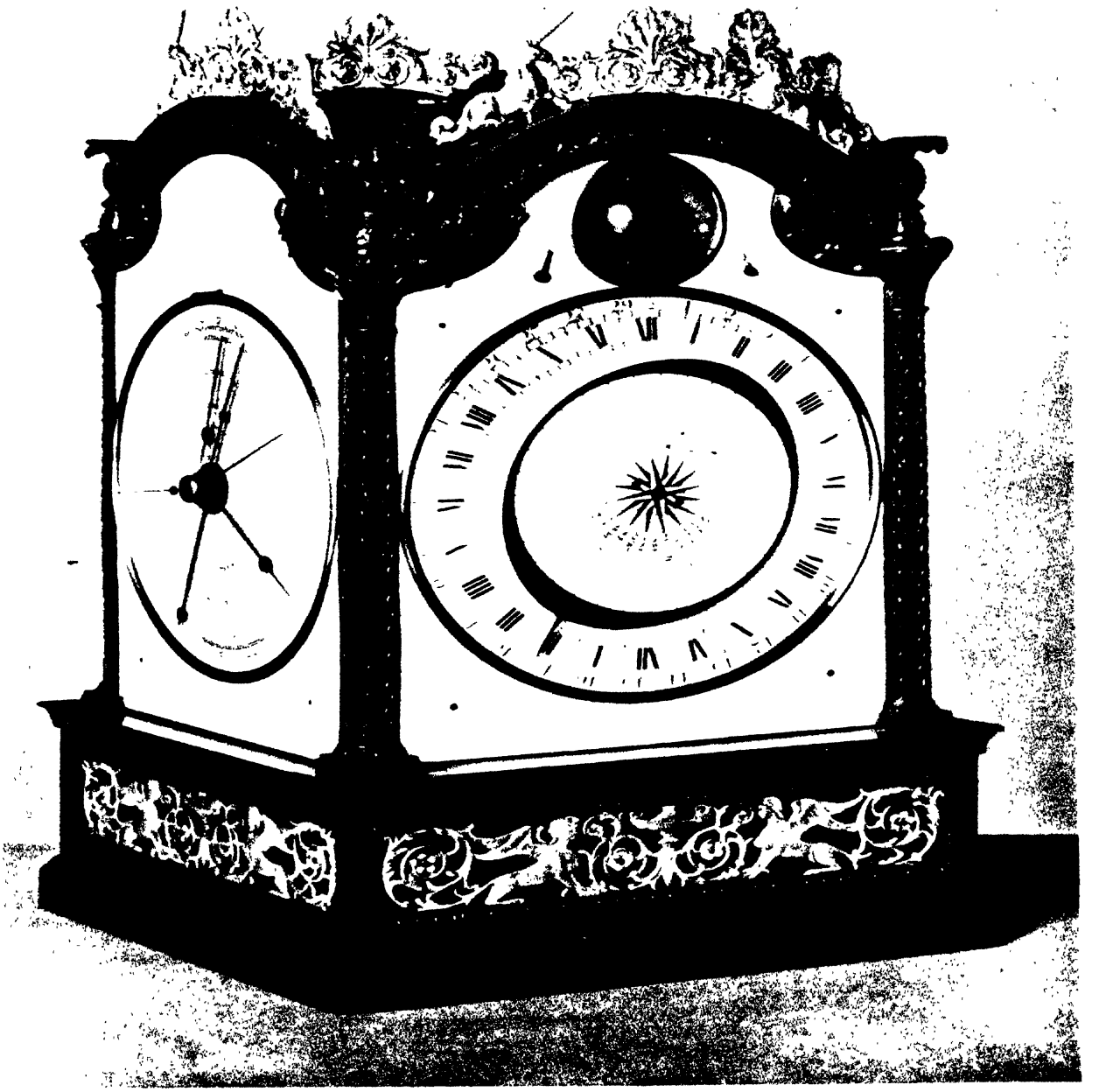
[1] Record of the payments from the Privy Purse for clocks, mathematical and musical instruments are preserved in the Royal Archives. The text-books commonly state that Cumming received £2000 for his clock and £200 a year for attending to it; but this appears to be incorrect.

[2] *Letters and Journals of Lady Mary Coke*, vol. ii. p. 180.



[72] THE OCTAGONAL LIBRARY
BUCKINGHAM HOUSE, SCENE OF THE FAMOUS INTERVIEW BETWEEN KING GEORGE III AND DR. JOHNSON





[74] FOUR-SIDED CLOCK
MADE FOR GEORGE III BY FARDLEY NORTON IN 1765 FOR £1042.
SHOWN ON THE TABLE IN THE VIEW OF THE OCTAGONAL LIBRARY,
BUCKINGHAM HOUSE

to bear on every undertaking.[1] The first page of the 'Directions for mounting a Watch' is reproduced in Plate 73.

* * * * * * * *

'His present Majesty's education in this country,' wrote Boswell in 1791, 'as well as his taste and beneficence, prompted him to be the patron of science and the arts.' Indeed, it has been said[2] that no English sovereign, since Charles the First, gave more encouragement to the fine arts than George III. He had studied drawing and perspective as a boy, and is recorded to have displayed skill as a draughtsman; and the genuine interest he possessed in contemporary art influenced him in giving his resolute support to the foundation of the Royal Academy of Arts, with Sir Joshua Reynolds as first President, in 1768. This support of the Academy took a most practical form; for Farington, writing in 1795, tells us that from the date of the Academy's foundation, its 'obligation to His Majesty' amounted to upwards of £5120—a striking comment on the accusation of parsimony commonly levelled against him by historians.

The King's personal patronage was freely extended to the chief portrait painters of the day: to Gainsborough—to whom he sat at least eight times—to Reynolds, Allan Ramsay, Nathaniel Hone, Francis Cotes, Copley, Zoffany, Hoppner, Beechey, and Benjamin West. Some of the finest examples of the work which resulted from His Majesty's commissions now adorn the walls of the Palace.

In 1762 the important Royal Collection of the works of foreign masters formed by Charles I was augmented by the purchase by George III of the collection made by Joseph Smith, British Consul in Venice, which included a great number of splendid pictures by Canaletto. These, representing scenes in Rome and Venice, were placed in the Queen's House, and, together with views of public buildings in Rome and other Italian cities by Zuccarelli, also from Consul Smith's collection,[3] were arranged, in the fashion of the time, symmetrically and in regulated sizes upon the long wall of the hall facing the entrance. In this position they can be seen in the water-colour drawing, done about 1790, showing the walls of the hall, staircase and saloon in sections (Plate 16); they are also visible in the corner of Cattermole's view of the staircase of the Queen's House in Pyne's *Royal Residences* (Plate 19).

Amongst other pictures added by George III to the Royal Collection, the work of one master stands out by reason of its beauty and rarity—Vermeer's 'Lady

[1] The manuscript is printed in full in Appendix B.

[2] W. T. Whitley, *Artists and Their Friends in England, 1700-1799*, p. 170.

[3] The drawings, coins, medals, and engraved gems of which this collection was largely composed now form an important part of the Royal Collection at Windsor Castle, having been purchased in 1762 for £20,000. The books from it, bought in 1765 for £10,000, are now in the King's Library in the British Museum. A letter from Joseph Smith, dated 1762, relative to the purchase of his collection by the King, is published in *The Correspondence of King George the Third*, edited by Sir John Fortescue (1927-1928). The Canalettos and the Zuccarellis are now at Windsor Castle.

at the Virginals and a Gentleman,' which was purchased for His Majesty by Richard Dalton, Keeper of Pictures and Antiquary to the King, and now hangs in the Picture Gallery at Buckingham Palace (Plate 207).

George III, as can be seen from private letters in his own hand preserved in the Royal Archives, possessed a keen appreciation of architecture, an appreciation fostered by Sir William Chambers, who had himself taught the King the principles of architecture before his accession. On being appointed Architect to His Majesty, Chambers was responsible for many of the alterations to the interior of Buckingham House to render it suitable for Royal occupation. He also designed the Royal State Coach, and was instrumental in drawing up the memorial presented to the King in 1768 for the formation of the Royal Academy of Arts.

The King's fondness for the theatre was probably due to lessons in the histrionic art given him by James Quin, the celebrated actor, whose portrait by Gainsborough hangs in the Principal Corridor of the Palace; and two of the most brilliant of Zoffany's theatrical groups owned by the Garrick Club—scenes from the *Clandestine Marriage* with Mrs. Baddeley as 'Fanny Stirling,' and from *Speculation*, with Munden, Quick, and Lewis in the leading parts—were painted by His Majesty's command after witnessing their presentation upon the boards of Drury Lane.

That his love of music showed itself early is affirmed by Miss Burney, who records a saying of Handel's concerning the King when young: 'While that boy lives, my music will never want a protector!' Further evidence of this is to be found in the many payments for musical instruments recorded in the Privy Purse Accounts: 100 guineas to 'Mr. Kirkman for a double keyed harpsichord'; £73. 10s., and £100, for two more harpsichords, purchased in 1764; and £241. 10s. to 'Mr. Knight for an Organ' in 1767.

It is above all as a bibliophile that King George III has attained a lasting fame from having personally formed the great 'King's Library,' now housed in the British Museum (presented to the nation by King George IV), many volumes of which received their rich, sober bindings in workshops erected for the purpose at the Queen's House. His sensitive and scholarly consideration was shown in the orders he gave to those commissioned to collect for him, '*never to bid against a scholar, a professor, or any person of moderate means who desired a particular book for his own use.*'

It was in the King's Library at the Queen's House that the famous interview took place with Dr. Johnson, His Majesty being 'fetched to see him,' by his own express command, when the moment seemed auspicious, the doctor being deeply immersed and happy amongst the Royal books.

He was profoundly impressed by the King's knowledge and affability. 'Sir,' said he, afterwards, . . .'He is the finest gentleman I have ever seen. . . '

Johnson, so Thackeray tells us, 'had the ear of the nation,' by whom he was regarded as 'a sort of oracle.' His immense authority 'reconciled it to loyalty,' and when George III talked with him, 'and the people heard the great author's good opinion of the new sovereign, whole generations rallied to the King.'

(ii) QUEEN CHARLOTTE AS A COLLECTOR AND CONNOISSEUR

The artistic tastes and interests which Queen Charlotte possessed in an unusually full degree, showed themselves from her earliest years as Queen; and we find her from the very first surrounding herself with the best that the artists and craftsmen of the day could combine to produce for furnishing her new home. We must remember that at the date of her coronation on 25th September, 1761, a fortnight after her wedding day, she was no more than seventeen; and we may still see her, as she looked a little earlier in the year, in the charming portrait by the Danish artist Ziesenis, with a view of the Castle of Strelitz—the home she was so soon to leave—in the background (Plate 61).[1]

The great cabinet-makers were the first to receive Queen Charlotte's patronage, and of her fine taste in the choice of 'ornamental furniture' we have here ample proof. Among other leading craftsmen of the day to whom she extended her favour was Josiah Wedgwood,[2] as is testified by the title of 'Queen's Ware,' which he gave to his beautiful cream-coloured pottery, the finest examples of which were made for the Queen's House.[3] Josiah and his brother, John, both attended the Queen there. In 1765 he writes to John, 'Pray put on *the best suit of clothes you ever had in your life* and take the first opportunity of going to court.' This was in connection with an elaborate service in green and gold which was being made for the Queen. 'The Queen's pattern,' or 'Queen's Ware,' was a plainer variety of this, with the edge of each plate left, it is interesting to learn, *at the King's express desire*, 'perfectly plain,' as 'being thus more in true taste, and more adapted to the purpose it had to serve.'[4]

Wedgwood and his partner Bentley often had the opportunity of showing to their Majesties the 'newest things' in the way of artistic pottery.

> 'Last Monday,' writes Bentley, in 1770, to a friend at Liverpool, 'Mr. Wedgwood and I had a long audience with their Majesties, at the "Queen's Palace," to present some bas-reliefs which the Queen had ordered, and to show some new improvements, with which they were well pleased. They expressed in the most obliging and condescending manner their attention to our manufacture, and entered very freely into conversation on the further improvement of it, and on many other subjects. The King is well acquainted with business, and with the characters of the principal manufacturers, merchants, and artists,

[1] This portrait is the private property of Queen Mary.

[2] Born 1730.

[3] Certain of these pieces remain to-day. The collection has been largely increased by Queen Mary.

[4] Meteyard, *Life of Josiah Wedgwood*, vol. i. p. 379.

and seems to have the success of all our manufactures much at heart, and to understand the importance of them. The Queen has more sensibility, true politeness, engaging affability and sweetness of temper than any great lady I ever had the honour of speaking to.'

Another distinguished craftsman who received encouragement from both the King and his Royal Consort was Matthew Boulton, the great Birmingham metal-worker—'the first and most complete manufacturer in England in metal'[1] —the high standard of whose work in ormolu has only recently received the appreciation it deserves.[2] It was he who struck, under warrant of George III, at the Soho Mint in Birmingham in 1797, the first copper penny issued in England.

Some of the Wedgwood vases in Queen Mary's collection are mounted with ormolu work by Boulton; and a pair of candelabra in Derbyshire Blue John spar, which were made by him for Queen Charlotte in 1767 and stood in the Queen's House in the Blue Velvet Room, still form part of the Royal Collection (Plate 79).

Other works of art preserved at Buckingham Palace which can be identified as having been once the personal property of Queen Charlotte, are the two exquisite Chelsea clock cases and the pair of vases, of about 1760, the finest period of the Chelsea factory (Plates 246 and 247) ; while among the furniture from her own private collection are the set of Indian ivory chairs, bought by George III at the sale of the contents of Westthorpe House, near Marlow, and given by him to the Queen in 1781[3] (Plate 265).

No more vivid pen-picture of the beauty, comfort and refinement of the domestic surroundings of George III and Queen Charlotte in their newly furnished home can be presented than the following description of a visit paid to the Queen's House by Mrs. Philip Lybbe Powys,[4] which is recorded in her diary under the date, 'March 23rd, 1767':

'Went to see what is rather a difficulty to see at all, the Queen's Palace. The hall and staircase are particularly pleasing; [5] the whole of the ground-floor is for the King, whose apartments are fitted up rather neatly elegant than profusely ornamental. The library consists of three rooms, two oblong and an octagon.[6] The books are said to be the best collection anywhere to be met with.

'The Queen's apartments are ornamented, as one expects a Queen's should be, with curiosities from every nation that can deserve her notice. The most capital pictures; the finest Dresden and other china; cabinets of more minute curiosities. Among the pictures let me note the famed cartoons

[1] Wedgwood, *Letters to Bentley*.

[2] See article on Boulton, in Macquoid and Edwards, *Dictionary of English Furniture*.

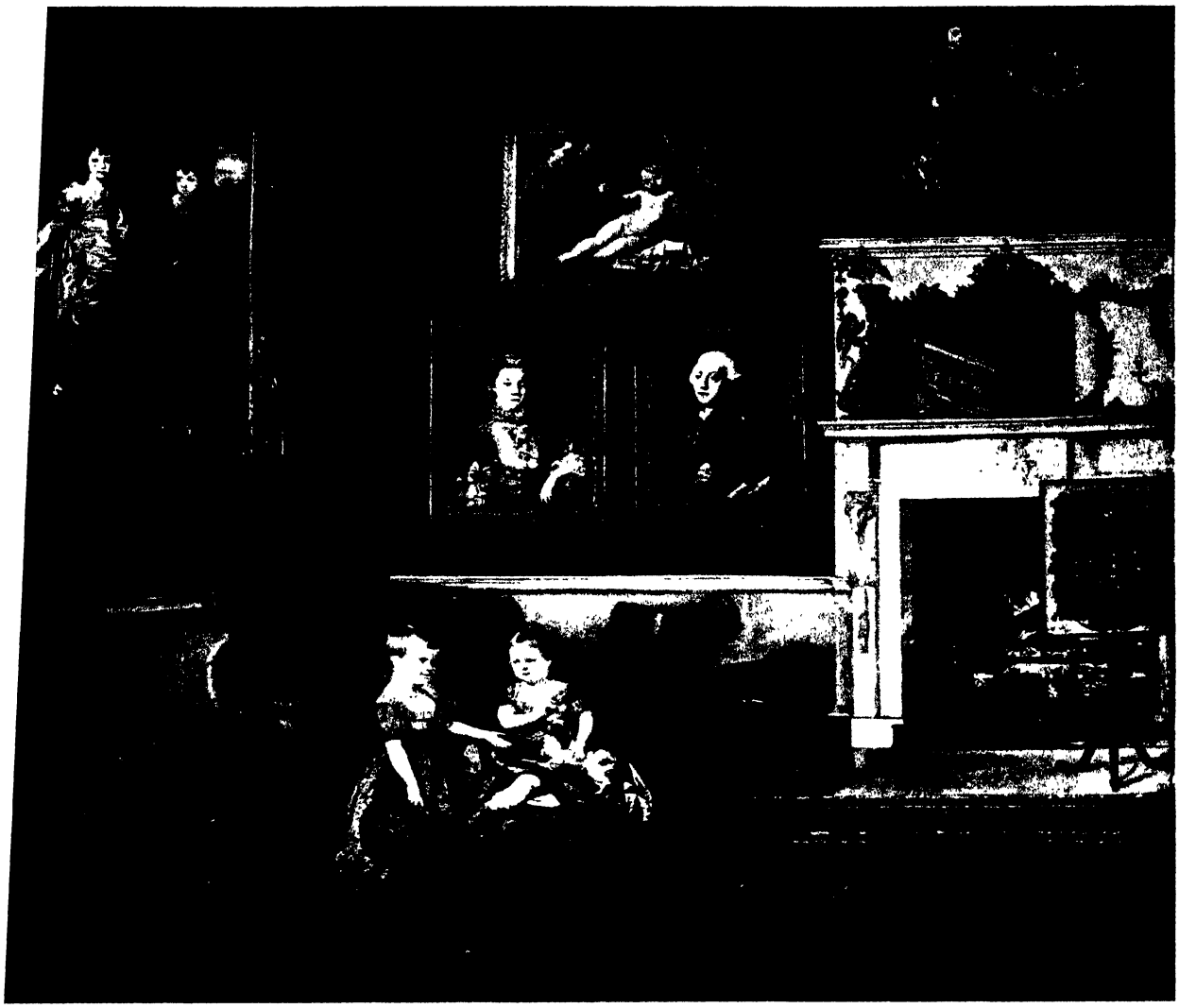
[3] These, with a number of other objects, were purchased by the Prince Regent at Queen Charlotte's sale in 1819. Several of the articles thus acquired can be identified from entries in the receipt books preserved in the Lord Chamberlain's Office at Windsor Castle.

[4] *Passages from the Diaries of Mrs. Philip Lybbe Powys*. Edited by J. Climenson, p. 116.

[5] See Plate 19. [6] See Plate 72.



[75] QUEEN CHARLOTTE
SEATED AT HER DRESSING TABLE WITH THE PRINCE OF WALES FREDERICK, DUKE OF YORK, PAINTED BY JOHN ZOFFANY ABOUT 1767



VIEW OF THE SECOND DRAWING ROOM AT
'CKINGHAM HOUSE
HE QUEEN'S HOUSE), WITH PORTRAITS OF WILLIAM, DUKE OF
ARENCE, AND EDWARD, DUKE OF KENT, AS CHILDREN. PAINTED
JOHN ZOFFANY, R.A., ABOUT 1769

from Hampton Court, and a number of small and beautiful pictures; one room panell'd with the finest Japan.[1]

'The floors are all inlaid in a most expensive manner, and tho' but in March, every room was full of roses, carnations, hyacinths, &c., dispersed in the prettiest manner imaginable in jars and different flower-pots on stands.

'On her toilet, besides the gilt plate, innumerable knick-knacks. Round the dressing-room, let into the crimson damask hangings in a manner uncommonly elegant, are frames [2] of fine impressions, miniatures, &c., &c.

'It being at that time the coldest weather possible, we were amazed to find so large a house so warm, but fires, it seems, are kept the whole day, even in the closets, and to prevent accidents to furniture so costly from the neglect of the attendance, there is in every chimney a lacquered wire fire-board, the cleverest contrivance that can be imagin'd, as even the smallest spark cannot fly through them, while you have the heat, and they are really ornamental.'

That Queen Charlotte's natural bent as a connoisseur and collector had already shown itself is clear, for the diarist continues: 'By the Queen's bed was an elegant case with twenty-five watches, all highly adorn'd with jewels.'

As an illustration to this description there exists Zoffany's brilliant picture, equally rich in detail and executed about the same time, of Queen Charlotte's dressing room at the Queen's House.[3] Her Majesty, exquisitely dressed, is seated at her dressing table accompanied by the Prince of Wales and Prince Frederick in fancy dress, with a boar hound beside her upon whose head she rests her hand. The draped mirror on the lace-covered 'toilet'—which reflects a charmingly piquant profile—is of 'gilt plate' like the rest of the toilet set. The scene is painted with extraordinary exactness. The gilt furniture dates from about 1750, and the magnificent crimson floral carpet is of Indian make, of seventeenth-century design; while through the open door is seen a jar of flowers arranged in the 'prettiest manner imaginable' upon a gilt console table[4] (Plate 75).

Queen Charlotte's love for needlework is shown in another charming portrait of her, with the Princess Royal, painted a few years later by Benjamin West, which now hangs in the East Gallery of the Palace. She is seated at her embroidery beside an open window at the Queen's House, with a view of the towers of Westminster Abbey in the distance. Some beautifully worked hangings for her State Bed, which are still preserved at Windsor, stand as testimony to her industry and skill.

Another valuable contemporary account of the interior of the Queen's House, about 1783, is given in Horace Walpole's 'Journal of visits to Country Houses'[5]

[1] See Plate 77.

[2] Made by William Vile in 1761 'to hang miniature pictures on' (see p. 75, *ante*).

[3] It has been suggested that this picture was painted at Kew, but Kew Palace was not acquired by the King until 1770.

[4] The tall clock beside the doorway now stands next to the picture itself in the Principal Corridor at Windsor Castle.

[5] Published by Dr. Paget Toynbee in *Walpole Society's Annual*, 1927.

which, under the heading of *Pictures at the Queen's House in St. James's Park*, contains the following, in addition to his notes upon the pictures:

> 'I had a slight view of the Queen's apartment. . . . The cartoons are in the great room, hung on light green Damask.[1]
>
> 'The ceiling, on which were the Poets and Sheffield Duke of Buckingham who built the House, is effaced, & newly painted in the antique taste by Cipriani, as are two more ceilings.
>
> 'In the Japan room is a large organ.[2] There are four other rooms hung with red damask and pictures. . . . A fine Vase of rock crystal in Shape of a Shell, set with jewels. Some modern jars of Chinese porcelaine, many of Chelsea porcelaine & a few of Seve.
>
> 'In other rooms. . . . Two fine Cabinets of old Japan . . . Six large frames,[3] in one room, glazed in red Damask, holding a quantity of enamelled pictures, miniatures and Cameos, amongst which six or eight at least of Charles 1st.
>
> 'The King's apartment. The Library consists of four very large Chambers, besides a low gallery above Stairs in which his collection of drawings are kept and which are very numerous, as well as the Medals. . . .
>
> 'A great number of Clocks . . . A bust of Handel. . . .
>
> 'The great hall is hung with views of Canaletti and Zuccherelli. Those of the former belonged to Mr. Smith, Consul at Venice . . . whose collection of books, Drawings and pictures the King bought . . . Mr. Smith engaged him to work for him for many years at a very low price, & sold his works to the English at much higher rates.'

A sitting room, known as the Second Drawing Room[4]—one of the four rooms in the Queen's Apartments described by Walpole as 'hung with red damask and pictures'—is recorded in a painting by Zoffany about 1769, where it serves as the background for portraits of two of the young Princes, William [the Fourth], and Edward [Duke of Kent and father of Queen Victoria]—the third and fourth sons of George III—at the age of two and four respectively[5] (Plate 76). The elder Prince, in a deep amber-coloured frock with a blue sash, holds a large black hat; Prince Edward, in a blue dress and black sash, is seated playing with a King Charles spaniel. On the crimson brocaded damask walls hang two pictures by Van Dyck—the children of Charles I, and the Duke of Buckingham and his brother, Lord Francis Villiers (both now in the Van Dyck Room at Windsor Castle)—and beside the chimney-piece are kitcat portraits of the King and Queen. Before the fireplace stands the 'neat mahogany pillar and claws screen neatly carved to Her Majesty's piece of needlework,' supplied for the Queen's House by William Vile in 1763 for £3. 10s.

[1] The 'green Genoa damask' with which the Saloon was covered in 1763 at a cost of £231. 5s. 6d. (see p. 77, *ante*).

[2] See Plate 77.

[3] William Vile's miniature frames.

[4] There is an illustration of this room in Pyne's *Royal Residences*.

[5] The same two brothers, aged eleven and thirteen, were painted again together in the picture by Benjamin West, now in the East Gallery at Buckingham Palace (Plate 198).

Queen Charlotte's gift for music is well known, and in dedicating to her his *magnum opus*, *The General History of Music*,[1] Dr. Burney makes reference to the Queen both as patron and as performer. Haydn—whose portrait by Hoppner still hangs in the Palace, in the Household Corridor—expressed his approbation for her skill on the spinet, and the early portrait of her by Allan Ramsay, now in the Throne Room, shows her seated beside a harpsichord [2] (Plate 136).

Music played a regular part in the daily life of the Royal Household. The favourite composer of both the King and Queen was Handel; and in the Queen's Japan Room or Breakfast Parlour overlooking Her Majesty's private garden [3] stood the organ upon which she played the concertos of the master, and above which she placed his bust (Plate 77). The organ, which supplanted the one altered by Vile in 1763, no longer exists; but the bust, referred to by Walpole—a magnificent work by Roubiliac—is still preserved at Windsor Castle (Plate 78). A small portrait of Handel by Thomas Hudson hangs close to that of Haydn in the Household Corridor at Buckingham Palace.

Queen Charlotte's private band in its uniform of scarlet and gold, which performed at the Queen's House, and on special occasions seems to have augmented the King's band at Windsor Castle,[4] attracted some of the best musical talent of the day. It included the celebrated hautboy player, Fischer—the 'sweet-flowing, melting, celestial notes' of whose hautbois so charmed the ears of Fanny Burney—who was retained for it at a fee of £200 a year.

The Queen's ardent devotion to music was shared by Gainsborough, one of her most favoured painters, himself a fine performer on the *viol da gamba*. His portraits of various musician friends—whom he painted *con amore*—included a portrait of Abel, the famous *viol da gamba* player,[5] and the magnificent full-length of Fischer, considered his masterpiece in male portraiture, which now hangs in the East Gallery of the Palace (Plate 194).

[1] Published in 1776.

[2] A harpsichord played on by the Queen—made in 1612 by the famous Hans Ruckers, the elder, of Antwerp—is still in the Royal Collection and has been lent by His Majesty the King to the Victoria and Albert Museum. It is said to be the 'large harpsichord' left by Handel to his friend Christopher Smith and given by the latter to George III, though the 'Large harpsichord' mentioned in Handel's will cannot be identified with any certainty (see P. James, *Early Keyboard Instruments*, p. 122, 1930). Other instruments—a spinet, pianofortes, and 'a capital harpsichord by Rucker of Antwerp, in a japanned case'—Queen Charlotte's personal property, are mentioned in the catalogue of her collection prepared for her sale at Christie's in 1819.

[3] A water-colour sketch of Queen Charlotte's small formal flower garden in 1810, by the miniature painter John Paul Fisher, who executed portraits of several members of the Royal Family, is preserved in the British Museum. The large-scale model of St. James's Park made in 1814, now exhibited in the London Museum, shows the plan of Queen Charlotte's flower garden which was situated on the north side of Buckingham House, adjoining Constitution Hill.

[4] A list of the instruments and music used by the Royal band, preserved amongst George III's private papers in the Royal Archives at Windsor Castle, is printed in Appendix C.

[5] Karl Friedrich Abel, like Fischer, was chamber musician to Queen Charlotte at a retaining fee of £200 a year. Gainsborough's full-length portrait of him (exhibited at the Royal Academy in 1777) belonged to Queen Charlotte, and was sold at her sale at Christie's in 1819 (see p. 97). A small portrait of him by Richard Wilson, R.A., hangs in the Household Corridor at Buckingham Palace.

Gainsborough first came into favour with the King and Queen in about 1781, painting for exhibition at the Royal Academy in that same year their full-length portraits, now in the State Dining Room at Buckingham Palace (Plate 182). In the autumn of 1782 we find him in attendance at Windsor Castle engaged in painting a very remarkable series of fifteen small oval portraits[1] which were exhibited at the Royal Academy in the spring of the following year. This collection (among which were included the King and Queen and the whole of their very beautiful family,[2] with the exception of Prince Frederick, then in Germany, and Princess Amelia, who was not yet born) formed the most treasured possession of Queen Charlotte, and hung in the Green Closet—a sitting room at the Queen's House for which Her Majesty had a special affection, where she used to teach her children lessons in their earlier years. Four of the most attractive of these portraits are shown in Plates 82 to 85.

The increase of the Royal family had gradually necessitated further accommodation; and among the rooms named in the Royal Accounts for 1770 as 'added to the Queen's House' appears the 'New Nursery.' We find at the same time a considerable amount of furniture being supplied in the 'New North Wing' for 'the Use of the Prince of Wales, and Frederick, Bishop of Osnaburgh,'[3] for whom tutors were at this time appointed. We may perhaps infer from this entry that the complete seclusion in which these two princes—who shared their lesson books, and, indeed, had a bookplate in common—are said to have been brought up at Kew, may have been somewhat overstated.

The young princes were each supplied with sets of china which were made for them by Wedgwood for their own personal use and painted with their respective coats-of-arms. 'I desire,' writes Wedgwood in 1765, 'that the *Ich Dien* and *Mitre and Crosier* be sent to the Queen's House by the first coach, for as they have been mention'd at St. James's, a delay in sending them to the young Princes will be *Petit Treason*!' Some of the 'Ich Dien' china is preserved in the Chamber Floor Corridor of the Palace, but none of the 'Mitre and Crosier' set appears to have survived.

The year 1767 saw the provision by John Bradburn for the 'Nursery at the Queen's House,' at a cost of £10. 15s., of a 'Neat Chamber Horse' (described in great detail) '. . . to carry 4 children at once, with a mahogany frame and spring seat covered all round with morocco leather . . . with 4 handles . . . and made to turn on a swivel, and 4 footboards made to fall down occasionally for the Conveniency of carrying it through any doorway.'

[1] Now in the Queen's Audience Room at Windsor Castle.

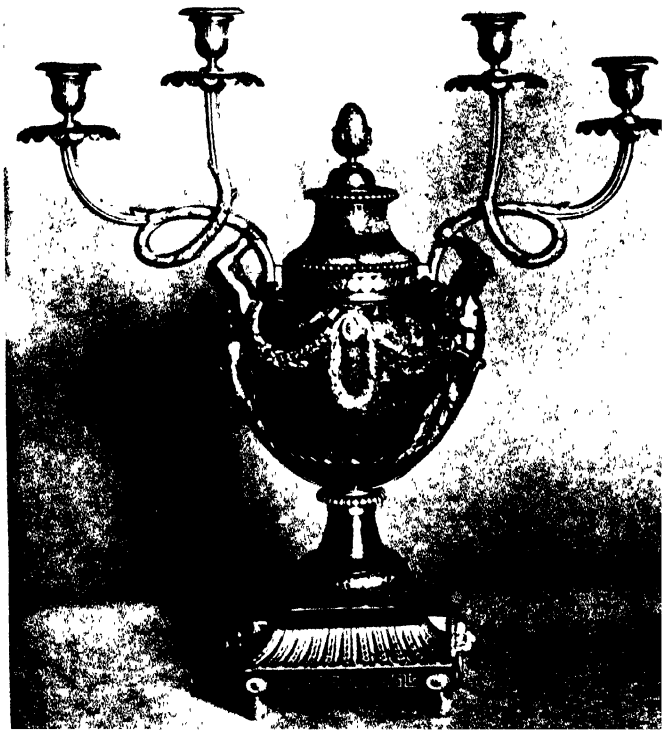
[2] 'Never, in tale or fable,' wrote Miss Burney in 1787, 'were there six sister Princesses more lovely.'

[3] George III's second son, afterwards Duke of York, born on 16th August, 1763, was appointed in the following January, Bishop of Osnaburg—often a secular office.



QUEEN CHARLOTTE'S JAPAN ROOM
BUCKINGHAM HOUSE SHOWING LACQUERED MIRRORS BETWEEN THE WINDOWS







[80] GROUP
OF THIRTEEN CHILDREN OF KING GEORGE III AND QUEEN CHARLOTTE, ALL OF WHOM (WITH THE EXCEPTION OF THE PRINCE OF WALES) WERE BORN AT BUCKINGHAM HOUSE (THE QUEEN'S HOUSE). DETAIL FROM BENJAMIN WEST'S PICTURE OF QUEEN CHARLOTTE



[81] QUEEN CHARLOTTE



RD, DUKE OF KENT
RANDFATHER OF KING GEORGE V)



[83] PRINCESS AUGUSTA SOPHIA
(SECOND DAUGHTER OF KING GEORGE III)





At the same time (1767), for the apartment, in the New Building, of Mrs. Kroms, governess to the Princess Royal, John Bradburn supplies furniture, 'all to match,' including 'a good Mohogany Cloaths Press,' for £19; a 'very good ditto, with one long drawer at the bottom and 9 shelves for Cloaths,' for £21. 19s.; and 'a very large Mohogany Corner Beaufet. . . .' In 1774 he supplied for the Princess Royal herself, then aged eight, at the cost of £20, a 'neat Mahogany Secretary with drawers in front and a writing drawer made to draw forward, and a neat bookcase at top with looking-glass doors.' This piece of furniture, a secretaire-bookcase, has fortunately survived, and is now in the sitting room of the Lady-in-Waiting to the Queen (Plate 71).

The nurses in attendance on the Royal children during their earliest years were under the charge of the Lady Charlotte Finch, for whose apartments in 1770 a neat mahogany case with glass doors 'for India figures dressed in the habit of the country,' was supplied by John Bradburn for £7. 7s. These were presumably playthings for the Royal Nursery, for which, in 1787, Beckwith and France supplied two large mahogany cases 'with folding doors glazed to hold dolls of the Princesscs' figures of foreign natives' for £13. 13s. The 1787 volume, which contains this entry for the younger Princesses' dolls in the 'Nursery,' has other entries for 'the three Elder Princesses' Apartments.'

During the winter of 1786-7, the Princess Royal and her sisters, who, it may be remembered, had sat to Gainsborough, and had been taught by him to draw, formed a class with several friends which met at stated intervals for drawing and painting at the Queen's House.[1] In the Lord Chamberlain's Accounts for 1787 Charles Elliott supplies for the 'Elder Princesses' Apartments,' '2 large mahy drawing boards made to their order' for £1. 11s. 6d.

Evidence of the artistic talents of Queen Charlotte, herself also a pupil of Gainsborough, is given in a further charge by Charles Elliott for 'framing and glazing one drawing of the Queen's in a rich carv'd and gilt frame, and plate glass before the drawing.'[2]

* * * * * * * *

Meanwhile the Prince of Wales, on reaching his eighteenth birthday on 12th August, 1780, had been given a small separate establishment in the Queen's House. His taste for 'belongings' of a costly kind is indicated at once by the outburst of expenditure in the furnishing of his apartments which is recorded in the Lord Chamberlain's Accounts for the same year.

In all the other palaces—Windsor, St. James's, and elsewhere—where the Prince's apartments are concerned, there are the same indications of refurnishing

[1] 'The Princesses,' writes Farington in 1797, 'are so eager in pursuit of their studies, they often rise in the summer at 4 o'clock in the morning.'

[2] In a letter written in 1787 to her friend Lady Harcourt, Her Majesty speaks modestly of her lack of facility in drawing; but 'in this,' she adds, 'I flatter myself in time to arrive at some perfection' (W T. Whitley, *Artists and Their Friends in England*.)

upon a lavish scale. Sometimes the 'feathers' of the Prince of Wales are mentioned in the descriptions; while it is sometimes expressly stated that the furniture itself was executed from drawings chosen by him; and we are thus provided with the first evidence we possess of his intense personal interest in matters of this kind.

Of the furniture purchased for the Prince of Wales at this time, two beautiful specimens can be identified—a pair of inlaid satinwood commodes, of the highest quality of workmanship—the work of another long-forgotten but highly accomplished cabinet-maker, William Gates, whose name is recorded in the Royal Accounts between 1777 and 1783. These cabinets, which he supplied early in the year 1781, 'For the Prince of Wales's Apartment, the Queen's House in St. James's Park,' are described as '2 very fine Sattin wood inlaid Comode Tables to stand under piers, with Cimi Circular fronts,' the doors, drawers and tops 'neatly engraved with urns, vases, flowers, and other ornaments in woods of different colours.' Their cost was £80, and an extra £3. 1s. 6d. was paid for two leather covers. They are now in the Blue Sitting Room, in the East Front of the Palace, which has been fitted up under the superintendence of Queen Mary with further examples of satinwood furniture and other contemporary works of art (Plate 86). In 1782 all record in the Lord Chamberlain's Accounts of expenditure on furniture for the Prince of Wales ceases; and in the following year, on reaching his majority, he moved into Carlton House.

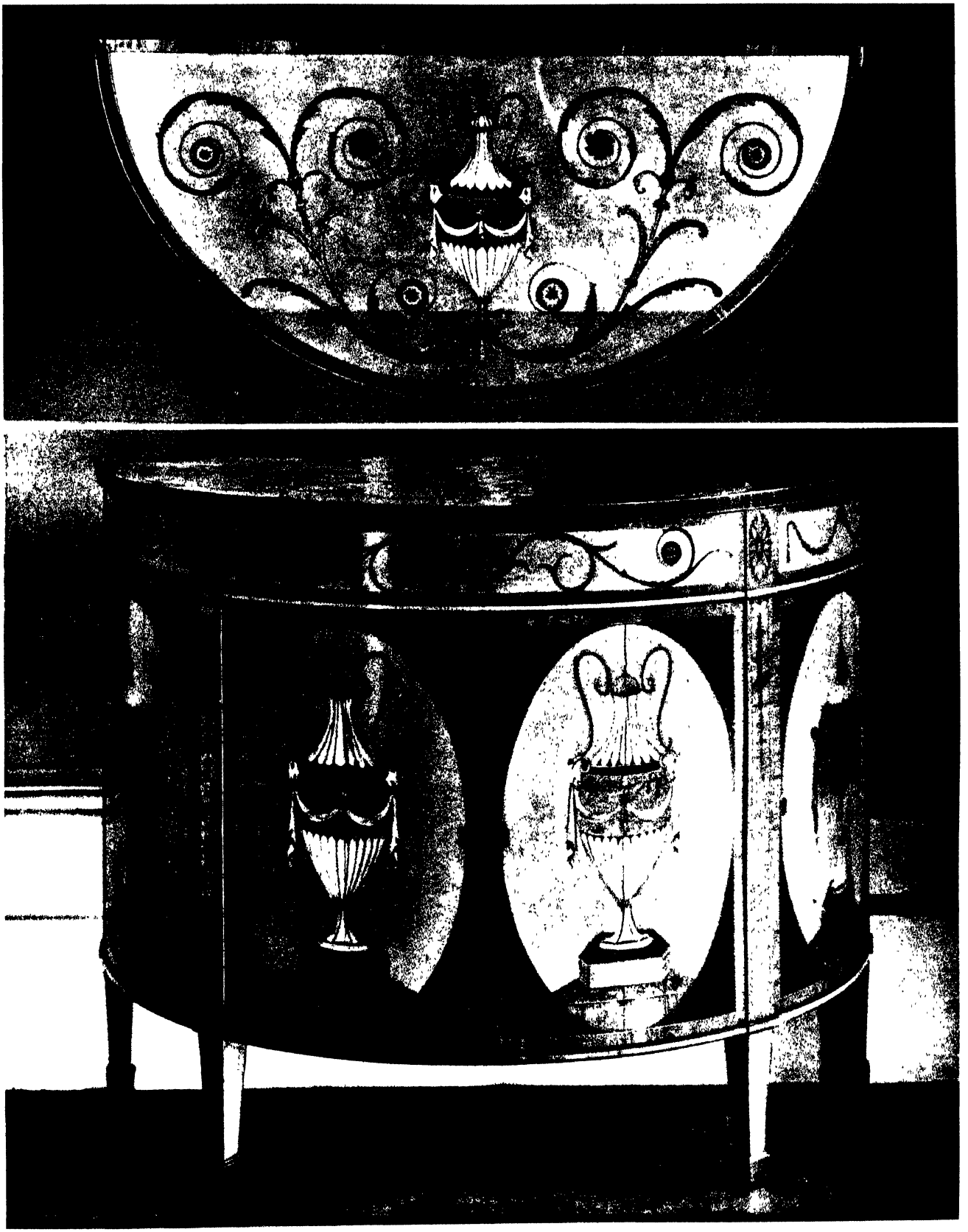
The last work of importance that took place at the Queen's House was the refurnishing of the Great Saloon in 1799, the accounts for which are given in great detail. The articles supplied consisted of three pairs of long sofas, of different sizes, and '3 small sofas to go between the windows,'[1] made by Wm. Adair, 'carver and gilder,' for £57. 4s. 2d.; and 'three cornices over curtains, very richly carved and gilt,' supplied by Beckwith and France for £48—the cushions and sofa coverings of 'white cotton velvet' being 'painted with flowers' by the Princess Elizabeth.

Though expenditure on furniture continues to be recorded in the Royal Accounts, the entries become rarer and rarer as the tragic illness of the King—with its faint hopes of a further recovery, so touchingly alluded to by Queen Charlotte in her Will, brings the happy domestic life of the Royal Family in the Queen's House to a gradual close. The Queen's visits to London were latterly made for the sole purpose of presiding[2] at the Drawing Rooms, which she held in the Great Saloon.

A final view of the interior of the Queen's House, with a last glimpse of the Queen herself presiding at the Drawing Room held on 27th February, 1818,

[1] In the view of the room in 1819 illustrated in the *Royal Residences*, the middle window is occupied by Queen Charlotte's throne (Plate 88).

[2] The water-colour sketch by Copley Fielding (on Plate 91) shows St. James's Park in winter time with Queen Charlotte's carriage, escorted by Horse Guards, approaching the Queen's House over the snow. This sketch was engraved for the *Beauties of England and Wales* in 1810.

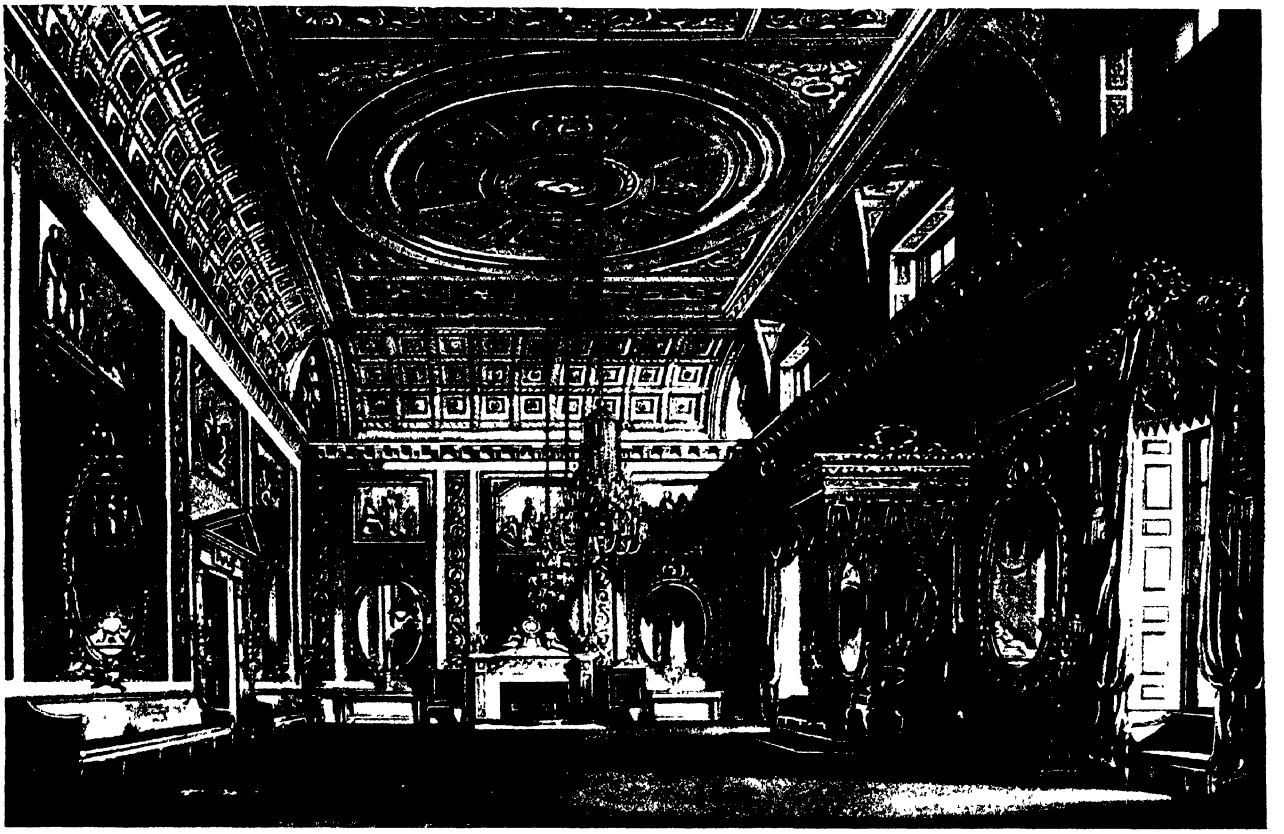


[86] INLAID SATINWOOD COMMODE
MADE IN 1781 BY WILLIAM GATES FOR THE PRINCE OF WALES'S APARTMENT IN BUCKINGHAM HOUSE. HEIGHT 3 FT., WIDTH 3 FT. 9 INS., DEPTH 1 FT. 9 INS. (ONE OF A PAIR)



THE SALOON, BUCKINGHAM HOUSE

SHOWING THE MARRIAGE OF FREDERICK, DUKE OF YORK IN 1791. NOTE THE TALL DOORWAY AND OVAL MIRROR; AND THE CUT GLASS LUSTRES SUPPLIED BY WILLIAM VILE IN 1764. (COLOURED MEZZOTINT FROM A PAINTING BY H. SINGLETON)



[88] THE SALOON, BUCKINGHAM HOUSE
SHOWING QUEEN CHARLOTTE'S THRONE, AND THE CURTAINS AND CHAIR COVERINGS PAINTED BY PRINCESS ELIZABETH IN 1799. FROM PYNE'S 'ROYAL RESIDENCES' (1819)





[90] MANTELPIECE
OF CARVED PINE IN THE CHINESE-ROCOCO TASTE, ABOUT 1760.

to celebrate her birthday, is afforded by an extract from the Diary of Richard Rush, the United States Envoy Extraordinary and Minister Plenipotentiary to the Court of St. James', whose wife was presented to Her Majesty on that occasion.

> 'The staircase,' he remarks, 'branched off at the first landing, into two arms, and was wide enough to admit a partition, which had been let in. The company ascending, took one channel; those descending, the other, and both channels were full.... The openings through the old carved balusters, brought all under view at once, and the paintings on the walls were all seen at the same time....
>
> 'Four rooms were allotted to the ceremony. In the second, was the Queen. She sat on a velvet chair and cushion, a little raised up. Near her were the princesses, and ladies in waiting.... The Prince Regent was there and royal family....
>
> 'If the scene in the hall was picturesque, the one upstairs transcended in all ways. The doors of the rooms were all open. You saw in them a thousand ladies richly dressed.... I had already seen in England signs enough of opulence and power—now I saw, radiating on all sides, British beauty.' [1]

* * * * * * * *

That Queen Charlotte was an admirable connoisseur is clear. Her collection of works of art, begun in early life and containing 'curiosities from every nation that can deserve her notice,' grew steadily in value as time went on, and on its final dispersion in the summer of 1819—some six months after her death—by Mr. Christie by auction in his 'Great Room' in Pall Mall, it fetched the unprecedented sum of £51,598.

Her Will,[2] signed 'Charlotte R.' and dated the day before her death,[3] is a most poignant document. It shows Her Majesty a woman of discerning judgment and the strictest sense of justice, of steadfast loyalties and affections, which no time or distance could lessen, no tragedy could dull. It is recorded that she died holding the Prince Regent's hand.

Headed, 'This is the last Will and Testament of Me, Charlotte, Queen of the United Kingdoms of Great Britain and Ireland,' it runs as follows :

> 'I direct all My Debts, the Probate of My Will, and testamentary Legacies and Annuities to be paid out of My Personal Property or out of the Value arising from the Sale of Personals, if there should not, at the Period of My Death, be a sufficient sum in My Treasury to provide for such Legacies and Annuities.
>
> 'My Property consists of a Real Estate in New Windsor, called the Lawn

[1] R. Rush, *Memoranda of a Residence at the Court of London* (1833).

[2] Queen Charlotte's Will, unlike all other Royal wills which are kept at the Record Office and are not available, either by accident, or for some reason that has not transpired, appears to have been proved in the ordinary way, and is filed with other wills at Somerset House.

[3] Queen Charlotte died at Kew Palace on 17th November, 1818.

Lodge, and of Personals of various description, those of Chief Value being the Jewels in the care and custody of **** and deposited ****.

'These Jewels are classed as follows. First; Those which the King bought for Fifty thousand Pounds in the Year **** and gave to Me.

'Secondly: Those presented to Me by the Nabob of Arcot.

'Thirdly: Those purchased by Myself, at various periods, or being Presents made to Me on Birthdays and other Occasions.

'In the event of the King, my beloved husband, surviving Me, and if it shall please The Almighty to relieve him from the dreadful Malady with which he is at present afflicted,[1] I give and bequeath to Him the Jewels which His Majesty purchased, for the sum of Fifty Thousand Pounds, and gave to Me as before said: But if the King should not survive Me or if He should unfortunately not, previously to His Death, be restored to a sound State of Mind, then, and in that case only, I give and bequeath the said Jewels to the House of Hanover, to be settled upon it, and considered as an Heir Loom, in the direct Line of succession of the House, as established by the Laws and constitution of the House of Hanover.[2]

"My eldest Daughter, the Queen Dowager of Würtemberg, having been so long established in Germany and being so amply provided for in all Respects; I give and bequeath the Jewels received from the Nabob of Arcot to my four remaining daughters, or to the Survivors or Survivor, in case either or any of them should die before Me, and I direct that these Jewels shall be sold, and that the Produce, subject to the Charges and Exceptions, provided for in the first Item of this My last Will and Testament, shall be divided among them, My said four remaining Daughters, or the Survivors, share and share alike:

'I give and bequeath my remaining Jewels to my four younger Daughters aforesaid, and in the Event of either or any of them dying before Me, to the Survivors, to be divided in equal Shares between Them, according to a Valuation, to be made under the Direction of My Executors to be hereafter named.'

Here follow directions relating to the disposal of Queen Charlotte's 'Real Estate'—a house and grounds at Frogmore, the Shawe Estates, of which she had been granted a ninety-nine years' Lease by Act of Parliament in 1807—to revert to the Crown, and the money value of the remainder of the lease to be paid to Princess Augusta Sophia. The Will continues:

'I further give and bequeath the Fixtures, the articles of *Common* Household Furniture, and the live and dead Stock within the said house at Frogmore and on the said Estates to my said Daughter Augusta Sophia.

'I give my real Estate in New Windsor . . . commonly called the Lawn Lodge with its Appendages and Appurtenances to my youngest Daughter Sophia.

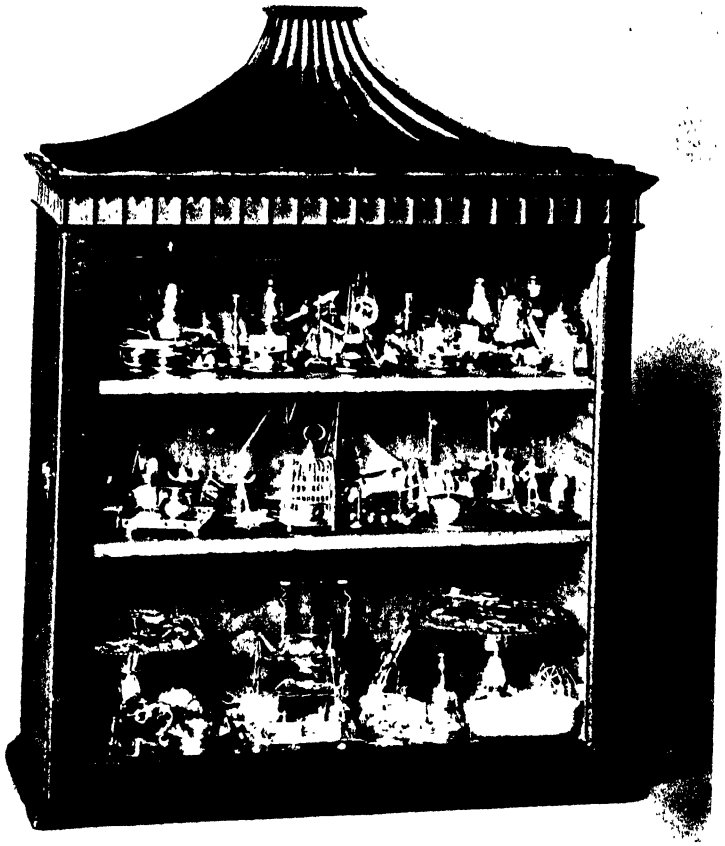
'I give and bequeath My Books, Plate, House Linen, China, Pictures,

[1] King George III died on 20th January, 1820, in the eighty-second year of his age.

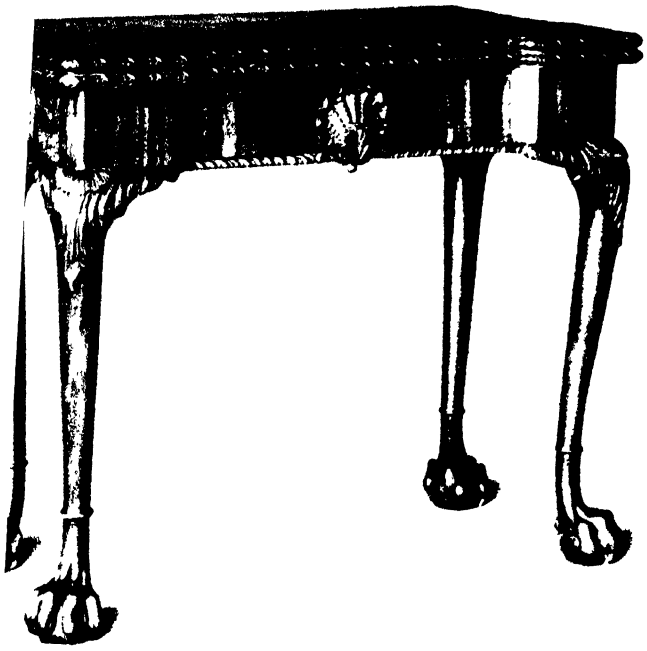
[2] The designation of the Royal House—formerly that of 'Hanover'—became 'Windsor' by Order in Council in 1917.

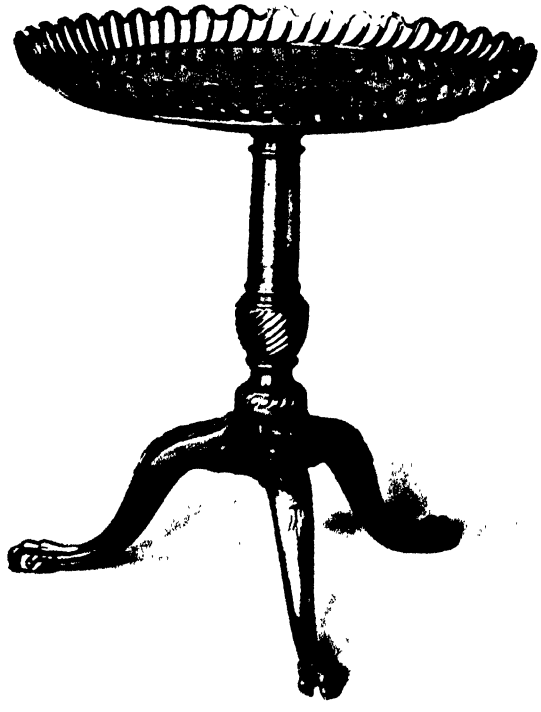


[91] WATER COLOUR DRAWING
BY COPLEY FIELDING, 1810, SHOWING QUEEN CHARLOTTE'S CARRIAGE APPROACHING BUCKINGHAM HOUSE OVER THE SNOW



MINIATURE CABINET
OF MAHOGANY, WITH PAGODA TOP, ABOUT 1765, CONTAINING SILVER TOYS USED BY QUEEN VICTORIA. HEIGHT 1 FT. 10½ INS., WIDTH 1 FT. 5 INS., DEPTH 7 INS.





Drawings, Prints, all Articles of *Ornamental* Furniture, and other Valuables and Personals, to be divided in equal Shares, according to a Distribution and Valuation to be made, under the direction of my Executors, among My four younger Daughters aforesaid, Saving and excepting such articles as shall be specified herein after, or in a Codicil to this My last Will and Testament, or in a List annexed to it.

'Having brought from Mecklenburg various Property as specified in the List No. 1 annexed to this My last Will and Testament, It is My Wish and Desire and My last Will and Pleasure that such Property shall revert to the House of Mecklenburg Strelitz, and I direct that it shall be sent back to the Senior Branch of that House.[1]

'I give and bequeath as specified in the List No. 2 annexed to this My last Will and Testament, to be paid out of the Value of My Personal Property, within six months after my death.[2]

'I nominate and appoint Charles George Lord Arden and Major Genl. Herbert Taylor to be Trustees for the Property herein bequeathed to my Daughters Elizabeth and Mary, which property is hereby left to them independently of any Husbands they may have, for their sole Benefit and Use, and for which their Receipts shall be full Discharge to the said Trustees.

'I nominate and appoint Charles George Lord Arden and Major Genl. Herbert Taylor to be Executors of this My Will, and I do hereby declare this to be My last Will and Testament.

'In witness thereof, I, the said Charlotte, Queen of the United Kingdoms of Great Britain and Ireland have to this My Will and Testament, set My hand and seal this seventeenth day of November in the Year of Our Lord one thousand eight hundred and eighteen.

(signed) CHARLOTTE R.'

Witnessed	H. Taylor
In her presence	Fr. Milman
At her Desire	Henry Halford.

* * * * * * * *

The dominant thought expressed throughout the Will is the Queen's anxiety to make *independent* provision for the Princesses. In order to ensure this, Her Majesty bequeathed to them everything she possessed, except the jewels bought for her by the King, at a date unnamed, which she left to the House of Hanover.[3]

[1] Lists 1 and 2 referred to in the Will were not found after Queen Charlotte's death, although a search was made for them amongst her private papers. Attached to the Will is an Affidavit to this effect signed by the two Executors.

[2] It may be presumed that amongst the 'Charges' to be made from the 'Produce' of the sale of the Nabob of Arcot's Jewels, named on the missing 'List 2' were Annuities or other monetary legacies to the two Princesses Elizabeth and Mary of approximately equivalent value to the gifts of 'Real Estate' at Frogmore and New Windsor bequeathed to Princess Augusta and Princess Sophia, the eldest and youngest of Queen Charlotte's unmarried daughters.

[3] Although the date of the gift of these jewels by the King is left blank in the Will, it is reasonable to suppose that they were purchased by His Majesty in 1761 for the Queen's use at her Coronation. There are grounds for this supposition; for it is recorded that her predecessor, Queen Caroline, Consort of George II, was so ill-provided for in this respect, that she was obliged to borrow jewellery; and that the diamonds on her Coronation robes, to the value of £2,400,000, were mostly lent to her by her friends.

With regard to the rest of Her Majesty's 'personals,' the jewels presented to her by the Nabob of Arcot were to be sold for the four Princesses' benefit; but in bequeathing to them the rest of her jewels, also her books, furniture, pictures and other works of art, it will be noticed that the Queen made no stipulation as to selling.

The administration of the Queen's Will passed into the hands of Her Majesty's private secretary and executor, Lieut.-General Sir Herbert Taylor; who, on examining her Treasury, reported that, far from there being any wealth accumulated in it, 'Her Majesty's private bounties and charities had been so extensive that there had been scarcely any saving.'[1] This fact probably influenced him in advising the disposal of Queen Charlotte's private collections; and on 31st January, 1819, he received the following letter from the Duke of York:

> 'I am very glad to hear that you intend, if the Prince has no particular objection, to have all the remains of the poor Queen's effects which my sisters have not kept back, sold by auction, as I am convinced that you will find that they will sell for much more than we can (otherwise) venture to flatter ourselves.'[2]

The Sale, which was held anonymously—in deference, presumably, to wishes expressed by the Prince Regent—lasted at intervals from May to August, 1819, and occupied thirty-five days.

Examination of the priced catalogues at Messrs. Christie's of the lots forming the Queen's property, which are marked with a 'Q', shows the following details:

The First Part—sold on 7th May and the three following days—included European and Oriental Porcelain, Chinese and Japanese Lacquer, Enamels, Fans, 'Sumptuous Oriental Stuffs,' 'Chinese Mandarin Dresses' and 'Silk Hangings,' Cut Glass, Old Chelsea Porcelain, and a Suite of 'Most Rare and Costly Ivory Furniture,'[3] and 'Elegant Fancy Works.'

The Second Part—sold on 17th May and the two following days—consisted chiefly of a '*Superb Assemblage of Jewels.*' It included diamonds, sapphires, and pearls, a quantity of magnificent diamond ornaments—'Necklaces, Bracelets, Head-dresses and Bows,' a 'Brilliant and Ruby Necklace' (sold for £630), and a complete parure of 'Brilliants and Emeralds' including a Tiara, Necklace, Ear-rings and two Bows (sold for £1843). The lots also included a Dessert Service of Filigree Plate, a 'Superb Service of Silver-gilt Toilet Plate.' and 'Trinkets,' comprising Watches, Patch-Boxes, Snuff-Boxes and *Etuis.*

The Third Part—sold on 24th May and the two following days—included besides 'Curiosities,' 'Oriental Carvings in Chrystal, Ivory and Jad (*sic*), Rings, Coins, Medals, Seve (*sic*), Dresden and other China,' and a collection of Italian

[1] *The Taylor Papers: being a Record of certain Reminiscences, Letters, and Journals, in the Life of Lt.-Genl. Sir Herbert Taylor.* Arranged by Ernest Taylor (1913), p. 175.

[2] *Ibid.* p. 178.

[3] The Chelsea china and ivory furniture already referred to as having been purchased by the Prince Regent, with a number of other objects, were included in these lots.

Majolica ('Raphael's Ware'). 'Armchairs of solid Ivory richly gilt, . . . the seats of crimson velvet.'[1] Flower Pieces by Van Huysum, Drawings by 'Gainsborough,' and his 'Whole Length Portrait of the Musician Abel,' which fetched £63. A Harpsichord by Kirkman, and 'the Complete Hangings of a State Bed Chamber . . . with passion flowers beautifully executed in Needlework on pale yellow silk Tabray, upwards of 400 yards,' which sold for £175.[2]

The Fourth Sale, which started on 9th June, of the very extensive library—described as 'the Genuine Library, Prints, and Books of Prints, of an *Illustrious Personage lately deceased*'—comprised no less than 5078 lots, which sold for £5615. 8s. 6d., and lasted for twenty-one days.

The Fifth and Sixth Parts—sold on 23rd to 26th August—was composed of miscellaneous items which included a collection of Derbyshire Spar, 'Terrestrial Globes' by Adams, and several Spinning wheels.

The total realised at this historic sale, the details of which are so full of interest, amounted, as has been already stated, to £51,598.[3] In the history of this famous firm no such sum was again reached until the dispersal, some thirty years later, of the Duke of Buckingham's collection from Stowe, in 1848.

[1] Now in the Victoria and Albert Museum (Jones Collection).

[2] Purchased by the Prince Regent, and now in the State Bedroom at Windsor Castle.

[3] The story of Queen Charlotte's sale—one of the most remarkable ever held at Messrs. Christie's—appears to have taken place almost unnoticed at the time, and is omitted from the published histories of the firm, who have courteously placed their catalogues at the disposal of the Author.

CHAPTER IV

CARLTON HOUSE AND THE BRIGHTON PAVILION

(i) THE FURNISHING OF CARLTON HOUSE BY GEORGE, PRINCE OF WALES, BETWEEN 1783 AND 1795

THE furniture made for the use of King George III and Queen Charlotte for the Queen's House forms only a small proportion of the present vast contents of Buckingham Palace.

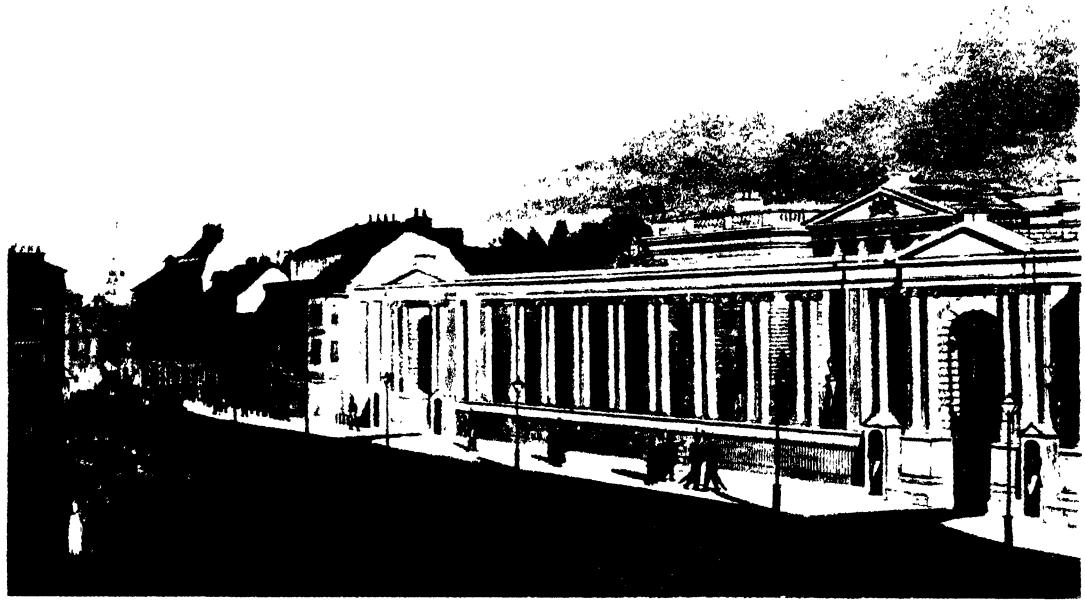
Most of the furniture, china, bronzes, and other works of art now to be seen there were bought by George IV for Carlton House, or for the Brighton Pavilion. The State Rooms and other principal apartments of the Palace were almost entirely furnished by William IV with the contents of Carlton House; while Blore's East Front was similarly equipped, in 1847, from the Brighton Pavilion, which was dismantled by Queen Victoria.[1]

Carlton House, assigned to the Prince of Wales as his residence on attaining his majority in 1783, was originally built in 1709 by Henry Lord Carleton, on land leased from Queen Anne. It was inherited by his nephew, the Earl of Burlington, and sold by him in 1732 to Frederick, Prince of Wales. Here his eldest son, afterwards George III, passed his boyhood.

The front of Carlton House was on Pall Mall (Plate 95); and at the back were large private gardens and a fine view of St. James's Park. Flitcroft refaced it with stone and made the building alterations necessary to fit it for a royal residence. Kent was employed to beautify the grounds, which extended from Spring Gardens to Marlborough House, and the improvements then carried out included marble statues by Rysbrach, bowers and grottoes, a small cascade, and a saloon paved with Italian marble.

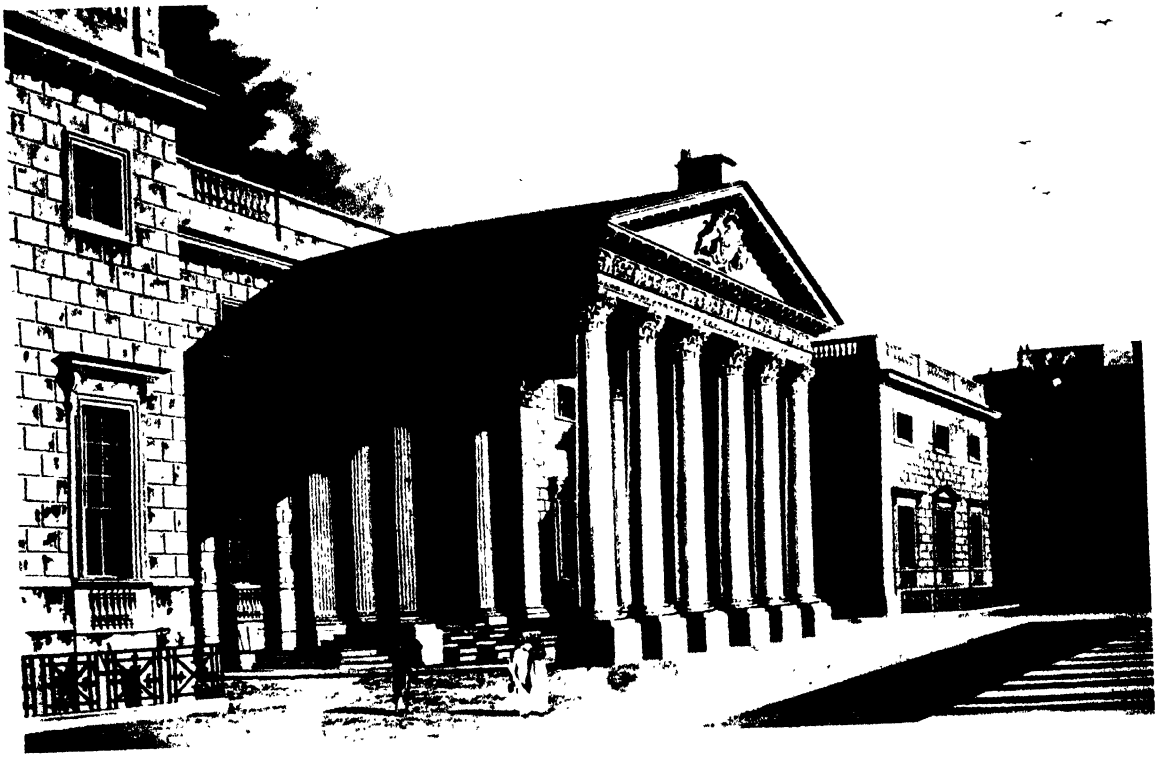
On the death of Frederick, Prince of Wales, in 1751, the house remained in

[1] The contents of the Royal Pavilion were said to have filled 143 large wagons. Some of the fittings were returned to it by Queen Victoria in 1863, and more were presented by King George V at the restoration of the Pavilion in 1920.



[95] CARLTON HOUSE
FROM PALL MALL, WITH A VIEW OF COCKSPUR STREET IN THE DISTANCE, FROM AN ENGRAVING IN ACKERMANN'S 'REPOSITORY OF ARTS' (1809)





[97] THE GRAND PORTICO, CARLTON HOUSE
(THE PILLARS NOW FORM THE PORTICO OF THE NATIONAL GALLERY). FROM AN ENGRAVING AFTER W. WESTALL, A.R.A., IN 'ROYAL RESIDENCES'



the occupation of his widow,[1] who, as we are informed in the guide book language of the day, 'remedied the tameness and poverty of the building for royal inmates' by the purchase and addition to it of Lord Melcomb's residence—Dodington House—next door.

A contemporary diarist records a conversation which the Dowager Princess had with her father-in-law, George II, who in 1752, the year following her widowhood, while walking with her in the gardens of Carlton House, 'mightily commended them,' and expressed his satisfaction that she had 'so very pretty a place.' [2]

From the Queen's House, George III, accompanied by Queen Charlotte, used regularly of an evening to proceed across the park at eight o'clock to pay his respects to his widowed mother; and a full-length portrait of her Royal Highness by Allan Ramsay now hangs in the Green Drawing Room at Buckingham Palace (Plate 96). It shows the Princess, a stately figure in her widow's cap, walking in the grounds of Carlton House. On one side of her, as a garden ornament, is seen a tall urn upon a pedestal, and on the other, a marble statue at the edge of a pool with a background of distant trees.[3]

After her death in 1772, Carlton House remained untenanted until the installation there of the Prince of Wales, who at once set to work to fit it up; and alterations and embellishments went on intermittently for upwards of forty years.

The task of bringing the house into harmony with the ideals of the Prince was entrusted to Henry Holland, who retained the appointment of architect to his Royal Highness until his death in 1806. He renewed the front, added a Corinthian portico, rebuilt much of the interior, and in order to separate the forecourt from the street, erected an open Ionic screen (Plate 97).

George IV lived at Carlton House as Prince of Wales, Regent and King. In 1827, during the rebuilding of Buckingham House, it was pulled down. The columns from its portico now form the front of the National Gallery, and the pillars of the screen were incorporated by Nash into the conservatories at Buckingham Palace (see p. 64). The United Services and The Athenæum Clubs, and the opening between them in Pall Mall before the Duke of York's column, where the equestrian statue of King Edward VII now stands, mark its exact site.

Information concerning the furnishing of Carlton House, and of the small bathing pavilion at Brighton—designed by Holland in 1787 also in the classical taste, on the site of the present exotic building—must be sought for among the Privy Purse expenses of the Prince of Wales in the Royal Archives at Windsor Castle. These records, though full of interest, are by no means as complete

[1] Augusta, Princess of Wales.

[2] *The Diary of Bubb Dodington*, p. 169.

[3] The Princess possessed a keen taste for horticulture, and deserves especial remembrance as the founder of the world-famed Kew Gardens, which grew from the exotic garden laid out and planted by her Royal Highness in 1759, with William Aiton as head gardener.

as the Lord Chamberlain's accounts[1] for the furniture supplied to the Crown for the Queen's House; and owing to the Prince's anxiety to follow the newest fashions in furniture, most of the pieces which he first acquired gave way gradually during the course of the next forty years to more fashionable and up-to-date examples.

The cabinet-makers and craftsmen employed by Henry Holland at Carlton House appear to have begun work soon after the Prince's twenty-first birthday on 12th August, 1783, for we find them already delivering their first bills in October. So rapidly did the work progress that by February in the following year the house was opened with a magnificent ball, an account of which, given in the *European Magazine* for March, 1784, runs as follows:

> 'The alterations at Carlton House being finished, we lay before our readers a description of the state apartments as they appeared on the 10th inst, when H.R.H. gave a grand ball to the principal nobility and gentry. . . . The entrance to the State Room fills the mind with an inexpressible idea of greatness and splendour.
>
> 'The State Chair is of a gold frame, covered with crimson damask: on each corner of the feet is a lion's head, expressive of fortitude and strength: the feet of the chair have serpents twining round them, to denote wisdom, facing the throne appears the helmet of Minerva, and over the windows, glory is represented by Saint George with a superb "Gloria."
>
> 'The saloon may be styled the *chef d'œuvre*, and in every ornament discovers great invention. It is hung with a figured lemon satin. The window curtains, sofas, and chairs are of the same colour.
>
> 'The ceiling is ornamented with emblematical paintings, representing the Graces and Muses, together with Jupiter, Mercury, Apollo and Paris. Two ormolu chandeliers are placed here, and it is impossible by expression to do justice to the extraordinary workmanship, as well as design, of these ornaments. They each consist of a palm, branching out in five directions for the reception of lights. A beautiful figure of a rural nymph is represented entwining the stems of the tree with wreaths of flowers. . . .
>
> 'The range of the apartments from the saloon to the ball-room formed one of the grandest spectacles that ever was beheld.'

The cost of this entertainment—as we learn from an entry in the Prince's Bill Book under the heading of 'Expences of First Ball'—amounted to £841. 5s. 11d.

Though described as being 'finished,' the alterations to Carlton House would in fact seem to have been only just begun, for only six months later (22nd October, 1784) the following appears among the Prince's Accounts:

> 'Abstract of the estimation of the apartments of his Royal Highness, the Prince of Wales, at Carlton House from the flooring to the ceiling including

[1] Now in the Public Record Office.

all the carving, gilding . . . and furniture for the 2 seasons, of all *the apartments that are begun, with those that are to come after*. . . .

'According to the nearest calculation to be made the whole will amount at most to £35,000.

(signed) GUILLAUME GAUBERT.'

When a year later Horace Walpole paid a visit to Carlton House, he gave to his friend Lady Ossory a lively description of the work already carried out there:

'I have been two days in town to meet Mr. Conway and Lady Aylesbury. We went to see the Prince's new palace in Pall Mall; and were charmed. It will be the most perfect in Europe.

'There is an august simplicity that astonished me. You cannot call it magnificent; it is the taste and propriety that strike. Every ornament is at a proper distance, and not one too large, but all delicate and new, with more freedom and variety than Greek ornaments; and, though probably borrowed from the Hotel de Condé and other new palaces, not one that is not rather classic than French.

'As Gobert, who was a cook, and who was going to play the devil at Chatsworth and painted the old pilasters of the court there pea-green, designed the decorations, I expected a more tawdry assemblage of fantastic vagaries than in Mrs. Cornelys's masquerade-rooms—I beg his pardon—the Black Prince would not have blushed to banquet his royal prisoner in so modest a dwelling.

'There are three most spacious apartments, all looking on the lovely garden; a terreno, the state apartment, and an attic.

'The portico, vestibule, hall, and staircase will be superb, and, to my taste, full of perspectives; the jewel of all is a small music-room, that opens into a green recess and winding walk of the garden. In all the fairy tales you have been, you never was in so pretty a scene, Madam; I forgot to tell you how admirably all the carving, stucco and ornaments are executed.'

'Gobert,' to whom Walpole gives the credit for the decorations of the Prince's new residence, was a certain Guillaume Gaubert. Nothing personal is known of him save Walpole's observation that he 'was a cook'; but in the Commissioners' Reports on the Prince's Debts (to be referred to later) he is described as 'William Gaubert, of Panton Street, Maker of Ornamental Furniture,' whose claim in 1795 for 'ornaments at Carlton House' amounted to £1133. 19s. 8d.

From the Windsor Papers we learn that all the decorative work carried out at Carlton House between 1783 and 1786 was under his direction. He appears to have acted as foreman to Holland for work in the interior of the building at a salary of £200 a year, and the bills of the cabinet-makers and other craftsmen employed there are in every case certified thus: 'Hy. Holland: G. Gaubert.'

The Prince of Wales had in Henry Holland not only a most active and distinguished member of his profession but a great decorative artist. The chosen

architect of the Whig Opposition that surrounded the Prince, he favoured the restrained classicism of the Louis Seize style in interior decoration; and in all his other work, undertaken for prominent Whigs of the day—Lord Palmerston at Broadlands, Lord Spencer at Althorp, and Samuel Whitbread at Southill—the same refined taste is visible as that which marks his decorative work at Carlton House. In 1778 Henry Holland designed Brook's Club in St. James's Street; in 1803 the 'Albany Chambers' in the gardens of York House, Piccadilly; and for Sheridan, the Prince's friend, he built Drury Lane theatre, which, opened in 1797, was burnt to the ground in 1809.

Like the Adam brothers he invested money in building land, upon which he laid out Sloane Street, Cadogan Place and Hans Place, and erected the houses on the west side of Sloane Street. He constructed a villa for himself in Hans Place, where he died in 1806 at the age of sixty.

In his designs he showed himself a draughtsman of great taste and skill; while his sketches, preserved in the Library of the Royal Institute of British Architects, for decorations carried out at Carlton House and elsewhere between 1787 and 1795, include motives which were applied to the furniture made under his direction. Amongst the notable examples of his furniture which still exist are the chairs and tables now in the Marble Hall, the Garden Entrance Hall, and the Carnarvon Room, at Buckingham Palace (see Plates 107, 124, and 252).

The influence exercised by Holland on the furniture of his epoch was immense; and the Græco-Roman detail, which he was instrumental in introducing into England during the last ten years of his life (1796-1806) formed the basis of the true 'Regency' style. This particular style—suitable, above all, for furniture of a palatial order—is represented in the State Rooms at Buckingham Palace by a wealth of magnificent examples made during the first quarter of the nineteenth century.

A Frenchman who assisted in providing furniture for Carlton House was a certain Dominique Daguerre. His story is a curious one, and the early portion of it is recorded by Comte François de Salverte in *Les Ebénistes du XVIIIe Siècle.*

Daguerre, in the heyday of his prosperity, had been one of the most prosperous furniture dealers in Paris. He was purveyor to Louis XVI, with the titles of 'Marchand privilégé de la Cour' and 'Fournisseur ordinaire du Garde Meuble,' and had an immense business not only in furniture, but in bronzes, porcelain and other *objets d'art.* All the fashionable world of Paris flocked to his shop, *à la Couronne d'Or,* in the Rue St. Honoré; and in such esteem was the furniture supplied by him held that long after his retirement the name 'de Daguerre' continued to be recorded in notices of auction sales as a mark of supreme quality.

In London we first hear of him in 1789—through the date upon a bill for £1659 preserved in the Public Record Office, headed 'Carleton House,' for

'Carving and gilding done by S. Nelson, by order of Mr. Degare,' who presumably was supervising craftsmen from his headquarters in France.

The French Revolution brought Daguerre's great business in Paris to an end. In 1793, after the execution of Louis XVI, he fled to London, where we next meet with him, in 1795, in connection with the Commission on the Prince of Wales's debts (p. 108) as a refugee in partnership with another, a well-known French cabinet-maker—Martin Eloy Lingereux—in a shop in Sloane Street, a tenant, possibly, of Holland. From Sloane Street he supplied furniture to Carlton House; and his transactions with the Prince were so extensive that his bill had by then amounted to no less than £15,000—a debt which was gradually paid off during the next seven years.[1]

Recent search at Buckingham Palace has resulted in the identification of some of the furniture supplied by Daguerre for Carlton House; for beneath the framework of the set of sixteen Louis XVI armchairs signed by Georges Jacob, now in the Music Room of the Palace, a label has been found inscribed in faded ink '*Monsieur Daguerre, Fauteuil courant pour le Sallon*,[2] while four beautifully carved sofas in the same room each bears a label inscribed '*Monsieur Daguerre, Canapé pour le Sallon*' in the same handwriting (Plates 169 and 170).

The lists of the names of the craftsmen employed at Carlton House between 1783 and 1786 include the following furniture makers and others (with the amount of their individual bills):

Thomas Alwood, 'carver and gilder' (£4941. 3s. 3d.);
Francis Hervé, 'French chair maker' (£1275. 17s. 7d.);
Jean Dominique, 'founder' (£1409. 16s. 0d.);
John Campbell, 'upholsterer' (£663. 14s. 9d.);
John Edwards, 'gold fringe and trimming maker' (£1760 7s. 4d.);
Samuel Parker, 'glass man' (£2421 10s. 9d.);
Hancox and Co., 'looking glass men' (£2337. 13s. 2d.);
Ravald and Morland, 'upholsterers' (£513. 15s. 3d.),
George Brookshaw, 'cabinet maker' (£55. 15s. 6d.)—

whose names make it clear that not all of them were French.

Their accounts are summarized in a statement entitled 'The total expences of decorating and furnishing Carlton House . . . from Sep. 1783 to May 1786, under the direction of William Gaubert,' which reveals that the total sum expended to this date amounted to some thirty-eight thousand pounds.

The building, however, was still far from finished, many of the bills remained

[1] Lingereux returned to Paris where he died in 1809. The marriage of his daughter is recorded in 1798 to the cabinet-maker, François Jacob Desmalter (son of the famous Georges Jacob) who had adopted the name of Desmalter from a property of his father's in Burgundy.

[2] The 'Sallon' referred to is presumably the Prince's Drawing-room at Carlton House.

unpaid, and in the following year an application was made by King George III to Parliament for the settlement of the Prince's debts. The sum of £20,000 was voted by the House of Commons 'on account of the works at Carlton House, as soon as an estimate shall be formed with sufficient accuracy of the expence for completing the same in a proper manner.'

The statement thereupon drawn up was signed by Henry Holland and General Hulse, Treasurer to the Prince, in November, 1789. It is entitled:

> 'An account [list] of the furniture and decorations ordered for the State Apartments to replace some of that which was intended at the time of the application to Parliament in 1787, and to furnish other apartments not then projected, together with an estimate of the expence thereof.'

This estimate, which, with the list of furniture, is preserved in the Royal Archives, is of importance as giving the names and addresses of the principal craftsmen who worked at Carlton House. It is as follows:

ESTIMATE FOR WORKS
CARLTON HOUSE, 1789.

Ibbetson, Barlow & Clarke, Mercers on Ludgate Hill	£3,500 [1]
Thomas Moore, Carpet Manufacturer, Moore Place	£2,500
John Helsa, Fringe maker, Tavistock Street	£750
Barrett Horney, Laceman, Strand	£6,000
Francis Hervé, Cabriolet [chair] frame maker, John Street, Tottenham Court Road	£3,000
Robert Campbell, Upholsterer and Cabinet maker, Marylebone Street, Golden Square	£10,500
Wm. Parker & Son, Glass Manufacturers, 69 Fleet Street	£1,500
Roach & Co., Mercers, Pall Mall	£3,500
Seff[n] Nelson, Carver and gilder, Marshall Street, Golden Square	£6,500
Wm. Ashlin, Looking Glass Manufacturer, Belton Street, Long Acre	£2,500
Wm. Hopkins, Stove Grate Maker, Greek Street, Soho	£2,000
John West, Joiner and Cabinet Maker, Tufton Street, Westminster	£2,000
John Crace, Painter and Part gilder, 158 Drury Lane	£2,000
Robson & Co., Paper Hangers, Piccadilly	£500
Richard Cosway, Principal Painter	£1,000
Total	£56,950

Examined and made out by us
S. HULSE.
H. HOLLAND.

[1] This estimate was almost doubled; the actual bill, dated 4th February in the following year, being for £6817.

The lists of furniture, hangings, carpets and fittings of each of the State Apartments at Carlton House are too long to quote in detail, but the contents of one of the rooms, the *Chinese Drawing Room*, may be given. It runs as follows:

Ormolu ornaments to one chimneypiece (see Plate 103).
Two enriched pier tables (see Plate 271).
Eight enriched and gilt girandoles (see Plate 267).
Three enriched and gilt lanthorns.
One clock with an enriched and gold case (see Plate 288).
Four large looking glasses with their frames.
The room furnished with silk made in Spitalfields.
The chairs and sofas covered with the same (see Plate 287).
The walls and ceiling richly painted and gilt with Chinese subjects and ornaments.
A Moorfields carpet to a pattern.
A handsome stove grate.

This room is of peculiar interest, for an accurate record of it most fortunately still exists in two drawings which were made by Thomas Sheraton, and engraved for the second edition of his famous work, *The Cabinet Maker and Upholsterer's Drawing Book*, published in 1793. By means of these drawings most of its furniture—the pier tables, chairs, candelabra (girandoles), clock and chimneypiece—can be identified in various parts of Buckingham Palace (Plates 101 and 266).

Recent criticism not only holds that Chippendale was merely one of many cabinet-makers who worked in what is commonly known as the 'Chippendale' style; but further, that 'Hepplewhite'[1] furniture as generally understood, made from the designs published in his *Cabinet Maker and Upholsterer's Guide* (1788), was not Hepplewhite's own individual invention, but a summary of current fashion. Indeed, Hepplewhite, who, though stating in his *Guide* that one of the chairs he illustrates had been 'executed with good effect for His Royal Highness the Prince of Wales,' is not once mentioned in the Prince's Account Books; while the familiar device of the three Prince of Wales's feathers which he seems to have been the first to use on furniture, became a popular decorative motive employed by contemporary craftsmen with no claim to royal patronage.

With regard to Thomas Sheraton,[2] criticism has been still more severe; for though granting him an apprenticeship in, and the possession of considerable knowledge of practical cabinet work, it will not allow that he possessed a shop, or that he himself carried out any of the designs illustrated in his books. Because, like several others, he published successful volumes of working designs for craftsmen, he has been credited with furniture which is actually the work of his contemporaries, such, for example, as Campbell, West, Hervé, Marsh, Tatham,

[1] See Macquoid and Edwards, *Dictionary of English Furniture*, vol. ii. p. 259.
[2] *Ibid.* vol. iii. p. 118, 'Thomas Sheraton,' by Oliver Brackett.

Morell and Seddon: names for the first time revealed by the examination of the Prince's private account books.

Sheraton's drawings seem to have been largely made from other people's furniture; and he himself gives a disarmingly frank account of how, when in search of material for his book, he managed to gain admission to Carlton House. The outcome of his visit was the two drawings, already referred to, of the Prince of Wales's Chinese Drawing Room; and two designs of his own for a drawing room and a dining room based on those he had seen at Carlton House.

Of his Design for a Drawing Room he says: 'To assist me in what I have here shewn, I had an opportunity of seeing the Prince of Wales's, the Duke of York's, and other noblemen's drawing-rooms. It may not be amiss to mention some particulars respecting the Prince's room, that the reader may form some idea of its taste and magnificence.' A long technical account then follows; but 'a room of this description,' he adds, 'is not, however, a proper precedent for drawing-rooms in general, as it partakes principally of the character and ordinance of a state saloon-room, in which are entertained ambassadors, courtiers, and other persons of the highest stations.'

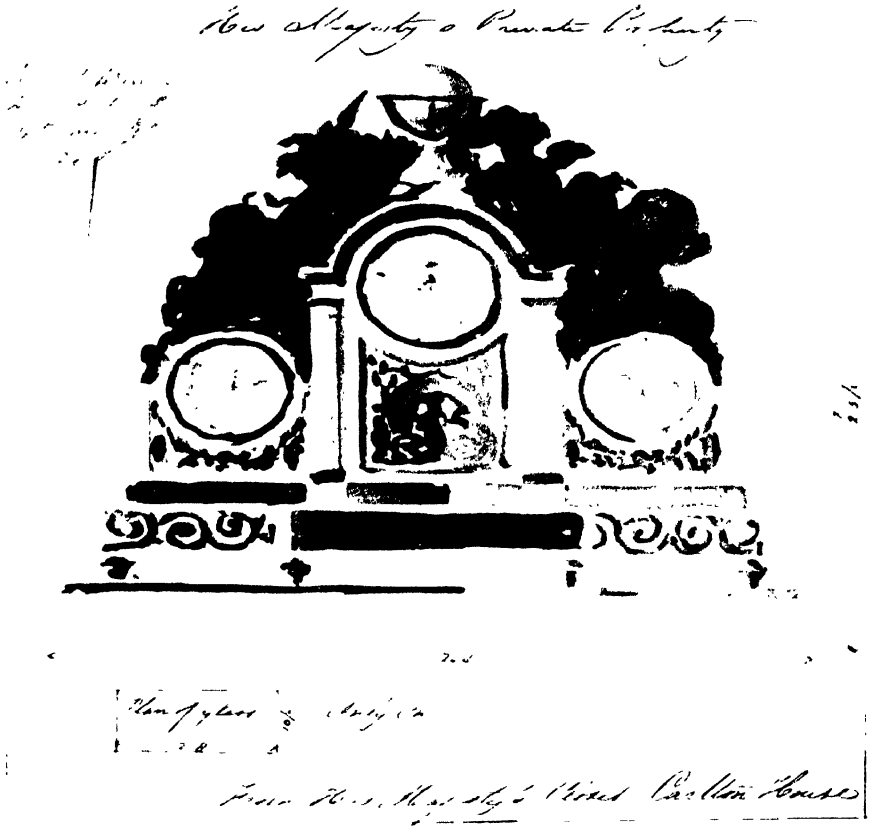
Referring to his second plate entitled 'A Dining Parlour in imitation of the Prince of Wales,' he writes:

> 'This dining-parlour gives a general idea of the Prince of Wales's in Carlton House; but in some particulars it will be a little varied, as I had but a very transient view of it.
>
> 'The Prince's has five windows facing St. James's Park . . . made to come down to the floor, which open in two parts as a double door, leading to a large grass plat to walk in. If I remember right there are pilasters between each window . . . and a large glass over the chimney-piece. . . . To these glass frames are fixed candle branches.
>
> 'At each end is a large sideboard, nearly twelve feet in length. . . . In the middle are placed a large range of dining tables, standing on pillars with four claws each, which is now the fashionable way of making these tables. The chairs are of mahogany, made in the style of the French, with broad top rails hanging over each back foot; the legs are turned, and the seats covered with red leather.'

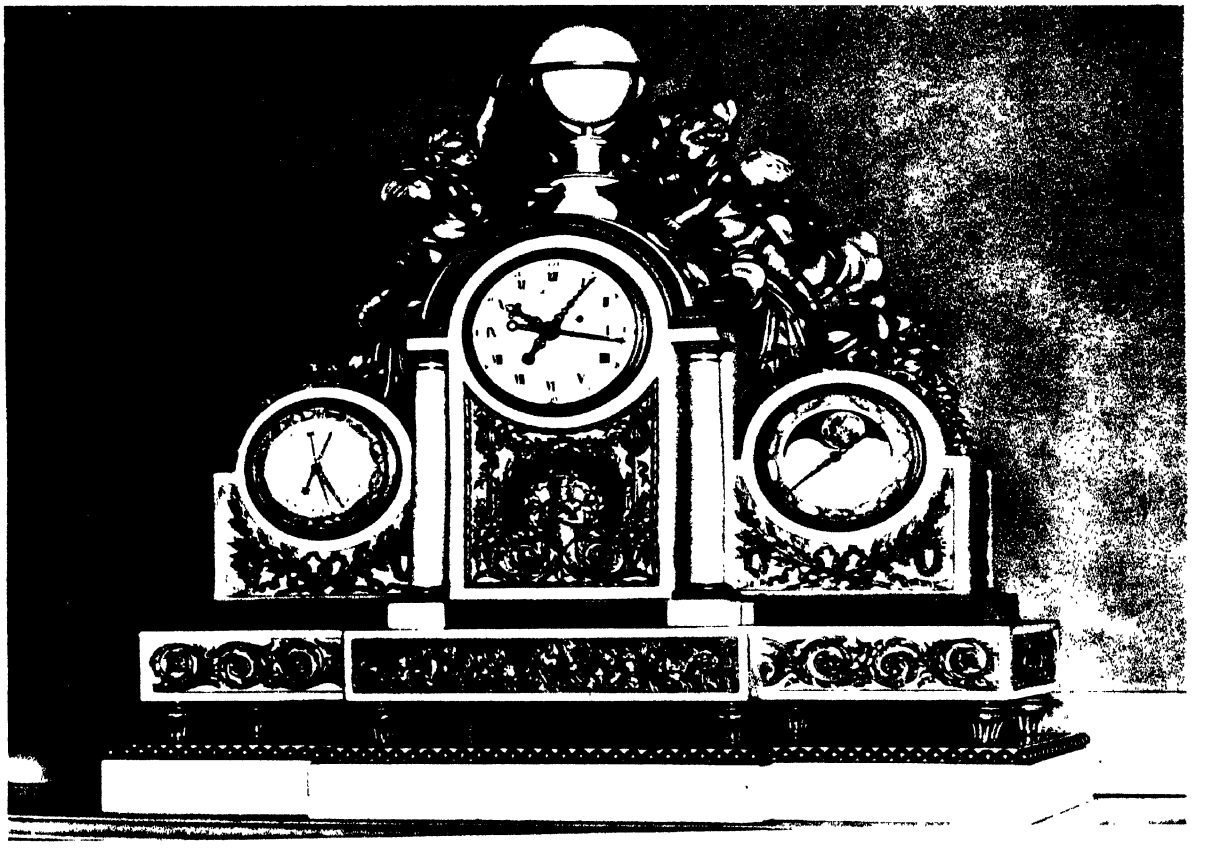
Sheraton's description of 'Plate XXXI' in *The Cabinet Maker*—'A view of the South End of the Prince of Wales's Chinese Drawing Room'—runs as follows:

> 'With respect to the section, it is only necessary to observe, that the pier table[1] under the glass is richly ornamented in gold. The top is marble, and also the shelf at each end; the back of it is composed of three panels of glass, the Chinese figure sitting on a cushion is metal and painted. The candle

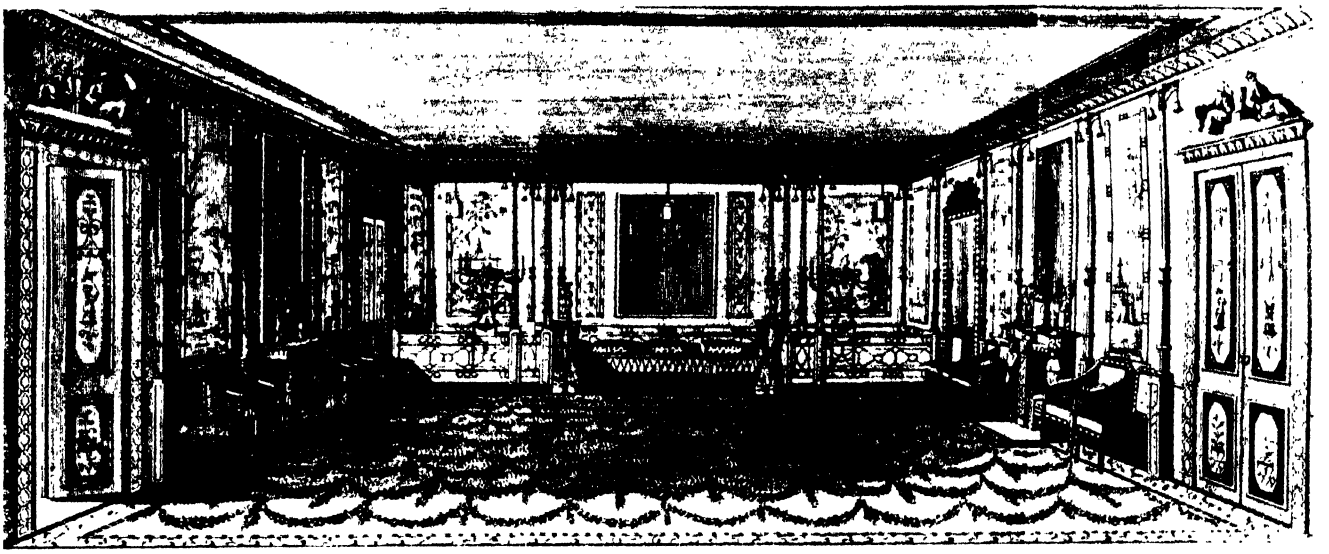
[1] Now in the Principal Corridor (Plate 267).



[99] SKETCH
FOR CLOCK SHOWN BELOW (FROM GEORGE IV'S PICTORIAL INVENTORY)



[100] ASTRONOMICAL CLOCK
AL MARBLE ENRICHED WITH FINELY CHASED ORMOLU, AND



[101] A VIEW OF THE PRINCE OF WALES' CHINESE DRAWING ROOM, CARLTON HOUSE
(FROM SHERATON'S 'CABINET MAKER,' 1793)



[102] THE ROSE SATIN DRAWING ROOM, CARLTON HOUSE
SHOWING FURNITURE AND MANTELPIECE, FORMERLY IN THE CHINESE DRAWING ROOM, CARLTON HOUSE, AND NOW IN BUCKINGHAM PALACE

branches are gilt metal;[1] and the panels are painted in the style of the Chinese; the whole producing a brilliant effect.'

'The view, Plate XXXII, contains an ottoman, or long seat, extending the whole width of the room, and returning at each end about five feet. The Chinese columns are on the front of this seat, and mark its boundaries. The upholstery work is very richly executed in figured satin, with extremely rich borders all worked to suit the style of the room. Within this ottoman are two grand tripod candle-stands, with heating urns at the top, that the seat may be kept in a proper temperature in cold weather. On the front of the ottoman before the columns are two censers containing perfumes, by which an agreeable smell may be diffused to every part of the room, preventing that of a contrary nature, which is the consequence of lighting a number of candles.

'The chimney-piece[2] is rich, adorned with a valuable timepiece,[3] and two lights supported by two Chinese figures;[3] on each side of the fire-place is also a Chinese figure, answerable to those which support a table[4] on the opposite side, under which is seated a Chinese figure.

'Over each table, the fire-place, and in the centre of the ottoman, is a glass, which by their reflections greatly enliven the whole. The subjects painted on the panels of each wall are Chinese views and little scenes. The carpet is worked in one entire piece with a border round it, and the whole in effect, though it may appear extravagant to a vulgar eye, is but suitable to the dignity of the proprietor.'[5]

None of the bills for the individual pieces of furniture made for the Prince of Wales's Chinese Drawing Room and other rooms have survived, but it is probable that most of the furniture, which was designed under the eye of Henry Holland, was supplied by the Prince's chief cabinet-maker, Robert Campbell, whose estimate in 1789 for work at Carlton House amounted, as we have already seen, to ten thousand five hundred pounds.

The only bill now to be found is that of Ibbetson, Barlow & Clarke, Mercers, dated Feby. 1790, for £6817, for upholstery, which included: 'For the Chinese Room: 52½ yellow satten ground Chinese pattern, richly brocaded at 84/-

£220 10s. 0d.

and 42¼ yds rich plain yellow satten for chairs at 15/- - - £31 13s. 9d.'

* * * * * * * *

On the marriage of the Prince of Wales in April, 1795, matters connected with his money affairs again came before Parliament, a further sum of £20,000 being voted for the work at Carlton House, and at the same time an Act was passed, 'For enabling His Majesty to settle an annuity on His Royal Highness, the Prince of Wales . . .: for making provision out of his revenues for the payment of any debts

[1] Now in the Centre Room, Principal Floor (Plate 286).
[2] Now in the King's Waiting Room (Plate 103).
[3] Now in the Centre Room, Principal Floor (Plate 288).
[4] Now in the Yellow Drawing Room (Plate 271).
[5] The chairs shown in Sheraton's 'View' are now in the Centre Room (Plate 287).

that may be due from His Royal Highness, for preventing the accumulation of debts in future, and for regulating the mode of expenditure of the said revenues.' A Commission was at once appointed to carry this Act into execution.

The Commissioners held their first meeting at the house of the Speaker of the House of Commons in the following July; they continued their meetings until 1804, when the debts were liquidated, and at their final meeting in February, 1807, reported that 'every claim from any subject of this Government that the Commissioners thought it consistent with their duty to admit, has been discharged.'

The journals of the Commissioners, together with a ledger and a cash book, written by Henry Hodgson,[1] who acted as secretary to the Commission, are contained in four volumes, which are now in the possession of Her Majesty Queen Mary. These documents are of especial value and importance as revealing the names of all the Prince of Wales's tradesmen, and the many others—including his artists—who worked at, or supplied articles of furniture for, Carlton House; also the exact sums of money claimed in each case.

'Before the Commiss^rs,' as they stated, 'could, with justice to the Prince, or consistently with their duty to the public, ascertain what was justly due and ought to be admitted,' every claim had to be investigated; and 'not being themselves able to judge of the real value of the articles which had been furnished to the Prince, they prevailed upon one or two very respectable tradesmen of each branch to examine the accompts claimed, and to declare what were the fair prices which ought to have been charged.'

The largest claim, Daguerre's, for £15,500 'for furniture sold to H:R:H: and delivered to Carleton House,' was referred to Ince and Mayhew, cabinet-makers of Broad Street, Golden Square, who reported upon the 'upholstery articles'; while 'Mr. Boulton,'[2] the metal worker, of 'the Soho Manufactory,' was called upon to examine and value 'the articles in Or Molu and other objects in his line of business.'

The bills of John Moreland, 'upholder,' of Princes Street, were submitted to 'Chippendale,' that is, to Thomas Chippendale, Junior, son of the great Chippendale, who had then been dead for sixteen years.

Other craftsmen who submitted claims—in addition to Gaubert, Campbell, Nelson, Hervé, Parker, Dominique, Helsa, and Crace already named as having presented bills or estimates between 1783 and 1789—included:

[1] Henry Hodgson, who was born in 1747 and died in 1828, was second son of James Hodgson, Rector of Humber, and uncle of Francis Hodgson, Provost of Eton. He was Secretary to Henry Addington, Speaker of the House of Commons, from 1789 to 1801. These volumes, found by his great-great-niece, Miss Ella Noyes, of Sutton Veny, Warminster, among the papers of her eldest brother, had been in his chambers at Lincoln's Inn, formerly occupied by Henry Hodgson. In 1929, having been brought to the notice of Queen Mary, they were offered by Miss Noyes to Her Majesty, who graciously accepted them, and has since presented them to the Royal Archives.

[2] Matthew Boulton (1728-1809), see p. 86.



[103] MARBLE MANTELPIECE

WITH ORMOLU MOUNTS, MADE FOR THE PRINCE OF WALES'S CHINA ROOM AT CARLTON HOUSE IN 1790, LATER IN THE ROSE SATIN ROOM, AFTERWARDS AT THE ROYAL PAVILION, BRIGHTON, AND BUCKINGHAM PALACE, 1847



[104] VASE
OF BLACK SEVRES, WITH GOLD DECORATION (*écaille noire*) IN THE CHINESE TASTE, ABOUT 1780, WITH ENGLISH ORMOLU MOUNTS (PICTURE GALLERY)

Cabinet-makers:

Nicholas Morell, Tenterden Street, Hanover Square (£192).
Wm. Marsh and Co., of Mount Street (£373), and
John Wacker, of Tottenham Court Road (£264).

Clockmakers:

Benjamin Vulliamy, of Pall Mall (£776);
John Thwaites, of Clerkenwell (£59);
Louis Breguet, of Paris (£157); and
Lepine, of Paris, whose claim of £3250 'for a clock' was finally disallowed.

'Forte Piano' maker: Wm. Stodart, of Golden Square (£300).

Potters and 'Chinaman':

Wedgwood and Co., of Greek Street (£158); and
Wm. Duesbury, of Bedford Street (£489).

Painters and Decorators:

Biagio Rebecca [A.R.A.], (£110);
John James Boileau, of Sloane Square (£450); and
Louis Andre Delabriese, of Sherrard Street (£360).

Carver and Mason: Henry Wood, of Sloane Square, for marble chimney pieces (£1050).

Artificial Stone Manufacturer: Mrs. Eleanor Coade, of Lambeth [whose firm later supplied much of the terra-cotta work for Buckingham Palace] (£555).

Henry Holland's own account, which included a claim for several years' salary at £100 per annum as Superintendent of the Works, amounted to £3854.

'Mr. Soane, the Architect' also attended the Commission, and 'made a report on several bills.'

This is not the place to quote more than a few lines of the evidence of other of the Prince's tradespeople, though some of it makes interesting reading. For instance, his 'perfumer,' Mrs. Urania Devins, in presenting her bill for £1050, stated that she had served His Royal Highness with perfumery since he was three or four years old. Wm. Bicknell, of Piccadilly, with regard to his claim for £1601 for hosiery, declared as a reason for the charge of £1. 11s. 6d. a pair for the Prince's stockings, '4s. 6d. more than the common price,' that they were 'of very expensive quality,' and 'have so much lace in the clocks as would have made a pair of ruffles.'

John Mills, one of the Pages to H.R.H., on claiming £1887, remarked that 'the Prince had 7 dozen of shirts in a year, and 18 or 20 pairs of laced ruffles, all of which at the end of the year were given to the Grooms of the Bed Chamber.'

Edward Rymer, boot and shoe maker, of Cockspur Street, explained that his prices were necessarily high because of 'the great waste of leather occasioned by the particular mode of cutting the shoes, *His Royal Highness having his shoes made to fit the different feet, and never wearing a shoe made for his right foot on his left.*'

More germane to the present subject are the claims of the leading artists of the day:

George Stubbs, of Somerset Street, for 13 pictures (£1050); John Russell, of Newman Street, for portraits (£120);[1] Richard Cosway, of Stratford Place, portrait painter, 'for painting done for H.R.H.' (£1600); George Romney, of Cavendish Square (£300); and John Hoppner, of Charles Street, St. James's, for '2 whole lengths of the Prince,[2] 1 of the Duke of Clarence, and a kit-kat [*sic*] of the King of Prussia' (£352). A bill presented by Philip James de Loutherbourg for £2920 was not allowed, as his pictures had not been delivered.

The claim of Mrs. Margaret Gainsborough, 'widow of * * * Gainsborough,[3] portrait Painter, deceased, of Sloane Street, Knightsbridge,' amounted to £1246. 10s. 6d.; and that of Ralph Kirkley, late servant to Sir Joshua Reynolds,[4] and William Drews—solicitor to the executors of Sir Joshua—'for pictures painted by Sir Joshua for H.R.H.,' to £682. 10s. 0d.

(ii) THE FURNISHING OF CARLTON HOUSE FROM 1795 TO 1811; AND THE BEGINNINGS OF THE 'REGENCY' STYLE

The furniture provided for Carlton House during the last few years of the eighteenth century, through Henry Holland, is of special interest, as being among the first made by English craftsmen in the Græco-Roman taste.

The chief exponents in France of this new style in furniture, which under the name of 'Empire' had its full development at that time of splendour ushered in by the assumption of the Imperial Crown by Napoleon, were the two enterprising architects, Percier and Fontaine, who were already experimenting in it during the early days of the Republic.

Though influenced in some degree by France, the 'Empire' movement had a parallel and independent growth in England, where a similar style rapidly developed under the leadership of Henry Holland.

Travelling in Italy at this time was a young architect, Charles Heathcote Tatham,[5] who in 1796 we find sending over to Henry Holland a number of designs in the Classical and Egyptian taste—amongst them sketches for 'various bronzes for lights composed from the Antique and executed at Rome for Henry Holland, Esq., Architect,' destined presumably for Carlton House (Plate 109[6]); and in

[1] A portrait by John Russell, R.A., of the Prince as President of the Royal Kentish Bowmen, which hangs in the East Gallery, is shown on Plate 196.

[2] A whole-length of the Prince in Garter Robes by John Hoppner, R.A., also hangs in the East Gallery.

[3] Thomas Gainsborough died in 1788.

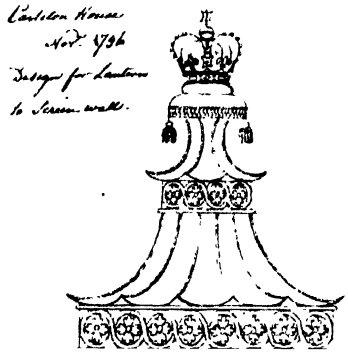
[4] Sir Joshua Reynolds died in 1792.

[5] C. H. Tatham (1772-1842) designed the gallery at Castle Howard, Yorkshire; and Cleveland House, St. James's, since pulled down. (See *Dictionary of Architecture*, 1848, Furniture.)

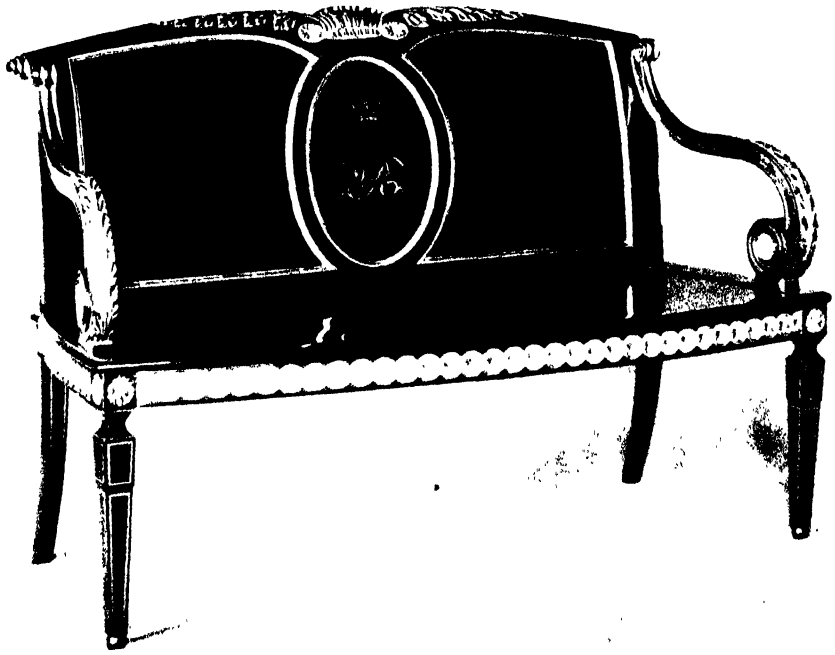
[6] Reproduced by the courtesy of Mrs. John Richmond.



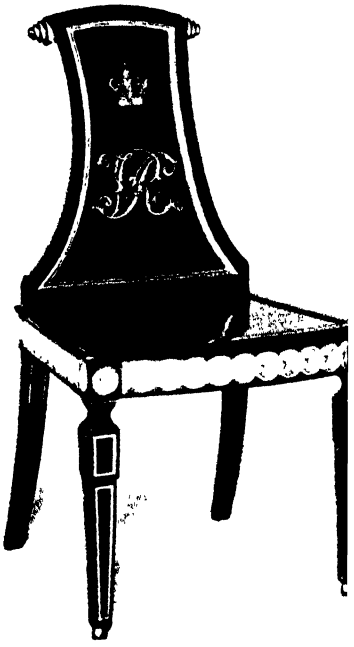
ENTRANCE HALL
CARLTON HOUSE (FROM PYNE)
SHOWING MAHOGANY FURNITURE, NOW IN BUCKINGHAM PALACE



[106] SKETCH
BY HENRY HOLLAND, DATED
FOR A LANTERN FOR THE SCRE
CARLTON HOUSE

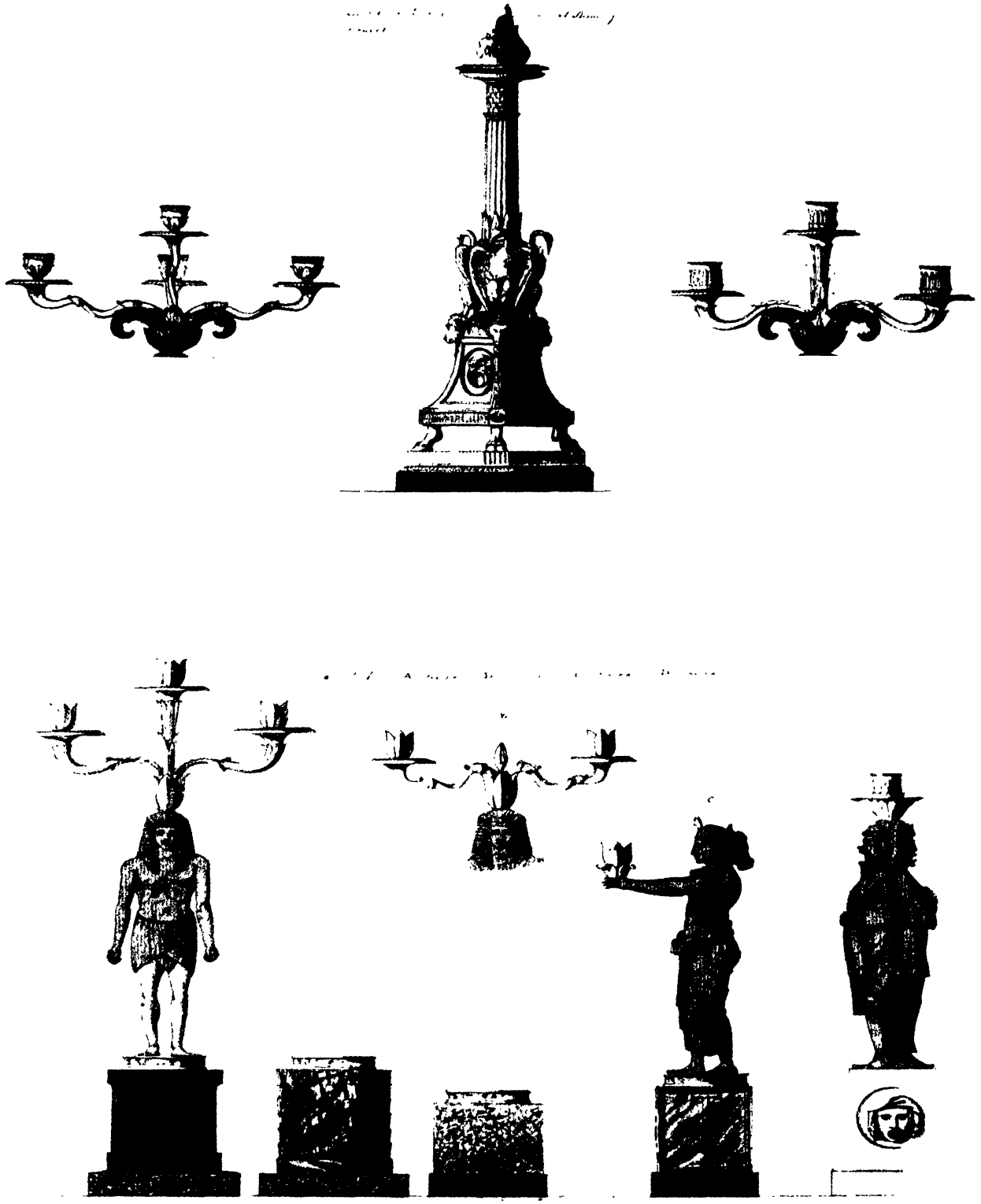


[107] MAHOGANY AND GILT SETTEE
SHOWN IN THE ABOVE VIEW. MADE FROM A DESIGN BY HENRY HOLLAND ABOUT 1794. HEIGHT 3 FT. $2\frac{1}{2}$ INS., WIDTH 4 FT. $7\frac{1}{2}$ INS., DEPTH 2 FT. $1\frac{1}{2}$ INS.



[108]

SHOWN IN THE SAME VIEW
CYPHER OF QUEEN VIC
ADDED LATER. HEIGHT 3 FT. 2
WIDTH 1 FT. $10\frac{1}{2}$ INS., I
1 FT. 9 INS.



[109] DESIGNS FOR CANDELABRA
DRAWN BY C. H. TATHAM IN 1796, FOR HENRY HOLLAND

letters written from Rome at about the same time, addressed to Henry Holland, Tatham comments on the new interest in the Greek style which, he learns, 'is gaining ground in England.'[1]

Though Sheraton in his *Cabinet Dictionary* (1803) and *Encyclopædia* (1805), Henry Hope in his important work, *Household Furniture and Decoration* (1807), and George Smith in his *Designs for Household Furniture* (1808),[2] all publish designs for furniture on classical lines, it is to the influence of Tatham and to the books of etchings of ancient ornaments made by him in Italy between 1796 and 1799, as much as to any other individual, that the development of the new style of furniture known as 'Regency' must more especially be attributed.[3]

In 'Regency' furniture—the last true classical revival, solely archæological in spirit—not only the decoration, but the actual forms of Greek[4] and Roman, and even Egyptian furniture (consequent upon Napoleon's African campaign in 1798) were adapted to modern use. Metal-work technique is dominant in its decoration. Wood-carving, where employed, is generally bronzed or gilt, but ornamental details in cast brass, executed in the manner of the metal *appliqués* that have survived from furniture of classical times, are the more usual embellishments; the woods used being chiefly mahogany or rosewood, inlaid with ebony or brass.

The principal cabinet-makers to the Prince of Wales from 1795 onwards were the firm of Marsh and Tatham, of 13 Mount Street, London. Whether any relationship existed between Tatham, the architect, and Tatham, the furniture maker, is uncertain; but we know, at least, that the architect worked for Henry Holland, and that the Mount Street firm supplied furniture for Carlton House and the Pavilion during the last ten years of Holland's life.[5]

In the Accounts for 1806 we find this same firm supplying, for the substantial price of £1812, '4 elegant cut glass lustres with double bronze octagonal rims,

[1] These letters are now in the Victoria and Albert Museum.

[2] On the title-page of this work, the author describes himself as 'Upholder extraordinary to His Royal Highness the Prince of Wales,' whom he compliments on his acknowledged good taste, 'and the elegant display of superior virtu exhibited in his palaces in Pall Mall and at Brighton.' No bills, however, of George Smith's appear to have survived amongst the Prince's Papers.

[3] The title of 'English Empire,' meaning the French Empire style as manifested in England, which is sometimes applied to furniture and other objects produced in England in the classical manner during the first thirty years of the nineteenth century, is a misnomer. The more accurate and distinctive title—employed for the architecture of that period—is 'Regency,' a term which conveniently covers all English furniture in the 'antique' style made during the ten or fifteen years before the institution of the Regency (in 1811), and continuing in vogue for the next five and twenty years, through the reigns of George IV and William IV to the accession of Queen Victoria, *i.e.* from 1795 to 1837.

[4] The 'Grecian-shaped parlor chairs, inlaid with ebony,' supplied for George III, and the 'double headed Grecian couch, with handsome "furniture" ' (*i.e.* metal mounts) for Princess Elizabeth, at Kew, in 1804, have already been referred to.

[5] This firm in 1800 supplied furniture also for Southill in Bedfordshire, then being altered by Henry Holland for Samuel Whitbread, M.P. See *English Decoration and Furniture of the later Eighteenth Century*, by M. Jourdain, p. 217.

64 sockets and linings for star ornaments'—these being described as 'made to Mr. Tatham's design.'

The first reference that we have to the firm of Marsh and Tatham is in the Commissioners' Proceedings of 1795, where they are described as 'William Marsh & Co., Upholders'; while in a bill, dated 1799, in the Duchy of Cornwall office, their name is given as 'Elward, March & Co., Upholsterers.' The name of Tatham first makes its appearance in 1802, when, under the title of Elward, Marsh and Tatham, they supply for the hall of the Brighton Pavilion 'two large mahogany settees, with Arms and Crest,' at £56. 14s. od.; and 'eight chairs for d° made to match' at £37. 16s. od. These seats—charming examples of early 'Regency' work—now in the Marble Hall at Buckingham Palace, were designed for Henry Holland's Pavilion at Brighthelmstone, which, it will be remembered, though already in 1802 undergoing alteration, was still a small seaside villa of the purest classical design (see Plates 124 and 126).

The beginnings of the change which eventually transformed it into a pseudo-Oriental palace are indicated in the same Account (also in the Royal Archives), by a list containing the following pieces of furniture in the Oriental taste (shown in Plates 320 to 324), now at Buckingham Palace:

1802. Elward, Marsh & Tatham,
Upholders, etc., Mount Street.

Dining Room.

36 Bamboo chairs japaned; the backs and seats caned	£71. os. od.
Canvas hair cushions for the backs and seats covered with red morocco leather	£132. 6s. od.
Two elbow d° to match	£6. 12s. od.
Cushions	£7. 10s. od.
Two large bergères caned, with stufft elbows covered with leather	£12. 12s. od.
Red morocco cushions	£10. 10s. od.

Salon.

2 large Indulgent Sofas	£63. os. od.
Cleaning repairing & varnishing 26 India[1] bamboo chairs	£11. 18s. od.
Repairing and putting new frets to two India tables	£6. 6s. od.

Henry Holland died in 1806; and this same year witnessed the beginning of what must have been an almost complete refurnishing of the greater part of Carlton House. This was carried out under the direction of Walsh Porter,[2] a well-known connoisseur, and a friend of the Prince of Wales.

[1] *i.e.* Chinese.

[2] Walsh Porter made a large collection of pictures by Old Masters, many of which he bought abroad. One collection, which he sold at Christie's in 1803, fetched £8000; another collection, made subsequently, was sold after his death in 1810 for £30,074, and from it the Prince bought the splendid 'Windmill,' by Ruysdael, and works by Rubens, Cuyp, and Wynants, now in the Picture Gallery at Buckingham Palace.

On 3rd May, 1806, Farington writes:

> 'Lysons said the Prince of Wales is incurring vast expences. Although Carlton House as finished by *Holland* was in a complete & *new state*, He has ordered the whole to be done again under the direction of Walsh Porter who has destroyed all that Holland has done & is substituting a finishing [*sic*] in a most extensive [*sic*] & motley taste.'[1]

Of the 'vast expences' for 'finishing' (presumably for upholstery and decoration) mentioned by Lysons[2] there is no record. The bill, however, for furniture delivered by Marsh and Tatham in June, 1806, amounted to no less than £6366. 14s. 0d.

Many of the alterations and additions then being made to Carlton House were carried out with the assistance of Benjamin Lewis Vulliamy, the eminent clockmaker, third in succession of the famous family who held the office of Clockmaker to the Crown for more than a century. His father, Benjamin, Clockmaker to the King, was frequently in attendance upon George III at the Observatory at Kew, and his son, born in 1780, was brought at an early age into contact with the younger members of the Royal family. There still exist letters written to him by some of the Princes, when young, exhibiting the affectionate esteem in which they held him. The Vulliamys' shop, No. 68 Pall Mall (where the Marlborough Club now stands), lay exactly between the Queen's House and Carlton House; and the younger Vulliamy from about 1806 onwards was constantly employed by the Prince of Wales, not only for the making and repairing of clocks, but on work of such a varied nature that he came to be contemptuously dubbed 'The Prince's furniture man.'

The carefully kept books of Benjamin Jutsham—for upwards of thirty years Inspector of Household Deliveries to George IV, as Prince, Regent, and King,—preserved in the Lord Chamberlain's Office at Windsor Castle, headed: 'An Account of the Furniture, &c., received and deliver'd by Benjamin Jutsham, on account of His Royal Highness, the Prince of Wales, at Carlton House,' prove of great value in the identification of the furniture formerly in Carlton House and now in Buckingham Palace. These books contain several entries recording the delivery of rare clocks from the Prince's collection to Vulliamy for repair, and for which—most unfortunately from the connoisseur's point of view—Vulliamy supplied new works. Other entries are for works of art which he purchased for the Prince. Many more entries are for the making and repair of metalwork of various kinds—bronzes, inkstands

[1] In an obituary notice of 'the late Walsh Porter, of Fulham,' published in Ackermann's *Repository of Arts*, 1810, the Editor, who seems to have been no friend of the deceased, writes: 'It seemed to be the study of this gentleman's life to crowd into a small compass every diversity of style.'

[2] Samuel Lysons, the antiquary (1763-1819).

and candelabra,[1] and the mounts of vases, cabinets and chimney-pieces—some of which can still be identified.

In one instance the name of the actual metalworker is revealed, as in 1807 when Jean Dominic—the gilder and brassfounder who executed much ormolu work for Carlton House in 1783—supplied gilt ornaments to four chimney-pieces, which were 'to be handed over to Mr. Vulliamy to be looked over and brought into use.'[2]

Vulliamy's own bills, in the Royal Archives, are full of minute details of his work at Carlton House; such as the following, which is for one of the many visits he paid there during May, 1806:

> 'For going self and three men to Carlton H° & taking the ornaments of the chimney piece of the Throne Room, & bringing them away, also a large Library Table, a large cabinet and several smaller things. £1. 4s. od.
> 'Paid two chairmen for bringing them away at six times.' — 9s. od.

Or again, in 1807:

> 'Taking entirely to pieces the Great Chandelier in the Gold Room . . . repairing the gilt metalwork . . . sending to Messrs. Parker & Perry's & fixing it up in their shop for the purpose of having the glass fitted previous to its being hung at Carlton House.' £50. os. od.

All the fine cut glass 'lustres' or 'chandeliers'[3] now in the State Rooms at Buckingham Palace, were supplied for Carlton House by Messrs. Parker and Perry, of 69 Fleet Street, described as 'Glass Manufacturers to the Prince of Wales.'[4] From 1789, when they gave their first estimate of £1500 to Henry Holland for 'lustres' for Carlton House, until 1826 when they took them down on the final dismantling of the building, this firm provided a succession of elaborate and extremely costly chandeliers for its lighting and adornment.

The great State Room 'lustres,' built up of ormolu hoops enriched with honeysuckle ornament, hung with icicle glass pendants and festoons of faceted drops, and fitted with ormolu branches similarly adorned, are fully described in the Carlton House Accounts. Owing, however, to the fact that they underwent considerable alterations at the hands of the same firm when rehung in 1834 in Bucking-

[1] A pair of ormolu candelabra in the possession of the Earl of Harewood are signed, *Vulliamy, London*, A.D. 1811. None of the candelabra now in Buckingham Palace appear to bear his signature.

[2] Some of these ornaments may have been for the elaborate chimney-piece made by Vulliamy in 1808 for the Crimson Drawing Room at Carlton House at a cost of £525, which is now in the Crimson Drawing Room at Windsor Castle.

[3] The chandeliers in the Throne Room were supplied by the same firm in 1834, and those in the State Dining Room at a later date.

[4] This firm was founded by Mr. William Parker in Fleet Street in 1756, becoming Messrs. Parker and Perry a few years later. The name was changed to Perry and Co. in 1817, when the business was moved to 78 New Bond Street. In 1890 it was removed to 17 Grafton Street and in 1910 to 21 Grafton Street. It was transferred to 17 Wardour Street in 1925.

ham Palace,[1] it is not possible to identify with certainty the individual specimens from the descriptions given in the Carlton House Accounts.

The first important commission of Parker and Perry (entitled 'late Wm. Parker & Son') was for 'A magnificent 56 light' lustre, made in 1808 at the cost of a thousand guineas, for the centre of the Great Drawing Room at Carlton House, '*designed to represent a fountain falling into a large reservoir*, with branches superbly chased and decorated with paste icicles, the whole finished in the most superior manner. The dimensions 6½ feet diameter, and the length 14 feet.'

In succession follow a series of entries for 'lustres,' each displaying, in a different manner, types of ornament in the Chinese, Greek, and Gothic taste.

In 1810, '2 very superb & elegant lustres for 12 candles each . . . the upper part forming *a pagoda of drops*,' are supplied at 280 guineas each; in 1811, 'A superbly elegant 16 light lustre . . . ornamented with paste spangles and *Chinese bells*, the lower part forming *a vase of spangles*,'[2] is entered at a cost of 407 guineas, and 'A superb 24 light lustre 12 feet in height *in the form of a tent . . . with a concave canopy of paste ornaments*' costs 800 guineas; a third entry being shown in the same year for '*An elegant Grecian lustre . . . the upper part a tent, and flounce with 2 tiers of icicles pendant*,' which is charged at £262. 10s. 0d. During the next two years £1049. 4s. 9d. is spent on lanterns, lamps and 'lustres,' while in 1814—to illuminate the Gothic additions made to Carlton House by John Hopper and by Nash—we find 'Parker & Perry' providing '4 *Hexagon Gothic Lanterns* at a cost of £1116.

In 1807 the Prince's eclectic taste is shown in the purchase of oriental works of art. Dr. James Garrett, who had been sent three years before to China to collect furniture, lacquer-work and porcelains, presents a list of 'Sundry articles delivered at Carlton House for H.R.H. from the East India House,' which includes 'lacquered boxes, china, Japan boats, filigree work, fans, screens, and enamels'; while a bill presented by the worthy sea captain, Wm. Stanley Clarke, for 'various articles brought from China in his ship the *Wexford*,' includes '4 paintings from "Toonqwa" descriptive of the progress of the principal Chinese manufactures,' for which he charges £68.

In 1809 the Prince's chief upholsterers, Messrs. Tatham and Bailey (as the firm is now described)—whose total bill to September amounted to £1341. 18s. 6d. —supply several pieces of lacquered furniture, including two 'very large elegant commodes' at £155 and £125, one 'richly japan'd to correspond with H.R.H.'s two 'India panels,' the other 'decorated with H.R.H.'s small panels.' These two cabinets now stand in the King's Corridor at Buckingham Palace.

[1] Public Record Office. *Buckingham Palace Papers*, vol. ii, p. 12.

[2] Now in the Guard Chamber, Buckingham Palace.

Desirous, as the chief leader of fashion, to be completely up to date, we find the Prince ordering from Messrs. Tatham at the same time the following articles of 'classical elegance': 'four very large indulgent chairs moulded and stained black, decorated with brass' (£105), 'two large Grecian shaped sofas' for the same price, and '8 smaller chairs to correspond,' for the sum of £134. 8s. 0d. Some of these chairs, which were found by Queen Mary in the household quarters at the Palace, have been brought together in the 'Regency Room,' lately furnished and decorated under Her Majesty's supervision.

In the same year (1809) a writer in Ackermann's *Repository of Arts*, under the heading 'Fashionable Furniture,' declares:

> 'It cannot but be highly gratifying to every person of genuine taste to observe the revolution which has, within these few years, taken place in the furniture and decoration of the apartments of people of fashion. In consequence of this revolution, effected principally by the study of the antique and the refined notions of beauty derived from that source, the barbarous Egyptian style, which a few years since prevailed, is succeeded by the classic elegance which characterized the most polished ages of Greece and Rome.'

The chief purchases for furniture in 1810 were from Messrs. Morel and Hughes, the Prince of Wales's other principal cabinet-makers, entitled 'Upholsterers Extraordinary to His Royal Highness,' whose bill, amounting to nearly £900, included 'a very large and handsome mahogany sideboard . . . enriched with carved and bronzed ornaments . . . supported on four bronze griffins' (£182. 16s. 0d.). It was this firm—described first in 1795 as Nicholas Morel, and later as Morel (or Morell) and Seddon—who provided, between 1826 and 1830, at a cost of £2400, the beautiful parquetry floor of satin and holly wood inlaid with the cypher of George IV, for the apartment now known as the Music Room at Buckingham Palace; and at the same time supplied furniture for Windsor Castle to the amount of upwards of a hundred and eighty thousand pounds.

(iii) THE FURNISHING OF CARLTON HOUSE BY GEORGE IV AS PRINCE REGENT AND KING, FROM 1811 TO 1827

The year of the institution of the Regency (1811) witnessed a huge outlay on new furniture in the latest fashion for Carlton House—the total cost of which amounted during the twelve months to over ten thousand pounds. The principal bills were, Tatham's, for £5255; Vulliamy's, for £2129; Parker & Perry's, for £1595; and Edward Wyatt's, carver and gilder, for £756.

Included in the first quarter's account of Messrs. Tatham, Bailey and Saunders (as the firm is now described) is a charge of £680 for '4 large elegant candelabras superbly carved and double gilt.' These great gilded candelabra—beautiful examples of Regency woodwork—are now at Buckingham Palace and can be seen

in the view of the Music Room shown on Plate 163. At the same time five very large elegant tripods, also 'superbly carved and double gilt'—evidently those now in the White Drawing Room—were purchased from Messrs. Tatham for the sum of £715 (Plate 149).

The ceremony which inaugurated the Regency took place at Carlton House on 5th February, 1811, with much splendour; and in place of the annual celebration of the King's birthday on 4th June at St. James's, which, owing to His Majesty's illness, could not take place, the Prince Regent on 19th June, gave a supper to 2000 guests at Carlton House, to which the whole of the fashionable world was invited.

This entertainment, designed to exceed in brilliancy all fêtes of a similar description that had been held for many years, 'afforded,' in the words of a writer early in William IV's reign,[1] 'a striking proof of the splendid taste and hospitality which so eminently characterised our late most gracious Sovereign.'

> 'The state rooms on the principal floors were thrown open for the reception of the company, wherein the furniture was displayed in all its varied magnificence. . . . The whole of the long range of apartments on the garden level was allotted to the supper tables of the Prince Regent, the Royal Dukes, the chief of the nobility, and the most illustrious of the foreign visitors. . . . As a background to the head table at which the Prince Regent sat was a kind of circular boufet, surmounted by a medallion, with the intials G. P. R. lined with festoons and antique draperies of pink and silver, and partly filled by mirrors, before which on ornamented shelves were placed a variety of vases, candlesticks, etc., of the most gorgeous gold plate. . . .'

In front of the Regent's seat was a circular basin of water from the centre of which rose an 'enriched temple,' and from it a green-banked stream, stocked with gold and silver fish, and crossed by three or four fantastic bridges, meandered picturesquely to the bottom of the table.

Inside evidence which confirms the scale on which this grand event was conducted is afforded in the Carlton House Papers by the entries in Messrs. Tatham's furniture account for June, 1811. It includes, in addition to charges for 'the general arrangement of the house for function, laying carpets and druggets, etc.'—a bill of £566 for three weeks' hire of upwards of 2000 chairs of two qualities —suited presumably, to the social grade of the guests—and of trestles for the supper tables. It runs as follows:

'To hire of 1215 chairs from June 4th to the 20th at 6/- per chair - - - - - - - -	£364. 10s. 0d.
To hire of 744 d° at 5/- - - - - - -	£186. 0s. 0d.
To hire of tressels for temporary tables - - -	£15. 14s. 0d.

[1] H. E. Lloyd, *George IV: Memoirs of his Life and Reign* (1830), p. 287.

King George III's interest in contemporary art, shown in the foundation and steadily continued support of the Royal Academy, was upheld with characteristic lavishness by the Prince, one of whose first acts on taking over the duties of the Regency was to improve the lighting of the Academy's premises by the gift of a superb bronze oil-burning chandelier of 'thirty spouts,' provided by Vulliamy at the total charge of two thousand five hundred pounds.

A minute description of the chandelier is given in Vulliamy's bill, preserved in the Royal Archives at Windsor Castle, where details of the cost are shown as follows:

Magnificent antique lamp, etc., etc.	£2400.	os.	od.
Chain	79.	4s.	od.
Bracket	10.	os.	od.
17 gallons of sperm oil at 10/6 per gall.	8.	10s.	6d.
Men's time tending lighting & trimming, 3 nights	2.	10s.	od.

The last item of the account, for 'men's time to light and tend it,' coupled with the date of its presentation—May, 1812—suggest that it was to be first used for the Academy banquet that year.[1]

The Prince, as Sir Lionel Cust has pointed out,[2] was no mean judge of a picture, and according to Seguier, the Keeper of his pictures, His Royal Highness showed himself to be a serious student of art in his leisure hours. The contribution which he made to the Royal Collection of Old Masters, so admirably chosen, is of immense artistic value and importance, and to him the Crown of England owes the great wealth of examples of the Dutch and Flemish schools of painting which renders the Picture Gallery at Buckingham Palace one of world-famed renown.

Painting in England, as contemporary writers such as Farington bear witness, centred during the late eighteenth and early nineteenth centuries in King George III, and in his son and heir. The artists employed by the Prince in his earlier years—Reynolds, Gainsborough, Romney, Hoppner, Cosway, and Stubbs, whose names are recorded in the Commissioners' Report of 1795, have already been given. Later the person of Sir Thomas Lawrence,[3] President of the Royal Academy, holds the foremost place. It is his Coronation portrait of George IV that dominates the State Dining Room at Buckingham Palace; and his magnificent

[1] The actual cause of the gift was, it appears, the Prince Regent's poor impression of the lighting when he attended the Academy Banquet in the previous year—1811.

A most entertaining account, quoted from a letter of Sir Walter Scott, of a strange accident—the fall of the great chandelier at the Academy banquet in 1815—is recorded by Mr. W. T. Whitley in *Art in England*, 1800-1820.

The chandelier, which weighed two tons, accompanied the Academicians when they moved in 1838 from Somerset House to Trafalgar Square, where it adorned the West room of their apartments at the National Gallery. It was taken with them when they left for Burlington House in 1868, but is no longer in their possession.

[2] *The Royal Collection of Paintings at Buckingham Palace and Windsor Castle*, by Lionel Cust, vol. i, p. 4 (1905).

[3] Sir Thomas Lawrence was elected President of the Royal Academy in succession to Benjamin West in 1820, the year of the accession of George IV. He died on 7th January, 1830, five months before his Royal patron.



[110] THE BLUE VELVET DRAWING ROOM
CARLTON HOUSE, FROM PYNE'S 'ROYAL RESIDENCE'



REMBRANDT'S 'SHIPBUILDER AND HIS WIF



[112] THE CRIMSON DRAWING ROOM

CARLTON HOUSE SHOWING ARMCHAIRS, SETTEES, AND TORCHERES NOW IN THE BLUE DRAWING ROOM, BUCKINGHAM PALACE; AND ON THE MANTELPIECE, THE 'HORATII' CLOCK, NOW IN THE THRONE ROOM. (FROM PYNE)

series of the great figures of the era, commissioned by the King,[1] that fills the great Waterloo Chamber at Windsor Castle, which was constructed to contain them.

During the first two years of the Regency, 1812 and 1813, furniture continued to be supplied for Carlton House in great profusion; and many of the most sumptuous and costly pieces of Regency furniture now in the State Rooms of Buckingham Palace were made at this date. Their purchase—though the bills are not in the Prince's Privy Purse Accounts at Windsor Castle—is recorded in a Carlton House Ledger, now amongst the Lord Chamberlain's papers in the Public Record Office, for the years 1812-20. This document is one of exceptional interest, giving us not only the running expenses of a Palace where life is kept up at high pressure, but also a detailed record of all the furniture and works of art that were being constantly added as the Palace grew and, with it, the ambitions of its princely tenant.

Thus we find recorded the sums paid to Nollekens, Bacon and others for busts and portraits, and the heavy payments for 'antiques' and for plate; and side by side with these, the chimney-sweeper's bills, bills for washing linen, for music for concerts, for artificial flowers, for sundry charwomen; the Watch Rate of £23. 3s. or the Poor's Rate of £338; besides £119. 5s. paid 'for a green mat to imitate grass for the conservatory'; £30 paid to the Ratcatcher; and £8. 12s. 9d. for 'landing a leopardess.'[2]

In the quarter ending October, 1812, Morel and Hughes received £951. 12s. —no less than £158. 12s. apiece—for 'six large elegant bergère chairs, carved chimeras.' These magnificent examples of Regency work are now in the Royal Closet and the Blue Drawing Room at Buckingham Palace (Plate 178); and in the White Drawing Room are the '2 large sofas elegantly carved,' for which Tatham & Co. were paid the sum of £350.

At the beginning of the following year Messrs. Tatham supplied for £587. 12s. 'two very large antique elbow chairs,' which may be the great council chairs originally in the Throne Room at Carlton House and now in the Throne Room at Buckingham Palace (Plate 144); while the large carved couches, also in the Throne Room, may be the '2 large sofas magnificently carved,' which were supplied by the same firm for £898. 14s.—though in the absence of details it is not possible to identify them with certainty.

In the quarter ending April, 1813, Underwood & Co. received £339. 15s. 6d. for a 'Gothic window richly painted with arms, and men's time'; and a further

[1] The following entry occurs in George IV's Privy Purse Expenses in the Royal Archives, under the date August 8, 1822:

		£
	'Sir Thomas Lawrence, Kt.	
'List of Pictures painted when	Col. McMahon was Keeper of the Privy Purse -	3,360
Do. do. do.	Sir Benj. Bloomfield do. do. do. ; w^th^	
Trav^g^ Exp^s^, time, etc.	- - - - - - -	13,760
		£17,120

[2] Doubtless for the Royal menagerie at the Tower.

£858. 10s. 9d. for '3 Gothic windows, arms, wire guards, and men's time,' for the new Gothic Dining Room at Carlton House, while the '60 Antique chairs,' charged at £502. 8s., are evidently the attractive 'Regency' chairs, made for the great banquets held during the Regency in the new Gothic dining room, and now in use in the State Dining Room at Buckingham Palace (Plate 251).

The bills delivered by Tatham & Co. during the four quarters of 1814—£5320. 2s. in January, £5939. 19s. 6d. in April, £3217. 4s. in July, and £2989. 10s. 7d. in October—are evidence of the extensive furnishing still being carried on at Carlton House.[1]

On this subject Farington provides us with some interesting contemporary comments:

> 'At breakfast,' he writes on 23rd October, 1812, 'we had conversation abt. taste in choosing furniture. Lady Beaumont sd. that the splendour of the furniture at Carlton House is so great that let the company who go there be ever so finely dressed they are not seen, the eyes of all being drawn off by the gorgeous decorations of the apartments.'

From the early years of the Regency, also, date the purchase of many of the magnificent Empire candelabra so conspicuous in the State Rooms of the Palace. The Carlton House Ledger for 1814 includes under 'A. Delcambre,' several entries for ormolu candelabra (seven pairs in all) amounting to £2115; and one of £2700. 18s. for 'sundry girandoles.' No details are vouchsafed; but from the full descriptions given in Benjamin Jutsham's books in the Lord Chamberlain's office at Windsor Castle of 'candelabras' received from 'Mr. Thomire' and 'Mr. Delcambre,' it has been possible to identify a considerable number—notably those in the White Drawing Room, the '1844' Room, and the East Gallery.

Jutsham, furthermore, records the purchase by François Benois—a confidential French servant, formerly *pâtissier* to the Prince, and an admirable connoisseur of bronzes, china[2] and other works of art—of, among other objects, the magnificent pair of malachite candelabra, signed by Thomire, now in the State Dining Room, which he bought in 1818, together with the malachite clock and barometer in the State Supper Room, for five hundred pounds (Plates 185 and 186).

Among the bills in the Carlton House Ledger of 1815 is one from Louis Le Gaigneur, for £250, for a 'buhl library table,'[3] which is fully described by Jutsham, under the heading, 'Mr. Legaigneur, 19 Queen Street, Edgware Road.' This entry

[1] Many of the expenses incurred in 1815 appear to have been in connection with the visit of the Allied Sovereigns (*Report from the Select Committee upon the Civil List*, 1815, Appendix E, p. 50).

[2] The collection of Sèvres china in the Royal Collection, begun by George III, was greatly enlarged by the lavish but judicious purchases made by George IV, advised by Lord Yarmouth and assisted by Benois and others of refined taste and judgment. The collection, which is one of the finest in the world and can only be paralleled by that in the Wallace Collection, has been fully described by Sir Guy Francis Laking in his large work, *Sèvres Porcelain of Buckingham Palace and Windsor Castle* (1907).

[3] Now in the Van Dyck Room at Windsor Castle.

is of peculiar interest, as suggesting a maker's name for some of the handsome Boulle cabinets in the Picture Gallery and elsewhere at Buckingham Palace. So excellent, it may be remarked, is Le Gaigneur's craftsmanship, that a table now in the Wallace Collection, recently identified as his work, had for many years been attributed to the period of Louis XIV.

After 1815 the entries in the Ledger at the Public Record Office refer mainly to purchases for the Brighton Pavilion; and the only important acquisition recorded by Jutsham in 1817 is the ormolu and porcelain table 'sent to Carlton House by the French Ambassador' on 3rd May, as a present to the Prince Regent from Louis XVIII. This remarkable table which as one of his special treasures the Prince asked Sir Thomas Lawrence to paint in his Coronation portrait, is now in the Blue Drawing Room (Plate 173).

In May, 1819, we find entries of the receipt at Carlton House of the various works of art purchased by the Prince Regent at Queen Charlotte's sale at Christie's, including ivory chairs (Plate 265), Chelsea china (Plate 246), and a quantity of Chinese embroideries. In 1824 Jutsham records the arrival of Breguet's *chef d'œuvre*, a clock which cost £1115; and in 1826 from Mr. Hancock, of Bury St. Edmunds, of a 'beautiful cabinet of his own manufacture made from a tree of Suffolk growth,' which he requested permission to present to His Majesty. The King, in reply, accepted the cabinet, and commanded a draft for one hundred guineas to be transmitted to the donor, 'as a mark of His Majesty's gracious approbation.' [1]

The greater part of the magnificent collection of French furniture now in the possession of the Crown was acquired by George IV after his accession to the throne. The dealers' shops in Paris—as in London—were at that time still loaded with furniture, Sèvres, ormolu-mounted Oriental china, and works of art of all descriptions, the spoils of the French Revolution; and acting on the advice, confidentially offered, by Lord Yarmouth, afterwards Marquess of Hertford,[2]—a brilliant connoisseur of all the arts—with the help of the practical Benois working as agent on the spot, many superb examples of Louis XIV, XV, and XVI furniture, besides porcelain and other *objets d'art*, were purchased at most advantageous prices by the King.

Most of this French furniture is now at Windsor Castle.[3] The remainder, at Buckingham Palace, includes the unique series of cabinets and cupboards decorated with old Japanese lacquer work, now displayed in the King's Corridor. A list comprising many of them, dated 1820 and 1821, and entitled 'notte générale des meubles en laque du Japon,' is preserved in the Royal Archives at Windsor Castle. The 'notte' also includes a list of 'petits objets d'ornements en laque . . . remis à sa

[1] This cabinet is now in the Blue Sitting Room in the East Front of the Palace.

[2] Francis Charles, third Marquess of Hertford, founder of the famous collection at Hertford House, Manchester Square, bequeathed by Sir Richard Wallace to the nation.

[3] *The Furniture of Windsor Castle*, by Sir Guy Francis Laking, M.V.O., F.S.A. (1905).

Majesté.' The finest of these, mounted in beautifully chased ormolu, are arranged in the Picture Gallery; others are set out in the King's Waiting Room and in the Privy Purse Corridor.[1]

From the very full and detailed description of Carlton House, in its final magnificence, given by Pyne in 1819 in the second volume of his *Royal Residences*, which is accompanied by no less than twenty-four coloured views of the interior, it is possible to form an accurate idea of its furniture, clocks, bronzes, and other contents; and, moreover, to identify with certainty the source of most of the principal pieces of furniture and works of art now in the State Rooms at Buckingham Palace.

On the decision of George IV to pull down Carlton House,[2] and transfer his pictures, furniture, china, bronzes and other works of art to an entirely fresh and more spacious setting in a new and enlarged Palace to be built on the site of Buckingham House, an inventory and valuation of the whole of the contents was drawn up in 1826.

In addition to this manuscript inventory, a special pictorial record was made of all the clocks and candelabra and of certain ormolu-mounted objects from Carlton House, with a few of those from Buckingham House, in the form of an illustrated catalogue. This most interesting and valuable document, bound in three volumes, contains upwards of 200 water-colour sketches, together with measurements of each individual item.[3] The artist cannot be identified; and the drawings, evidently the work of two hands, are of unequal merit. A few specimens will be found reproduced on Plates 99, 161, 192 and 236.

The work of pulling down Carlton House [4] was begun early in the following year—a last chapter in the history of the building which is reflected in some closing entries in Benjamin Jutsham's Ledger, which record compassionate grants from the King's Privy Purse consequent upon accidents to workmen employed on the undertaking. The entries run as follows:

'Aug. 27. 1827.

Paid Mrs. Littlejohn, by the kind permission of Sir William Knighton, a donation from His Majesty, whose son was killed in pulling down of Carlton House, I believe in the month of March, 1827, her receipt and letter of thanks sent herewith. £20.'

[1] They are described in Chapter XI—'The Lacquered Furniture.

[2] Schemes, as we have seen, were prepared by Nash for converting Carlton House into a Palace for the King; but His Majesty, as he explained to Nash, 'objected to Carlton House' as 'standing in a street,' adding that 'early associations' endeared him to the site of Buckingham House.

[3] Preserved in the Lord Chamberlain's Office at Windsor Castle.

[4] The only part of the building left standing was the Riding House, known as the 'Carlton Ride,' which was used as a store place for the contents of Carlton House during the building of Buckingham Palace. Later it was used as a repository for certain of the Public Records. It was pulled down in 1858.

'Jan. 1st, 1828.

Paid by the humane permission of Sir William Knighton, the sum of twenty pounds, a donation from His Majesty to Elizabeth Dovaston, the widow of the late Richard Dovaston, a Mason, who was killed at Carlton House by the fall of a piece of timber upon his head, in taking down the portico.'[1]

'Jan. 21, 1828.

'Two other workmen employed by Mr. Day, the stonemason, received donations in consequence of injuries received in taking down the great staircase at Carlton House.'

'Feb. 23rd, 1828.

'Gave Eugene Macarthy, a poor Irish labourer, who had the misfortune to break his arm in the pulling down the remaining part of Carlton House.

One pound a week. £7.'

George IV continued up to the very last an enthusiastic and lavish buyer of works of art, and the public interest aroused by His Majesty's purchases may be gauged from contemporary references to them in the newspapers. Thus, on Monday, 1st March, 1830, four months before his death, we find the following notice in *The Times*:

'Some very splendid purchases have been lately made of furniture for the New Palace. Amongst them are a vase, which is said to have cost 14,000l., and a cabinet, upwards of 7,000l.'

Whether their prices are accurately reported, or not, the two objects named cannot, unfortunately, be identified, since no description of them is given and the bills do not appear to have survived.

(iv) THE ROYAL PAVILION, BRIGHTON

Since much of the furniture now in Buckingham Palace, to be described in subsequent chapters, was made for the Pavilion, and entire fittings from it were incorporated in the decoration of the rooms in Blore's East Front, a brief account of George IV's sea-side villa may now be given. His very first visit to Brighton took place in September, 1783, when he went there to stay with his uncle the Duke of Cumberland. Brighton, which had been a popular resort for thirty years, had then a population of between 3000 and 4000, and in the season drew a delightful company of fashionable people.

In 1784 Louis Weltjie, the royal cook, rented from Thomas Kemp (whose father had founded Kemp Town) a small house, which he subsequently bought, in

[1] This refers to the famous and much admired portico of Carlton House, the stone columns of which were re-used for the façade of the new National Gallery in Trafalgar Square erected by W. Wilkins and completed in 1838. The Carlton House columns in their present position can be distinguished by their bases (see A. T. Bolton, *The Portrait of Sir John Soane*, p. 523).

East Street, approximately on the site of the present South Drawing Room of the Pavilion. It was a timber-framed building faced with tiles, and Samuel Rogers subsequently described it as a 'respectable farm house.' Weltjie immediately set about rebuilding it as a Bathing Pavilion, the alterations being executed by Henry Holland. In 1787 the work was completed in the form shown in Plate 113: a neat plastered front centering in an oval domed structure, with two wings forming an entrance court facing west. In the following year Weltjie leased the place to the Prince of Wales for twenty-one years. In 1800 this lease was extended to ninety-nine years, and Holland was again employed to alter and extend the building. Finally, in 1807, the Prince bought the property outright from Weltjie's widow.

Meanwhile the Prince had been extending the grounds surrounding the house, and in 1803 employed William Porden to build the elaborate stables, now known as the Dome—a structure resembling a Turkish mosque. In 1805 he went so far towards rebuilding the whole house as to ask Humphry Repton, the landscape gardener, for his advice on what style would be best adapted to the circumstances.

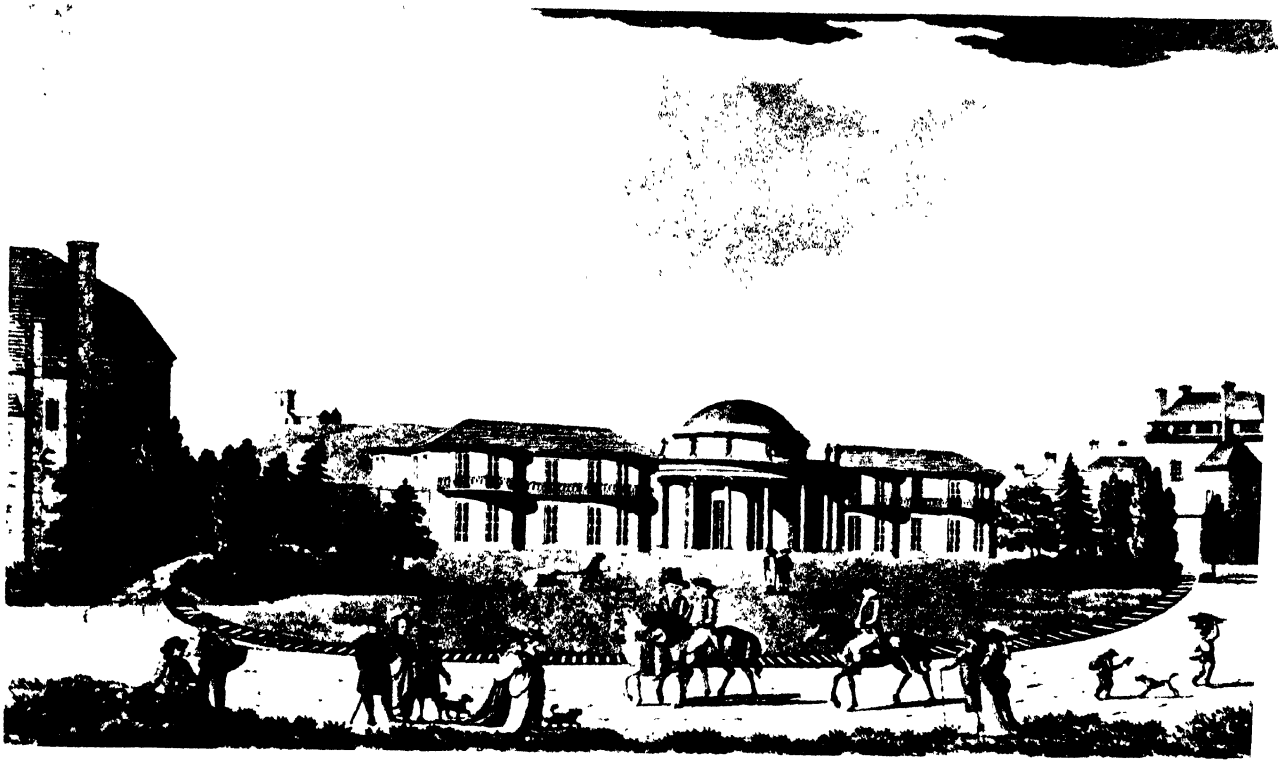
Repton has described[1] how he came to Brighton direct from Sezincote, Gloucestershire, which had just been built for Sir Charles Cockerell, a 'nabob,' in the Hindu style, with the assistance of Thomas Daniell's newly published views of Indian buildings. With Sezincote fresh in his mind, Repton saw Porden's Oriental 'Dome' and forthwith visualised the whole house reconstructed in the Indian taste. With characteristic energy he rapidly mastered the essentials of Indian architecture and produced a set of designs with which the Prince was delighted.

The vogue for Oriental styles was at this time by no means new. *Chinoiserie* had been in use for decoration for a century and more, and Sir William Chambers had designed numerous Chinese buildings for Kew Gardens.

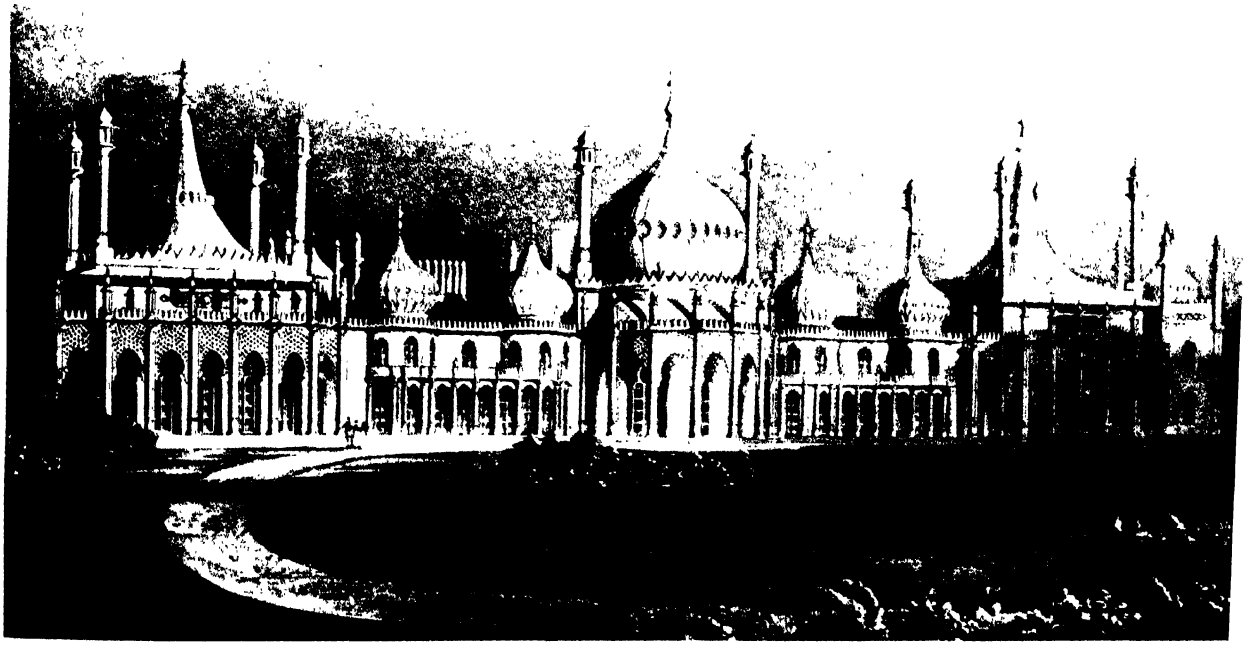
The factors that produced this short 'Indian summer' of the eighteenth century are perfectly intelligible. The classic tradition was exhausted and the romanticism of the time turned restlessly from one revival to another: from the 'Empire' to the Gothic; to the Egyptian from the Greek. India was at this day a fresh, but real, thing to Englishmen, and Daniell's prints for the first time revealed its marvellous architecture. The critics of the time, moreover, considered that Hindu architecture was the original from which Turkish, Moorish, and Chinese were derived. In an age of stylistic bankruptcy it seemed as justifiable to borrow from Salsetta and Elora, as from Athens, Pompeii, Philæ, or York Minster.

Want of money prevented Repton's designs from being carried out, though they were considerably closer in spirit to the original, and evinced a clearer conception of form than the design by Nash which was eventually used. Repton and Nash had

[1] *Designs for the Pavilion at Brighton*, 1808.



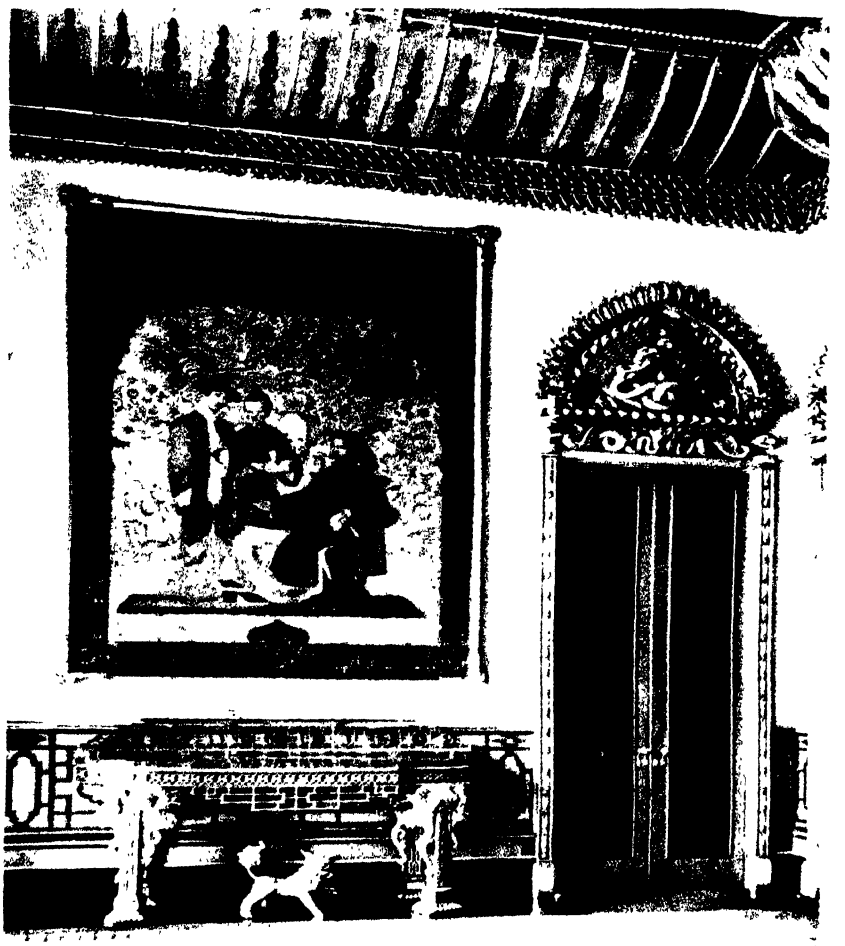
[113] THE ROYAL PAVILION, BRIGHTON
EAST FRONT, AS COMPLETED IN 1788 FROM DESIGNS BY HE HOLLAND



[114] THE ROYAL PAVILION, BRIGHTON
EAST FRONT, REBUILT BY JOHN NASH IN 1824. (FROM 'HISTORY OF THE ROYAL PAVILION,' 1838)

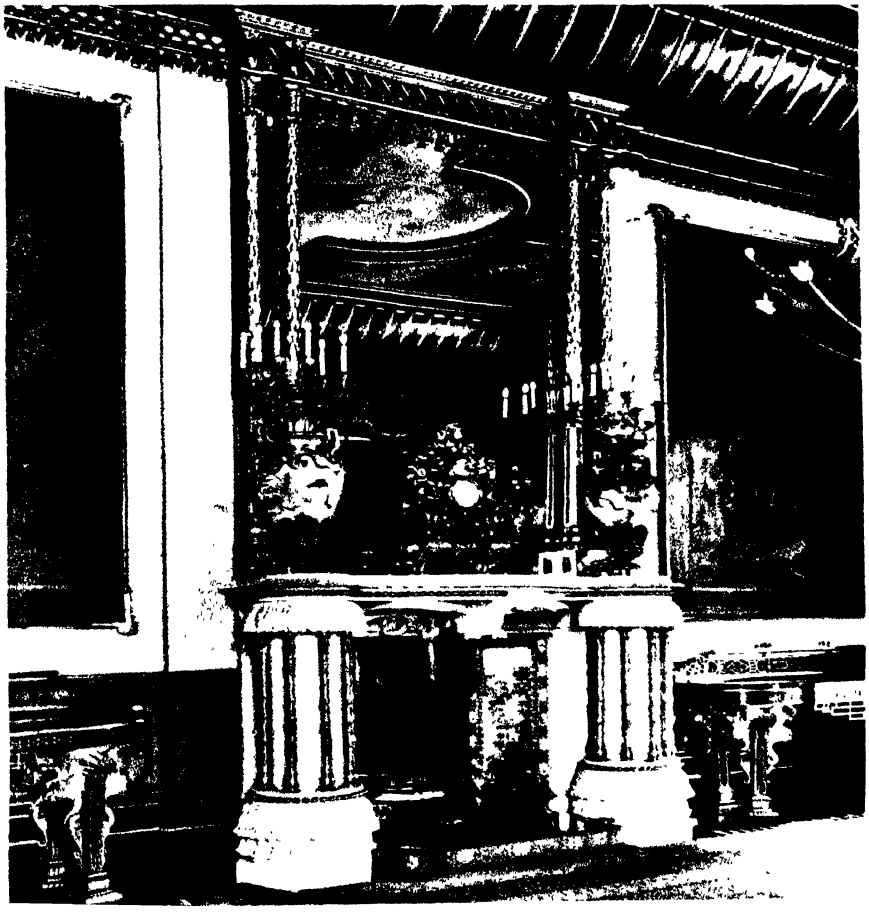


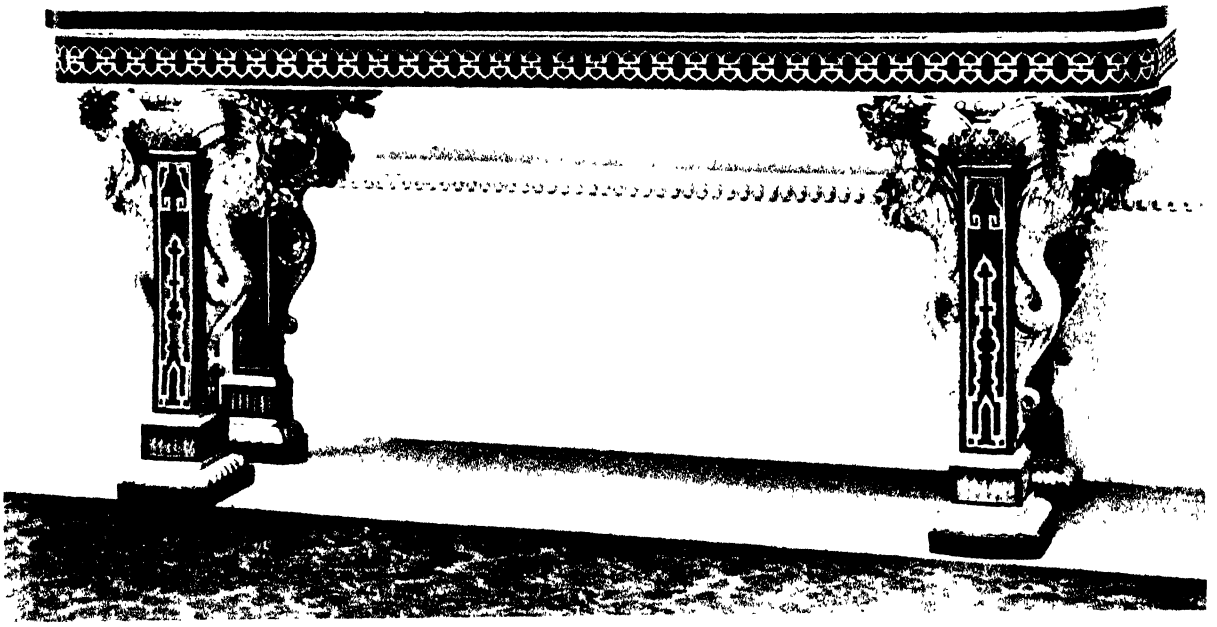
VIEW OF THE GREAT GALLERY, BRIGHTON PAVILION
(FROM BRAYLEY'S 'HISTORY OF THE ROYAL PAVILION')



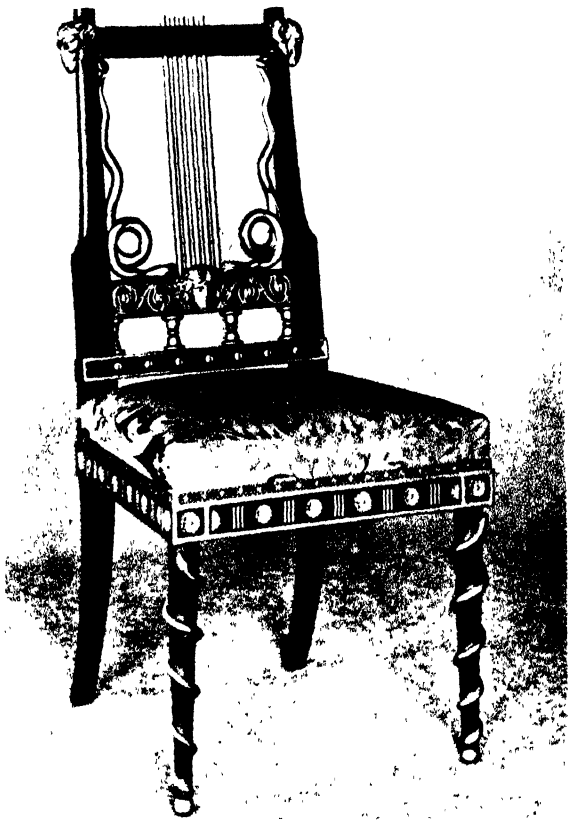


[117] THE MUSIC ROOM, BRIGHTON PAVILION
(FROM BRAYLEY'S 'HISTORY OF THE ROYAL PAVILION')

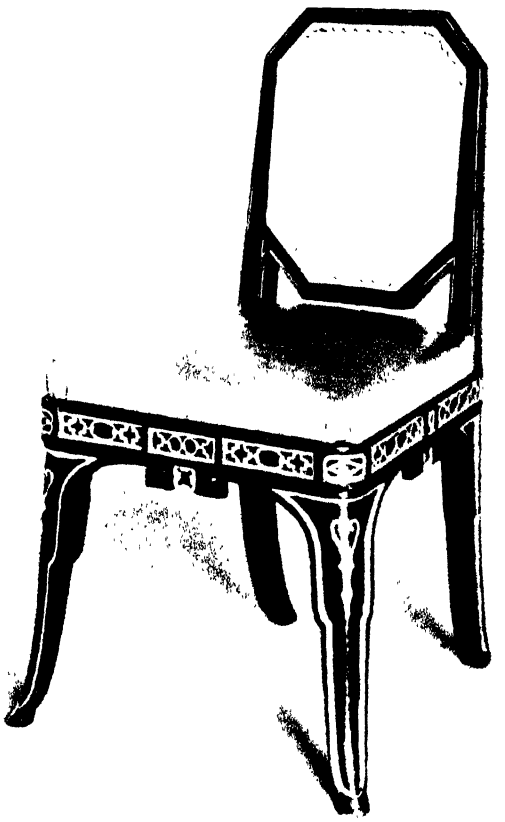




ROSEWOOD AND SATINWOOD SIDEBOARD
MADE IN 1817 BY BAILEY AND SAUNDERS FOR THE BANQUE
ROOM, BRIGHTON PAVILION. HEIGHT 2 FT. 6 INS., LENGTH



[120] MAHOGANY AND GILT CH



[121] CHAIR PAINTED BLACK AND GOLD
(ONE OF 36) MADE IN 1817 FOR THE BANQUETING ROOM,

previously worked in some kind of partnership together; it is possible that Nash originally suggested Repton's name to the Prince; and the failure of his hopes was a keen disappointment which was not mitigated by seeing his ideas eventually adopted—and perverted—by his former friend.

In 1817 the delayed decision to rebuild the Pavilion was taken, and by 1819 the existing building was finished externally, though not completed within until six years later. Some of the principal rooms were, however, lighted by gas as early as 1821. It is difficult to arrive at any idea of the cost, but some £67,300 had been paid for the grounds and the Holland building; and at least £100,000 was spent out of the Prince's private purse on decoration and furniture, in addition to the large sums paid from the Civil List (Plate 114).

The principal rooms in the Pavilion are three circular-domed rooms, the Saloon in the centre, with the Music Room and the Banqueting Room flanking it and connected with it by a number of long, low rooms. From inventories and accounts in the possession of the Brighton Public Library, extracts from which have been published by the Director of the Royal Pavilion,[1] most of the original contents, with their prices, can be identified.

The principal designer was Frederick Crace (1779-1859), better known perhaps for the wonderful collection of prints and maps of old London that he formed, now in the British Museum. He followed his father's profession of architectural decorator, specialising at this time in the new Oriental fashion. With him was associated Robert Jones, who designed much of the furniture, including the sideboards now in the East Gallery at Buckingham Palace (Plate 119), besides the Axminster carpets, and such ornaments as the dragons that uphold the principal chandeliers.[2] Among the other furnishings now at Buckingham Palace may be cited '36 Japanned chairs,' formerly in the Banqueting Room, and now in the Carnarvon Room and Household Breakfast Room (Plate 121); and four large chairs 'superbly carved and gilded . . . the back of the seat and elbows stuffed,' the work of the cabinet-makers, Messrs. Bailey and Saunders, now in the Yellow Drawing Room (Plate 275). An idea of the richly coloured and fantastic splendours of the interior is given in the Plates (115 and 117) reproduced from Brayley's book on the Pavilion.[3]

George IV paid his last visit to Brighton in 1827; William IV used it continually, and Queen Victoria frequented it during the earlier years of her reign. Later, however, during 1845-47, after Her Majesty's decision to reside at Osborne House, the Pavilion was dismantled and finally shut up, the furniture being moved to Buckingham Palace, Windsor and Kensington.

[1] *The Story of the Brighton Pavilion*, by Henry D. Roberts, 1915.

[2] It seems reasonable to identify him with the 'Mr. Jones of Covent Garden Theatre' referred to in the *Dictionary of Architecture* as being the son of Richard Jones (died 1826), 'an eminent architect and surveyor.'

[3] *History of Her Majesty's Palace at Brighton*, by E. W. Brayley (1838).

In 1848 the Commissioners of Woods and Forests announced the impending sale of the property, the Act providing that when the expenses of the sale, and of making a new road through the Pavilion grounds, had been paid, the balance of the sale price should be applied towards the expenses incurred in the enlargement of Buckingham Palace.[1] The net sum paid by the Corporation of Brighton, which decided to acquire the whole property, was £50,000.

When the building was thrown open for inspection the public was disappointed to find how little remained of its fabled magnificence, and in 1863 the Town Council applied to the Lord Chamberlain for permission to recover some proportion of the furniture. A committee was accordingly empowered to inspect the furniture stored at Kensington Palace and made such a brave selection that eleven vans brought home a first consignment of repatriated things, to be followed by many more. In 1898 Queen Victoria presented the town with a further gift of the original decorations, so that in 1899 the Banqueting Room could be completely reconstructed under the care of J. D. Crace, grandson of its original designer. In 1914 King George and Queen Mary returned yet more of the original fittings.

In November of that year, the Pavilion was converted into a Military Hospital for Indian troops, and was not entirely re-opened to the public till some years after the end of the War. It is now nearer still to its original condition, owing, in a large measure, to the interest taken in its restoration by Her Majesty Queen Mary. Many of the more useful and ornamental objects are still in use at Buckingham Palace—for the most part in the East Front rooms—but sufficient of its fittings are again in place to give a vivid impression of the splendours of the Royal Pavilion in the heyday of its own peculiar glory.

[1] See p. 54, *ante*.

CHAPTER V

THE INTERIOR OF THE PALACE

THE structure of Buckingham Palace and the decoration of the State Apartments offer an interesting subject for study, since they form the only considerable bridge over the gap between the so-called end of the Classic Tradition and the beginning of the age of Revivals. Existing text-books on Architecture and the Decorative Arts in England trace their development no further than 1820, but the work executed for the Palace shows that the great Tradition did not die with George III but lived on in fairly vigorous old age until the accession of Queen Victoria.

Though this tradition was still strong enough to compel the new building to follow the old classical rules in general outline and theory of decoration, it was powerless to prevent the encroachment of the young romantic spirit that was so soon to supplant it.

In an age that idolized Lord Byron, John Nash—fresh from his oriental interlude at Brighton—was scarcely likely to resist the general impulse that was in the air to shake off the fetters of Classicism and join the revolutionary army of the Romantics. Unfortunately he lacked the originality and daring that had justified the lawlessness of the great baroque rebels. He could pinch his pilasters into hour-glass shapes or whittle away a menacing cornice with the bravest of them, but the sweeping curves of ornament with which they would have filled the emptied spaces were beyond him. It was when invention was needed that he failed.

But if in his *rôle* of rebel he has to be condemned as frivolous and ineffectual, in his serious moments he shows a breadth of view and an ability to work in the grand manner that compel our admiration. His rooms have an unquestionable air of dignity, the spacing of his windows is admirable, the doorways are well placed, and the chimney-pieces rightly important. He uses columns effectively, his coved ceilings are full of air and light, and when, as in the Blue Drawing Room and Grand Staircase, he feels himself entirely his own master, his work instantly acquires a distinction that is the more impressive for its very unexpectedness.

With all the faults that a century of criticism has been able to discover it is

but bare justice to him to say that the Palace, as he left it, was a more pleasing and stately building than any that his contemporary rivals would have been likely to create. As a setting for the pageantry of Court Ceremonies and as a background for the display of the Royal Collections, Nash's chain of great rooms could hardly be bettered; and it is certain that the furniture, the porcelain, the glittering chandeliers, and the series of exquisite candelabra have acquired in the more sober magnificence of Buckingham Palace a decorative value that must have been lost in the flamboyant trappings of Carlton House.

But it is of a greater man than John Nash that we think when we are in this part of the Palace, for the State Apartments still to this day retain the unmistakable stamp of George IV's taste. They were built to his orders and are filled with the things he had patiently collected. He owed very little to his predecessors, and his successors have wisely left the spirit of the rooms intact.

That George IV did great service to English Art was already known, but the precise details of this service have only recently come to light, and it is now for the first time, since the fortunate discovery of the Carlton House Account Books, that the fame of certain forgotten craftsmen can be securely established and their work confidently identified. Never was there a case where the keeping of methodical accounts was more conspicuously vindicated, and never perhaps was there a monarch of whom we should less have expected it.

That so little of George the Third's furniture is to be seen is partly due to the complete change in general taste that had taken place since his accession in 1760, and partly to the fact that Buckingham House—the Queen's House—was originally designed as a private house wherein simplicity was to be the keynote of life. What remains of it has been brought together by Queen Mary in the less palatial rooms in the Palace where its quiet grace finds a more intimate setting.

THE GRAND ENTRANCE

The Principal Entrance to Buckingham Palace—a tall archway enclosed by elaborate iron gates in the centre of the East Front, facing the Forecourt and the Mall—is reserved as a State Entrance for the King and Queen, and for Guests of Honour on the occasion of State Visits.

The Grand Entrance, with its two-storied portico, of which the lower forms an open *porte cochère*, gives direct access to the Grand Hall and to the twelve great State Apartments. It is situated at the further end of the Inner Courtyard or Quadrangle, and is reached by passing through the Principal Entrance, or through the two archways on either side—the latter approaches being used on informal occasions by His Majesty as a means of access to the King's Entrance;[1] and also

[1] The Queen's Entrance—known as the Garden Entrance—is on the North Front of the Palace.

by the general company when visiting the Palace on the occasion of Garden Parties, Investitures, State Balls, Dinners, and Evening Courts.

The small doorway facing the Forecourt on the extreme left of the Main Front, and approached by a short flight of steps, is the Visitors' Entrance, and here the Visitors' Book is placed. The corresponding doorway upon the extreme right of the Main Front is the Privy Purse Entrance.

The Ambassadors' Entrance or Entrée, used by members of the Diplomatic Corps and others who have the privilege of the *entrée*, is on the South Front of the Palace and is reached by a gateway in Buckingham Palace Road.

THE GRAND HALL

At the Grand Entrance a short flight of steps leads to the main doors. These open into the Grand Hall, which is surrounded by coupled columns, each consisting of a single block of veined Carrara marble enriched with finely-modelled Corinthian capitals of gilded bronze (Plate 122).

The marble used for these columns, and elsewhere in the Palace, as well as for the Marble Arch, was (as has been stated in Chapter II) supplied by 'Joseph Brown, of University Street,' who in 1825 was sent by Nash to Italy to collect marble for the Palace. Though he remained there only about a year, he negotiated for the supply of this material so successfully that by 1829 upwards of £24,000 worth of marble, consisting of about five hundred blocks (mostly Ravacconi) had been shipped from Leghorn and delivered at the wharf at Pimlico.

The following contemporary record from the *Evening Standard* of 26th September, 1829, is of particular interest:

> 'The attention of the public was last evening drawn by one of the most stupendous blocks of white marble at Freeman's Wharf in Millbank Street. It weighed 24 tons and took seventeen horses to draw it through the Horse Guards to His Majesty's new palace. It is valued at £2000, and is intended for the Grand Staircase.'

The metal capitals, ordered by Nash, were supplied by 'Samuel Parker, of Argyll Street,' at a cost of £13 each, in addition to 3 guineas each for fixing.

The Grand Hall is surrounded on three sides by shallow flights of broad marble steps; the bases of the columns which stand on a level with the tops of the steps being thus considerably raised above the floor. Behind the columns and at the same level, runs a three-sided corridor.

The frieze and cornice of the Hall are decorated with a wreathed pattern and modillions, while the soffits between the columns, as well as the borders of the

panelled ceiling, which is admirably planned, are enriched with a running scroll pattern enclosing rosettes. The walls and ceiling are of soft ivory white, the ornamental details being enhanced by an enrichment of pale gold.[1] The floor of white marble is inlaid with a broad border of light Siena and Italian griotte marbles forming a bold design of scrolls and encircling rosettes which repeats in an attractive manner the borders of the panelled ceiling.[2]

The plan of the Hall with its rounded angles, and the elevation formed by the grouping of the columns and the raising of the surrounding corridor at a higher level than the floor, combine to produce a general effect of dignity and character. In this respect it differs very considerably from the architectural arrangement of the hall of old Buckingham House, to which it corresponds in position and area.[3]

From the ceiling of the Grand Hall hang four handsome hexagonal brass lanterns, dating from about 1830, boldly decorated with scrollwork and lions' masks and fitted below with large discs of cut glass.

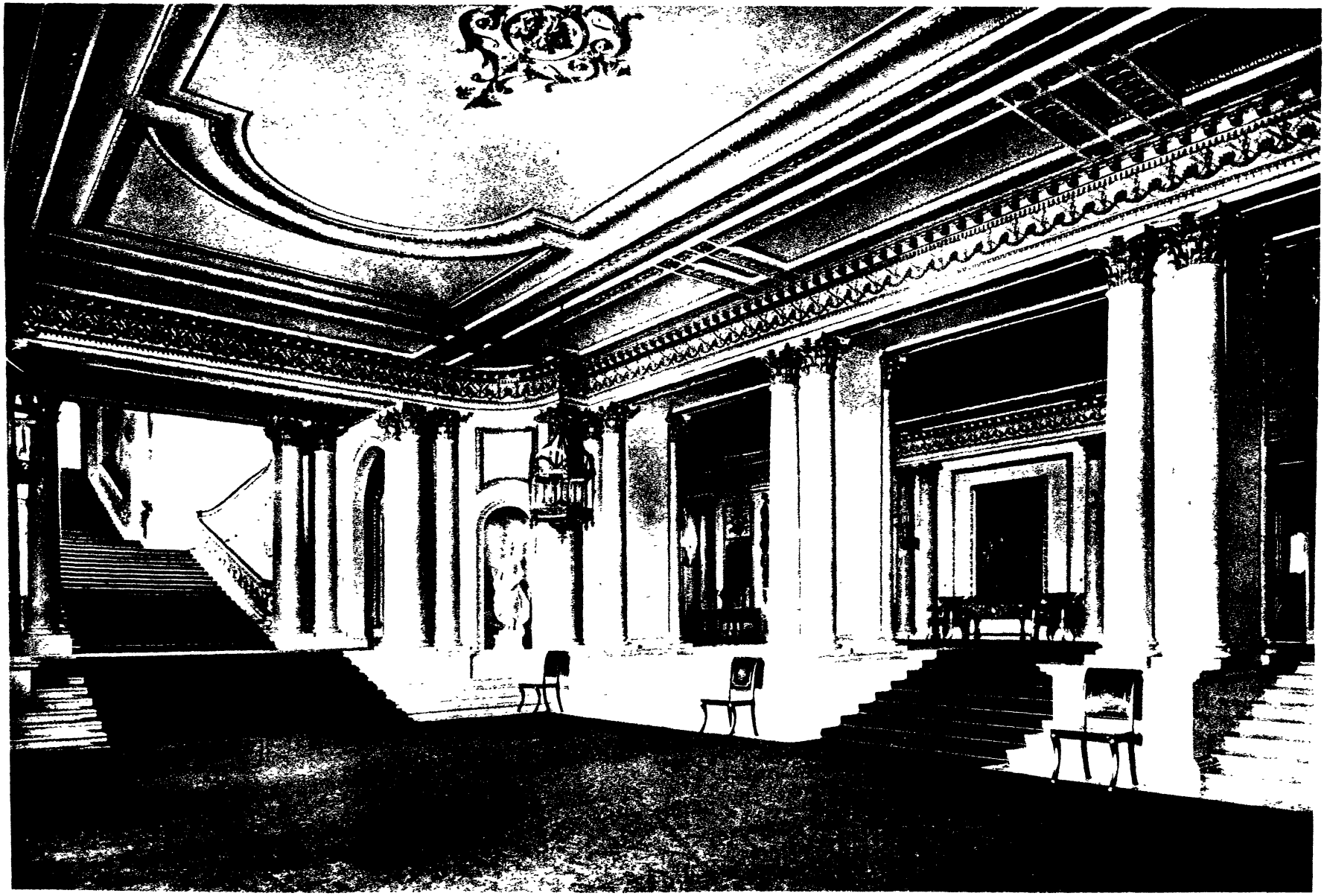
On the floor of the Hall stand a pair of elegant benches, seven feet long, of mahogany picked out with gold, the centre panels of the back being painted with the Royal Arms, and the side panels with the Prince of Wales's feathers surrounded by the Garter motto. These fine hall seats, which are accompanied by a set of eight chairs of similar pattern, also bearing the badge of the Prince of Wales, were probably designed by Henry Holland: they were made to a special order in 1802 for the hall of the Pavilion at Brighton by the cabinet-makers Elward, Marsh and Tatham, of Mount Street, for the receipted bills are preserved at Windsor Castle. From them we learn that £56. 14s. od. was paid for the pair of settees, and £37. 17s. od. for the set of chairs (Plates 124 and 126).

On the right-hand side, at the raised end of the hall (occupying precisely the same position as the original hall mantelpiece of Buckingham House seen in the colour or reproduced Plate shown in Chapter I), is a very elaborately carved chimneypiece—perhaps the most imposing in the Palace. It is of statuary marble richly decorated with acanthus ornament, the overmantel being flanked by two winged female figures supporting a roundel fitted with a clock. Below the clock is the cypher of George IV crowned, and above it are the Royal Arms; while in the pediment which surrounds the whole is a niche in which is set a small bust of King George the Fourth—the builder of the Palace. The name of the sculptor of this characteristic example of the more ornate taste of the day, which recalls

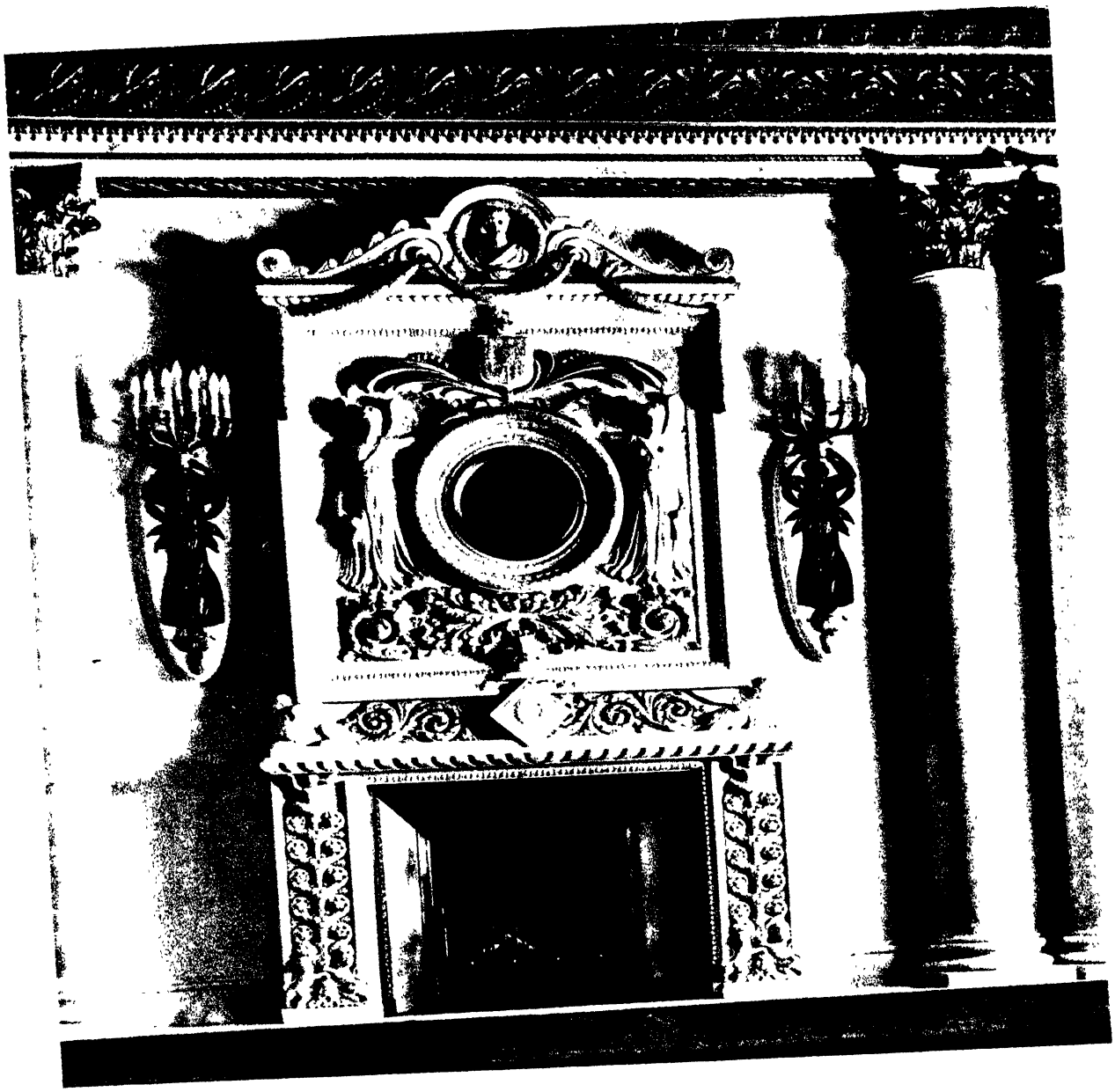
[1] The Marble Hall was redecorated in 1903 by Mr. C. H. Bessant, of the firm of Bertram & Son, when the carved decorations were added to the arches and the doorways.

[2] The cost of the working and laying of the marble floors in the Grand Hall, Marble Hall and Grand Staircase (exclusive of the marble) was £2967; the cost, in addition, of the inlaid work being £968 (*Report . . . on Buckingham Palace*, 1831).

[3] The appearance of the original hall can be seen in a water-colour drawing dating from about 1790 (Plate 17), now in the Victoria and Albert Museum, which shows that the ceiling was supported by a series of detached fluted columns starting from the ground level.



[122] THE GRAND HALL
WITH VIEW OF THE MARBLE HALL ON RIGHT, AND ON LEFT THE GRAND STAIRCASE LEADING TO THE STATE APARTMENTS



[123] MARBLE MANTELPIECE
IN THE GRAND HALL, SURMOUNTED BY A BUST OF KING GEORGE IV, THE BUILDER OF BUCKINGHAM PALACE

the style of the famous contemporary French designer Percier, was Joseph Theakstone[1] (Plate 123).

Upon the wall on either side of the chimneypiece, with which they agree exactly in style and date, are a pair of French Empire wall lights, 3 feet 6 inches high, in bronze and ormolu. Each sconce is formed of a full-length bronze female figure in relief, with flowing drapery, her feet resting on a globe chased with acanthus ornament, her hands holding above her head nine ormolu branches for lights decorated with palm leaves. The modelling and chasing of the metalwork is exceptionally fine, and may reasonably be attributed to the celebrated French metalworker Thomire.[2] These handsome ornaments were bought by Queen Mary for the King's Collection of furniture at Buckingham Palace, and presented to it by Her Majesty in 1929.

THE GRAND STAIRCASE

To reach the State Apartments, the visitor ascends the Grand Staircase, which is decorated in white and gold and is laid with a crimson carpet (Plate 122). It consists of a broad flight of marble steps, rising to the first landing and continuing in a second flight to the East Gallery, from which access is obtained to the State Supper Room, and to the State Ball Room where Evening Courts, Banquets, and State Balls are held.

It is interesting at this point to examine the water-colour drawing of the approach to the staircase of old Buckingham House, as re-arranged by James Wyatt, P.R.A., Surveyor-General to George III, painted by George Cattermole in 1816 as an illustration for Pyne's *Royal Residences* and now in the Royal Library at Windsor, and to compare it with the photograph of the present Grand Staircase taken from precisely the same point of view (Plate 19). Though the transformation at first sight appears to be complete, a closer examination of the staircase from the rear shows that certain parts of the original structure have evidently been retained.

From the first landing of the Grand Staircase two further flights of stairs curve upward to the right and left, to meet before a great marble doorway through which the visitor passes, by way of the Guard Chamber and Green Drawing Room, to the Throne Room and other great State Apartments of the Palace.

The balustrading of the staircase is of gilded bronze wrought in a flowing design of acanthus scrolls and rosettes, bordered above and below with a band of oak leaves and acorns surmounted by a laurel rope, and finished with a hand-rail of mahogany. The bronze work of these magnificent balustrades—probably the finest

[1] Joseph Theakstone, a highly skilful sculptor, and spoken of as the 'ablest ornamental carver of his time,' was born at York. He was a pupil of the elder Bacon, was employed by Flaxman and Baily, and worked constantly in Chantrey's studio. He exhibited at the Royal Academy from 1817 to 1837, and died at Pimlico in 1842 aged sixty-nine.

[2] Pierre Philippe Thomire, 1751-1843.

example of applied metal-work of the Regency period—was executed by Samuel Parker, at a cost of £3900 (Plate 128).

The lower part of the walls of the staircase are rounded to follow the line of the stairway, and are ornamented at the level of the upper landing with a broad band of enriched plaster-work which repeats the pattern of the balustrading. Above, in the angles, are fluted pilasters surmounted by gilt metal capitals; and higher up, in a line with the capitals, are four panels executed in low relief, representing the 'Four Seasons.' These friezes were executed by A. J. Stothard from designs by his father, Thomas Stothard, R.A.[1] The original sepia sketches for them —reminiscent, as is much of Stothard's work, of William Blake's decorations—are preserved in the British Museum (Plate 127).

Starting from the East wall, the subjects are as follows:

'*Spring*'—Primavera presents Venus on her sea-shell to a god who reclines upon the ground; on either side are youths and maidens dancing.

'*Summer*'—Apollo in his chariot. On the left are nymphs bathing; on the right, shepherds and shepherdesses.

'*Autumn*'—Ceres enthroned between two horns of plenty. On one side are figures representing Reaping, and, on the other, Carrying Home the Sheaves.

'*Winter*'—The Genius of Winter hangs over a youth sleeping beside a wolf and a lion; on the left is a rustic family round a fire; on the right a man and woman are hunting stags with hounds.

In lunettes above the cornice are four other groups designed by Stothard, and executed in high relief by the sculptor Bernasconi—whimsical compositions representing Cupids disporting themselves amidst foliage, accompanied by birds which rest upon the branches or in their nests. In one of the groups is a nest filled with Cupids—on noticing which George IV jestingly remarked that Stothard, although so far advanced in years, had 'lost none of his sprightliness!'[2]

The Grand Staircase is lit by a domed skylight set with eighty panels of glass, which consist of forty long, curved wedge-shaped panes engraved with female classical figures, and forty smaller square panes below them engraved with the Royal Crown.

The general appearance of the staircase has considerably altered from Nash's conception of it. Its walls, and those of the Grand Hall and Marble Hall, were originally lined with scagliola at a cost, according to the estimate of 12th February, 1828, of £4000. In 1834 the scagliola work was found to have cracked, and as its repair would have entailed considerable expense William IV decided to have it painted over.[3]

[1] 1755-1834.

[2] Stothard was then over seventy years of age.

[3] Public Record Office, *Buck. Pal. Letter Books*, p. 311. The cost of the various decorative features of the staircase is recorded as follows: 'The four reliefs above the cornice, £500; the four friezes, £584; the band of ornament upon the wall to match the railing, £92. 14s.; the engraved glass of the skylight, £650.'

GRAND STAIRCASE

Ten magnificent full-length Royal portraits in fixed frames richly carved and ornamented with swags of gilded wood,[1] include members of the Royal Family who saw Buckingham House transformed into Buckingham Palace. Several of the portraits are among the finest examples of the English school, and, with those elsewhere in the Palace, help us again to people the great rooms with some of the historic figures of the past.

King George III, painted by Sir William Beechey, R.A., in 1800, at the age of sixty-two, is portrayed in a red military coat, white breeches, black three-cornered hat, and wearing the Star of the Garter; a servant holds his charger in the background.

Queen Charlotte, by the same artist (1797), is shown at the age of fifty-three walking in Windsor Park, with a view of Frogmore House in the background. She wears a white muslin dress with lace fichu and frills, and straw hat with black lace veil. In her arms which are crossed, she carries a small Maltese dog, while two more dogs, a spaniel and a greyhound, run in front. This charming portrait is the last of the series of the Queen whose history we can follow so well from the portraits of her preserved in the Palace (Plate 89).

Opposite, on either side of the doorway at the head of the staircase, are portraits, by Sir Martin Archer Shee, P.R.A., of William IV and Queen Adelaide, under whose direct supervision the Palace was finally furnished and equipped.

William IV, in a morning coat with his hat under his arm and a paper in his right hand, stands beside a column, beyond which a distant view of the sea recalls his long association with the Navy.

Queen Adelaide, standing before an archway, wears a crimson dress trimmed with ermine, with puffed sleeves, a white satin skirt, and a black hat decorated with a white feather (Plate 128).

On the West wall are three spirited and characteristic portraits:

Edward, Duke of Kent, fourth son of George III, and father of Queen Victoria, by George Dawe, R.A. He wears a scarlet coat and the Star and Ribbon of the Garter; his right hand, in which he holds a general's cocked hat, rests on the muzzle of a cannon, his left is on his sword hilt. In the background is a view of Gibraltar, of which he was Governor in 1802.

Victoria, Duchess of Kent, painted in 1835 by Sir George Hayter, R.A., is in a crimson dress with short sleeves and low-necked bodice, and a large white hat with white feathers; in her left hand she holds a fan, and a spaniel runs before her.

In the centre, between the Duke and Duchess of Kent, is Augustus, Duke of Sussex and Earl of Inverness, sixth son of George III, by Sir David Wilkie,

[1] All the carved woodwork on the staircase is recent, being added when the staircase was redecorated by Mr. C. H. Bessant in 1902.

R.A., who is shown standing bare-headed in a tartan kilt, his hands across his breast resting on the hilt of a claymore, a slain eagle at his feet, and a large hound seated at his side. This magnificent portrait, which surpasses those of Raeburn in the same style, dominates the staircase by sheer force of modelling and bravura of colour (Plate 127).

On the East wall are :

Prince Leopold,[1] afterwards King of the Belgians, by George Dawe, R.A., in a red coat with a heavy gold aiguillette, a Collar of his own Order and numerous stars, white knee breeches, and black buckled shoes. The Garter mantle hangs over a chair.

Princess Charlotte of Wales, daughter of George IV, by George Dawe, R.A. Her head is turned in profile, and she draws forward a red shawl which trails over the shoulder of her black velvet gown; beside her is a column, and steps leading down to a garden, perhaps that of Claremont,[2] in the background.

Prince George of Cumberland, afterwards King George V of Hanover, at the age of nine; son of Ernest, Duke of Cumberland and King of Hanover (fifth son of George III.), painted by Sir Thomas Lawrence, P.R.A., at Cumberland Lodge, Windsor Great Park, in 1828. He wears a tight blue riding jacket and trousers, holds a whip in his hand, and leans against a rock, beyond which a view of Windsor Castle can be seen. This charming and sympathetic portrait shows Lawrence at his best. He has caught brilliantly the half wistful, half mischievous mood of a small boy.

Before the great doorway at the head of the stairs stands a small replica in bronze of the great 'Perseus' by Cellini; while at the corners of the staircase are four large Chinese celadon vases with *famille rose* decorations composed of Buddhist emblems, and mounted in ormolu, which came from Carlton House.

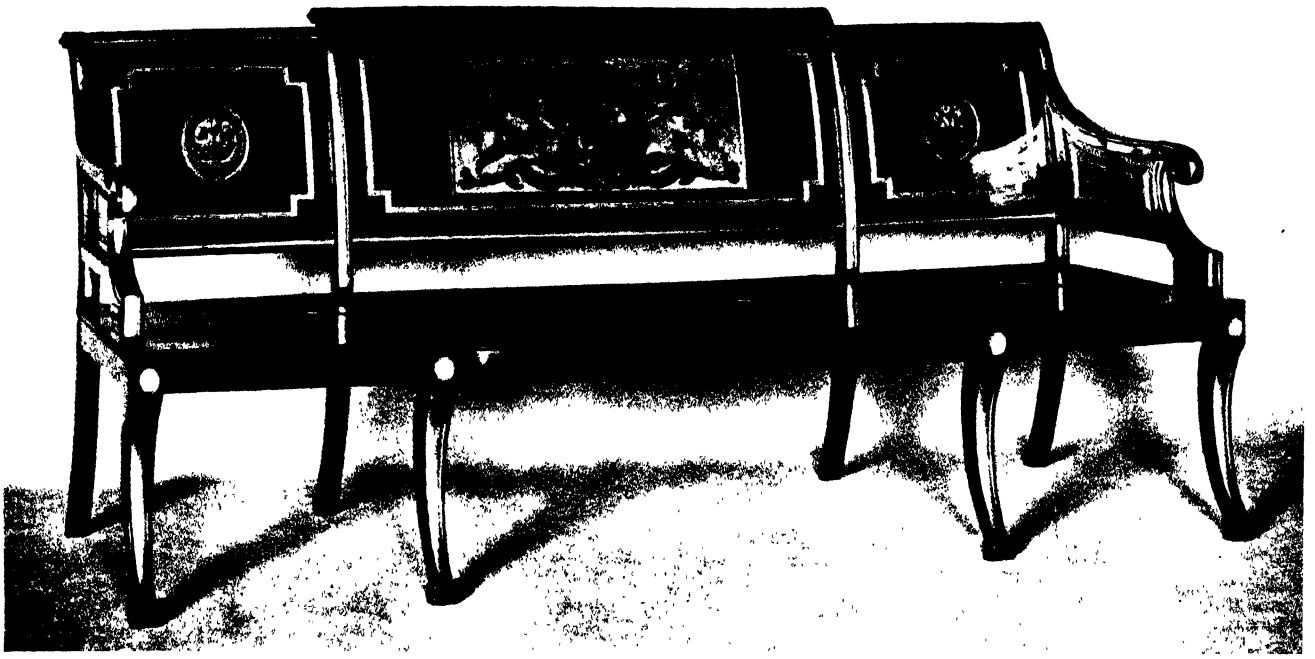
The actual elevation of the Grand Staircase, as it now appears, corresponds precisely in size and height with that of the original staircase of old Buckingham House, of which an interesting record is preserved in the drawing by Stephanoff, made in 1816 for Pyne's *Royal Residences*, and now in the Royal Library at Windsor. The identity of the artist who decorated the walls and ceilings for the Duke of Buckingham has already been discussed (p. 26).

Though one may now regret the loss of Laguerre's work (if, indeed, it was his), it was completely out of harmony with early nineteenth century taste, as is clear from the comments made upon it by a leading architectural critic, W. H. Leeds,[3] who, after referring to old Buckingham House as 'by no means a

[1] Consort of Princess Charlotte, and uncle of Queen Victoria.

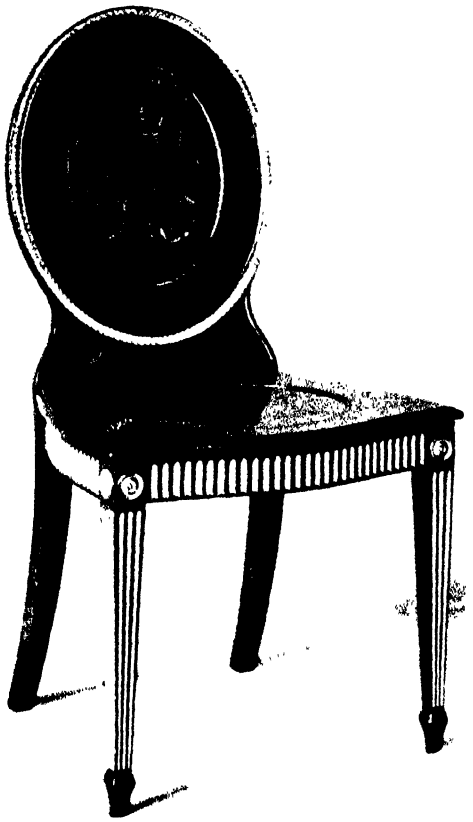
[2] Claremont, Esher, residence of Princess Charlotte and her husband, Prince Leopold.

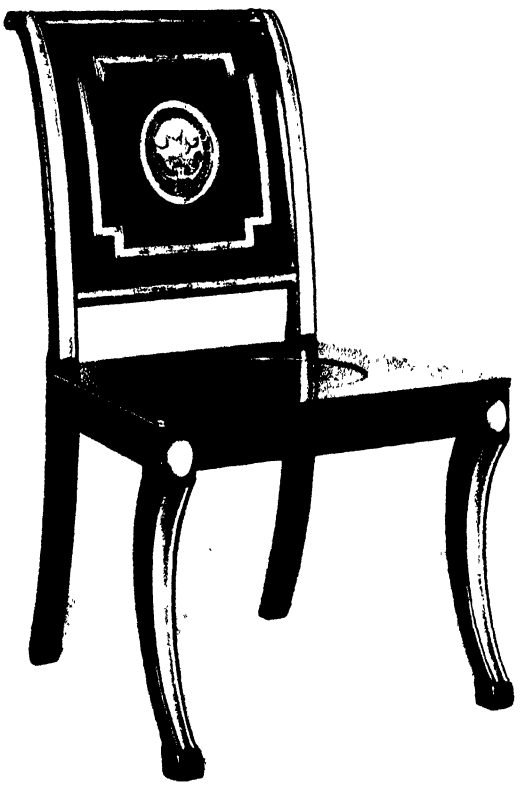
[3] *Public Buildings of London* (1838), p. 104.



A MAHOGANY HALL BENCH

(ONE OF A PAIR) MADE IN 1812 FOR THE ROYAL PAVILION BRIGHTON, BY HEWARD, MARSH AND TATHAM, AND PAINTED WITH THE ARMS OF THE PRINCE OF WALES. HEIGHT 3 FT. 1 INS., WIDTH 7 FT., DEPTH 2 FT. 6½ INS. (GRAND HALL)





A MAHOGANY HALL CHAIR





127| VIEW OF GRAND STAIRCASE

SHOWING PORTRAITS OF THE DUKE AND DUCHESS OF KENT, WITH THE DUKE OF SUSSEX, BY SIR DAVID WILKIE, IN THE CENTRE

THE DESIGNS (SHOWN ABOVE) BY THOMAS STOTHARD, R.A., WERE MADE FOR TWO OF THE CARVED FRIEZES ON THIS STAIRCASE

model of architectural arrangement, being disposed with little regard to effect, and with still less to convenience,' proceeds:

> 'Everything was on a secondary scale to the staircase—not that even this was in itself particularly grand: on the contrary, it offered a rather pompous and disagreeable medley of painting and architecture, a conflict of two opposite modes of decoration, not at all reconciled together; and where, with a good deal of playhouse deception, there was very little of either scenic illusion or effect.'

CHAPTER VI

THE STATE APARTMENTS

THE State Apartments, which are entered through the tall marble doorway at the head of the Grand Staircase, include the twelve following rooms:

On the East side and facing the Quadrangle: the Guard Chamber, the Green Drawing Room, and the Throne Room.

On the West or Garden side of the Palace: the Royal Closet, the White Drawing Room, the Music Room, the Blue Drawing Room, and the State Dining Room. Separating these two long ranges of apartments are the Silk Tapestry Room, and the Picture Gallery, both of which are lighted from above.

South of the State Dining Room are the State Ball Room and State Supper Room, and the adjoining Galleries, which were added to Nash's work by James Pennethorne in 1854.

Noticeable throughout the State Apartments is the series of great folding mirror doors, twelve feet in height and seven feet wide—magnificent examples of craftsmanship, and perhaps the finest of the decorative fittings of the Palace. They are made of Spanish mahogany elaborately mounted in ormolu, and filled with long panels of looking-glass. Each glass panel has a mahogany panel above enriched with various designs in ormolu, including, as the central device on each panel, the Royal Crown surrounded by the rays of the Garter Star. The outer borders of the doors are composed of bands of small fleur-de-lys in ormolu. The woodwork of these doors was made by 'George Harrison, a master carpenter and joiner'; the silvered glass plates being supplied by 'William Frome, a plate glass manufacturer'; while the gilt metal enrichments were the work of 'Samuel Parker'—from whose conscientiously detailed accounts we learn that the charge for 'the little fleur-de-lys' was '7d. apiece.' [1]

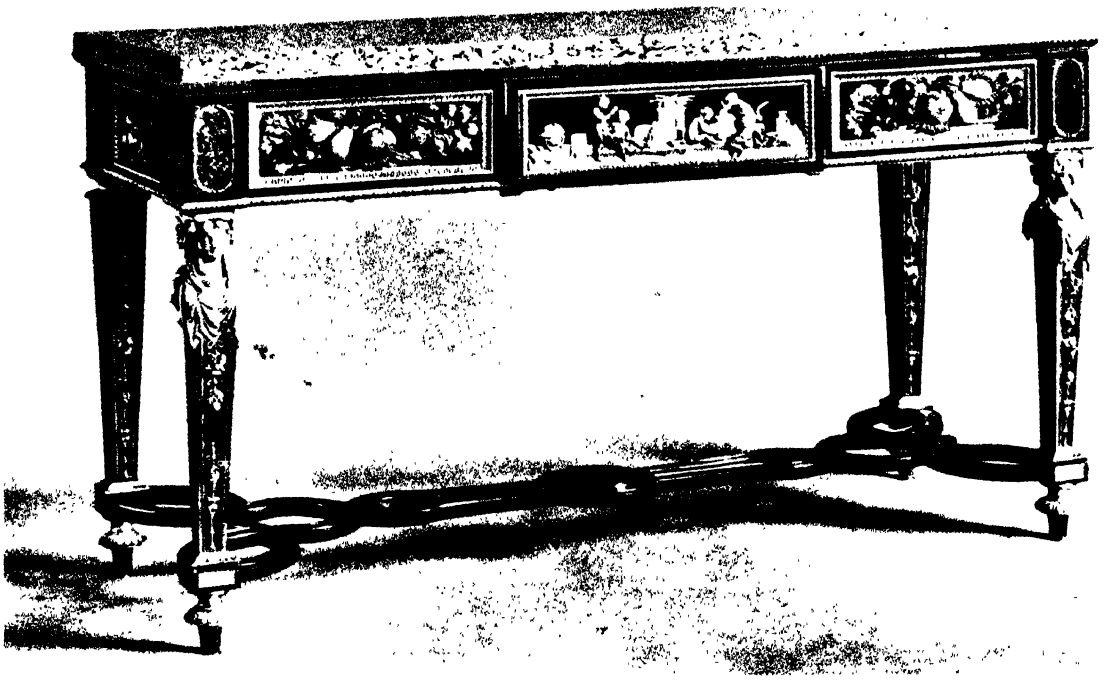
The doorways are framed in marble architraves with sunk mouldings in which are mounted gilt metal bands of oak leaves and acorns bordered with 'egg and tongue' design, and set with rosettes at the corners; the metal, which is carefully

[1] The total cost, according to the records, of the mirror doors in the State Rooms, and of the panelled wood doors in the rooms described as the 'King's Apartments' on the ground floor, amounted to £6873. 10s., Harrison's bill being £2099; Frome's, £1320; and Parker's, £2134. 10s.

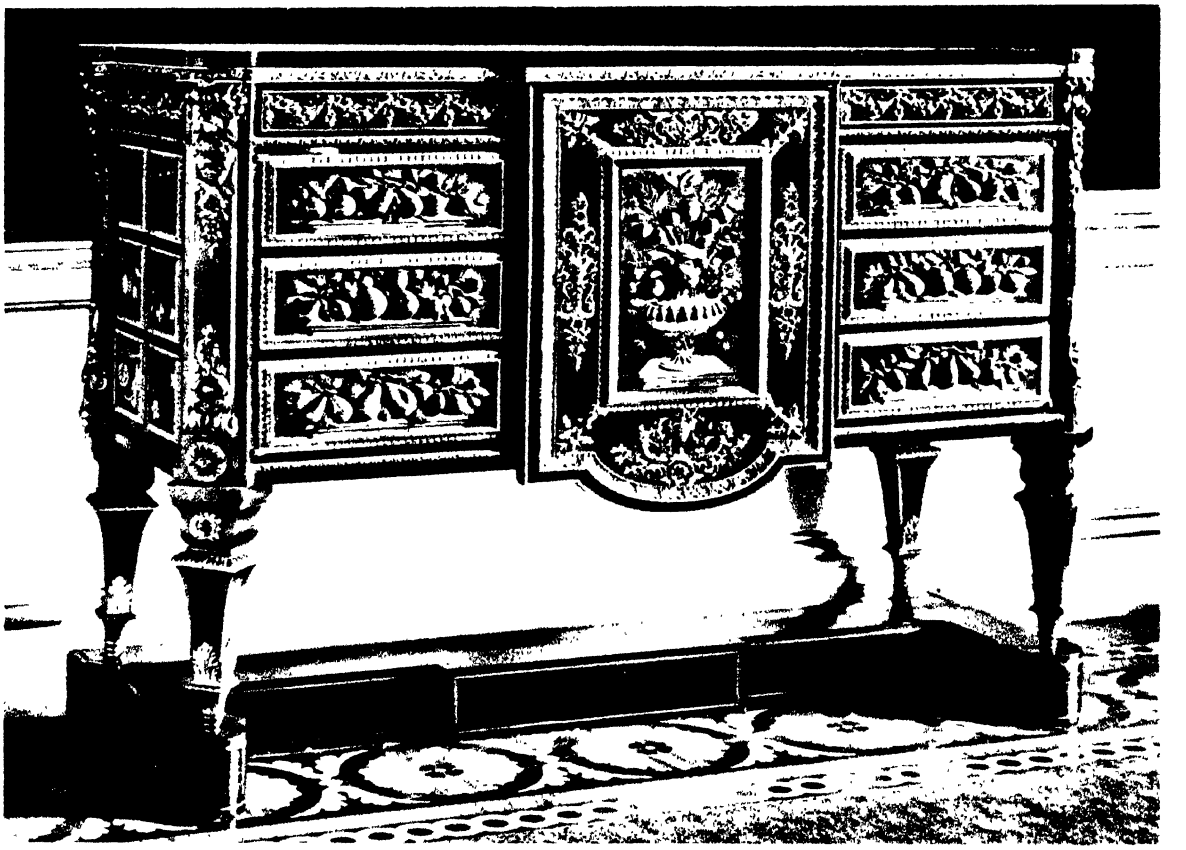


[128] THE GRAND STAIRCASE

SHOWING GRAND HALL AND APPROACH TO THE STATE APARTMENTS. ON EITHER SIDE OF THE DOORWAY ARE PORTRAITS OF KING WILLIAM IV AND QUEEN ADELAIDE



[129] EBONY AND ORMOLU TABLE
WITH *pietra dura* DECORATION, SIGNED BY
PERIOD OF LOUIS XVI. HEIGHT 3 FT. 1½ INS., WIDTH 4 FT. 9 INS.
DEPTH 1 FT. 11 INS. (WEST GALLERY)



130] EBONY AND ORMOLU COMMODE
WITH *pietra dura* DECORATION, BY M. CARLIN, PER[illegible] OF
[illegible]

hand-chased, being partly mat and partly burnished.[1] These tall doorways, when the doors are open, afford fine vistas through the series of great State Rooms.

THE GUARD CHAMBER

The first room, a small, carefully-designed oval apartment which forms an anteroom to the Green Drawing Room, is known as the Guard Chamber. There was no room of this name in this position in Buckingham House, so its introduction is no doubt due to the requirements of George IV. It is lighted from above by a domed skylight set with twenty-eight oval curved glass plates deeply cut with rayed crowns; and a circular panel cut with the Garter forms the centre of the dome. These elaborate examples of glass-cutting, like those of the roof of the Grand Staircase, are recorded as being the work of a craftsman named Wainwright, and were executed at a cost of £170. 19s. 7d. The walls are of white and gold; and there are two apsidal alcoves with coved and coffered ceilings of classical design supported on columns of white marble with gilt metal capitals. Above the doors are two oblong panels in low relief representing 'Peace' and 'War,' modelled by William Pitts.[2] The fine parquetry floor of East India satinwood was laid at a cost of £138. 2s. 6d.

On the wall of each alcove is a panel of early Louis XV Gobelins tapestry, formerly at the Palace of Holyroodhouse. One represents Bacchus, the other Venus; each figure subject is flanked by upright tapestry panels decorated with wreaths, floral festoons, birds, and trophies.

From the centre of the roof hangs a three-tiered chandelier composed of drops and spangles of cut glass mounted in ormolu, and from the lowest tier, on which are fixed sconces for lights, is suspended a circle of little bells beautifully executed in cut glass. This resembles the chandelier seen in the view of the 'Rose Satin Drawing Room' at Carlton House illustrated in Pyne's *Royal Residences* (Plate 102), and it is possible that it may be the 'Superbly elegant 16 light lustre richly mounted in ormolu and ornamented with paste spangles and *Chinese bells*, 16 chased ormolu brackets supported with rich cut nozzles—the lower part of the lustre forming a vase of spangles,' which was provided by Messrs. Parker and Perry in 1811 at a cost of 470 guineas. As, however, the lustre in its present form differs to some extent from the one thus described, it has obviously—like all the other chandeliers from Carlton House which are now in the State Apartments at the Palace—undergone considerable alteration.

The furniture consists of four X-framed gilt armchairs in the Roman taste

[1] The marble work of the doorways was carved and erected by Joseph Brown; and the metal ornaments, which were supplied by Samuel Parker, were fixed in place by 'James Delville, of 367, Strand.'

[2] See p. 153, footnote.

with reeded frames and lion paw feet, other examples of which are placed in the Blue Drawing Room[1] (Plate 178A).

The Guard Chamber provides a setting for six pieces of marble portraiture. In one alcove stands a statue of the Prince Consort, garbed as a Roman warrior with a shield and a short sword, which was executed by Wolff at Rome in 1846. In the other is a statue of Queen Victoria, of about the same date, also depicted in classical dress, by John Gibson, R.A., a sculptor of great fame in his day. He was, incidentally, responsible for the 'Tinted Venus'—and he has here introduced a coloured pattern into the border of the Queen's robe. These two statues fit most happily into the formal, classical background of this small, oval apartment.

The remaining sculptures—all dated 1877—represent King George V and his elder brother, the Duke of Clarence, as boys, by E. J. Williamson; the Princess Royal, and a group showing Princess Victoria with Princess Maud (Queen of Norway) by Mary Thornycroft.[2]

THE GREEN DRAWING ROOM

This fine apartment, 53 feet long and 41 wide, is the centre room of the East side of the Quadrangle, and immediately above the Grand Hall, and occupies nearly the same position as the Saloon of old Buckingham House, in which Queen Charlotte in her later years had her throne and in which she held her Drawing Rooms (Plate 88). Its three windows open on to the loggia over the Grand Entrance, and look out into the Quadrangle; but from the middle window in former days, before the fourth side was added to the Quadrangle, an uninterrupted view was obtained over the Marble Arch and the tree tops of St. James's Park to the buildings of Whitehall, with the tall spires of the city churches and the dome of St. Paul's in the distance.

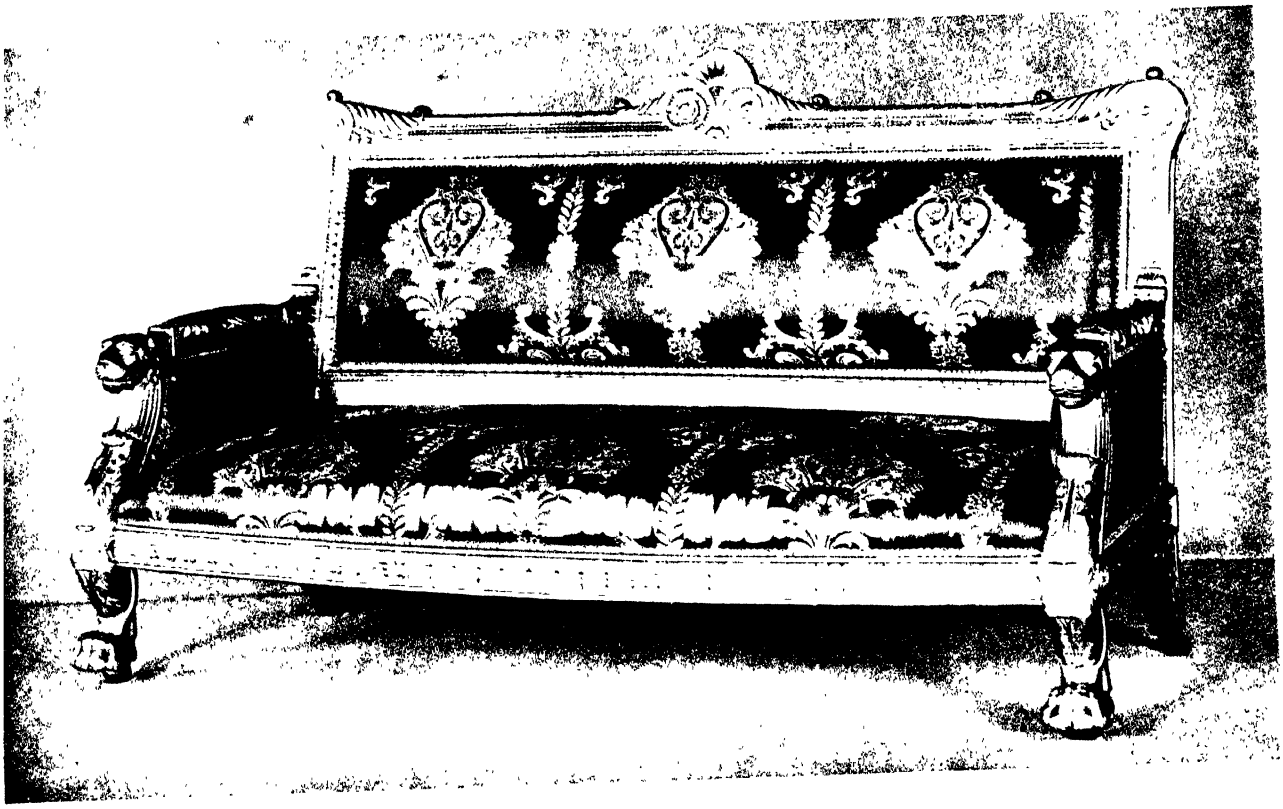
In the opposite direction—when the folding doors facing the windows of the Green Drawing Room and the doors of the Music Room in line with them are open—a charming vista may still be obtained across the Picture Gallery to the great bow window of the Music Room which overlooks the Palace gardens and the lake.

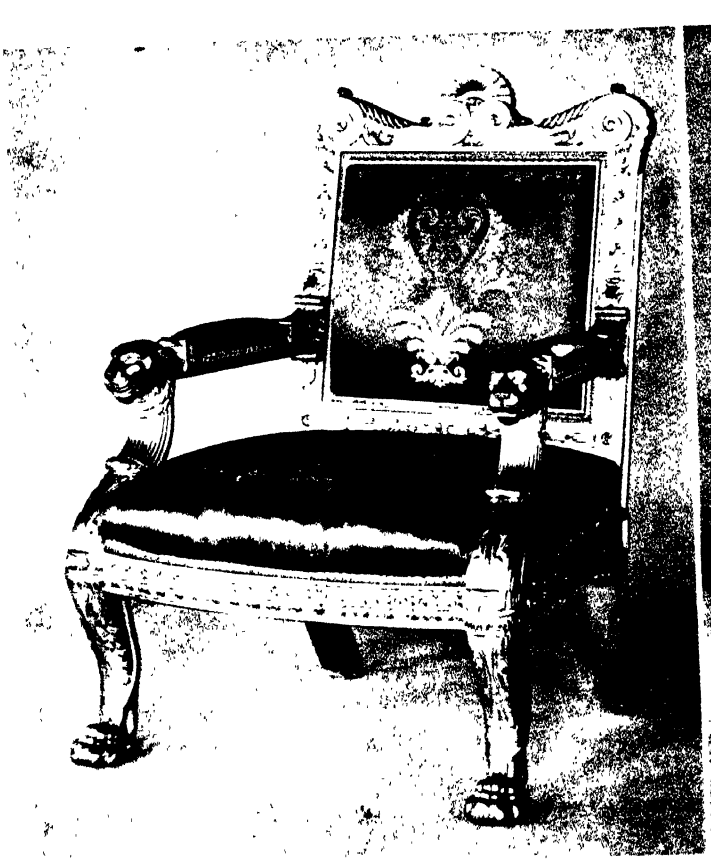
For ceremonial purposes the Green Drawing Room is used by day as a room of assembly for Deputations before their reception in the Throne Room—the entrance to which lies immediately opposite the doorway leading in from the Guard Chamber; while those attending State Investitures who enter the Throne

[1] See p. 165.

[2] Mary Thornycroft (1814-1895) was a daughter of John Francis, the sculptor; wife of Thomas Thornycroft, (author of the group entitled 'Boadicea' at Westminster Bridge), and mother of Hamo Thornycroft, R.A. She worked for a time in Rome, where she became a friend of Thorvaldsen, and of his pupil John Gibson, who held her work in such esteem that he recommended her to Queen Victoria, from whom she received a number of commissions.









132] GILT MAHOGANY SETTEE, CHAIR AND ARMCHAIR PART OF A SET MADE BY MOREL AND SEDDON FOR WINDSOR CASTLE IN 1828. SOFA: HEIGHT 4 FT. 1 IN., WIDTH 6 FT. 5 INS., DEPTH 3 FT. ARMCHAIR: HEIGHT 3 FT. 7 INS., WIDTH 2 FT. 5½ INS., DEPTH 2 FT. 5 INS. CHAIR: HEIGHT 3 FT., WIDTH 1 FT. 9½ INS.,

Room from the Picture Gallery, pass through it after their investiture. At night the guests assemble in the Green Drawing Room for Banquets and State Dinners; and it is also used as a Supper Room for Evening Courts (Plate 131).

The walls are decorated with pilasters of white and gold which support a gilded frieze composed of wreaths and swags of laurel. Above this rises a richly ornamented ceiling, from which hang five cut glass lustres with icicle crystals and facetted drops. Between the pilasters are panels of striped green brocade, and the windows are curtained with a green figured material of similar character to that with which the room was originally furnished about 1834, when it was described as hung with 'green silk tabinet, with window curtains of green and gold figured silk with drapery and rich bullion fringe.' This green silk tabinet was made in Ireland by the special instruction of Queen Adelaide; and the Earl of Errol, writing in 1834 from the Royal Pavilion, Brighton, to Viscount Duncannon, explains: 'The Queen has expressed a wish to employ the Irish.' To which Lord Duncannon replies that 'having received the Queen's commands to furnish some of the apartments at the New Palace with Tabinet of Irish manufacture, he encloses two patterns selected from the parcel sent.' [1]

The oak floor of the Green Drawing Room is surrounded with an inlaid border, 27 inches wide, in which holly and finely figured satinwood are set in a walnut background.[2] Borders of similar type will be found in each of the State Apartments, and the series shows the high quality of English marquetry at that time.

The great Axminster carpet, which was made in 1834 for the comparatively modest sum of £138. 9s. 0d., is of a deep crimson, decorated with Tudor roses, and surrounded by a border of acanthus ornament in dull gold, with the national emblems at each of the four corners.[3]

The mantelpieces, placed on either side of the doorway into the Picture Gallery, are of statuary marble carved with female figures terminating in foliage, the flat frieze between the figures being carved with a crown wreathed with laurel. The contemporary grates and fenders, like those in the other State Rooms, are recorded as the work of a craftsman by the name of William Jeakes.

The embrasures of the windows are fitted with deep concave outer shutters of beautifully figured Spanish mahogany, veneered on Honduras mahogany, with ormolu mouldings—fine examples of cabinet-making—which are arranged to form a mask for the inner shutters which are boxed in behind them.

On the walls of the Green Drawing Room are four full-length portraits.

[1] Public Record Office, *Works*, No. 3, p. 225.

[2] This border can be examined in detail in the illustration of the French cabinet by Carlin shown on Plate 130.

[3] The carpet was supplied by Messrs. Watson, Wood and Bell, Carpet Warehouse, Old Bond Street. 'A Persian quality Axminster Carpet for the Saloon, 41.7 by 30.9, containing 142 square yards at 19s. 6d. £138. 9s. 0d.

The charming group on the North wall, of Princess Louisa Anne, and Princess Caroline Matilda, afterwards Queen of Denmark, the two youngest sisters of George III, which was painted in 1767 by Francis Cotes, R.A., shows Princess Louisa in pale blue, seated, holding a mandolin, and Princess Caroline in an elaborate gown of cream-coloured silk with pink bows upon the bodice, standing with a roll of music in her hands, and an organ behind her. On the other side of the doorway leading into the Throne Room is a portrait of Richard, Marquess Wellesley, in Garter robes, holding the Lord Chamberlain's staff, by Sir Martin Archer Shee, P.R.A.

Facing the picture of the two Princesses is a portrait of their brother, Edward, Duke of York,[1] younger brother of George III, in Garter robes, by Nathaniel Dance, R.A.; and by the window is a painting by Allan Ramsay of their mother, Augusta, Princess of Wales, who is seen in a full-skirted orange-brown satin dress, black lace shawl, and close-fitting widow's cap, with a short black parasol in her hands, walking in the grounds of Carlton House, her head turned towards the spectator (Plate 96).

Over the three doorways are inset a portrait group of three of the twelve children of Frederick and Elizabeth of Bohemia, probably by Honthorst; a portrait of James, Duke of Cambridge, the infant son of James II, by J. M. Wright; and a group of the three daughters of Philip II of Spain, by Sir Antonio Moro.

Against the South wall are two ornate seventeenth century Italian cabinets. One, which was presented to George IV by Sir Thomas Liddell, afterwards Lord Ravensworth, is of ebony and lapis lazuli with inlays of Florentine mosaic. It is surmounted by six gilt bronze figures, and by a timepiece with a dial of lapis lazuli in the centre. The other has a marble front and lapis lazuli columns with gilt Corinthian capitals. It is surmounted with classical statues in silver and ormolu, and rests on an ebony stand supported by fluted columns with Ionic capitals.

Against the North wall, under the group by Cotes, is an ebony cabinet of about 1800, with the front and sides inlaid with coloured Florentine marble, and fluted pilasters mounted with ormolu. It is signed 'Fait par Bellange, Eboniste, Faubourg St. Martin, No. 41, à Paris.'[2] To the right of the doorway is a magnificent Louis XVI ebony cabinet (Plate 130). The front has three cupboard doors decorated

[1] This picture was originally in the Dining Room of old Buckingham House; and in the note already referred to (p. 87) on 'Pictures at the Queen's House in St. James's Park' (1783) in Horace Walpole's 'Journals of Visits to Country Seats' (*Walpole Society*, xvi. p. 78), it is alluded to as follows: 'In the great Dining Room a whole length of the late Duke of York by Dance. The King intended to have portraits in that room of all his brothers and sisters, but on the marriages of the Dukes of Cumberland and Gloucester they were stopped.' Fine portraits by Gainsborough of the Duke and Duchess of Cumberland now, however, hang beside those of George III and his Queen in the adjacent State Dining Room. Reynolds' beautiful portrait of Maria, Duchess of Gloucester, hangs in the Cross Gallery.

[2] Other examples of the work of the early nineteenth century cabinet-maker, Bellange, are at Windsor Castle.

with fruit in *pietra dura* on a lapis lazuli ground; the sides have panels of Florentine marble, and the whole is mounted with ormolu. It is stamped with the signature of the celebrated French cabinet-maker, M. CARLIN.[1]

Arranged between the windows and placed against the opposite wall are four round-fronted wooden pedestals, 3 feet 5 inches high, fluted, carved and gilt, with tall delicately modelled terminal figures at the sides (Plates 142, 155, and 156) of which the heads and feet (now gilt) were originally 'bronzed' in accordance with the Empire taste. These pedestals, which were designed by Henry Holland, are part of a set of eight which stood on either side of the Throne Room at Carlton House, where they can be plainly seen in Pyne's illustration (Plate 143) carrying the large ormolu candelabra now in the Music Room and White and Blue Drawing Rooms (Plate 154). The candelabra which now stand on them are formed each of a bronze female figure holding branches for five lights.

The Green Drawing Room is furnished with two remarkable sets of English Regency furniture, of mahogany richly carved and gilt, which were made by Messrs. Morel & Seddon for Windsor Castle in 1828. One set consists of three settees and six armchairs[2]—the arms carved with lion mask terminals, and the legs terminating with lions' paws—and eight single chairs to match.[3] The other set has ten chairs with rounded backs resembling those seen on Roman classical seats, and cabriole legs carved with acanthus leaves finished with lions' paws[4] (Plate 132).

As their original covers had worn out, the whole of the furniture was re-covered in 1928 with some fine old green-and-gold patterned, satin-faced silk damask, of the same date as the chairs, which was found—still in perfect condition—rolled up and put away in a store-room of the Palace.

Amongst other pieces of furniture in this room are a pair of small amboyna wood circular tables with gilt tripod feet, which are of interest from the fact that they bear the name of the makers, T. and G. Seddon, and that the bill for them—with the date, 1837, and the cost (£15)—has been preserved.

On one mantelpiece is a French Empire clock with a bronze figure of Apollo holding a staff and a lyre on one side of the dial, and with a bronze flambeau on the other; the whole resting on a base of Siena marble decorated with masks and winged figures. This clock, the movement of which is by Vulliamy, was

[1] Martin Carlin was received into the Corporation of Master Cabinet-makers of Paris in 1766. He died in 1785. He excelled in the making of furniture of delicate proportions and fine quality of workmanship, and especially favoured decorations in lacquer, and inlays of porcelain and other rare materials.

[2] These six armchairs can be seen, arranged on each side of the font, in the famous picture by C. R. Leslie, R.A., in the King's Corridor, of the 'Christening of the Princess Royal,' which took place in the Throne Room at Buckingham Palace in 1840. They occur again in Winterhalter's large portrait group of the Royal Family, which hangs in the Principal Corridor, where Queen Victoria and the Prince Consort are shown seated upon two of the armchairs (Plate 269).

[3] Six more settees, six armchairs, and fourteen single chairs forming part of the same set are in the Crimson Drawing Room, and two settees and two armchairs are in the Rubens Room at Windsor Castle.

[4] Fifteen of these chairs are in the Green Drawing Room and two in the Rubens Room at Windsor Castle.

formerly in the Library Anteroom at the Pavilion, Brighton.[1] It is flanked by a pair of French Empire candelabra of five lights, of chased ormolu, each supported by three bronze female figures, their hands raised before their faces, upon circular bronze plinths mounted with bucrania and festoons of fruit and flowers.

On the other mantelpiece is a still more elaborate pair of Empire candelabra, each one composed of a male and a female figure supporting an urn from which spring seven finely chased branches decorated with winged figures blowing trumpets; the whole surmounted by a small figure of Cupid driving a chariot drawn by a goat.

The Green Drawing Room contains the finest example of Sèvres porcelain in the entire Royal Collection—a *pot pourri* vase, 20 inches high, in the form of a ship (*Vaisseau à mât*)—the coat-of-arms of Paris—with the date-letter for 1758. Exquisitely gilt, and decorated in *gros bleu* and apple-green, it is painted with exotic birds in landscapes, while around the tall pierced cover which gives its name to the piece is draped the banner of France with fleurs-de-lys in gold (Plate 152). This and a similar vase in the Wallace Collection are described by the late Sir Guy Laking as 'wonderful examples of the perfection attained at the factory of Sèvres at almost the earliest period of its career . . . showing the highest perfection as regards modelling, painting and gilding ever attained in the ceramic productions of France.'[2]

Another fine Louis XV vase, of about 1768, of egg shape with a fir-cone handle, is of apple-green (*vert pomme*) exquisitely painted on the front with a camp scene in the manner of Morin, and on the back with a military trophy (Plate 167). Eight other Sèvres vases of great value and importance—all of apple-green colour and in harmony with the prevailing tones of the walls and hangings—stand upon the mantelpieces or elsewhere about the room.

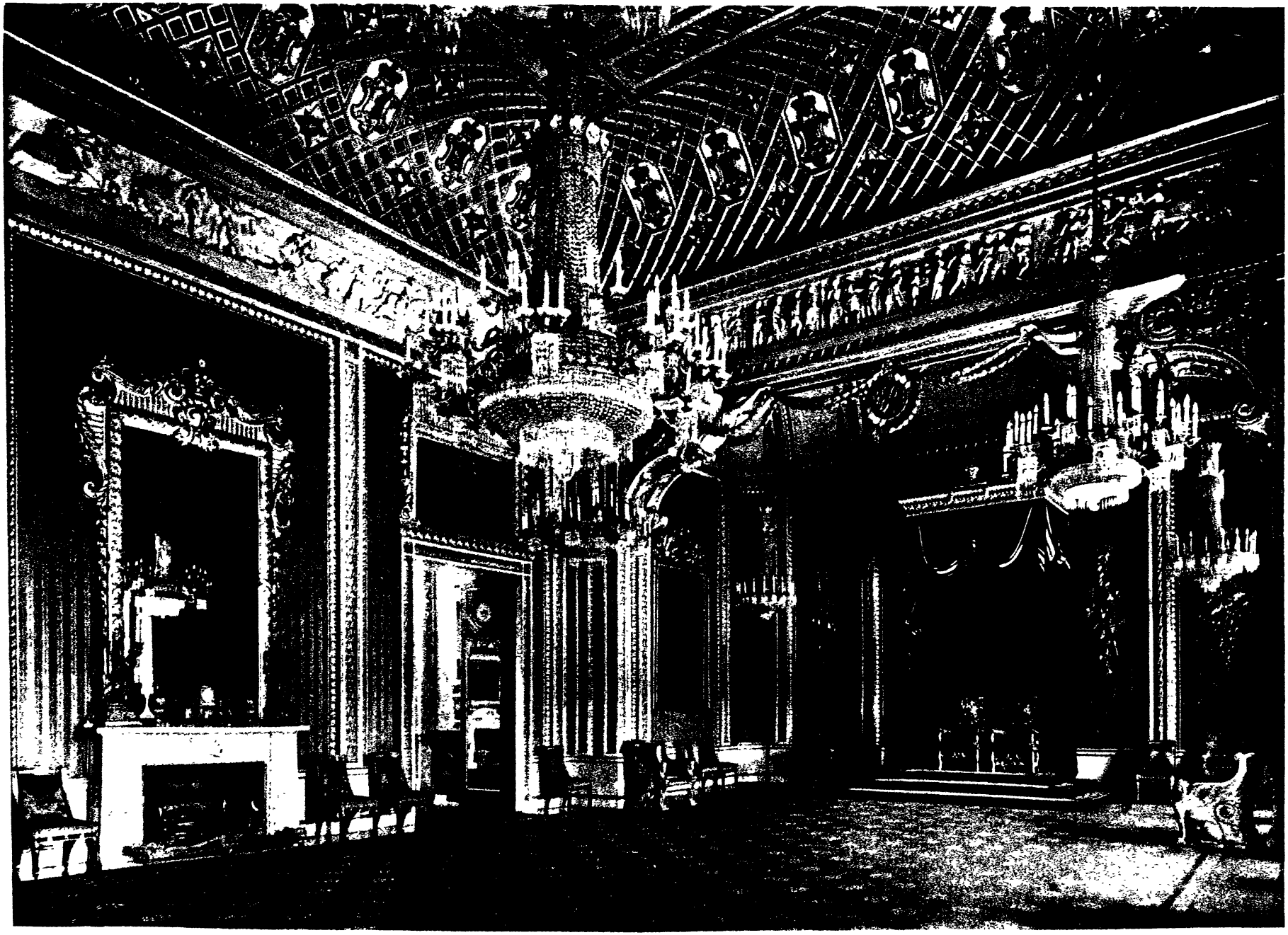
THE THRONE ROOM

The Throne Room, which is as magnificent as its Regal and Imperial functions demand, is upwards of 60 feet long. It is used for State Investitures by the King, and for the reception of Deputations presenting addresses to His Majesty.

In the case of Investitures, the entrance to the Throne Room is from the Picture Gallery, and the exit by way of the Green Drawing Room. Deputations, on the other hand, after assembling in the Green Drawing Room, pass from there into the Throne Room, and leave the Royal Presence by way of the Picture Gallery.

[1] The companion to this clock is in the Royal Closet (p. 152).

[2] Laking, *Sèvres Porcelain of Buckingham Palace and Windsor Castle*, p. 18.





(*a*) SOUTH WALL – BELLONA, GODDESS OF WAR, A TORCH IN EITHER HAND, CRIES ON THE COMBATANTS; ON EITHER SIDE ARE ARCHERS



(*b*) SOUTH WALL – DETAIL OF END, SHOWING FIGURES OF PIKEMEN WITH PLUMED HELMETS, AND TRUMPETERS



(*c*) NORTH WALL – PRINCE EDWARD, AFTER THE BATTLE OF TEWKESBURY, IS STRUCK IN THE FACE BY EDWARD IV, AS A SIGNAL FOR HIS ASSASSINATION; AND MEN-AT-ARMS LEAD AWAY QUEEN MARGARET TO THE TOWER



(*d*) EAST WALL – MARRIAGE OF HENRY VII AND ELIZABETH OF YORK; THE UNION OF THE WHITE AND RED ROSES OF YORK AND LANCASTER. AT EITHER SIDE ARE ROWS OF KNEELING FIGURES, THE PEERS BEHIND THE KING, THE PEERESSES BEHIND THE QUEEN

[134] FOUR DESIGNS
BY THOMAS STOTHARD, R.A., FOR SCULPTURED FRIEZES IN THE THRONE ROOM (FROM WATER COLOUR SKETCHES IN THE BRITISH MUSEUM)

THRONE ROOM

The walls of the Throne Room, which were formerly hung with red silk, were painted a light stone colour in 1928. The chair coverings, and the long window curtains with draped pelmets in handsomely carved cornices, are of crimson silk damask bordered with golden braid. The Brussels carpet is decorated with large Tudor roses on a dark red ground.

The architectural decoration of the walls of the main part of the room, and of the large alcove at the North end in which the Thrones are set, consists of pilasters modelled with oak leaves and acorns, which, with the mouldings round them are richly gilt.[1] The entrance to the Royal Alcove is flanked by piers, also profusely carved and gilt, supporting massive trusses from the foliage of which spring winged figures of Victory—the work of the sculptor Bernasconi. The garlands in their hands cross the alcove and meet in the centre over a pendant rayed medallion set with the cypher of George IV (Plate 133).

Round the walls of the main part of the Throne Room run four friezes in high relief representing scenes from the 'Wars of the Roses,' executed by E. H. Baily, R.A.,[2] from designs by Thomas Stothard, R.A., at a cost of £1300.

These friezes, which are a striking intrusion of the Romantic into the prevailing Classicism of the Palace, are arranged as follows:

On the South Wall (facing the Royal Alcove):

Bellona in the centre, standing over a group of dying and dead, holds a torch in either hand and cries on the combatants; upon either side are archers shooting; behind them trumpeters and spearmen.

North Wall (above the Throne Recess):

The battle of Tewkesbury. The young Prince Edward, surrounded by officers, is struck in the face by Edward IV as a signal for his assassination by the Dukes of Clarence and Gloucester; men-at-arms lead away Queen Margaret to the Tower. At either end groups of knights stand by their horses and the bodies of the slain lie on the ground.

West Wall (facing the windows):

The battle of Bosworth Field. Sir William Stanley places on the head of Henry VII the golden crown which Richard III had worn upon the field. On one side the victors advance, on the other the vanquished are shown in retreat.

East Wall (above the windows):

The marriage of Henry VII and Elizabeth of York—the Union of the Red and White Roses. In the centre the King and his bride kneel together at the altar

[1] These pilasters were the work of the firm of George Jackson & Sons, of Rathbone Place, which was founded by George Jackson (1760-1840) and is still in existence. Jackson was also responsible for the ceiling of the Green Drawing Room, and for other work in the Palace.

[2] Edward Hodges Baily, R.A. (1778-1867) was a native of Bristol. A pupil of Flaxman, he worked as a student at the Royal Academy, and was elected an Academician in 1820. He executed the bas-reliefs on the south side of the Marble Arch, and the statue of Nelson on the Nelson Column in Trafalgar Square.

facing each other, three prelates stand behind; at either side are rows of kneeling figures, the peers behind the King and the peeresses behind the Queen.

Thomas Stothard's original designs for three of these friezes, executed in sepia wash and pen, are in the British Museum (Plate 134).[1] They were considerably modified before execution.

The coved portion of the ceiling above the friezes is ornamented with a series of shields representing the quarterings of the Royal Arms, modelled in relief, and emblazoned in colours;[2] while the ceilings both of the room itself and of the Royal Alcove are each crowned by a low dome in the centre of which is a double rose.

The marble mantelpiece, which displays the same symbolism as that of the Marble Arch, is carved with trophies of war and figures representing Fame. The grates, and the steel and brass firedogs which are in the form of dragons, are the work of William Jeakes.

The shutter cases of the four windows, which are 26 inches deep, are of finely figured Spanish mahogany mounted with chased ormolu.

The chief doorway in the Throne Room is that which faces the Thrones, and leads from it into the Green Drawing Room. Like the other doorways of the State Rooms it is framed in marble and decorated with oak leaves and acorns in ormolu; but it has, in addition, an elaborate tympanum carved with winged figures supporting a bust of William IV, under whose direction the Throne Room was completed in 1833. These figures, as well as those which support the laurel garlands before the Royal Alcove, and those carved on the frieze of the mantelpiece, were introduced to commemorate the victories of Trafalgar and Waterloo (Plate 135).

A second door, facing the windows, leads into the Picture Gallery; another to correspond, on the other side of the fireplace, is closed; while in the north-west corner of the Royal Alcove is a smaller doorway through which the Sovereigns enter from the Private Apartments of the Palace.

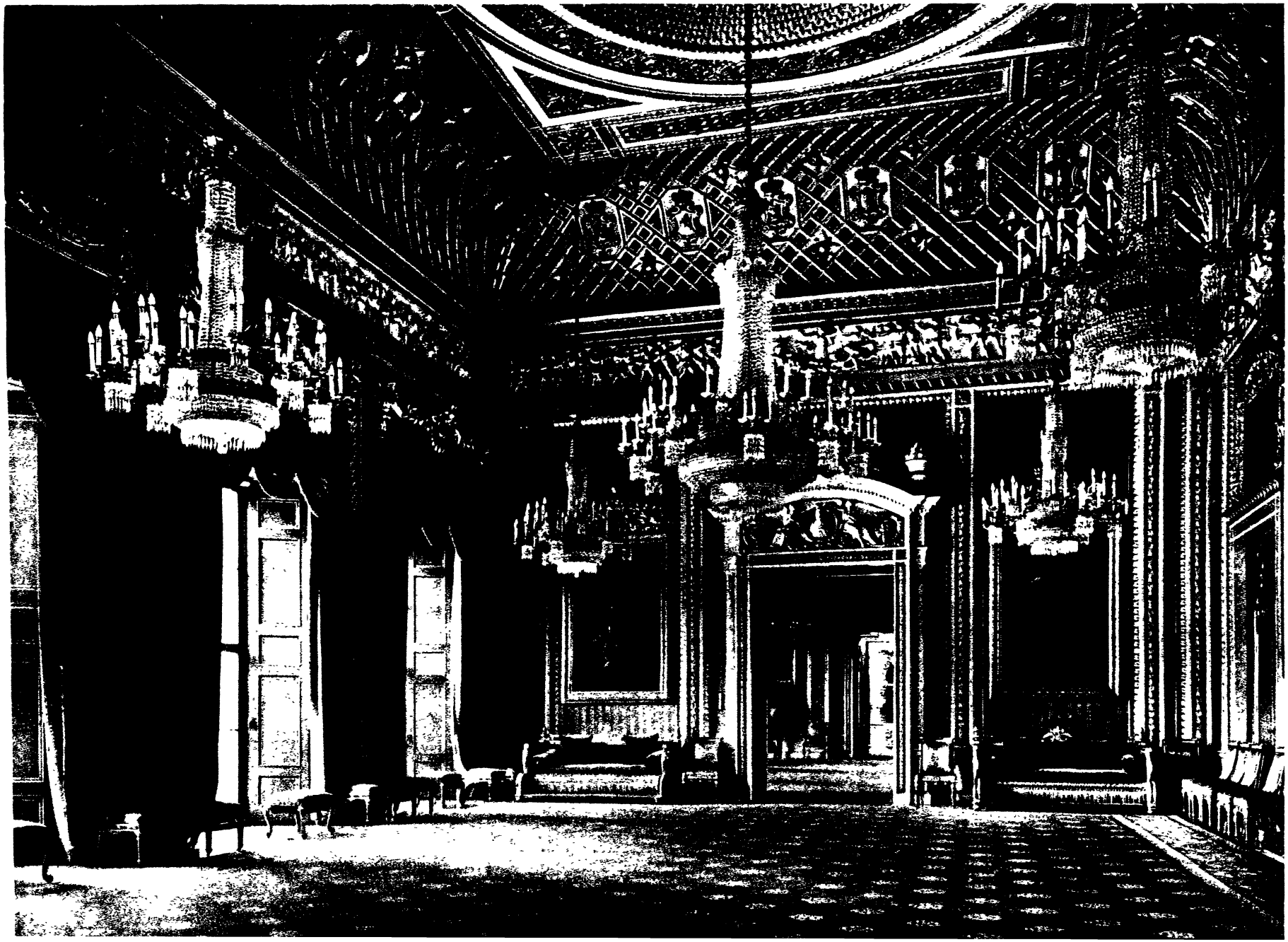
The Throne Room is lit by seven cut-glass chandeliers—five in the room itself and two in the Alcove. The former, which are of exceptional size and quality, have each a great corona decorated with honeysuckle pattern in ormolu, are hung with handsome cut-glass ornaments, and fitted with numerous branches for lights. The central lustre, which is upwards of eight feet in diameter, is arranged for 54 lights;[3] the four lustres at the corners of the ceiling have each 36 lights,

[1] This distinguished artist died in 1834 in his eightieth year. These, and the sketches for allegorical reliefs in the Blue Drawing Room (p. 163) and Grand Staircase (p. 132), were his last important work; and though executed when he was between seventy and eighty, possess all the vigour and imagination that had marked his earlier work. His own description of the original designs is given in Mrs. Bray's *Life of Stothard*.

[2] The estimates of Messrs. Bullock and Carter for plasterers' work in 1832 include:

'To the Ceiling of the Throne Room: To provide and fix the 28 shields, as pattern, with a coronet on top of each; 60 panels of 3 patterns, the Order of the Bath and 2 others, as per Drawings' - - £40.

[3] This fifty-four light chandelier was supplied by Messrs. Perry & Co., of 78 New Bond Street, in June 1835.





[136] QUEEN CHARLOTTE WITH THE PRINCE OF WALES AND FREDERICK, DUKE OF YORK
PAINTED ABOUT 1765 BY ALLAN RAMSAY, R.A. (THRONE ROOM)

while the smaller pair which hang above the Thrones in the Alcove have 18 lights each. The total number of sockets for lights is, therefore, 234; and as each socket is fitted with an electric light of 12 candle-power, the total illumination is equal to no less than two thousand eight hundred candles. It must indeed have astonished many eyes—used to the traditional glory of two hundred and fifty waxen candles in one room—when, after King Edward VII's accession, the same chandeliers were seen shining with twelve times their former brilliancy.

The Throne Room has three full-length Royal portraits. On the wall beside the Royal Thrones is a charming domestic group by Allan Ramsay,[1] painted probably at old Buckingham House about 1764, of Queen Charlotte seated beside her harpsichord, the Prince of Wales standing, and the young Bishop of Osnaburg on her lap. The Queen, then about twenty-one years of age, wears a peach-coloured taffeta dress with a wide flounce pinked at the edges, and frills upon the bodice; her golden-brown hair is unpowdered and finished with a small aigrette. The Prince of Wales, who carries a bow, has a long blue frock with a covering of lace and a green silk sash with gold bullion fringe, his younger brother has a white frock and blue sash. Upon the harpsichord is a small wicker workbasket, and a book entitled *Locke on Education*[2] (Plate 136).

A curious story in connection with this picture is given in Croly's *Life of George IV*. The painter, we are told, was engaged to paint within a given time the Queen and the Prince of Wales—then an infant in arms. He painted the portrait of the Queen, but neglected to finish the portrait of the infant seated on her knee; so when he finally completed the picture some two years later, he added *a second portrait of the same enfant*, who was at that time already a sturdy child! This story, however, is without foundation—for a recent search among the papers of George III in the Royal Archives at Windsor Castle has brought to light the artist's bill for this picture which provides unquestionable proof that the two children's portraits are those of the Prince of Wales and Prince Frederick. The bill bears the date Feb. 3, 1769, though the picture was probably painted some five years earlier:

'To. Paid Mr. Ramsay Portrait Painter for a picture of the Queen with Prince of Wales and Prince Frederick - - £210. os. od.'

On either side of the doorway leading into the Green Drawing Room are

[1] Allan Ramsay (1713-1784), a native of Edinburgh, whom Horace Walpole considered excelled Reynolds as a painter of women, was appointed Court Painter to George III in 1761. 'Ramsay was the last Court Painter in the golden period,' says W. T. Whitley, in his *Artists and Their Friends*, 'before Burke in his passion for economy had cut down the salary and profits of that post.' Reynolds, his successor, only received £38 per annum—*'less than the King's Rat-Catcher,'* as he remarked—and '£50 for each full-length, instead of £200 which he had from everybody else.'

[2] John Locke the philosopher, author of the famous *Essay on Human Understanding*, published his treatise *On Education* in 1693.

admirable portraits of George III and Queen Charlotte, by the same artist, in their robes of State, painted soon after their Coronation.[1] The King is depicted wearing a suit of gold brocade and a mantle of blue and gold lined with ermine, and the Collar of the Garter (Plate 60).[2] The Queen, who stands before her Throne, has a dress of silver and gold, and her pale blue velvet and ermine robe is held at the waist with a girdle of pearls ending in large pearl tassels; her pointed stomacher is covered with diamonds, and the diamond crown beside her rests on a cushion of pale blue velvet fringed with gold.

Over the other doorways, in handsomely carved frames, are two smaller, finely executed full-length groups of the Royal children, each 4 feet high, by John Zoffany, R.A. In one, the Prince of Wales and Prince Frederick (afterwards Duke of York), are again represented, now aged about six and seven, the former in a red suit and deep lace collar with red rosettes upon his shoes; the latter in a lilac-coloured suit with shoe rosettes to match. The other picture shows William Henry, Duke of Clarence (afterwards William IV), and Charlotte Augusta, Princess Royal. The Prince, in a suit of pale blue, clasps his sister's hand with one hand, and rests the other upon her shoulder; she wears a rich satin and lace frock; beside her prances a little dog, and in the opposite corner of the picture is arranged an elaborate basket of flowers.

Against the North wall of the Alcove stands the great three-tiered Throne Dais, laid with a carpet of crimson pile. The elaborate canopy beneath which the State Thrones are set is of red velvet with golden fringes. The draperies are suspended from a gilded cornice, and the whole surmounted by the Imperial Crown.

The Thrones with tall backs which stand upon the Dais were made for the Coronation of King George V and Queen Mary at Westminster Abbey on 22nd June, 1911, and were used during the first part of the Coronation Service. They are of carved and gilt wood, of Charles II design, and are covered with green and red brocaded velvet, the backs being embroidered with the Royal Arms and the initials 'G.R.' and 'M.R.'[3] (Plate 137).

The two smaller Thrones, of Tudor design, on either side of the Dais were used by the King and Queen during the second part of the Coronation Service.

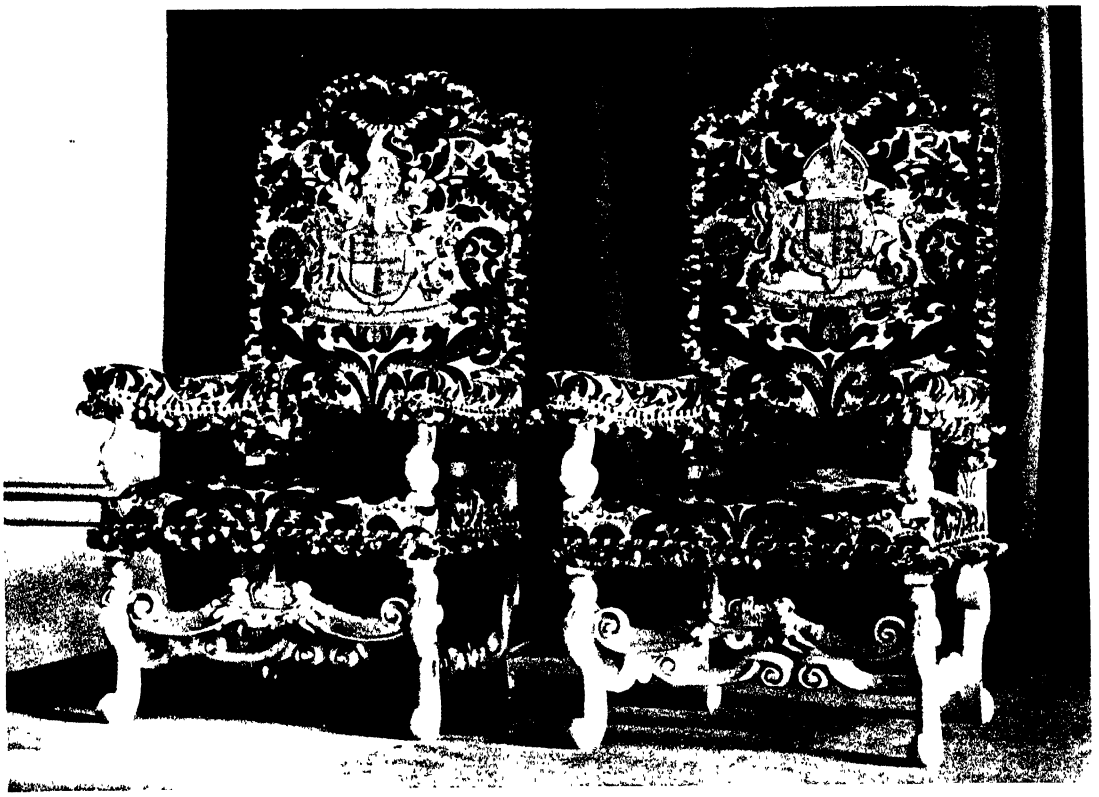
[1] These two portraits, possibly the originals from which many copies were made, may be those which are recorded as having hung at Carlton House in the Ante Chamber leading to the Throne Room, and were presumably presents to the Prince of Wales from his parents.

In the same account of 3rd Feb. 1769, the painter was paid 80 guineas apiece for two similar portraits, evidently replicas:

'To: Paid Mr. Ramsay, Portrait Painter, for a picture of Your Majesty at full length - £84. os. od.
Do of the Queen - - - - - - - - - - - - - - £84. os. od.'

[2] Another fine version of this portrait of George III hangs on the King's Staircase.

[3] In the great State picture, 'The Coronation of King George the Fifth,' by John H. F. Bacon, A.R.A. (now in the Principal Corridor) Queen Mary is shown seated upon her Throne of State.

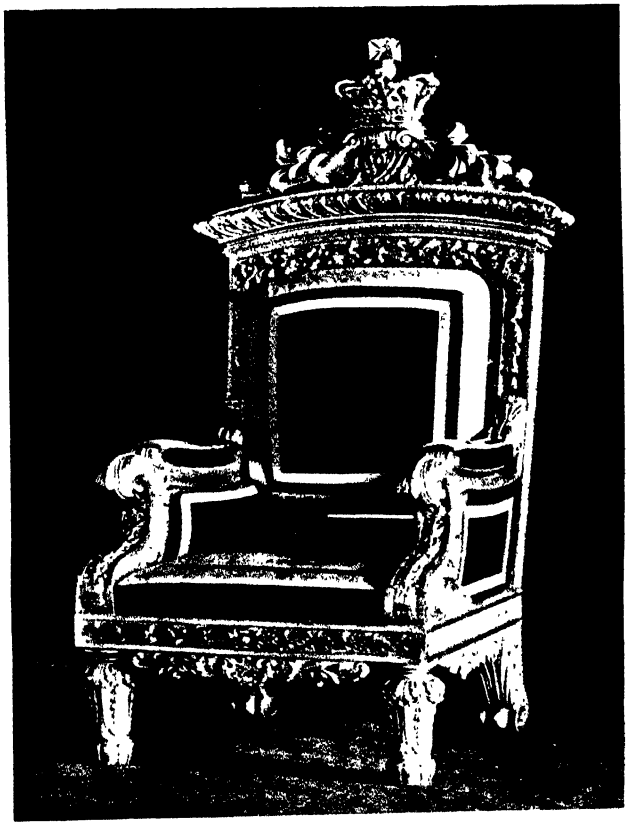


GILT CHAIRS USED BY KING GEORGE V AND QUEEN MARY

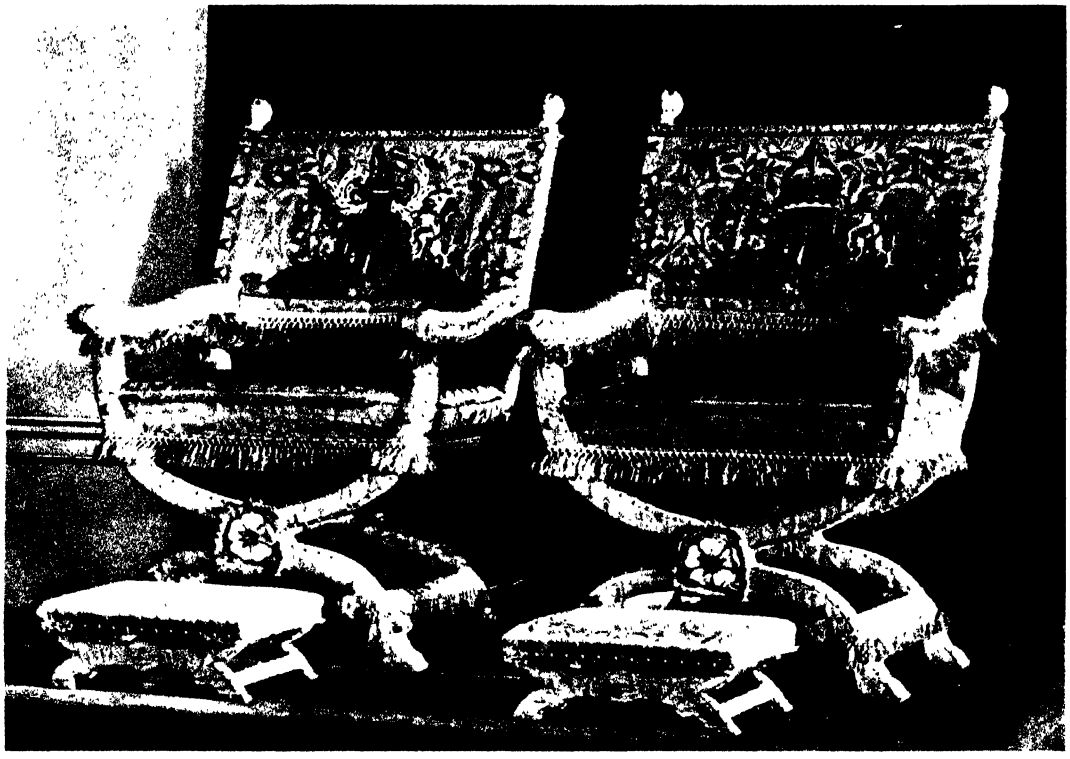
DURING THE FIRST PART OF THE CORONATION SERVICE IN WESTMINSTER ABBEY, 22ND JUNE, 1911. (THRONE ROOM)



CHAIR



139] THRONE OF QUEEN VICTORIA

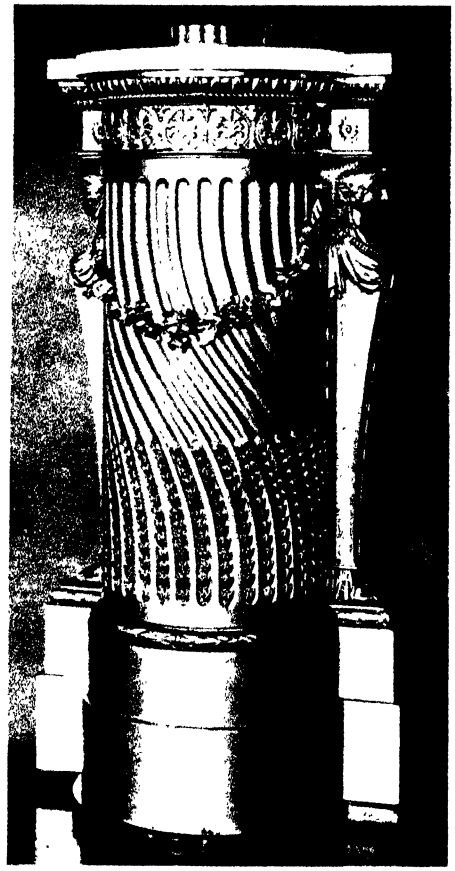


[140] CHAIRS USED BY KING GEORGE V AND QUEEN MARY DURING THE SECOND PART OF THE CORONATION SERVICE, 22ND JUNE, 1911. HEIGHT 4 FT. 1 IN., WIDTH 2 FT. 10 INS. (THRONE ROOM)



[141] FROGMORE
OF CARVED AND
MADE FOR TH

[142] PEDESTAL
OF CARVED AND GILT WOOD MADE ABOUT 1795 FROM A DESIGN BY HENRY HOLLAND FOR THE THRONE ROOM, CARLTON HOUSE. HEIGHT 4 FT., WIDTH 2 FT. 11 INS., DEPTH 1 FT. 4 INS. (GREEN DRAWING ROOM)



THRONE ROOM

These Thrones, which are exact reproductions of the famous chair belonging to James I, and now at Knole, were made by the firm of William Morris, and covered with a rose-red silk damask—originally designed by him as a wall covering for St. James's Palace—which was woven on the hand looms at Merton Abbey. They are ornamented with gold braid and fringes, the coats-of-arms and initials on the backs being embroidered in fine silks and gold and silver thread from a design executed by the heraldic expert, E. E. Dorling (Plate 140).[1]

A third X-shaped Throne, of the same Tudor design, used by Edward, Prince of Wales at the Coronation of King George V, stands against the wall, beneath the portrait of Queen Charlotte and her two children.

It is upholstered in crimson silk woven with the Badge of the Prince of Wales —the ostrich feather, used singly—and is bordered with silver fringe. The back is embroidered with the Prince's Arms, with the Three Plumes in pale blue on one side, and the red Dragon on a green mount, the badge of Wales, on the other.

In the deep window recess by the great Dais stands the State Throne of Queen Victoria upholstered in crimson and gold, its gilded framework carved with leaves and scrolls, branches of oak, and acanthus foliage. The back, carved with the Royal Emblems—the rose, shamrock and thistle—is surmounted by the Royal Crown (Plate 139). The Throne was made in 1837 by Messrs. Dowbiggin, of Mount Street (predecessors of Messrs. Holland & Sons), at the cost, together with its platform and canopy, of £1187; and it is probable that the present Throne Canopy, though renewed in parts, is mainly the original as set up by Queen Victoria.[2]

Affixed to the wall on either side of the Throne Canopy are four very beautiful eighteenth century trophies in carved and gilt wood, composed of musical instruments, quivers, torches, and birds in high relief, against a background formed of ribbons intertwined with foliage and fruit, and suspended from a bow. These carvings, which are in the Louis XVI style and came from the 'Old Throne Room' at Carlton House, were in all probability the work of the wood-carver Jean Prussurot, one of the many French and English craftsmen who, under the direction of Henry Holland, were employed by Daguerre and Gaubert in the decoration of Carlton House between 1783 and 1790 (Plate 141).

Against the piers on either side of the Royal Alcove stand two magnificent

[1] King George V and Queen Mary, holding the Royal sceptres in their hands, can be seen seated on these chairs in the small picture, by Laurits Tuxen, of the Coronation of their Majesties, which also hangs in the Principal Corridor.

[2] A full description of Her Majesty's 'New Throne' is given in the *Morning Post* of 27th July, 1837. The Throne was used by King George V at the Ceremonial Opening of the London Naval Conference in the Royal Gallery of the House of Lords on 21st January, 1930.

throne-like seats of carved and gilded wood, with backs shaped like Roman chariots. These—the finest examples of Regency furniture extant—were made for Carlton House, evidently for use at Royal Councils, and one of them, viewed from behind, can be seen at the end of the long council table in the picture of the Throne Room at Carlton House in Pyne's *Royal Residences* (Plate 143). The backs of these great chairs are solid to the ground and elaborately carved with ornaments of Greek character—leaves, acanthus foliage and rosettes—while the front supports are composed of two sphynxes, whose wings, carried up at the sides to form elbows, form the main motive of the design (Plate 144). Their classical lines recall closely several of the sketches of marble seats published by the architect, C. H. Tatham,[1] with whom, as has been already suggested (p. 111), the cabinet-makers, Messrs. Tatham & Co., of Mount Street, may have been connected; and it is possible that these seats may be the 'two very large antique elbow chairs' which were purchased from this firm in 1813 for the sum of £587. 12s. 0d.

For many years this pair of chairs had been divided; but in 1914 one which had stood for years in Kensington Palace was brought to join its companion at Buckingham Palace by the direction of Queen Mary.

On either side of the doorway from the Green Drawing Room are two gilt couches or sofas, with very richly carved ends and backs, which may be the '2 large sofas magnificently carved,' which were supplied by Tatham & Co. in 1813 for the sum of £898. 14s. 0d.

The chairs, twenty-four in number, of massive rosewood with finely carved gilt decorations, which are arranged against the walls of the room, are interesting examples of Gothic design.[2] They were made for Windsor Castle, probably from designs by Pugin, between 1828 and 1830, and were brought from there for the furnishing of the Throne Room in 1834.

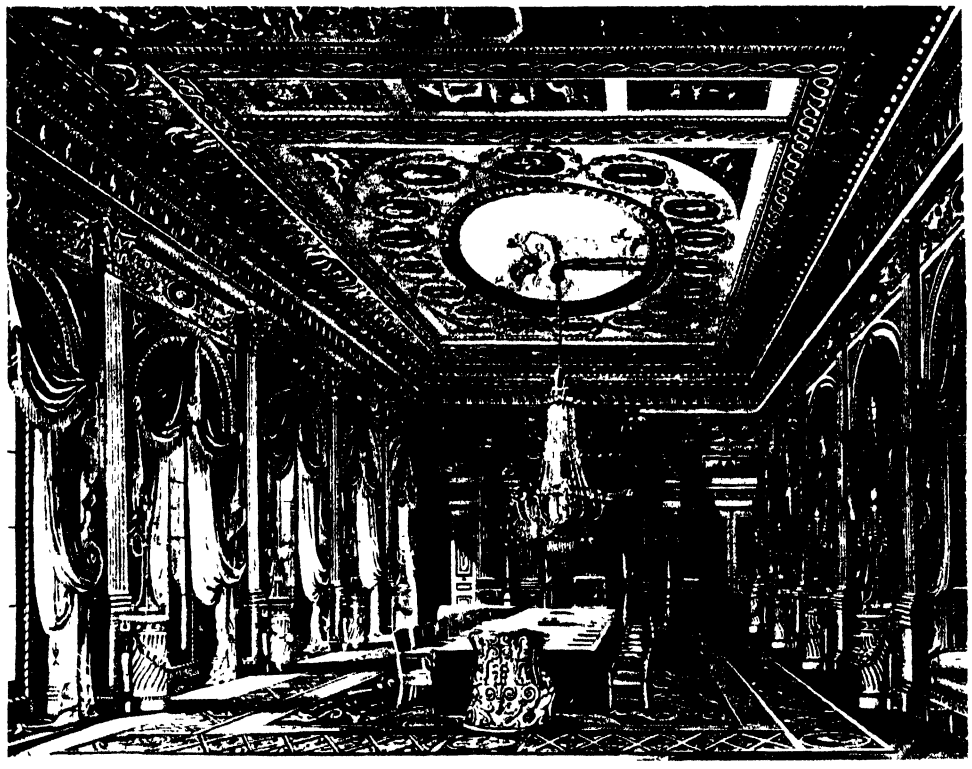
The room also contains eight early Georgian gilt stools covered in crimson brocade—part of a set of fourteen, the remainder of which are in the adjacent Ante-Room and on the landing of the Ministers' Staircase.[3] These stools, or *tabourets*, which came from Kensington Palace [4] and are carved with the well-known scale pattern characteristic of the style of William Kent, are of value from the fact that under the frame of one is written in ink the actual date when it was made—1735—(a rare occurrence in furniture), together with the initials E. S., presumably

[1] In *Ancient Ornamental Architecture* (1796 and 1799).

[2] Four more chairs of this set are in the Ante Throne Room at Windsor Castle. These chairs are of special interest as examples of fine furniture executed under the influence of the Gothic Revival. They are almost the only examples of 'Gothic' furniture in the Royal collections; and it is worthy of note that though the extensive alterations at Windsor Castle in 1824 by Sir Jeffrey Wyatville were in the Gothic manner, the furniture made for it by Morel & Seddon at the same time was purely classical in design.

[3] Four more of these stools, which are now in the Entrée Room at St. James's Palace, bring the total of the set to eighteen.

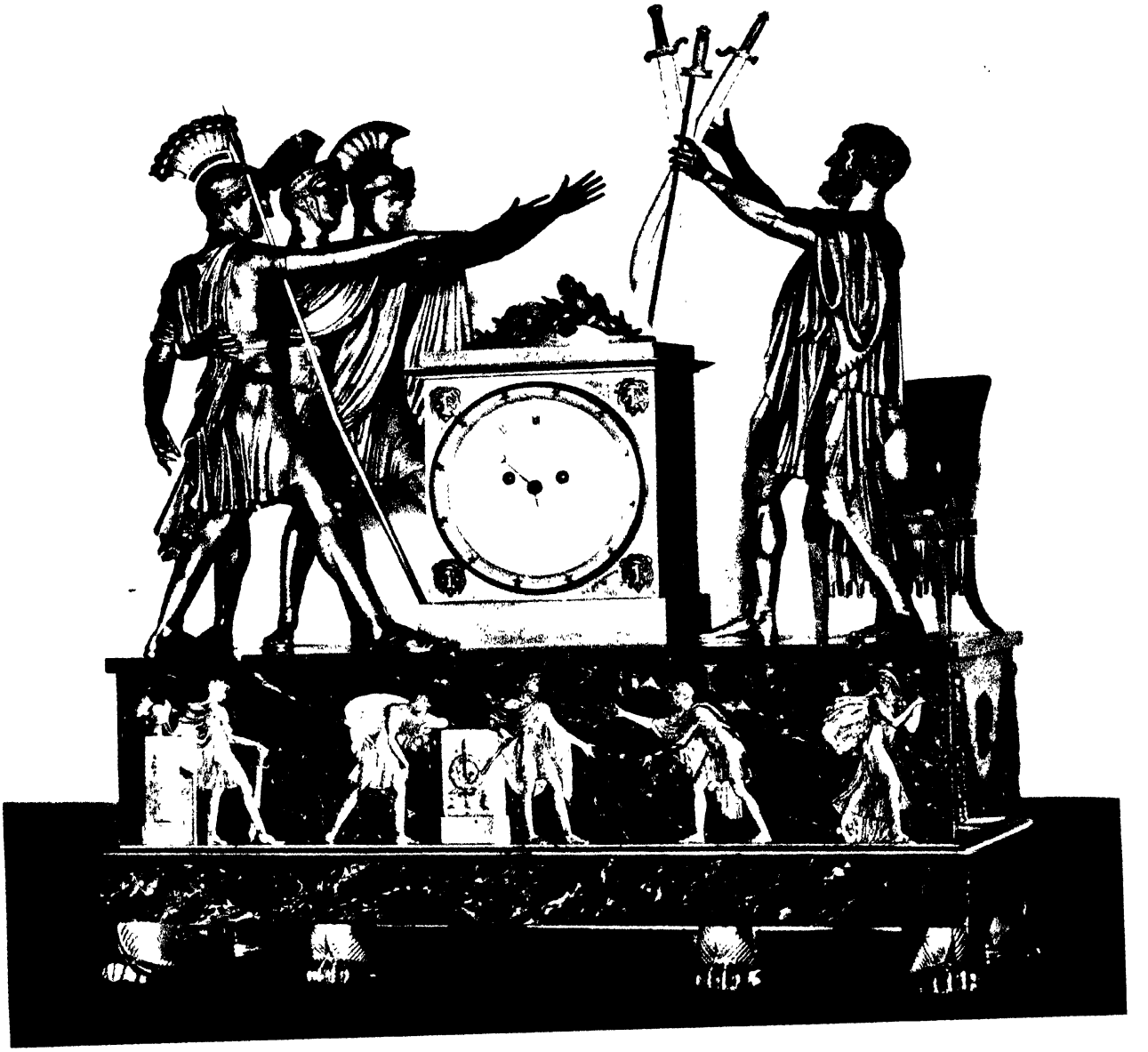
[4] One can be seen in the view of the 'Queen's Bedroom' at Kensington Palace shown in Pyne's *Royal Residences*.



[143] THE THRONE ROOM, CARLTON HOUSE
(FROM PYNE)



[144] TWO GILT COUNCIL CHAIRS
MADE ABOUT 1813 FOR THE THRONE ROOM, CARLTON HOUSE. HEIGHT 3 FT WIDTH 3 FT., DEPTH 3 FT. (THRONE ROOM)



[145] EMPIRE CLOCK
OF ORMOLU, ON VERDE ANTIQUE MARBLE BASE, KNOWN AS THE HORATII CLOCK, PURCHASED BY GEORGE, PRINCE OF WALES, IN 1809, AND FORMERLY IN THE LARGE CRIMSON DRAWING ROOM AT CARLTON HOUSE. HEIGHT 2 FT. 2 INS., WIDTH 1 FT. 11½ INS., DEPTH 8 INS. (THRONE ROOM)

those of the maker. Others bear (in later handwriting) the dates 1783 and 1796—probably the years when the stools were re-upholstered. The existence of this large set of stools serves as a reminder of the *tabouret* etiquette, which was observed with such strictness at Court throughout the seventeenth and a great part of the eighteenth centuries—an etiquette regarding the rules of precedence which in the presence of the Sovereign prescribed the use of the *tabouret* as a seat for all except actual members of the Royal Family (Plate 225).[1]

On the mantelpiece stands one of the most remarkable examples of French Empire work in ormolu in the Royal Collection—known as the 'Horatii' clock. This clock, which was formerly in the Large Crimson Drawing Room at Carlton House, is surmounted by a spirited group taken from a picture by the French painter, Louis David, the 'Oath of the Horatii,' which was exhibited in the Paris Salon in 1785 and is now in the Louvre.

Here the father of the Horatii is seen handing swords to his three sons who, with hands upraised, swear on the altar to defeat their hereditary foes, the Curiatii. The sequel to the story, after the death of the three Curiatii, is shown by delicate reliefs in ormolu on the *verde antique* marble base of the clock. On the left are seen two dying Horatii; in the centre is the surviving brother acclaimed by his father; while, beyond, his sister—the betrothed of one of the Curiatii—turns aside in anguish on recognizing upon her brother's shoulders her vanquished lover's robe.

This may be the 'very handsome clock with gilt Roman figures on green marble plinth' which was acquired by the Prince of Wales in 1809 from 'Mr. Ricorden.'[2] The movement was renewed by Vulliamy in 1818, when a third hand, showing the days of the month, was removed[3] (Plate 145).

On the mantelpiece is also a pair of very fine Empire candelabra in ormolu, in the form of cornucopiae terminating with a stag's and a boar's head respectively. Their bases, of *verde antique* marble, are enriched with ormolu reliefs representing Commerce and Industry. These two 'superb branches for wax lights' as they are termed by Pyne, stood on the mantelpiece in the Golden Drawing Room at Carlton House. They are evidently the 'Pair of Candelabres representing Cornucopia with a Stag's head at the end of the Horn, the whole in Or Molu, Branches for 6 Lights Each, mounted on a Green Marble Base,' which are recorded in Jutsham's Day

[1] A number of stools likewise in the style of Kent, though of different design, are at Hampton Court. They comprise portions of two sets made in 1737 for Frederick Prince of Wales. They were the work of 'Henry Williams, Joiner': one set, which numbered originally 24, costing £192, the other which consisted of 18, costing £99 (Public Record Office, *Lord Chamberlain's Accounts* for 1737).

[2] Probably Louis Recordon (1778-1810) of 33 Cockspur Street, Charing Cross, predecessor of Frederick Dent, clockmaker to Queen Victoria, who in 1854 made the famous clock for the great clock tower of the Houses of Parliament.

[3] Benjamin Jutsham in 1818 reports of this, and three other of the Carlton House clocks: 'The movements of these clocks are all very bad; it is impossible to make them keep time, they are to be replaced by new movements.'

Book for 1814 as having been received from 'Mr. Curvoisier'[1] (Plate 162). The remaining mantelpiece ornaments are a pair of fine two-handled *bleu de roi* Sèvres porcelain vases painted with Dutch figures in landscapes, decorated with wreaths of coloured flowers, and resting on octagonal bases of chased ormolu.

[1] In the tradesmen's bills of the Lord Chamberlain's Department for 1814 is an entry against 'Courvoisir' of £140—presumably the cost of these candelabra (*Report from the Select Committee upon the Civil List*, 1815).

CHAPTER VII

THE STATE APARTMENTS (CONTINUED)

THE Royal Closet, a comparatively small room, is the first of the Western range of State Rooms. It is used as an assembly room by the Royal Family before going in procession to the Ball Room for State functions.

The ceiling of the Royal Closet is decorated with moulded panels picked out with gold. The room is hung with a crimson wallpaper, and has a crimson carpet; the upholstery is of cerise and gold brocaded silk of a delicate Directoire design, the curtains and draped pelmets being finished with a heavy fringe of dull gold.[1]

Here is arranged a part of the very valuable collection of 'primitive' paintings formed by the Prince Consort. It comprises a group of small pictures chiefly of the early Italian Schools, including works by Fra Angelico, Antonello da Messina, Pessellino, Giovanni Bellini, Catena, and Perugino, together with paintings by Van der Goes, Mabuse, Lucas Cranach, and other early Flemish and German masters.

The mantelpiece—one of the finest in the Palace, which stood originally in the Throne Room at Carlton House—is of statuary marble with ormolu enrichments. The frieze is ornamented with an applied design of honeysuckle and foliage, the blockings at the ends having panels of grapes and vine leaves in openwork, both on a background of grey marble; while in the centre is a tablet finely chased in relief with a group of infants, symbolizing the Arts and Sciences, with a pedestal in the background upon which are books, inscribed 'Doctrina.' The entablature is supported by full-length figures of female fauns in bronze and ormolu. This mantelpiece was probably part of the original fittings designed for Carlton House by Henry Holland in 1783, and executed by the craftsmen employed by Gaubert. The ormolu work on account of its high quality has been attributed to Gouthière, but was undoubtedly executed in this country[2] (Plate 146).

[1] This and many other of the fine silks provided of recent years for the State Rooms of the Palace were supplied by Sir Frank Warner, K.B.E. (1862-1930), head of Messrs. Warner and Sons—the firm responsible for the materials used in the Coronation robes of King Edward VII and Queen Alexandra, and of King George V and Queen Mary. A leader of the silk industry in England, he was the inventor of the three-pile woven velvets, first produced in 1916 at Messrs. Warner's works at Braintree, Essex.

[2] A mantelpiece with somewhat similar supports formed of satyrs holding infants, was originally in the Crimson Drawing Room at Carlton House and is now in the Crimson Drawing Room at Windsor Castle. This mantelpiece has been definitely described (*Magazine of Art*, vol. xxi. p. 117) as the work of Gouthière, but can be proved, from the original bills in the Royal Archives, to have been made by Vulliamy in 1808 at the cost of £525.

In the centre of the mantelpiece stands a French Empire clock similar to that in the Green Drawing Room, save that the figure of Apollo is here in ormolu instead of bronze, and the marble is of *rose* instead of *verde antique*. This fine clock was formerly in the Golden Drawing Room at Carlton House.

The clock is flanked by a pair of Louis XVI urn-shaped pastille-burners of chased ormolu. In Carlton House these stood in the Ante Chamber leading to the Throne Room, and are described by Pyne [1] as,

> 'Exquisitely wrought vases in or-molu, on rosa antiqua marble pedestals, on each face of which is a mask of Medusa; the subjects on the body of the vases represent Nymphs dancing round the altar of Love.'

The garniture of the mantelpiece is completed by a pair of Louis XVI candelabra which were purchased by Benois for the Prince Regent; and we find them in Benjamin Jutsham's Ledger for July, 1814, entered in his own careful hand as follows:

> 'A Pair of Candelabres, bronze cupid figures standing on an or molu globe, carreing or molu branches, pine-apple tops, for 5 lights each, circular red marble bases and square red marble plynths, mounted in or molu.'

The pieces forming this garniture, mounted on the beautiful red Italian marble known as *rosso antico*, have, like so many other ornaments in the Palace, been brought together under Queen Mary's personal direction.

The Royal Closet contains another pair of fine Louis XVI ormolu candelabra in the form of tall bronze female figures with baskets on their heads, fitted with branches for five lights, and surmounted by cock-head ornaments. They stand on carved wood Regency pedestals with triangular bases and lions' paw feet. Other pieces of furniture are two small Italian cabinets on carved and gilt stands, one of ivory, the other of ebony, with Florentine marble inlay; and, facing the fireplace, a large low ebony cabinet similarly inlaid, which was formerly in the West Ante Room at Carlton House.

Upon it are three very fine pieces of Louis XV *bleu de roi* Sèvres porcelain dating from about the year 1760. The larger vase, of a shape known as the *Vase Calice*, or *Vase Boileau*, is painted upon the front with a group of Neapolitan sailors on a quay—probably by Morin; and upon the back with sprays of flowers—in the manner of Boucot. Its cover is pierced with interlaced palm branches, and surmounted by a knob formed of a delicately modelled bouquet of roses (Plate 151).[2] The smaller vases on either side are painted with scenes representing a 'Peep-Show' and a 'Map-Seller.'

[1] *Royal Residences*. Carlton House, p. 28.

[2] A somewhat similar vase, signed by the artist Falot, is in the Wallace Collection.



[146] THE ROYAL CLOSET
SHOWING MARBLE AND ORMOLU MANTELPIECE MADE
1785 FOR THE THRONE ROOM, CARLTON HOUSE, FROM A D
BY HENRY HOLLAND



[147] THE WHITE DRAWING ROOM
SHOWING SCULPTURED FRIEZE, ENRICHED AND GILDED CEILING, CRYSTAL CHANDELIER FROM CARLTON HOUSE, AND FINE 'REGENCY' CARPET



[148] THE WHITE DRAWING ROOM

FIRST SKETCH FOR THE ROYAL PORTRAIT GROUP, NOW IN THE NATIONAL PORTRAIT GALLERY, PAINTED IN THE WHITE DRAWING ROOM BY SIR JOHN LAVERY, R.A., IN 1913, SHOWING KING GEORGE V, QUEEN MARY, THE PRINCE OF WALES, AND PRINCESS MARY (COUNTESS OF HARFWOOD)

(THIS SKETCH, IN OILS, MEASURES 4 FT. 6 INS. BY 2 FT.)



[149] THE WHITE DRAWING ROOM
FROM THE NORTH-WEST, SHOWING ENTRANCE TO THE MUSIC ROOM.

The four large gilt Regency armchairs with rounded backs, lions' masks, and paw feet, which stand beside the cabinet, are part of a set of six, the remaining two of which are in the Blue Drawing Room (Plate 178). The beautiful late Georgian lustre chandelier, with its cut-glass bowl, its numerous festoons of facetted crystals and pear-shaped drops, was brought from Osborne House.

THE WHITE DRAWING ROOM

In this fine apartment—48 feet long—which serves as the Reception Room of Their Majesties, the Royal Family assemble before Banquets or similar functions. It is the first of the State Rooms through which the King and Queen pass in procession on the way to the State Dining Room or to the Ball Room on special occasions (Plate 149).

The White Drawing Room—the decoration of which is white and gold and the upholstery yellow—is entered from the Royal Closet through a concealed door composed of a massive swinging mirror on the front of which is fixed a low ebony cabinet with shelves for china, to correspond with three other cabinets which stand at either end of the room.

Of the three remaining doorways, one opens into the Picture Gallery, the second is closed, and the third gives access in a direct line through the Music Room and the Blue Drawing Room to the State Dining Room.

The three tall windows overlooking the gardens of the Palace have solid mahogany shutters composed of square and upright panels each mounted with chased ormolu, the shutters of the two other rooms of this suite—the Music Room and the Blue Drawing Room—being of the same design. The floor is surrounded by a broad marquetry border of scroll design decorated with the royal emblems.

The walls of the room are decorated with twenty-eight flat pilasters[1] in the capitals of which occur the Star and Garter, painted in heraldic colours. Above the frieze and cornice, and separated from one another by moulded trusses, are twelve panels with groups of children modelled in high relief, in the form of fantastic allegories descriptive of the Origin and Progress of Pleasure, which were executed in 1831 by the sculptor William Pitts,[2] at a cost of £800.[3]

[1] These pilasters were of yellow scagliola, and were made by Joseph Brown. They are now painted white.

[2] William Pitts (1790-1840), a well-known sculptor, gained considerable reputation for his models and reliefs in the classical taste, many of which he exhibited at the Royal Academy. He competed unsuccessfully for the statue of Nelson for the Nelson Monument. He was a good draughtsman and a skilful silver chaser, and was responsible for the execution of much fine silver-work, notable examples of which were the 'Wellington Shield,' designed by Thomas Stothard, and the 'Shield of Achilles,' which he executed from the designs of John Flaxman. His admirable groups in the adjoining Music Room were finished before these reliefs, in 1829; while those in the Blue Drawing Room were completed a little later.

[3] 'Twelve bas-relievos over the pilasters in the North State Drawing Room, designed by Pitts, being the *Sports of Boys*—£800' (*Report*, 1831, p. 160).

The subjects are as follows: (1) Love awakening the Soul to Pleasure, (2) The Soul in the Bower of Fancy, (3) The Pleasure of Decoration, (4) The Invention of Music, (5) The Pleasure of Music, (6) The Dance, (7) The Masquerade, (8) The Drama, (9) The Contest for the Palm, (10) The Palm Assigned, (11) The Struggle for the Laurel, and (12) The Laurel Obtained.

The ceiling, which is enriched throughout with gold, is of convex or tent-like form above the sculptured reliefs, and is crowned with three shallow domes flanked by panels of acanthus ornament set in moulded ribs. From the centre of the ceiling hangs a cut-glass chandelier, the ormolu framework of which is composed of two large circles with two smaller rings above, each chased with bands of acanthus leaves and lions' masks; fitted to the lowest circle are twelve branches with three lights each, and to the circle above twelve branches, each with a single light. Each light is hung with icicle drops, and the whole is festooned with innumerable faceted prisms. At the corners of the ceiling are four smaller lustres of similar design, each fitted with twenty-four lights—the total number of lights being thus one hundred and forty-four.

Against the North and East walls of the room are large mantelpieces of statuary marble, the friezes of which are carved in the classical manner with scenes representing a Roman banquet.

The curtains are of pale amber-coloured damask, and the chairs and sofas are covered with silk of the same delicate yellow shade.

The magnificent carpet, which is of Axminster manufacture, has its central design formed of a large and two small circles, each one composed of a closely packed garland of many coloured flowers enclosing a large conventional rosette. The outer space is covered with great scrolls of golden acanthus and the whole surrounded by a flowered border. The carpet is fine in colour, and is in an excellent state of preservation. It was supplied in 1834 by Messrs. Watson, Wood and Bell, of Old Bond Street, for the moderate sum of £216. 15s. 6d.[1] (Plate 147).

This carpet and the larger one in the Blue Drawing Room conform to the Adam tradition, as exemplified at Harewood House,[2] and elsewhere, whereby the carpet was designed to echo the main forms in the decoration of the ceiling.

Though they do not actually correspond in detail with the outlines of the ceilings, these carpets in the White and Blue Drawing Rooms, with their triple circles and their acanthus ornament, which have obviously been made to harmonize with the ceilings as regards design and colour, offer an interesting comparison with the carpet of Moorfields manufacture in the saloon at 19 Arlington Street—

[1] 'A Superfine Axminster carpet for the North Drawing Room, 41·3 by 25·11, containing 119 yards square, at 34/6 - - - - - - - - - - - - £205. 5s. 6d.
Expense of preparing Sketch and Working Drawing - - - - - - - £11. 10s. 0d.'

[2] The Music Room at Harewood House, Yorkshire, was decorated by Robert Adam in 1771, and the carpet for it was designed by him at the same time.

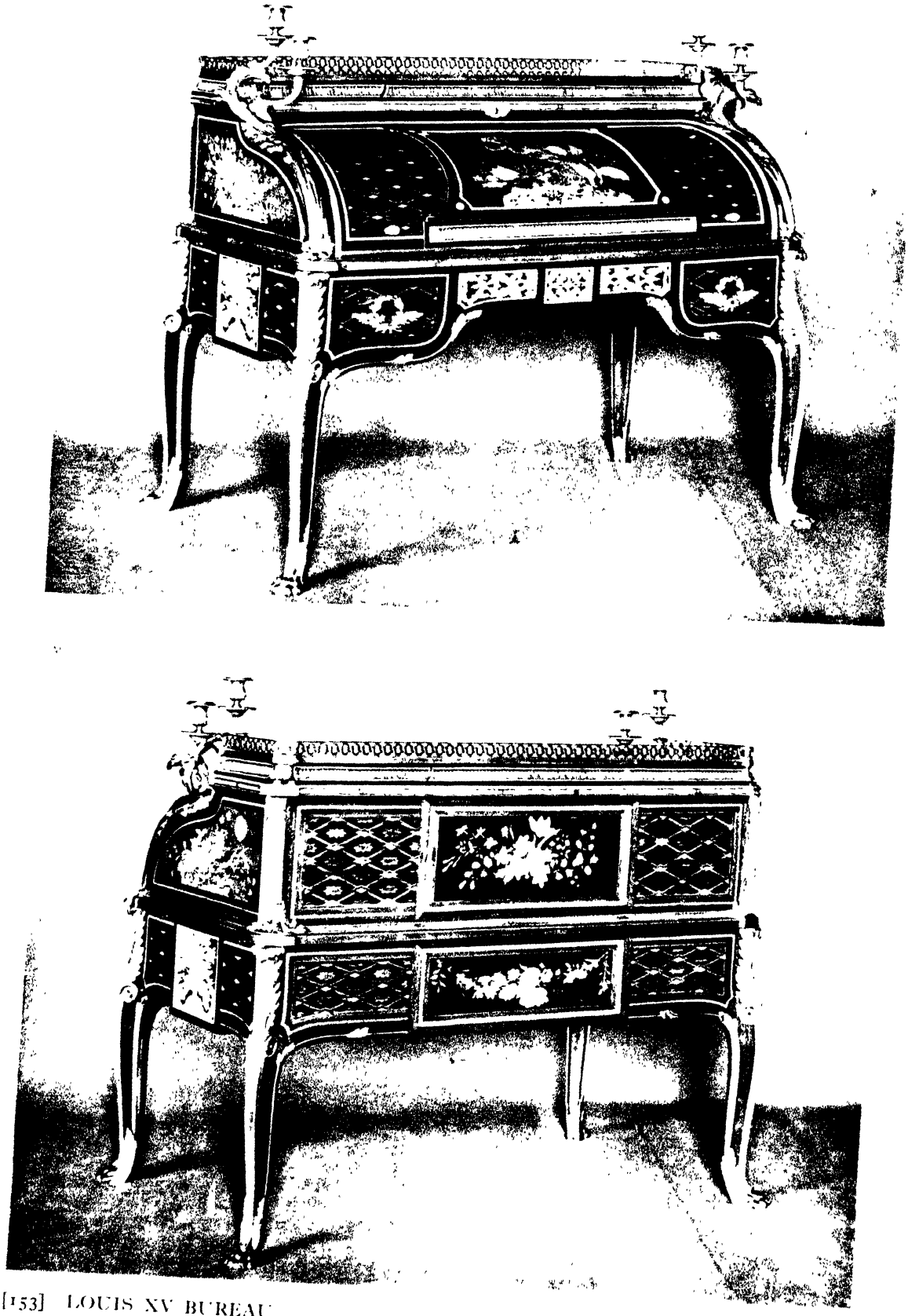


50] VASE
APPLE-GREEN SÈVRES, PANEL PAINTED WITH 'THE SWING, AFTER FRAGONARD.' ABOUT 1768. HEIGHT 1 FT. 6 INS. (WHITE DRAWING ROOM)



[151] POT POURRI VASE
bleu de roi SÈVRES ('VASE CALICE'), PAINTED WITH QUAY SCENE. ABOUT 1760. HEIGHT 1 FT. 8 INS., WIDTH 12 FT., DEPTH 9 FT. (ROYAL CLOSET)





[153] LOUIS XV BUREAU
ATTRIBUTED TO JEAN HENRI RIESENER. HEIGHT 4 FT. 2 INS., WIDTH 4 FT. 5 INS., DEPTH 2 FT. 7 INS. (WHITE DRAWING ROOM)

the London residence of the Marquess of Zetland—which is said to have been designed by Robert Adam about 1770.[1]

A view of the White Drawing Room, showing many details of its decoration, is seen in the large portrait group by Sir John Lavery, R.A., representing King George V and Queen Mary, the Prince of Wales, and Princess Mary, Countess of Harewood, which was painted in this room in 1913, and now hangs in the National Portrait Gallery. The artist's sketch in oils for the original picture, the property of Queen Mary, is reproduced in Plate 148.

The single wall space above the mantelpiece on the North wall is occupied by a full-length portrait of Queen Alexandra in Royal Robes, by E. R. Hughes. Portraits of Anne Hyde, Duchess of York, by Sir Peter Lely; the Czar Peter of Russia, and Fénélon, Archbishop of Cambray by J. Vivien, are set in oval frames over the doors.

The Louis XV bureau which stands in this room is one of the finest pieces of furniture in the whole of the Royal Collections. Of mahogany, harewood and tulipwood, with marquetry of coloured woods, it has a cylindrical front, with two drawers and a slide above, one long and two short drawers below, and draw-out slides covered with maroon velvet at the sides. The interior has two sliding trays and six drawers with ormolu handles chased with rosettes. The cabriole legs are edged with bands of ormolu chased with foliage and terminating with lions' paw feet, the ormolu bands extending up the front and branching out on either side into two-light candelabra. The whole is further enriched with chased ormolu of the most exquisite quality of workmanship, and is finished with a pierced gallery at the top[2] (Plate 153).

This superb example of French furniture, though it bears no signature, is probably the work of the famous cabinet-maker Jean Henri Riesener, who was born in Germany in 1735, is believed to have emigrated to France in his early youth, and was received into the Corporation of Master Cabinet-Makers of Paris in 1768. On account of the simplicity of line displayed in his furniture and the precision shown in its execution, Riesener—who died in 1806—is justly considered the most accomplished French cabinet-maker of the eighteenth century.

Amongst other pieces of French furniture in this room is a set of twelve gilt Louis XV fauteuils stamped with the name of the French cabinet-maker I. Gourdin.[3]

[1] *Dictionary of English Furniture*, by Macquoid and Edwards, vol. i. p. 193, and Fig. 18, p. 194.

[2] This bureau resembles in certain respects the famous 'Bureau du Roi' in the Louvre, which was begun for Louis XV by Oeben in 1760 and finished by Riesener in 1769. It is fully described in the inventory of the *Garde Meuble* in the year 1775, under No. 2541. Its decorative bronze work is by Duplessis, Winant and Hervieux. There is a facsimile of it in the Wallace Collection which was made about 1860 at a cost of 90,000 francs.

[3] Jean Baptiste Gourdin, who belonged to a well-known family of cabinet-makers, became a member of the Corporation of Cabinet-makers of Paris in 1748. Four other armchairs bearing his stamp are in the Eighteenth Century Room. Six chairs by him are recorded in Sir Guy Laking's *Furniture of Windsor Castle*, where the maker's mark is mis-read as J. Courdin. A set of six chairs by his younger brother, Michael Gourdin, also signed, is in the Wallace Collection.

The English furniture includes two large Regency settees, 7 feet long, with carved frames, the ends of the arms having lions' heads with wings and paws; [1] and a set of fourteen chairs with scroll backs and legs carved with acanthus leaves. The oblong and octagonal tables of amboyna, partly gilded and mounted with ormolu, were originally at Carlton House and afterwards in the Saloon at the Brighton Pavilion. The pianoforte, by S. and P. Erard, in a gilt case elaborately painted with figure subjects by Francis Richards, which was in the Great Exhibition of 1851, was purchased by Queen Victoria in 1856.

The decorative objects in this room comprise a number of very fine candelabra. Between the windows, and on either side of the mantelpiece opposite, are four beautiful examples of Louis XVI workmanship composed of bronze figures of nymphs and fauns bearing ormolu cornucopias, each fitted with six branches for lights (Plate 149)—the finely modelled figures being probably the work of the famous French sculptor Falconet. Their carved wood pedestals, which are supported by three cranes, on triangular bases, were formerly in the Crimson Drawing Room at Carlton House, where they can be seen against the wall opposite the windows in the view of the room shown in Pyne's *Royal Residences* [2] (Plate 112).

On the mantelpiece are two other pairs of Louis XVI candelabra formed of bronze figures holding long gilt vases fitted with five branches for lights. They stand on elliptical plinths of dove-coloured marble mounted with ormolu, each with a bronze entablature chased with figures of amorini.

These candelabra, from the Ante Chamber to the Throne Room at Carlton House—'superb branches each consisting of a female figure in ormolu bearing a vase containing flowers . . . excellently wrought, the flowers forming the sockets for lights' [3]—are in all probability the work of the celebrated metal-worker, Jean Gouthière. An original sketch of one of these candelabra, from the Pictorial Inventory of George IV's Clocks and Candelabra, now preserved at Windsor, is shown in Plate 161.

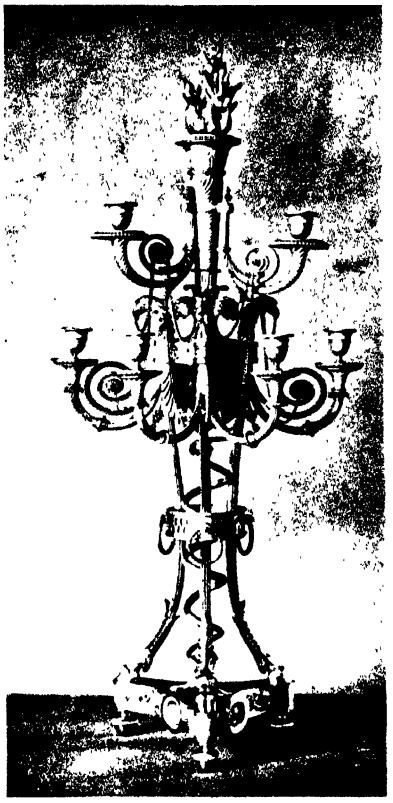
On the two low ebony cabinets on either side of the fireplace at the North end of the room are a pair of Empire candelabra formed of military trophies, surmounted by an eagle and fitted with five branches for lights, which are of particular interest from the fact that they can be identified as having been purchased in 1813 by the Prince Regent from the famous French craftsmen Thomire and Delcambre.[4]

[1] These sofas, described by Pyne as 'carved and superbly gilt, the arms supported by winged chimæræ,' were made in 1812 by Tatham & Co., of Mount Street, for the Blue Velvet Room at Carlton House, at the cost of £350. These 'two magnificent gilt sofas . . . covered with His Royal Highness's Fleur de Lea Satten' can be seen in the view of the Blue Velvet Room shown in Plate 110.

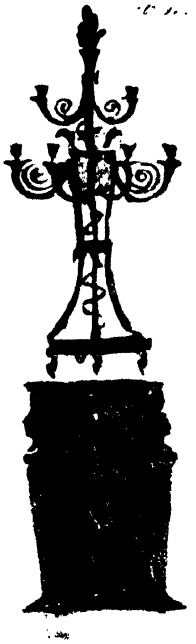
[2] These may be the 'Very large elegant tripods superbly carved and double gilt, to design,' made by Messrs. Tatham & Co., in 1811 at the cost of £143 each.

[3] Pyne, *Royal Residences*, Carlton House, p. 27.

[4] Benjamin Jutsham's Ledger at Windsor Castle, July, 1813, p. 263.



[154] ORMOLU CANDELABRUM
THE PERIOD OF LOUIS XVI, IN THE STYLE OF DUGOURC (ONE OF 12), FROM THE THRONE ROOM, CARLTON HOUSE HEIGHT 4 FT. 9 INS (WHITE DRAWING ROOM)

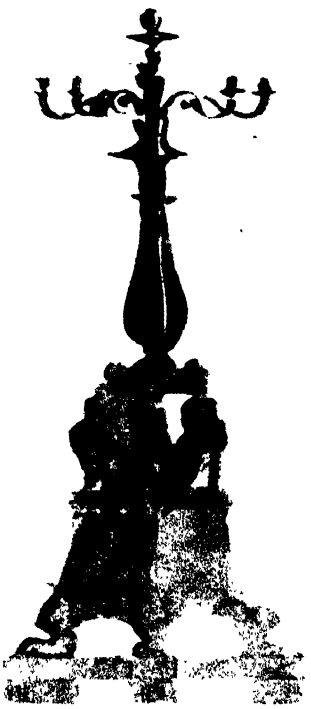


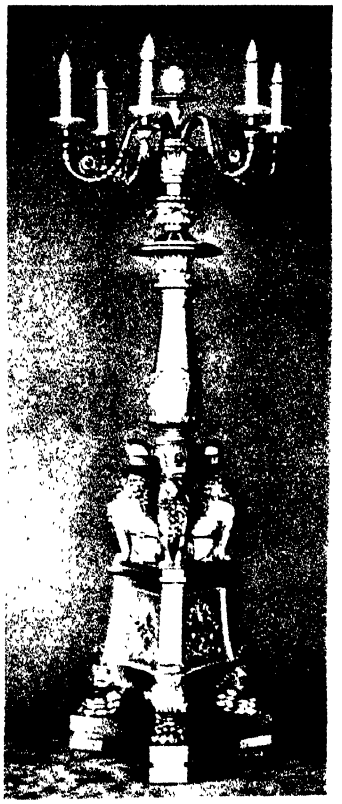
[155] SKETCH
FOR CANDELABRUM IN THE STYLE OF DUGOURC, ON GILT WOOD PEDESTAL DESIGNED FOR THE BY HENRY HOLLAND FOR THE THRONE ROOM, CARLTON HOUSE (FROM KING GEORGE IV'S PICTORIAL INVENTORY)

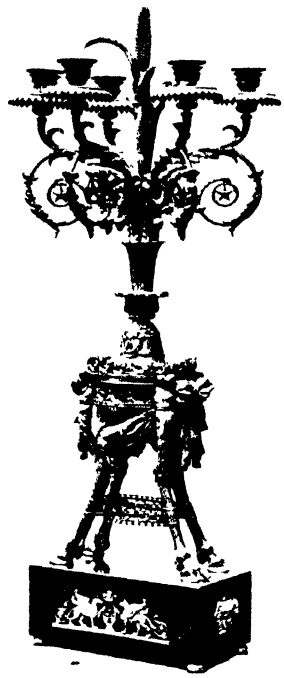


[156] CANDELABRUM
ON CARVED AND GILT PEDESTAL DESIGNED BY HENRY HOLLAND (GREEN DRAWING ROOM)









[160] ORMOLU AND BRONZE CANDELABRUM
OF THE EMPIRE PERIOD. FROM THE LIBRARY, CARLTON HOUSE, PURCHASED BY KING GEORGE IV IN 1820. HEIGHT 3 FT. 1 IN. (STATE DINING ROOM)



[161] SKETCH
FOR ORMOLU AND BRONZE CANDELABRUM (ONE OF FOUR) STYLE OF JEAN GOUTHIERE, NOW IN THE WHITE DRAWING ROOM. (FROM KING GEORGE IV'S PICTORIAL INVENTORY)



[162] EMPIRE CANDELABRUM
FROM THE GOLDEN DRAWING ROOM, CARLTON HOUSE, PURCHASED FROM MR. CURVOISIER IN 1851. HEIGHT 3 FT. 2 INS. (THRONE ROOM)

They were placed in the Ante Room to the Dining Room at Carlton House, where they were alluded to by Pyne a few years later as 'candelabra representing trophies composed of antique armour.'

The series of candelabra is completed by two fine pairs (Plate 154) which stand on cabinets at the South end of the room, and are part of a set of twelve, the remainder of which, in the Music Room and the Blue Drawing Room, will be described later (p. 165).

Upon the mantelpiece facing the window is a magnificent Louis XVI clock by Lepine, in an ormolu case, which formerly stood in the Ante Chamber to the Throne Room at Carlton House. The front panel of the pedestal which supports the dial is chased in low relief with a group of children dragging along a goat on which is an infant Bacchus. Female figures in bronze holding infants are seated on either side of the pedestal, while the dial is surmounted by an eagle with outspread wings grasping a trailing festoon of flowers. The white marble plinth is relieved with ormolu scrolls, masks and terminal figures, beautifully designed and exquisitely chased in openwork. The present movement of this remarkable clock was renewed by Vulliamy in 1818, and bears the number 879 (Plate 134). A clock also by Lepine, similar in design though differing in detail, is in the Eighteenth Century Room below[1] (Plate 135).

The White Drawing Room contains several valuable specimens of Sèvres porcelain, including a pair of oviform vases of apple-green and gold with handles formed of children's heads, which are decorated with panels painted with Dutch interiors—the work of Dodin, one of the most famous of the Sèvres porcelain painters; a *bleu de roi* and gold jardinière, the frieze decorated with scrolls and swags of leaves and flowers; and an apple-green vase painted with figures of Cupid and Hymen—probably by Dodin—having handles formed of pairs of turtle doves. There is also a beautiful pair of apple-green vases dating from about 1768, the one showing a girl and youth playing 'Blind-man's buff'; the other being painted with a scene representing 'The Swing,' the subject possibly suggested by Fragonard's celebrated picture, now in the Wallace Collection, 'Les hasards heureux de l'Escarpolette' (Plate 150).

[1] The 'Negress Head' Clock in the 1844 Room, and the Astronomical Clock with three dials in the Blue Drawing Room, are also the work of this celebrated French clockmaker.

THE MUSIC ROOM

The Music Room, situated between the White and Blue Drawing Rooms, in the centre of the West Front, was formerly known as the Bow State Drawing Room, from its great bay of five large windows which overlook the Palace gardens.

Here Their Majesties' guests—having assembled on arrival in the Green Drawing Room—are presented before a Banquet or State Dinner; and here the Suite assembles for Evening Courts, and joins the Royal Procession on its way from the White Drawing Room to the Ball Room.

The Music Room is the most original of Nash's Great State Apartments—recalling his earlier daring at the Royal Pavilion. The colouring is ivory-white and gold. It is surrounded by eighteen tall columns of deep blue scagliola—remarkable examples of this material made in imitation of lapis lazuli—with elaborately designed Corinthian capitals in gilded metal.[1]

The entablature with its frieze and cornice, and the ceiling which rises above it, are decorated with heavily moulded plaster-work which is also richly gilt. The ceiling is in two compartments—a circular dome carried on pendentives for the rectangle, and a semi-dome for the bow proper which is carried on the main cornice. The dome is divided into lozenge-shaped panels, formed by intersecting lines radiating from the centre, each panel being decorated alternately with the rose, the shamrock and the thistle (Plate 163). The half-dome over the bay has an imbricated pattern, with ribs decorated like the panels of the dome, and in the pendentives at the four corners of the room are shields bearing the Royal Arms. Nash's sketch for the ceiling of this room—one of the few original designs for the interior decoration of the Palace that has survived—is preserved in the Victoria and Albert Museum.[2]

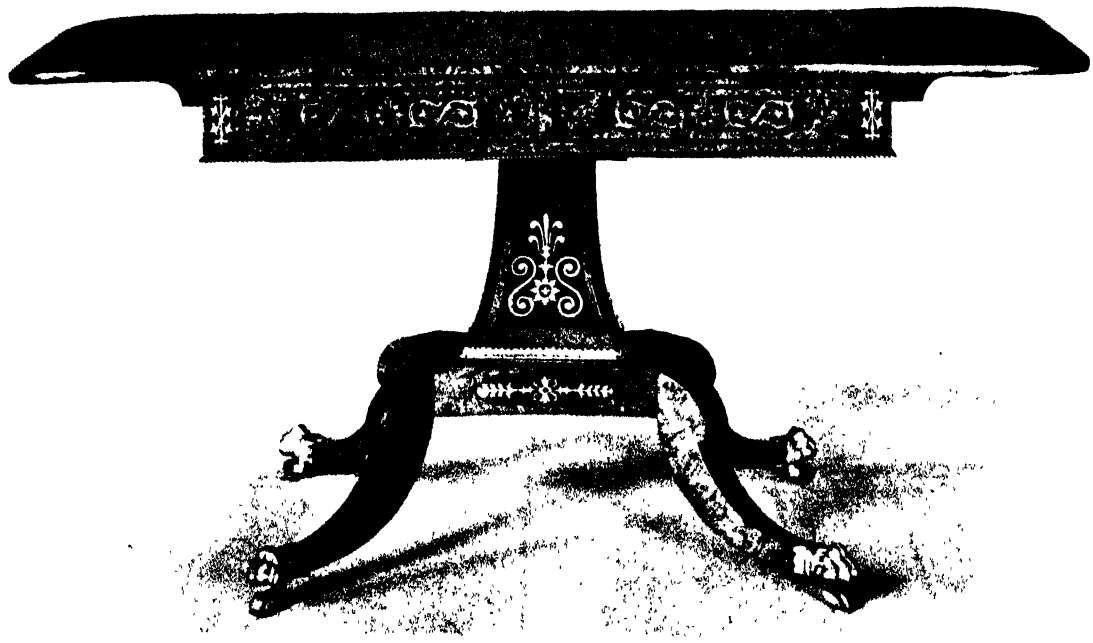
In the three tympana above the main cornice over the doorways into the White Drawing Room, the Picture Gallery, and the Blue Drawing Room, are groups of children in high relief, each flanked by scrolls of acanthus foliage. They represent

[1] Estimated cost in Feb. 12, 1828, of the 18 lapis lazuli columns - - - - - - £900. os. od.
" " " of metal capitals to do. - - - - - - - £540. os. od.
'Additional cost of the Scagliola Columns occasioned by the metal granula being introduced £315. os. od.
Gilding the Capitals - - - - - - - - - - - - - £212. 10s. od.
Fourteen pedestals of metal granulate scagliola - - - - - - - - - £240. os. od.'
(*Report on Buckingham Palace*, 1831, pp. 154 and 183).

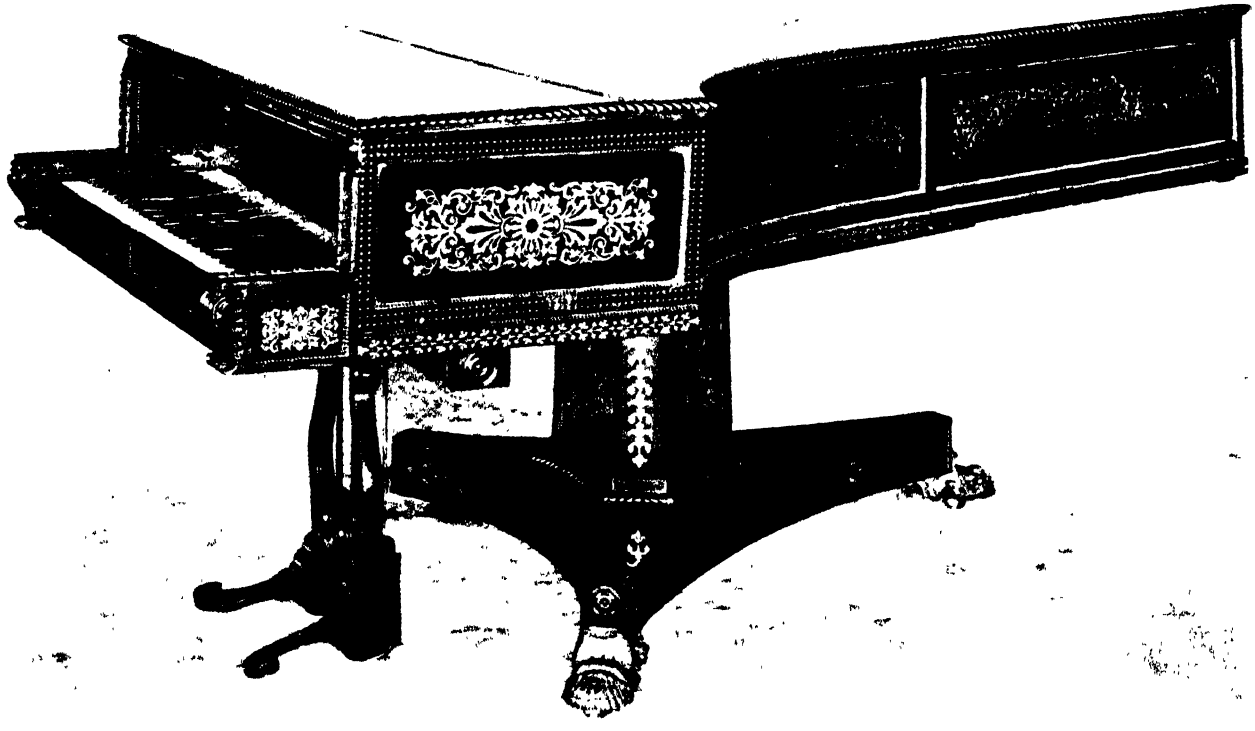
[2] The setting out of the dome and semi-dome in plan form is in accordance with geometrical principles. Prior to this experiment, Professor A. E. Richardson remarks, there had been nothing quite similar attempted in stucco ceilings, with the possible exception of the slighter decorations contributed by the brothers Adam, Sir William Chambers and the Wyatts. This design of Nash's can be described as an adaptation of the lozenge form of coffering which had found favour in Italy during the later period of the Renaissance. A detailed drawing of the room by Blore exists among his drawings at the British Museum.



[163] THE MUSIC ROOM
SHOWING THE BAY, WITH WINDOWS LOOKING WESTWARD OVI
THE PALACE GARDENS AND LAKE



(ONE OF 3) OF AMBOYNA WOOD INLAID WITH BRASS, MADE IN 1816 FOR PRINCESS CHARLOTTE, FROM CLAREMONT. HEIGHT 2 FT. 4 INS., WIDTH (OPEN) 4 FT. 9 INS., DEPTH 2 FT. 2 INS. (PICTURE GALLERY)



[165] GRAND PIANO

WALNUT INLAID WITH BRASS, MADE ABOUT 1818 FOR THE PRINCE REGENT. HEIGHT 3 FT., LENGTH 8 FT. 1 IN., WIDTH 3 FT. 11 INS. (MUSIC ROOM)



[166] THE MUSIC ROOM
SHOWING ON THE LEFT, ENTRANCE TO WHITE DRAWING ROOM
AND ON THE RIGHT, ENTRANCE TO PICTURE GALLERY



[167] VASE
APPLE-GREEN SÈVRES, PAINTED WITH CAMP-SCENT, PROBABLY BY MORIN, ABOUT 1768. HEIGHT 1 FT. 7 INS. (MUSIC ROOM)



[168] VASE
gros bleu SÈVRES ('VASE FONTAINE DU BARRY'). ABOUT 1770. HEIGHT 1 FT. 4 INS. (1844 ROOM)

Harmony,[1] Eloquence, and Pleasure respectively, and are the work of William Pitts[2] (Plate 166).

On either side of the doorway leading to the Picture Gallery is a chimney-piece of marble carved with female figures holding drapery in upraised arms and supporting a frieze carved with shells. The mantelshelf has an ormolu gallery, and the grates and fenders are of steel with gilt metal enrichments. Above the mantelpieces and on either side of the doorways leading into the White and Blue Drawing Rooms are tall mirrors in arched recesses.[3]

The floor, which is usually covered by a fine Savonnerie carpet of floral and geometrical design with fleur-de-lys at the corners, is a good example of parquetry work. It is of satinwood and white holly, with a star radiating from the centre, and medallions at the four corners inlaid with the cypher of George IV in rose and tulipwood. It was executed by George Seddon of the well-known firm of cabinet-makers, Morel & Seddon, at a total cost of £2400.[4]

Suspended from the centre of the dome, and from the half dome of the bay, are two immense chandeliers in the Empire style which are unquestionably the most magnificent in the Palace. Each is composed of a series of ormolu circles which rise above one another in tiers. The lowest band has twelve great arms richly chased with acanthus, each bearing four branches for lights; and above it is another band with eight single branches. Above this, half hidden by festoons of prismatic drops, are four male figures in ormolu standing back to back on a highly ornate base and supporting another circle enriched with palmettes. Above this again is a large ormolu-mounted glass vase, out of which rises a spiral glass column wreathed in ormolu; and on the summit is a graceful flower-like ornament in solid ormolu adorned with tall palmettes. Into this are fixed crowned sceptres of cut glass with long glass pendants hung with drops; and from the vase below are pointed sceptres with similar pendants. At the base is a great cut-glass bowl, with a faceted ball below; and the whole is wreathed with numerous faceted festoons and hung with icicle drops.[5]

[1] This group is placed over the doorway into the White Drawing Room, that room having been originally intended to be appropriated as a music room.

[2] John Nash to the Commissioners of H.M. Treasury, 29th August, 1829.

'Sculpture directed by His Majesty for which he requires sanction:

Three subjects over the columns in the Bow State Drawing Room, designed by Pitts, the subjects are the 'Progress of Rhetoric.' - - - - - - - - - - - - - £450. os. od.'
(*Report on Buckingham Palace*, 1831, p. 160.)

[3] 'Works ordered by His Majesty in addition to the estimates:

Bow Room: Six chimney and pier glasses - - - - - - - - - - £593. os. od.
Carving and composition for the glasses in the Bow Room - - - - - - - - £228. os. od.'
(*Report on Buckingham Palace*, pp. 179 and 183.)

[4] *Report on Buckingham Palace*, p. 96. At the same time (between 1826 and 1830) Messrs. Morel & Seddon supplied upwards of £180,000 worth of furniture for Windsor Castle.

[5] In the picture of the Christening of the Princess Royal in 1841, by C. R. Leslie, R.A. (in the Queen's Corridor), which took place in the Throne Room, these two chandeliers can be seen hanging in the Throne Alcove.

Between the windows of the bow stand four tall candelabra of gilt wood. The design of each consists of a triangular base carved with acanthus and claw feet, above which, at the corners, are three seated lions supporting a column surmounted by ormolu branches for five lights, fitted with cut-glass nozzles, and terminating in pine-apple finials[1] (Plates 158, 159 and 163). These beautifully designed and executed examples of Regency workmanship, 8 feet 6 inches high, were made in 1811 by Messrs. Tatham, Bailey and Saunders, of Mount Street, at a cost of £170 each.[2]

The curtains and the coverings of the furniture, which consists of four settees (*canapés*), twelve Louis XVI armchairs (*fauteuils*), and two tall armchairs in the Louis XIV style, are of rose-coloured silk damask.

The fine set of carved and gilt Louis XVI *fauteuils*, which have square, rounded backs and turned and fluted legs, are the work of the celebrated cabinet-maker, Georges Jacob, and are stamped with his name[3] (Plate 170). They have also, under the framework, a label bearing the following inscription written in ink:

MONSIEUR DAGUERRE
FAUTEUIL COURANT POUR LE SALLON

Four more chairs belonging to this set, similarly stamped and labelled, are in the Eighteenth Century Room.

The four Louis XVI *canapés* have each eight legs, enclosed arms, and a carved frame and back surmounted by a delicate wreath on either side of which are long branches of leaves and berries carved in openwork (Plate 169). These are similarly labelled:

MONSIEUR DAGUERRE[4]
CANAPE POUR LE SALLON

Four armchairs by Jacob of slightly different design are in the Picture Gallery.

On either side of the piers that flank the bay stand a pair of tall elbow chairs of Louis XIV design decorated with carved gesso-work, partly in matt and partly in burnished gold. These chairs are of historical interest as having been specially designed for King George V and Queen Mary, when Prince and Princess of Wales, for the Coronation of King Edward VII at Westminster Abbey, on 9th

[1] These candelabra have recently been moved to another position in the Palace, where their fine quality and proportions are seen to greater advantage.

[2] In the Carlton House Accounts for March, 1811, they are entered as follows:—'4 very elegant candelabras, for Saloon, superbly carved and double gilt, to design - - - - £680. os. od.'

[3] Georges Jacob, a member of a famous family of French cabinet-makers, was born in Burgundy and was received into the Corporation of Master Cabinet-makers of Paris in 1765. He executed chiefly chairs and bedsteads and received commissions from Queen Marie Antoinette and from many wealthy families of Paris. Other examples of his work are in the State Bedroom and the Vandyke Room at Windsor Castle, and include the great canopied bedstead which is upholstered with needlework made by Queen Charlotte and the ladies of her Court.

[4] The story of Dominique Daguerre is given on p. 102, *ante*.

August, 1902. Underneath each is the inscription: 'These chairs were received at York House from Westminster Abbey, August 14th, 1902' (Plate 138).

A conspicuous piece of furniture, which gives its present name to the Music Room, is the early grand piano—a characteristic and handsome example of 'Regency' cabinet work—which stood originally in the Music Room at the Royal Pavilion, Brighton (Plate 165). It is of finely grained walnut, inlaid with brass, and supported on a triangular pedestal or 'monopodium,' such as was commonly employed for circular tables at this period, which rests on a triangular-shaped base with gilt metal feet. It is inscribed above the keyboard: 'Patent Sostenente Grand, By I. H. R. Mott, C. Mott and Comp., 95, Pall Mall, London. Makers to His Majesty.' [1]

Standing on an ebonised and gilt wood fluted pedestal in the central window of the bay is a superb four-sided clock of very complicated construction, designed by King George III and his architect, Sir William Chambers, in 1768, and made by Christopher Pinchbeck, with the assistance of John Merigeot and Edward Monk.[2] This remarkable specimen of English craftsmanship, 2 feet 8 inches high, of tortoise-shell with ormolu and silver mounts, has groups of Corinthian columns and pilasters [3] at the angles, a rich entablature, and is surmounted by a dome, round which are eight small draped tortoise-shell vases. The circular plinth on which it stands is mounted with four tortoise-shell vases adorned with festoons of ormolu.

The four dials, the corners of which have chased silver spandrels, show (1) the time of the day (with a landscape) and an extra hand for solar time; (2) a planetarium, with a metallic dial thermometer [4] (Plate 172); (3) the tides at the leading ports around Great Britain; and (4) the Signs of the Zodiac and the sidereal time (Plate 330).

The astronomical works of this clock are similar to those in the clock by Eardly Norton now in the Principal Corridor, and are evidently based upon them (Plate 74). Norton's clock is stated in the *Gentleman's Magazine* to have been set up in the Queen's House in 1765. Pinchbeck's clock was completed three years later; and the following interesting information concerning it is recorded in a letter written by Lady Mary Coke, dated 29th January, 1768:

[1] A patent for a 'Sostinente Piano Forte' was taken out by Isaac, Henry and Robert Mott, of Pall Mall, in 1817.

[2] Christopher Pinchbeck, the Younger (1710-1783), was the eldest son of Christopher Pinchbeck, the discoverer of the alloy of metals called after him. He carried on a business as clock and watch maker in Cockspur Street, and held the appointment of clockmaker to George III who had a very high opinion of his ability. John Merigeot was apprenticed to the Clockmakers' Company in 1742, became a freeman in 1750, and a liveryman of the Company in 1766. John Monk became an apprentice of the Company in 1762.

[3] Each of the acanthus leaves that form the decoration of the gilt Corinthian capitals of these columns and pilasters has been cast and applied separately.

[4] The inscription upon this dial :

PINCHBECK SUSCEPIT
MERIGEOT . MONK
PERFECERUNT

shows that the clock was begun by Pinchbeck and completed by Merigeot and Monk.

'Lady Strafford called upon me at half an hour after eleven. She proposed our going first to Mr. Pinchback (*sic*) to see a very fine Clock that was just finisht for his Majesty. 'Twas well worth the seeing. The Clock is itself very curious, but too complicated a piece of workmanship to be easily described. The case is magnificent, the execution extremely fine, and the design partly His Majesty's and partly Mr. Chambers' his Architect.' [1]

Upon the mantelpieces stand four further specimens of the very fine candelabra ascribed to Dugourc (Plate 154), the remaining eight of which are in the White and Blue Drawing Rooms (see p. 166). Between them are six magnificent oviform Sèvres vases of *bleu de roi* porcelain with gold decoration, the panels painted with marine compositions, trophies, an encampment scene, and pastoral and other figure subjects. One of the finest of these is a vase *à quatre cartels*, 18 inches high, bearing the date mark for 1763—the factory's best period—and the monogram of the artist, Dodin, who has painted the principal panel with figures of lovers seated in a pastoral landscape. It is of interest to record that the pair to this vase, the property of a private collector, was offered for sale at Messrs. Christie's auction rooms in April, 1905, when it realized the sum of £4200.

THE BLUE DRAWING ROOM

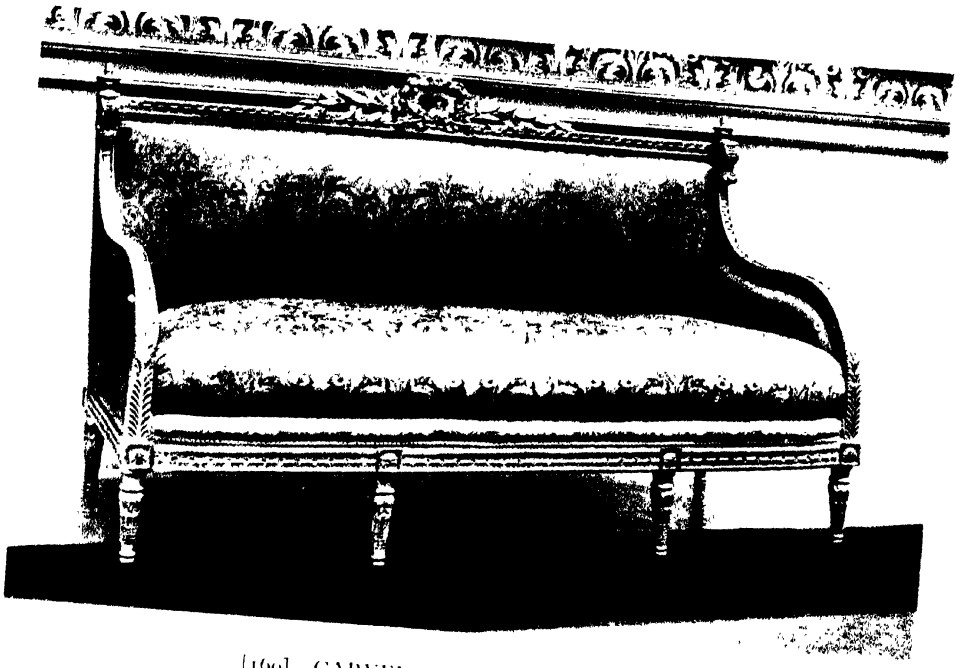
Before the building of the present Ball Room in 1854, the Blue Drawing Room, 68 feet in length, was the ballroom of the Palace. Situated between the Music Room and the State Dining Room it is the last of the State Rooms through which the Royal Procession passes on its way to State Dinners. Although not completed till 1835 or 1836 it is essentially as Nash designed it.

This magnificent room is divided into two compartments, the larger of which is sub-divided into three bays. The ceiling of each bay consists of a flat saucer dome held on coffered coves, separated by large coupled trusses, which are supported by twin columns of scagliola, skilfully painted to represent onyx, and surmounted by elaborate gilt metal capitals.[2] A very rich gilt entablature completes the design. The smaller compartment or ante-room at the South end of the room, which is slightly lower, is treated similarly but as a separate unit (Plate 175).

The original sketch for Nash's handsome and finely proportioned design for the elevation of one side of the room—showing the walls, windows, and coved ceiling—is preserved in the Victoria and Albert Museum. Here Nash proved his skill as a decorator, and the selection of the Corinthian order was peculiarly happy, especially for apartments which on occasions would be crowded with people. The dimensions on the drawing, in Nash's handwriting, are interesting. Apparently

[1] *Letters and Journals of Lady Mary Coke* (1889), vol. ii. p. 180-181.

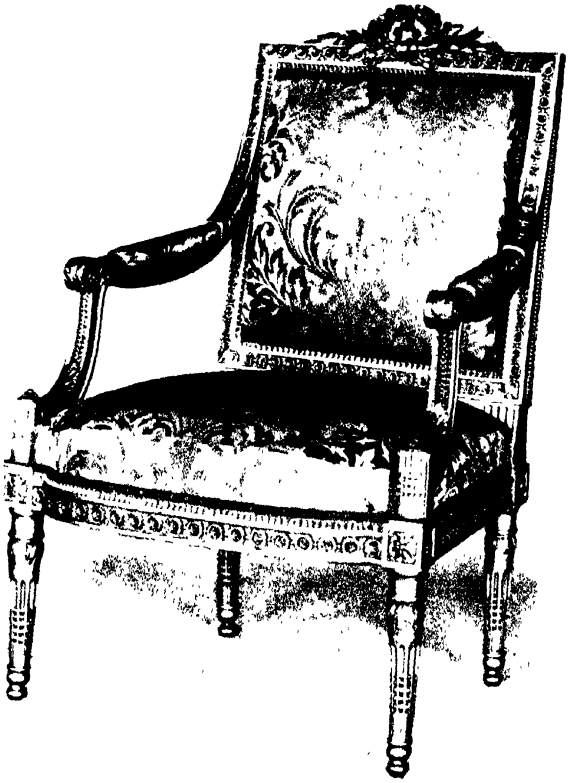
[2] These columns, thirty in number, were the work of Joshua Brown and cost £3530. They were of rose-coloured scagliola; but as the colour did not meet with satisfaction the columns were painted, with remarkable success, in imitation of onyx, and their plinths painted to represent orange-red marble.



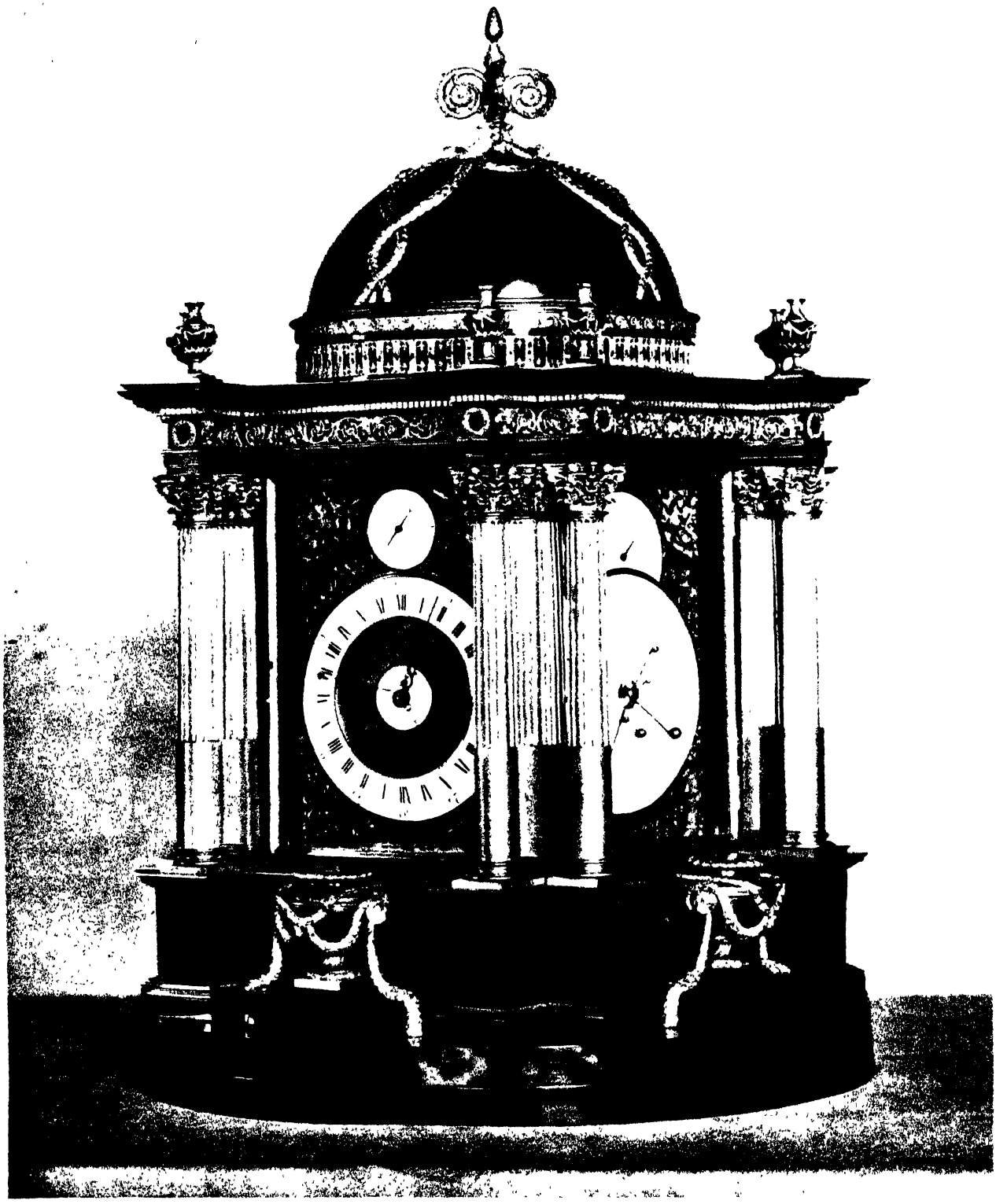
[169] CARVED AND GILT SETTEE
BY JACOB (ONE OF FOUR), PERIOD LOUIS XVI. SUPPLIED BY DOMINIQUE DAGUERRE FOR THE DRAWING ROOM AT CARLTON HOUSE. HEIGHT 3 FT. 8 INS., LENGTH 6 FT. 2 INS., DEPTH 2 FT. 8 INS. (MUSIC ROOM)



CARVED AND GILT ARMCHAIR
BY JACOB (ONE OF 12), PERIOD OF LOUIS XVI. SUPPLIED BY DOMINIQUE DAGUERRE FOR THE DRAWING ROOM AT CARLTON HOUSE. HEIGHT



[171] CARVED AND GILT ARMCHAIR
BY JACOB (PART OF A SET), PERIOD OF LOUIS XVI. HEIGHT 3 FT. 6 INS., WIDTH 2 FT. 4½ INS., DEPTH 2 FT. 1½ INS. (PICTURE GALLERY)



[172] FOUR SIDED ASTRONOMICAL CLOCK

OF TORTOISE-SHELL AND ORMOLU WITH SILVER MOUNTS, DESIGNED BY KING GEORGE III AND SIR WILLIAM CHAMBERS. MADE IN 1768 BY CHRISTOPHER PINCHBECK. WITH VIEWS OF THE FIRST AND SECOND DIALS, SHOWING (*a*) THE TIME OF THE DAY WITH A PAINTED LANDSCAPE, AND AN EXTRA HAND FOR SOLAR TIME, AND (*b*) A PLANETARIUM WITH A METALLIC DIAL THERMOMETER. HEIGHT 2 FT. 8 INS., WIDTH 1 FT. 9 INS. (SQUARE) (MUSIC ROOM)

the whole scale of the decoration, as Professor Richardson points out, was governed by the height of the plinth, *i.e.* 2 feet 9 inches. Nash's drawing indicates the four tympana, intended to be enriched with modelled reliefs. A finished perspective of the room in the Blore collection (British Museum), showing Pitt's sculpture in position, was probably made by Blore from Nash's drawings, to assist him in the realisation of the scheme.

In the curved spaces formed by the coves of the ceiling at either end of the room and on the face of the ceiling-partition of the separate bay, are emblematical groups in high relief representing the apotheoses of Shakespeare, Milton and Spenser—the work of William Pitts.[1] The mantelpiece, of statuary marble, is carved with Bacchic thyrsis and acanthus ornament. It was executed in 1834 by Joshua Brown, and cost (exclusive of the marble) £175.[2]

The walls of the room are hung with a flock wallpaper of the colour of turquoise matrix on a background of shaded umber. The window curtains and deep pelmets, and the upholstery of the furniture, are of blue satin brocade. The Axminster carpet[3] is of precisely the same design and colour as that in the White Drawing Room (see p. 154).

The room is altogether delightful in colour, with its crimson and gold carpet, delicate blue walls and upholstery, and deeper blue Sèvres porcelain, its honey-coloured columns with rich orange-red bases, gilded ceiling, and sparkling faceted crystal chandeliers. It was the subject of an oil painting by Richard Jack, R.A., exhibited in the Royal Academy in 1927, and now the property of Queen Mary (Colour-Plate I).

The wall spaces between the columns on either side of the fireplace are occupied by the State Official portraits of King Edward VII and Queen Alexandra, painted by command, by Sir Luke Fildes, R.A., in 1902 and 1905. King Edward is in Field Marshal's uniform with a Royal mantle over his shoulders, and wears the ribbon of the Victorian Order. Queen Alexandra is in Royal robes and wears the Garter ribbon (Plates 176 and 179).

The spaces on the other walls are filled by gold-framed mirrors. Paintings of

[1] Designs for reliefs in the tympana of this room were prepared by Alfred Stothard, R.A., who furnished Nash with an estimate of £790 for their execution; but on Nash's retirement in 1830 they had not been begun, and they were eventually completed in 1835 by William Pitts at a cost of £100 each (Public Record Office, *Works*, iii. pp. 117 and 175, and *Treasury Letters*, i. p. 151). Stothard's sketch for one of his reliefs, representing the poets of classical and later times seated on Parnassus, is preserved in the British Museum.

[2] Public Record Office, *Works*, i. p. 280.

[3] 'To Watson, Wood and Bell,
Carpet Warehouse, Old Bond Street.
June 8, 1834.

'A Superfine Axminster carpet for the South Drawing Room, 58.3 by 23.7, containing 153 square yards, at 34/6	£263. 18s. 6d
Expense of preparing Sketch and Working Drawing	22. os. od
Total	£285 18 6

Charles I and Henrietta Maria; of George Villiers Duke of Buckingham with his wife and two children;[1] and a self-portrait of William Dobson and his wife, are set in elaborately carved frames above the doorways.

A most remarkable piece of furniture, which stood formerly in the window of the Bow Room at Carlton House, and now stands in the window at the South end of this room, facing the doorway into the Picture Gallery, is the circular table of green and gold Sèvres porcelain, made for Napoleon I in 1812, and presented to the Prince Regent in 1817 by Louis XVIII (Plate 173).

The circular revolving top, three feet in diameter, is formed of a single panel of porcelain painted in imitation of cameos in sardonyx, with ornaments in gold. In the centre is a profile bust of Alexander the Great surrounded by scenes, painted in gold, from subjects connected with his campaigns. The table is surrounded by twelve small cameo portraits of the great Military Commanders of Antiquity—Constantine, Trajan, Julius Cæsar, Mithridates, Hannibal, Themistocles, Miltiades, Pericles, Scipio, Pompey, Augustus, and Septimus Severus. Under each portrait is painted a scene, in imitation of a sardonyx cameo, portraying an event connected with the character represented.

Under the central cameo is the signature of the painter:

'*L. B. Parant*, 1812. M^RE IMP^LE *de Sèvres*.'

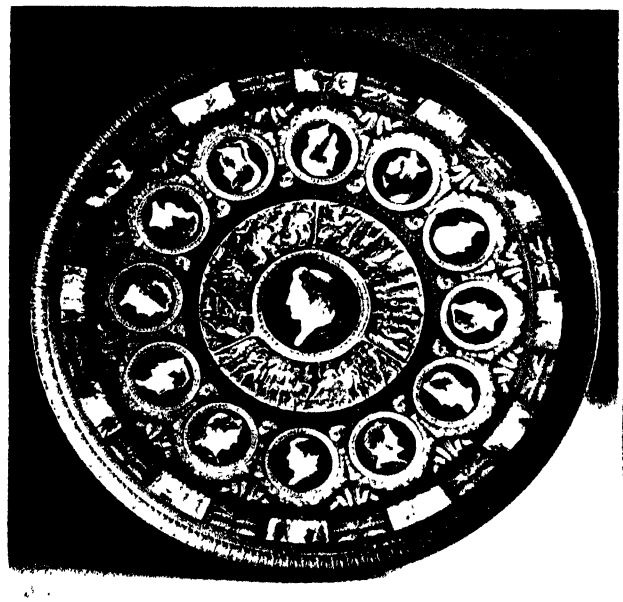
The top of the table, the outer edge of which is mounted in ormolu with the Eagle of France amidst trophies, is supported by a column of green and gold porcelain, composed of Roman fasces, and a porcelain plinth, in the form of a shield surrounded by a band of oak leaves in ormolu, resting on a square ormolu base.[2]

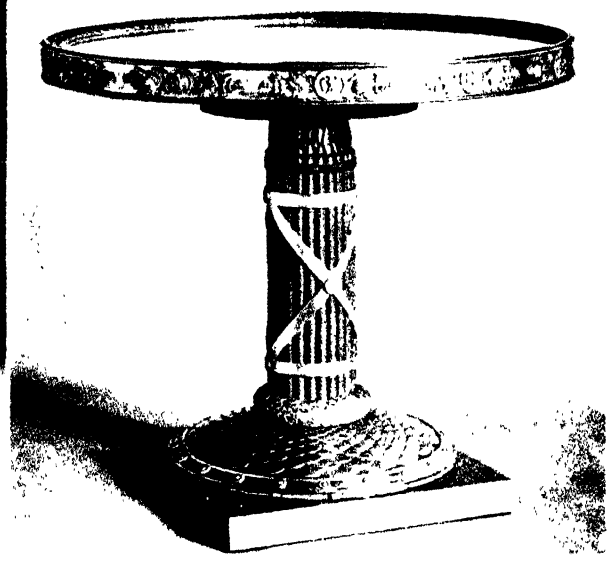
That George IV considered this table one of his most treasured possessions is evident from the fact that it appears in his great Coronation portrait by Sir Thomas Lawrence in the State Dining Room; also in the other versions of this portrait which hang in the Picture Gallery of the Vatican, in the Throne Room at Windsor Castle, and in the Throne Room at St. James's Palace.

Beneath the portraits of King Edward and Queen Alexandra on either side of the mantelpiece are a pair of console tables—first-rate examples of English craftsmanship of the early part of the nineteenth century—executed in the style of French work of the Louis XIV period (Plate 174). These massive tables, each 8 feet

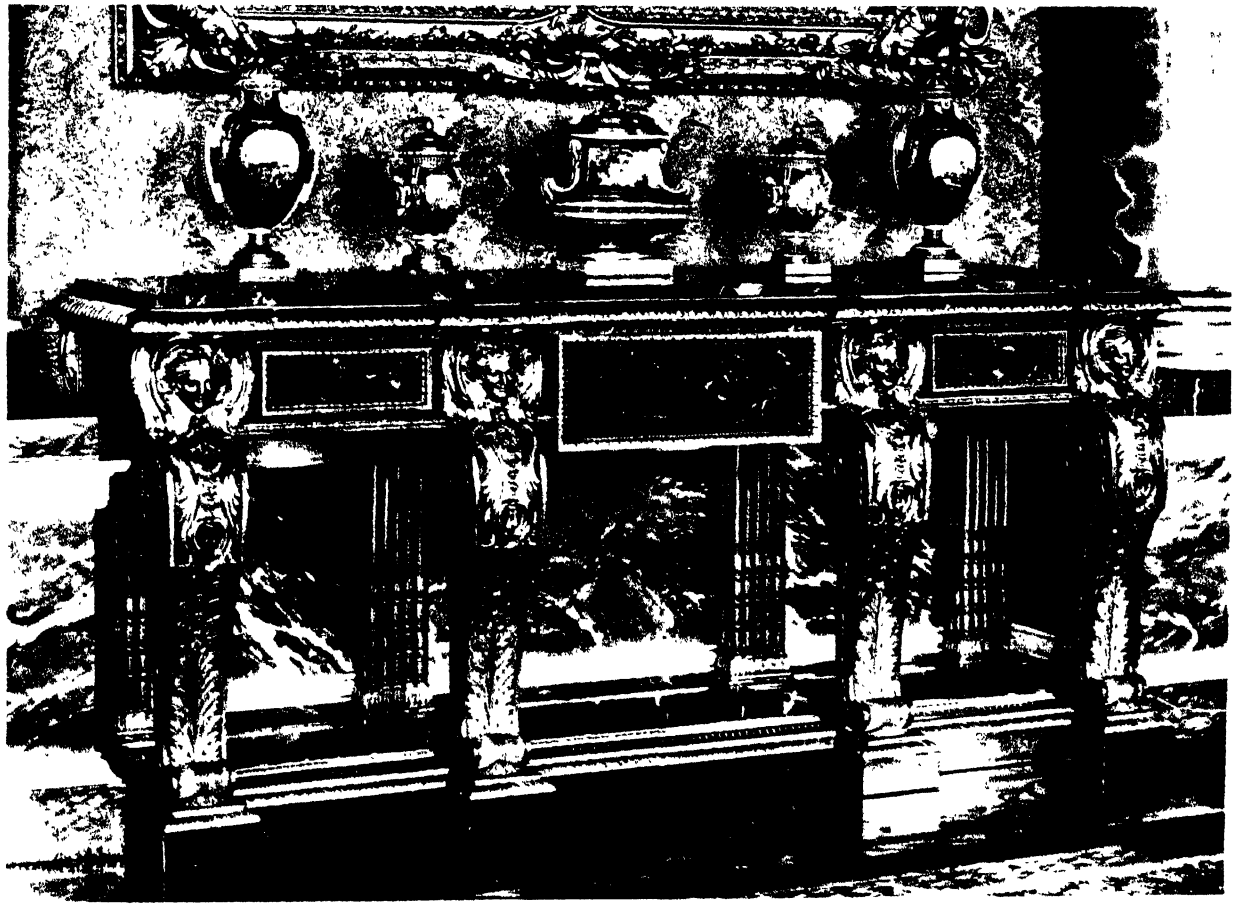
[1] The pictures of Charles I and Henrietta Maria, and of the Duke and Duchess of Buckingham and their two children were formerly in the King's Dining Room in old Buckingham House (The Queen's House).

[2] A Sèvres porcelain table of similar character, also made for Napoleon I, and known as 'La Table des Maréchaux,' is in the Malmaison Museum, near Paris. This table, which was ordered by the Emperor after the battle of Austerlitz in 1806 and completed four years later, has the top painted with miniatures of Napoleon and his marshals, and the base adorned with allegorical figures in relief. It had been exhibited for many years in the Museum at La Malmaison; but in May, 1929, its owner, Charles Gabriel Ney, Prince de la Moskowa, a descendant of Marshal Ney, put it up to auction in Paris, and it was sold for 400,000 francs (about £3200). The State, under the terms of the Finance Law of 1921, acquired it from the purchaser by right of pre-emption, and the necessary sum having been found by the generosity of a benefactor it was returned to the Museum.





[173] 'THE TABLE OF THE COMMANDERS'
OF SÈVRES PORCELAIN WITH ORMOLU MOUNTS, MADE FOR NAPOLEON IN 1812, AND PRESENTED TO THE PRINCE REGENT IN 1817 BY LOUIS XVIII. DIAMETER OF TOP 3 F" 3 "
(BLUE DRAWING ROOM)

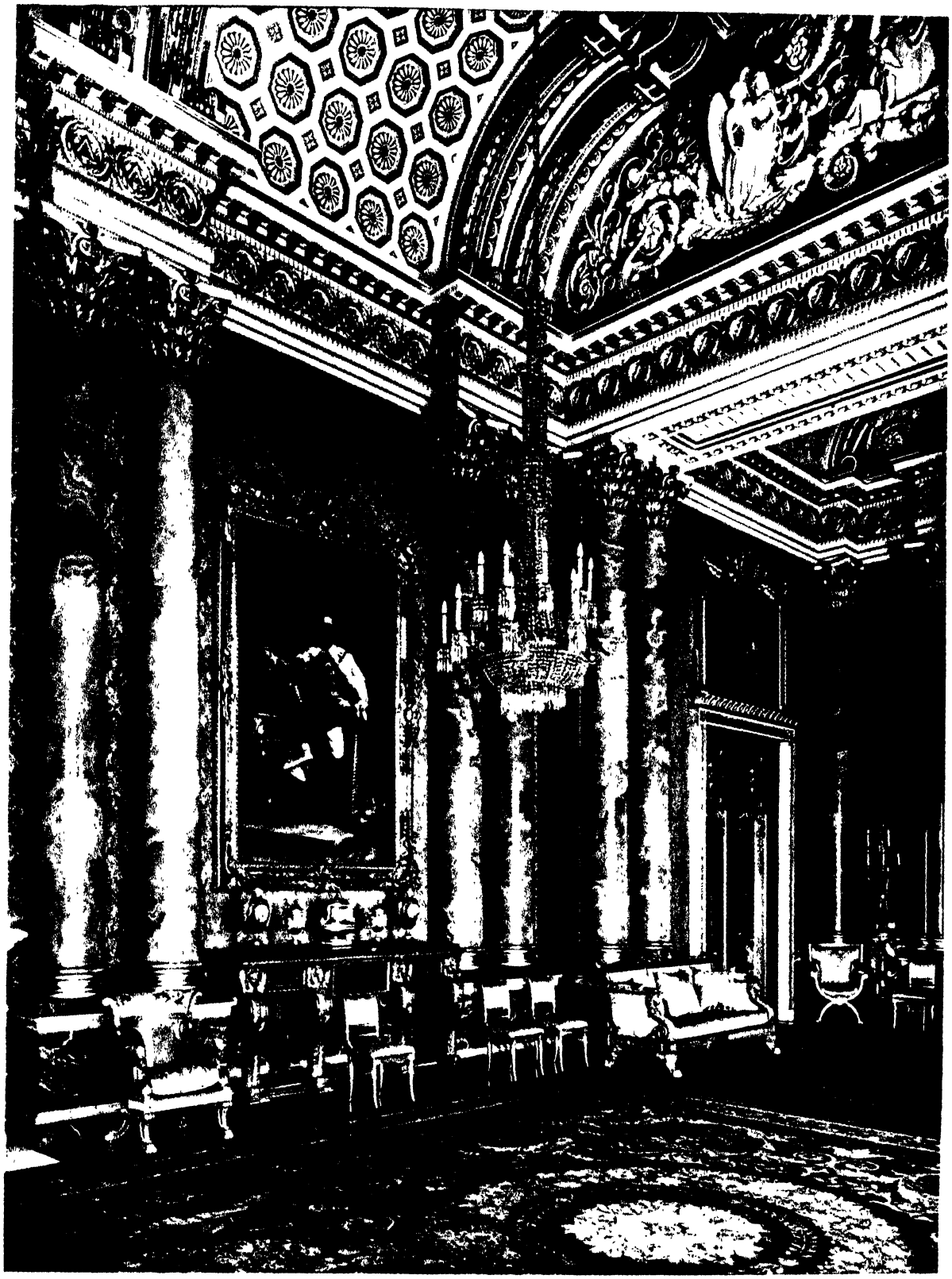


[174] CONSOLE TABLE
(ONE OF A PAIR). 'VERDI ANTIQUE' MARBLE WITH ORMOLU



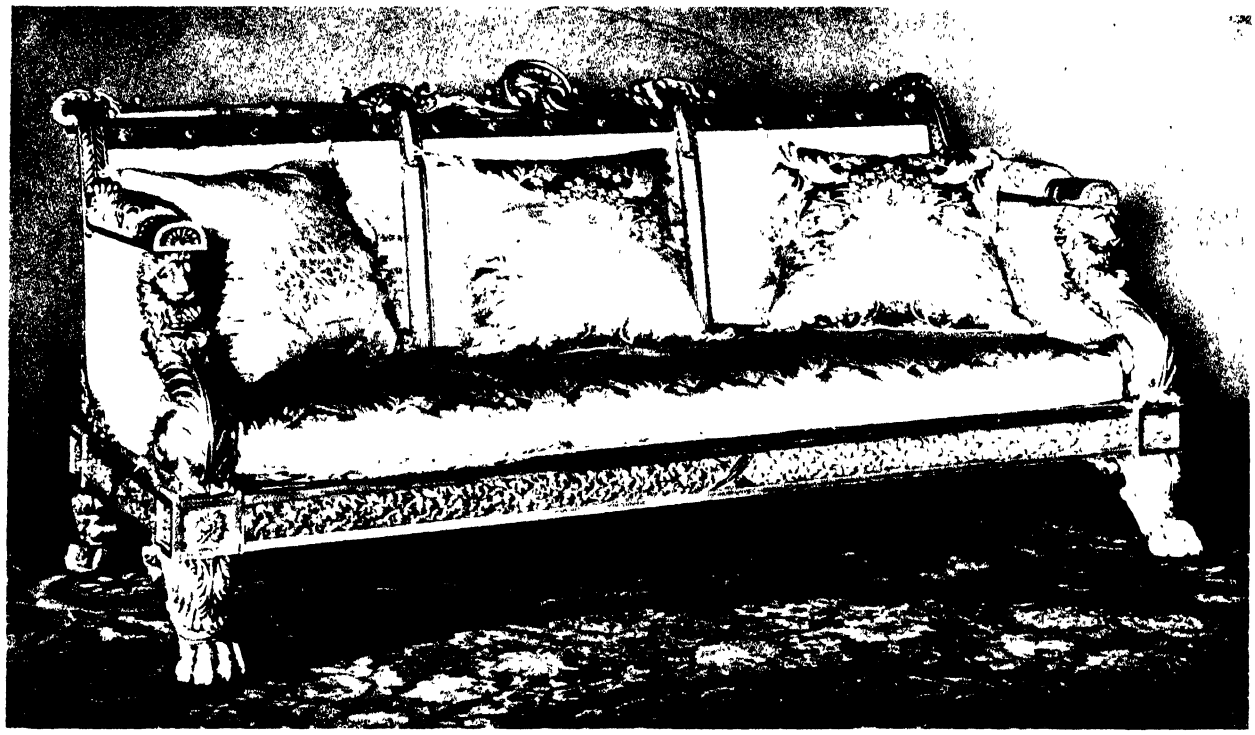
THE BLUE DRAWING ROOM

SOUTH END, WITH VIEW OF STATE DINING ROOM BEYOND



THE BLUE DRAWING ROOM

ER, SHOWING STATE PORTRAIT OF KING EDWARD VII
ES, R.A.



[177] CARVED AND GILT SETTEE
(ONE OF FOUR) OF MAHOGANY MADE IN 1810 BY TATHAM AND BAILEY FOR THE CRIMSON DRAWING ROOM, CARLTON HOUSE. HEIGHT 3 FT. 6 INS., LENGTH 6 FT. 10 INS., DEPTH 3 FT. 4 INS. (BLUE DRAWING ROOM)



[178] CARVED AND GILT ARMCHAIR
(ONE OF SIX) MADE IN 1812 BY MOREL AND HUGHES AT A COST OF £158. 12S. 0D. EACH. HEIGHT 3 FT. 2 INS., WIDTH 2 FT. 7 INS. (BLUE DRAWING ROOM)



[178A] CARVED AND GILT ARMCHAIR
(ONE OF FOUR) MADE IN 1828 BY MOREL AND SEDDON FOR WINDSOR CASTLE. HEIGHT 3 FT. 3
2 FT. 7 INS. (BLUE DRAWING ROOM)

4 inches long, are of ebony, with *verde antique* marble slabs, and are mounted in chased ormolu. They rest on four truss-shaped supports, inlaid with lapis lazuli and decorated with ormolu scrolls and foliage, set with cornelian studs, and surmounted by finely modelled heads emblematic of the Four Seasons.

A pair of tables of similar pattern, 4 feet 9 inches long, having two front supports with differently designed ornaments, and surmounted by acanthus leaf pateræ, stand on either side of the doorway into the Music Room.

These four tables, which were made for Carlton House, were taken to Windsor after its demolition, and were brought back to Buckingham Palace in 1834.[1]

In front of the centre window stands a Louis XIV table, placed formerly in the Old Throne Room at Carlton House, of carved and gilt wood with a curved cross stretcher. The top, which is formed of variegated marbles and lapis lazuli, has panels of birds, flowers and arabesques, and in the centre a figure of a phœnix rising from the flames.

The furniture of this charming room shows us Regency taste in its happiest phase. The four long settees, the two large circular backed armchairs (Plates 177 and 178) with their lion-mask arms and claw feet,[2] and two great armchairs with laurel wreaths carved upon their backs,[3] are finely proportioned and well carved, and possessed of the stately dignity that a Palace drawing-room demands.

Somewhat later in date are the four curious X-shaped chairs modelled directly from the curule chairs of classical Roman times,[4] and made by Morel and Seddon in 1828, for Windsor Castle[5] (Plate 178A).

At the South end of the room is a pair of carved and gilt torchères or candle-stands, supported by winged griffins,[6] which came from Carlton House (Plate 157); similar stands appear in several of the Carlton House interiors illustrated in Pyne's *Royal Residences*. On these torchères and on the console tables against the North wall of the room, stand the remaining four of the set of twelve ormolu candelabra, others of which are in the Music Room and the White Drawing Room.

These finely chased candelabra, 4 feet 10 inches high, which are ascribed to the

[1] Public Record Office, *Works*, iii. No. 4, p. 232.

[2] These chairs, four more of which are in the Royal Closet, are described in the Carlton House Ledger for 1812 as '6 large elegant bergère chairs, carved chimeras,' and were made by Morel and Hughes at a cost of £158. 12s. od. each, or £951. 12s. od. the set (Public Record Office, *Lord Chamberlain's Accounts*, ix.).

[3] Made in 1813 by Tatham & Co., for the Blue Velvet Room, Carlton House, and shown in the view of that room by Pyne who observes: 'at each end of the table is a magnificent state chair, carved and superbly gilt' (Plate 110).

[4] 'The present supporters of our stools have a curule air, curve outwards behind and give a comfortable air of stability . . .' (Sir Walter Scott in the *Quarterly Review*, 1828, vol. xxxviii. p. 194).

[5] These chairs, which resemble the 'Grecian' chairs made by Morgan and Saunders and illustrated in *Ackerman's Repository*, were sent to Buckingham Palace in 1834 from Windsor Castle, and four of them are still in the Green Drawing Room there.

[6] Another pair of these torchères is in the State Dining Room. Others are at Windsor Castle—in the Rubens Room and elsewhere.

great French designer Dugourc, have in the centre of each a blue enamelled vase on triple supports, with goats' feet and eagle heads, and a central stem encircled by a snake. Attached to the vase are four branches for lights, and rising from it, a tall blazing torch, to which are attached two more branches. The whole rests on a triangular base chased with a scroll-work of grapes, and mounted on each side with a Medusa mask.

Eight of the twelve candelabra can be seen in Pyne's view of the Throne Room at Carlton House (Plate 143), in their original position, standing four on each side of the room, on the gilt pedestals now in the Green Drawing Room. One of them, upon its pedestal, is among the drawings of George IV's candelabra at Windsor (Plate 155). In the inventory of the contents of the Throne Room at Carlton House in 1826 six of the set were valued at £2400.

An astronomical clock of great beauty and importance, formerly in the Royal Closet at Carlton House, stands upon the mantelpiece (Plate 100). This masterpiece of the clockmaker Lepine, 2 feet 6 inches high, which is of white marble enriched with exquisitely chased ormolu, has three painted and enamelled dials. The raised centre dial, within an arch supported by columns, is surmounted by a celestial globe on each side of which are beautifully modelled figures of Cupids, in bronze, with mathematical instruments. The outer dials are encircled with the signs of the zodiac and the phases of the moon, delicately painted in coloured enamel by Coteau. The dial on the left denotes the days of the month, that on the right the days of the week and the phases of the moon.[1] The spaces below the dials are filled with applied ormolu richly chased with rosettes and ribbons. The centre of the base has a panel modelled with figures of infants at play, and on either side are panels of exquisite scroll-work. The centre dial is inscribed:

Lepine H^{GER} DU ROI
Place des Victoires No. 12.[2]

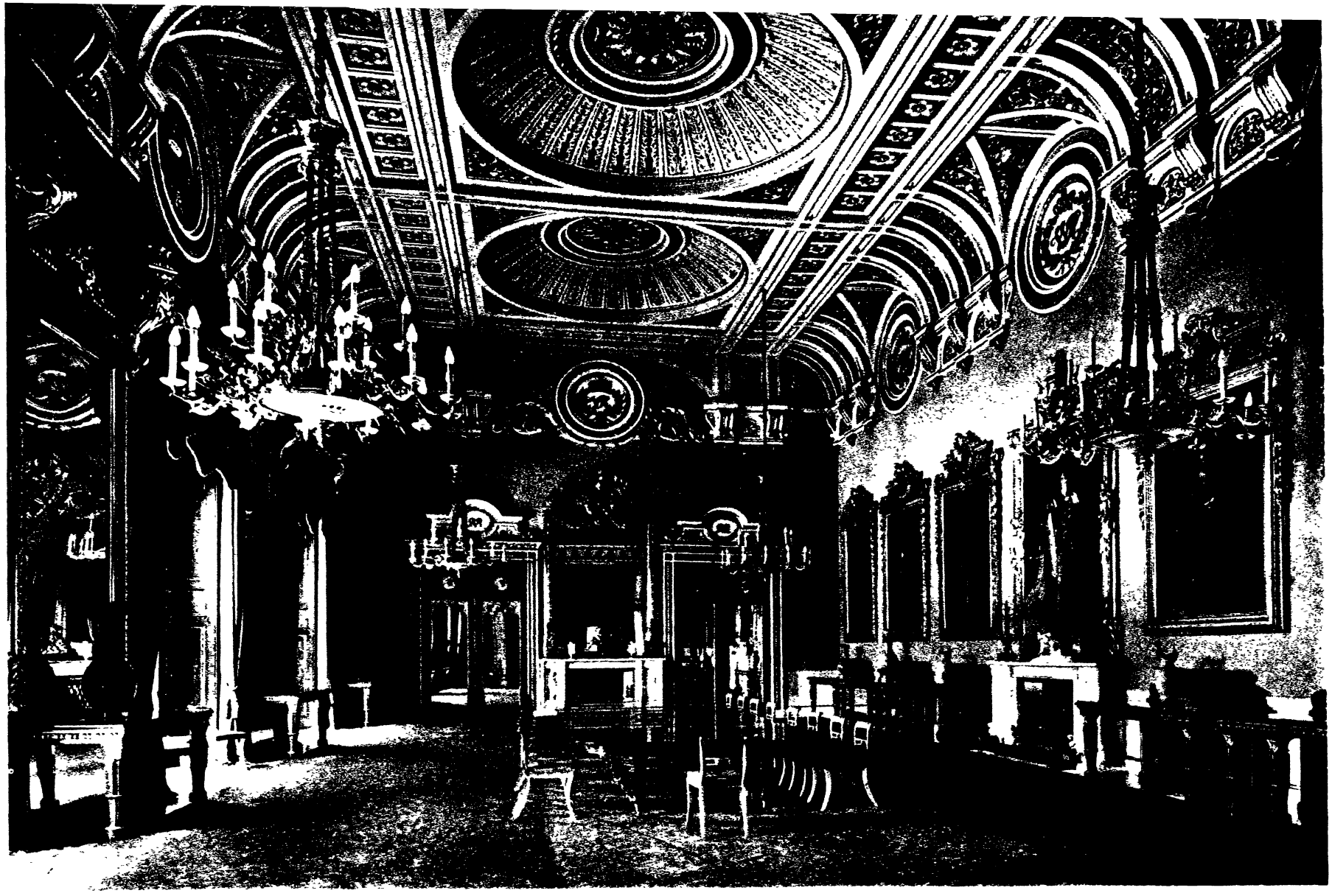
On the mantelpiece also stands a very fine pair of ormolu candelabra dating from the latter part of the eighteenth century, with vases of white marble, and ormolu handles formed of double snakes. Round each vase is an ormolu band engraved with a scroll pattern, and bearing in the centre the Royal Crest—the crowned lion of England. From the mouth of the vase spring three tall sprays of lilies with sockets for candles contrived in the flowers. These candelabra are of especial interest from the fact that they are of English workmanship, were made for George III, and were originally in Buckingham House.

[1] 'A timepiece of excellent and complicated workmanship, being designed to express the progress of time, the seasons, lunar changes, etc.; it is surmounted by figures in ormolu supporting a globe.' (Pyne's description of the Royal Closet at Carlton House.)

[2] Jean Antoine Lepine (1720-1814) was clockmaker to Louis XV. The back of the clock is engraved: 'Lepine horloger du Roi, Paris. No. 4176.'



[179] THE BLUE DRAWING ROOM
NORTH END, WITH VIEW THROUGH MUSIC ROOM TO WH
DRAWING ROOM BEYOND, SHOWING STATE PORTRAIT OF QUI
ALEXANDRA BY SIR LUKE FILDES, R.A., ON THE RIGHT HAND W



[180] THE STATE DINING ROOM
FROM THE SOUTH, SHOWING THE SERIES OF FULL-LENGTH ROYAL PORTRAITS, AND TWO GLASS PANELLED DOORS GIVING ACCESS TO BLUE DRAWING ROOM AND PICTURE GALLERY

On the side tables are a number of pieces of *gros bleu* Sèvres porcelain of the Louis XV and Louis XVI period, of the finest quality, painted, by such celebrated artists as Morin, Pithou the Elder, and Dodin.

Of these, one of the most remarkable is a Louis XV vase dating from about 1770 painted with a shepherd and shepherdesses; its cover resembles a crown, and the handles are formed of pairs of turtle doves, which give to the vase the title of 'Vase tourterelles' (Plate 191).

THE STATE DINING ROOM

The last room at the South end of the series which the King and Queen pass through on State occasions before the Ball Room is reached, is the State Dining Room, measuring, with the alcove at the end, 74 feet long by 34 feet wide. Here State Dinners are held, and that most famous of private royal banquets, The King's Derby Day Dinner, which is given annually by His Majesty to the members of the Jockey Club.

The walls of the State Dining Room are of a honey-buff colour, and the curtains are of crimson velvet brocade with the design thrown into high relief by a background of yellow silk shot with gold. The Wilton pile carpet is of a soft shade of crimson, in harmony with the crimson-seated gilt chairs.

An effect of extreme brilliance has been produced by the lavish use of gold on the plasterwork of the ceiling, on the mahogany sideboards, on the large and richly carved mirror and picture frames, on the ormolu-mounted marble doorways and mirror doors, and on the massive window cornices surmounting the draped pelmets, which are ornamented with rich silken fringes and heavy tassels of crimson and gold. The curved shutter cases of finest Spanish mahogany, mounted with chased ormolu, resemble those in the Green Drawing Room (p. 139); while the floor is bordered with marquetry work of the same beautiful scroll design as that in the Blue Drawing Room, inlaid with the rose, shamrock, and thistle in coloured woods.

The State Dining Room was the last of the original State Rooms to be completed. Nash appears to have designed a much less imposing apartment, consisting of a flat ceiling, and Ionic entablature, with enriched cornice and bracketing and scagliola columns.[1] When the completion of the building was undertaken by Blore on Nash's retirement in 1830, he devised an entirely fresh scheme, and the room, as now seen, bears no resemblance to Nash's work in other parts of the Palace.

The ceiling is divided into three main compartments each surmounted by a saucer dome with a panelled border which is carried by a coved cornice highly enriched with foliage and floral ornamentation, and supported on console brackets.

[1] *Report . . . on Buckingham Palace*, 1831, p. 175.

It is vaulted at intervals, and upon the wall between the vaults are circular medallions bearing the crowned cypher of William IV surrounded by a wreath of laurel. At either end of the room are similar medallions, added later, with the cypher of Queen Victoria, likewise crowned[1] (Plate 180).

The chandeliers which hang from the four corners of the ceiling date from the late 'thirties,' when the room was completed, and have consequently somewhat less of the artistic quality that distinguishes the fine Regency lustres in the other State Apartments.

There are two mantelpieces, one between the doorways at the North end of the room, the other opposite the windows. They are of statuary marble, having their friezes carved in the centre with bands composed of the rose, shamrock and thistle; and wide pilasters with sunk panels carved with draped classical figures in relief, each flanked by columns supported at the bases by figures of mermaids.

The outstanding feature of the State Dining Room is the magnificent row of full-length Royal portraits which extends along the wall facing the windows. Appropriately placed in the centre of the row, so as to dominate the room, hangs the imposing portrait, 9 feet high, of George IV, the builder of the Palace, painted by Sir Thomas Lawrence. He is shown in blue Garter robes, and wearing the collar of the Garter and other orders, with a great crimson curtain looped up behind him, and one hand resting lightly on the precious Sèvres table presented to him by Louis XVIII,[2] upon which is placed the Royal Crown (Plate 181).

The bold and splendid tones of this monumental painting, with its towering carved and gilt wood frame, have afforded a colour scheme of crimson, buff, and gold for the room, which has been designed to harmonize with the picture. Its foreground has provided the tint for the walls, and its great crimson curtain the keynote for the upholstery and hangings.

The six full-length royal portraits which hang on either side of George IV are arranged as follows: on his immediate right and left, George III and Queen Charlotte, by Gainsborough; beyond them, on either side, Frederick, Prince of Wales, and Augusta, Princess of Wales, painted by Van Loo in 1742; and, at either end of the row two portraits, by Gainsborough, of Henry Frederick, Duke of Cumberland, and Ann, his wife.[3] On the opposite wall, facing them, are full-lengths of George II, by Shackleton, and Queen Caroline, by Sir Godfrey Kneller, painted in 1716.

King George III is shown in 'Windsor uniform'[4] of blue and gold faced with

[1] The original sketches by Blore for these medallions are preserved at the Victoria and Albert Museum.

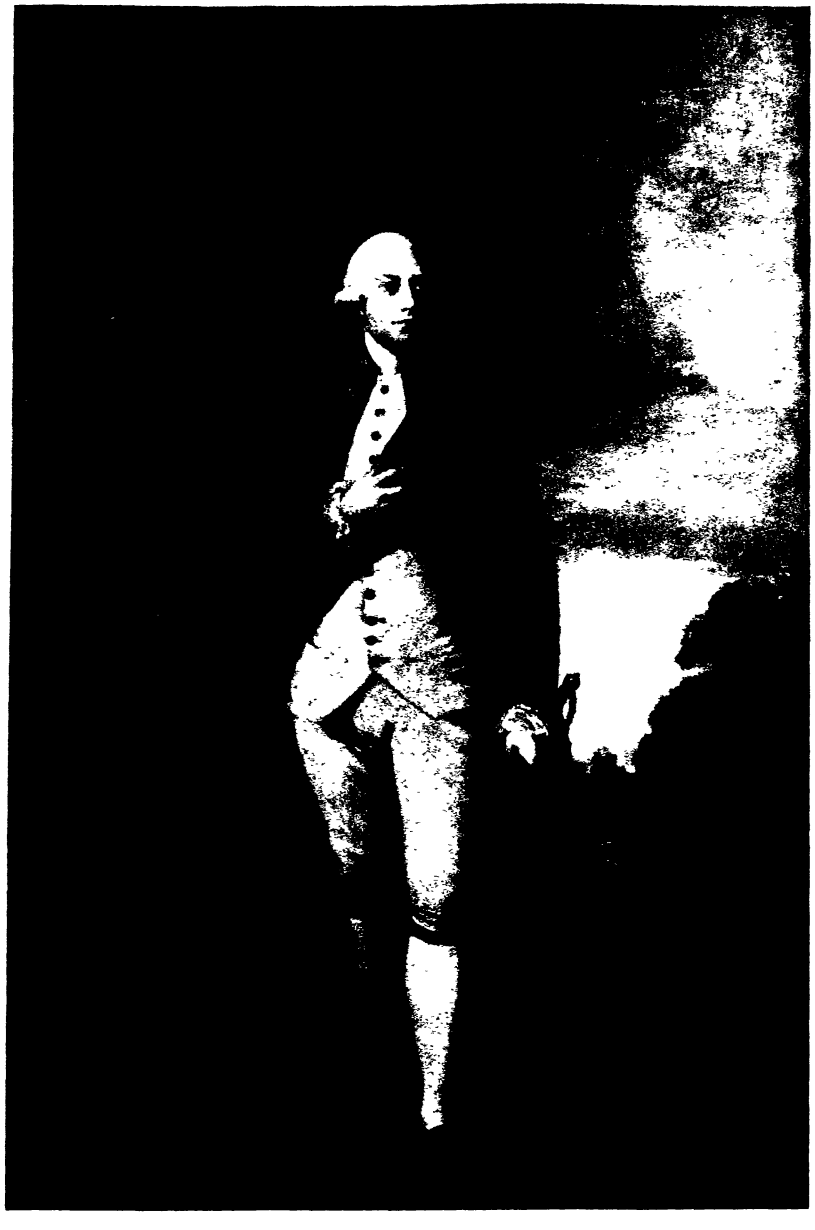
[2] In the adjoining Blue Drawing Room (p. 164).

[3] Henry Frederick, Duke of Cumberland, youngest brother of George III, married in 1771 Ann Luttrell, daughter of Simon, Earl of Carhampton, and widow of Christopher Halton.

[4] The 'King's Windsor uniform,' says Miss Burney, 'was worn by all men who belong to his Majesty and come into his presence at Windsor.' The Prince of Wales, we learn from the same source, wore it on a visit to Windsor in 1787.



[181] THE STATE DINING ROOM
MANTELPIECE, WITH CORONATION PORTRAIT OF KING





[182] PORTRAITS OF KING GEORGE III AND QUEEN CHARLOTTE
PAINTED BY THOMAS GAINSBOROUGH, R.A., IN 1781 (STATE DINING ROOM)

red, wearing the Star and Ribbon of the Garter, and holding a black hat in his hand. This portrait when exhibited by Gainsborough with that of Queen Charlotte at the Royal Academy in 1781, was declared by Horace Walpole to be 'very like, but stiff and raw'—a rawness since softened by the hand of time into rich, mellow tones (Plate 182).

Queen Charlotte, her arms lightly folded in a characteristic and graceful pose, stands before a ruby-coloured curtain attired in a wide-hooped gown of shimmering gold, adorned with loops and flounces, the sleeves delicately ruffled with lace. Her hair, which is powdered, is dressed high, and is surmounted by an elaborate headdress of gauze and tiny flowers. Beside her runs a small liver-and-white spaniel (Plate 182).

Frederick, Prince of Wales, is shown dressed in deep blue and gold, with a crimson mantle and ermine cape, and wearing the Collar and Star of the Garter.

Augusta, Princess of Wales, is painted in a handsome dress of steel-grey satin and gold, over which is drawn a crimson velvet ermine-lined mantle tied at the waist by a golden cord with long golden tassels.

Henry Frederick, Duke of Cumberland, in State robes and mantle of crimson velvet, with an ermine cape, wears the Collar of the Garter, and carries a coronet in his hand.

Ann, Duchess of Cumberland, is also represented in robes of State. Over her sumptuous gown of ruby velvet with its underdress of golden gauze she wears an ermine-lined red velvet mantle; her coronet rests on a table beside her. No reproduction, however, can do justice to the artistic qualities of this magnificent example of Gainsborough's art, which depends for so much of its beauty on the subtilties of its rich and harmonious colouring.

George II, attired in light blue and silver, with a crimson and ermine robe, wears the Collar of the Garter, and holds the Sceptre in his hand. Queen Caroline is shown in a bodice of crimson velvet bordered with ermine, a richly brocaded skirt, and an ermine-lined cloak.

Each of the carved and gilded picture frames in which these portraits are set is of the same design, with an elaborate pediment containing a medallion bearing the cypher of the Royal personage represented, and hung with long swags of oak leaves and acorns.

The frame surrounding the portrait of George IV is, however, more sumptuous in character, being carved on either side with elaborate trophies, having on the upper corners the Garter Star within laurel wreaths, and on the top a handsome pediment, formed of flags and further trophies, within which is the Royal cypher, the whole being surmounted by a tasselled cushion bearing the Royal Crown.

The furniture of the State Dining Room includes ten sideboards, dating from

about 1835, of figured mahogany, partly gilded, resting on carved and fluted legs, and fitted with mirror backs, the upper mirrors having trellis fronts of gilt metal flanked by scroll-work trusses.[1] On each sideboard stands a rare Chinese celadon vase from Carlton House, elaborately mounted in ormolu.[2]

The top of the great dining table is formed of large leaves of finely-figured Spanish mahogany—each three feet long and eight feet three inches wide—in the highly polished surface of which the room is brilliantly reflected. The table, as usually set out, has eight of these leaves, each supported on four massive turned legs; but by the addition of the nineteen extra leaves which are kept in reserve, the total length can be increased to upwards of seventy feet, providing seating accommodation for sixty guests, in addition to Their Majesties, whose custom it is, at State Dinners, to seat themselves on chairs exactly similar to those used by their guests, placed facing one another in the centre of the table—the King occupying a position beneath Lawrence's great portrait of George IV.

The gilt dining chairs upholstered in crimson satin brocade, are of a simple and attractive Regency pattern—the rail of the back curving backwards and the legs curving outwards, as in Greek and Roman examples (Plate 251). They are worthy of note as being the actual chairs used in the Gothic Dining Room at Carlton House, and seen in the view of the room published by Pyne in 1819.[3] These chairs were purchased for the Prince Regent in 1813 from the firm of Tatham & Co., of Mount Street, and in the Carlton House Ledger for 5th January of that year are entered as '60 *antique* chairs,'[4] their cost being given as '£8 apiece.'

Appropriately placed upon the mantelpiece below the portrait of George IV, is the remarkable clock made for him as Prince of Wales by Benjamin Vulliamy in 1788, which stood originally in the Ante Room to the Dining Room at Carlton House. It takes the form of a symbolical group, made—like so many of the Derby 'biscuit' groups used by Benjamin Vulliamy as ornaments for his clocks—by Jean Jacques Spengler, one of the most skilful of the modellers employed at the Derby factory.[5] The dial is set in a broken column of white marble placed on the summit of four rounded marble steps. At the base of the column are three figures—on the right is Astronomy, on the left an angel pointing to the dial with one hand, in

[1] Before 1855, when the Ball Room was built, the alcove at the South end of the State Dining Room was occupied by a massive sideboard with tall mirrors behind it, on which was placed gold and silver plate, as can be seen in a water-colour drawing in the Royal Library at Windsor, made by Morison in 1843.

[2] The four vases between the windows, mounted by Vulliamy in 1814 with ormolu snake handles, stood in the Blue Velvet Room at Carlton House (Plate 110).

[3] *Royal Residences: Carlton House*, p. 13.

[4] That is to say, in the antique or classical taste. The term 'antique' is here used in the original and correct sense of 'classical.' It has since degenerated into meaning anything ancient.

The original number of sixty has subsequently been largely increased, this pattern now being also used for 'occasional' chairs in the Ball Room and elsewhere in the Palace, as well as in Windsor Castle.

[5] Spengler received his early training at the Zürich potteries from his father, a modeller from the famous factory at Höchst.

the other holding a wreath, and in front an infant with a sextant. On the left, the ormolu-mounted capital of the marble column stands inverted, and upon it is a marble scroll bearing the inscription: 'Design'd for His R.H.Y^{e} P. of Wales by B. Vulliamy'[1] (Plate 343). This very fine clock which was for many years in the Royal Closet, was placed in its present position by the direction of Queen Mary.

Upon the second mantelpiece stands another remarkable clock which is ascribed to the celebrated metal-worker Thomire. It represents Apollo in his chariot urging his four steeds over the span of heaven—a wheel of the chariot forming the dial of the clock. The span, which is of blue metal on which are the signs of the zodiac, is surrounded by clouds, represented in ormolu: each end rests upon a red marble base with an ormolu mount, in the centre of which is a female mask. This ingeniously elaborate specimen of Empire taste was purchased by the Prince of Wales in 1810 from 'Mr. Boileau' (Plate 183).

At the ends of each of the two mantelpieces are ormolu candelabra of unusual design. Each has five elaborate scroll branches, with an ear of Indian corn in the centre springing from a calyx which in turn rises from an oval vase, draped and richly chased. It is supported by four hoofed feet, and rests on an oblong red marble base mounted with griffins and Medusa masks. These fine examples of Empire work, 37 inches high—formerly in the Library at Carlton House—were purchased through Benois in 1820 (Plate 162).

Beside Vulliamy's clock, which stands on the mantelpiece facing the windows, is a pair of globular greyish-green celadon vases of the K'ang Hsi period[2] decorated with a lotus pattern in relief, and handsomely mounted in Louis XVI ormolu with handles, covers and bases in the style of Delafosse. On the other mantelpiece is a pair of square vases of crackle-glaze celadon of the Ch'ien Lung period,[3] with bold Louis XVI mounts chased with rams' heads, and festoons of leaves and fruits.[4]

On either side of the doorway in the recess at the end of the room, upon a gilt wood torchère with griffin supports, stands a magnificent malachite and ormolu candelabrum, 5 feet 4 inches high. The central column, from which rise eight tall branches for lights, is of malachite set in ormolu. It rests on a square malachite plinth decorated on the four sides with figures of Victory and branches of palms encircled by laurel wreaths. Upon the square ormolu base is engraved

[1] Benjamin Vulliamy (see p. 113), son of Justin Vulliamy, and father of Benjamin Louis Vulliamy, became a member of the Clockmakers' Company in 1781. He was highly esteemed by George III who consulted him on mechanical subjects; specially in connection with Kew Observatory.

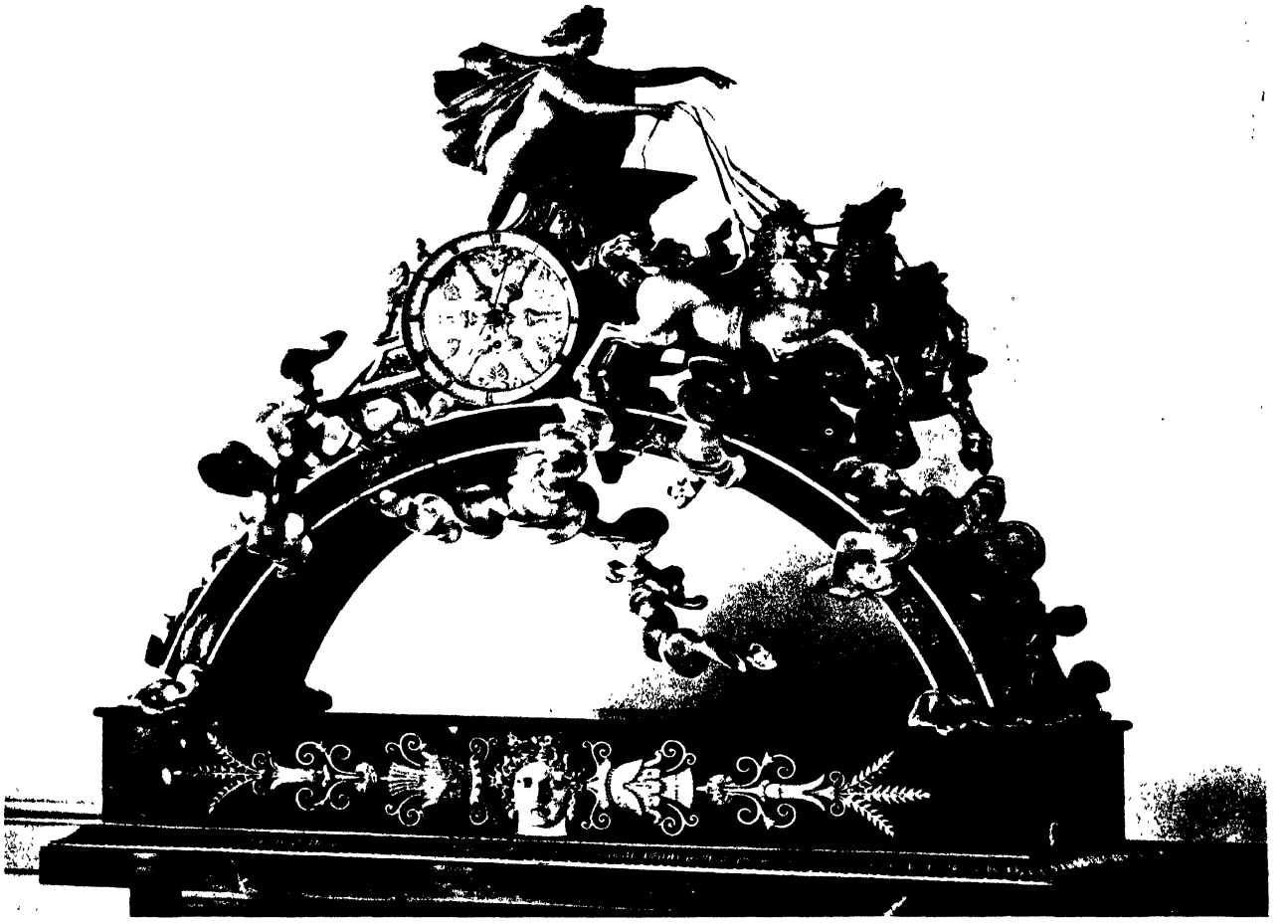
[2] 1662-1723.

[3] The Chinese Emperor Ch'ien Lung reigned from 1736 to 1795.

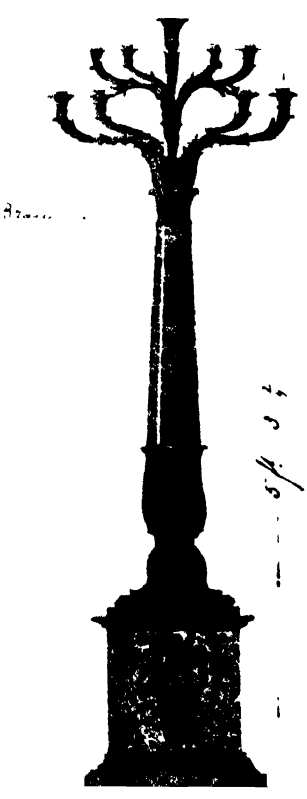
[4] These vases were formerly in the Rose Satin Drawing Room at Carlton House, and can be seen upon the console table on the left, in the view of the room shown in Plate 102.

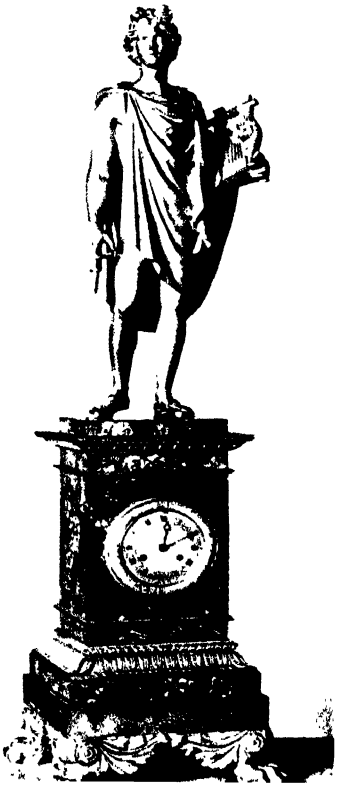
the name *Thomire à Paris*.[1] These candelabra, together with the malachite clock and thermometer now in the State Supper Room (Plate 185), were purchased by Benois for the Prince Regent in 1818 for the sum of £500. A photograph of one of the candelabra, and also a water-colour drawing from George IV's Pictorial Inventory of Clocks and Candelabra, are shown in Plates 184 and 186.

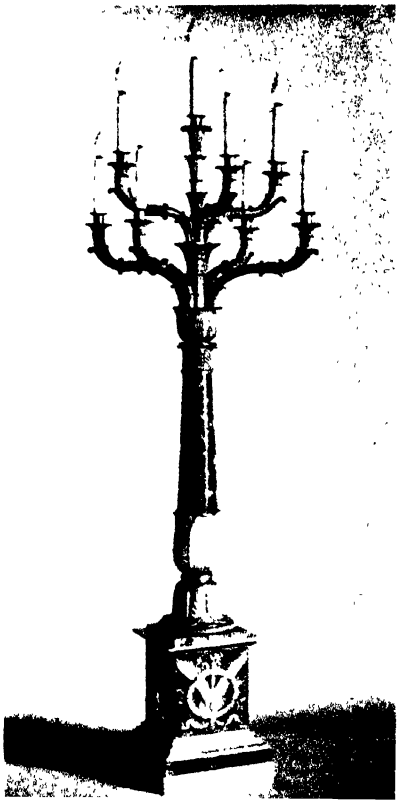
[1] The famous French sculptor and worker in bronze, Pierre Philippe Thomire, was born in 1751 and died in 1843. A finely modelled ormolu centrepiece, signed in the same manner, is in the Victoria and Albert Museum.



183] CLOCK OF BRONZE AND ORMOLU, APOLLO IN HIS CHARIOT, ASCRIBED TO THOMIRE. HEIGHT 2 FT. 5 INS., WIDTH 2 FT. 6 INS. (STATE DINING ROOM)









187] GOBELINS TAPESTRY
PERIOD OF LOUIS XV, WOVEN WITH A SCENE FROM THE STORY OF DON QUIXOTE. ONE OF A SET OF FOUR. 10 FT. 2 INS. SQUARE (WEST GALLERY)

CHAPTER VIII

THE STATE APARTMENTS (CONTINUED).

THE WEST GALLERY

THE doors at the end of the State Dining Room open on to the West Gallery —known in former times as the Approach Gallery—which is 32 feet long by 16 feet wide. It connects the State Dining Room with the Ball Room; and it is here that the band plays during State Dinners.

The Gallery, which is lighted from above, has an arched roof, and in the spaces above the doorways at either end are life-sized groups in high relief, the work of William Theed.[1] One represents the Birth of Venus, and the other Venus Descending with the Armour of Achilles.

The walls are covered by four Louis XV Gobelins tapestries, each one ten feet square, woven with a scene from the story of Don Quixote, after designs by Charles Antoine Coypel. The subjects represented are: 'Don Quixote cured by Wisdom of his Madness'; 'The awakening of Sancho and his Despair at the loss of his Ass'; 'Sancho administering Justice at Baratavia'; and (the panel shown in Plate 187) 'The Princess begging Don Quixote to restore her to her Throne.' These magnificent panels were woven by Neilson, who invented the *rose damassée* ground.

Against the wall between the tapestries stands a Louis XVI console table of the highest quality, in ebony, ormolu, and precious stones, the work of the famous French cabinet-maker Adam Weisweiler. The front and sides are decorated with four oblong panels of *pietra dura* in high relief; in the centre is an ormolu plaque exquisitely chased in relief with figures of infants emblematic of Science and Art, and at the corners are oval panels of red marble in delicate ormolu borders. The square tapering legs have sunk mouldings adorned with pendants of flowers and ribbons, while the front legs are surmounted by beautifully modelled female busts in ormolu. The legs are united by an interlaced stretcher; and the top is formed of a slab of red Oriental granite. It is stamped twice with the maker's name:

[1] William Theed, the Younger (1804-1891), son of William Theed, R.A., was a pupil of E. H. Baily, R.A. (the sculptor of the friezes in the Throne Room), and studied in Rome under Gibson and Thorwaldsen. His work included statues and busts of many distinguished persons of the day, and amongst other decorative work, the series of bronze reliefs in the Prince's Chamber in the House of Lords.

A. WEISWEILER[1] (Plate 129). The metal-work is probably from the hand of Gouthière.

This table—one of George IV's principal treasures—is specially mentioned by Pyne, and can be seen beneath the pier glass in the view of the Blue Velvet Ante Room at Carlton House, published in his *Royal Residences*.[2] Upon it are now three 'Mazarin' blue Chinese vases with handsome Louis XV mounts.

On the floor of the Gallery stand three pairs of tall ormolu-mounted Chinese vases of celadon porcelain enamelled with Buddhist emblems in *famille rose* colours, which came originally from the Golden Drawing Room at Carlton House. Their mounts include handles ornamented with female masks terminating with swags, and ormolu bases supported on four legs which stand on low green marble pedestals profusely ornamented with ormolu. This elaborate metal-work was probably executed by the craftsmen who were employed by Vulliamy at Carlton House.

THE BALL ROOM

The Ball Room was built for Queen Victoria between 1853 and 1855 from designs by James Pennethorne.[3] It is 123 feet long, 60 feet wide, and 45 feet high, and being the largest of the State Apartments is reserved for the most important functions. Evening Courts, State Balls and State Banquets are held here.

The Royal procedure, differing for each of these occasions of high ceremony, is as follows. For an Evening Court, the King and Queen, the Members of the Royal Family and Royal Guests, conducted by the Great Officers of the Household and attended by the Ladies and Gentlemen in Waiting, reach the Ball Room from the Music Room by passing through the Blue Drawing Room and the State Dining Room.

For a State Banquet, the Royal Procession proceeds by way of the Blue Drawing Room, and East Gallery; and enters the Ball Room by the doorway at the North-East end. At the conclusion of the Banquet the Royal Procession passes out by way of the West Gallery, the State Dining Room, and the Blue Drawing Room, to the Music Room; or to the White Drawing Room beyond.

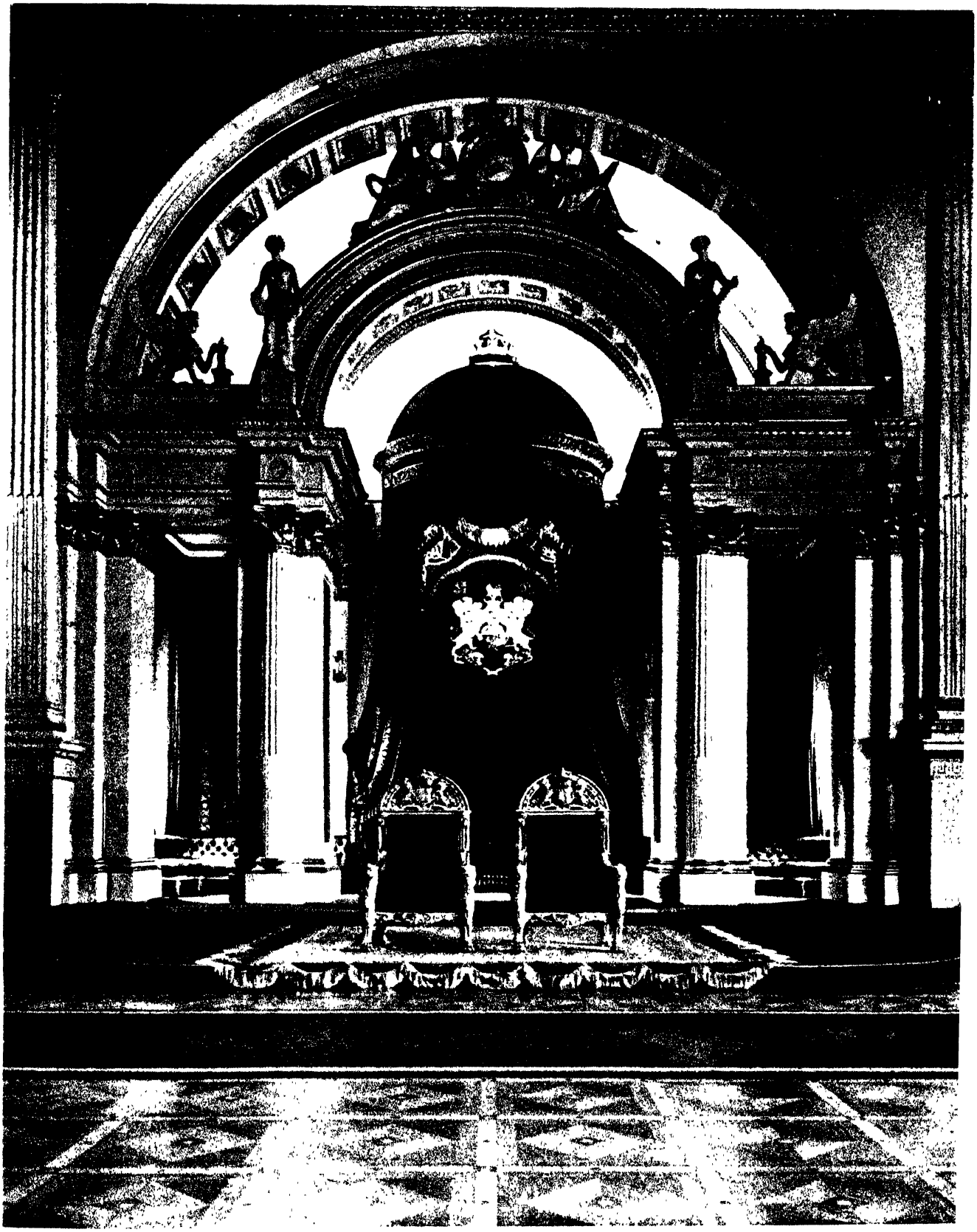
At the West end of the Ball Room is the Throne Dais, at the back of which is a recess enclosed by tall Corinthian columns and pilasters enriched with gold,

[1] The exact dates of the birth and death of Weisweiler are unrecorded, but it is known that he was born at Neuwied on the Rhine and received his training there in the atelier of the celebrated cabinet-maker, David Roentgen. He came to Paris at an early age, and became a Master Cabinet-maker in 1778. He worked for Marie Antoinette; and a beautiful little table by him, from the 'Cabinet de la Reine' at St. Cloud, is in the Louvre.

The Wallace Collection contains a pair of similar tables signed by Weisweiler, which have grey granite tops. The legs have terminal busts precisely similar to the Buckingham Palace table, but are without stretchers.

[2] 'Under the pier glass,' says Pyne, 'is a handsome table, the top of which is of red Oriental granite, and the frame decorated with ormolu and tablets of fruit embossed in coloured marbles.'

[3] Pennethorne's original designs for the interior of the West Gallery, Ball Room, State Supper Room, Cross Gallery and East Gallery, dated 20th June, 1853, are preserved at H.M. Office of Works.

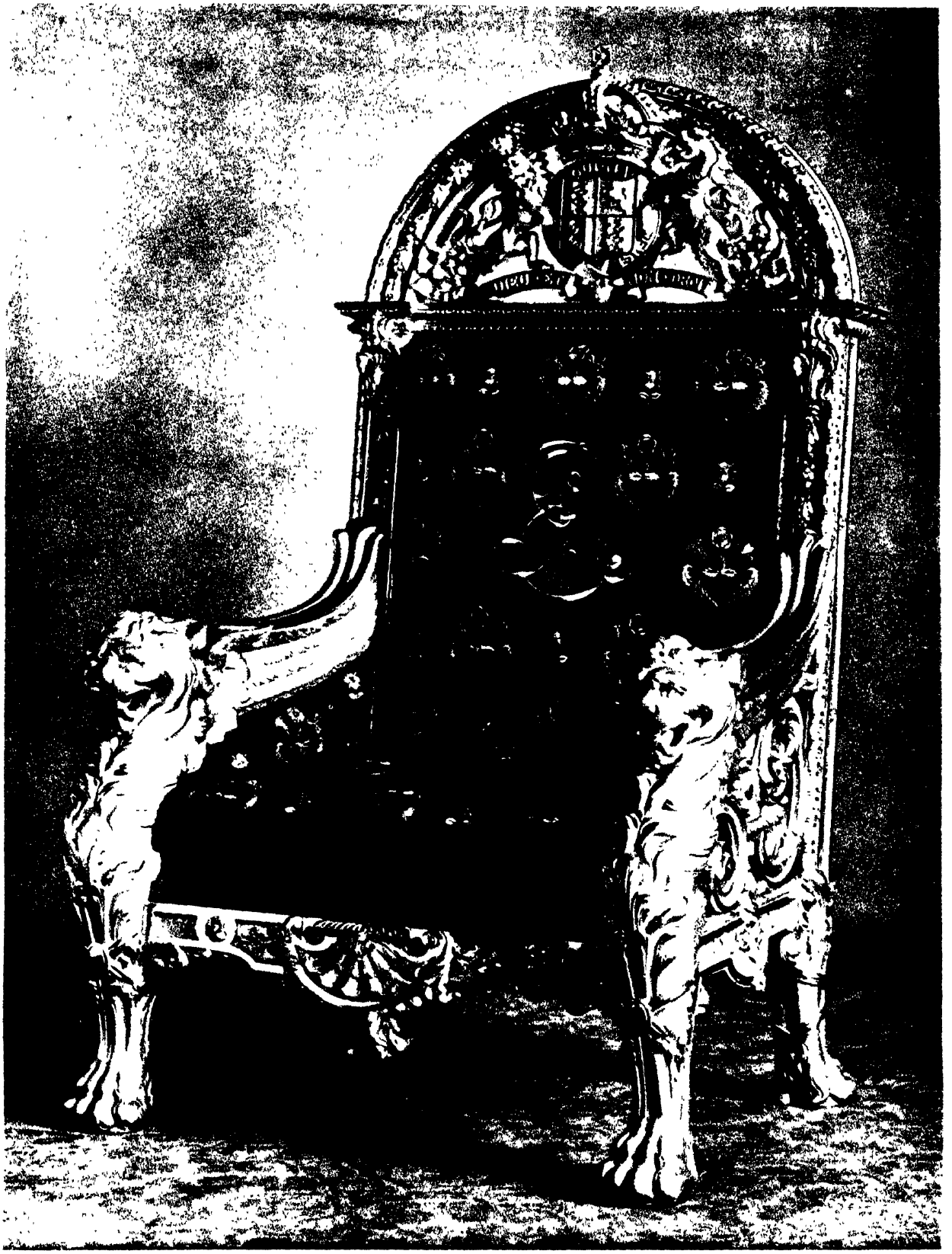


[188] THE BALL ROOM, THE THRONE DAIS

BEHIND THE THRONES IS THE GOLD-EMBROIDERED CANOPY C
CRIMSON VELVET FORMED FROM THE HANGINGS OF TI
IMPERIAL SHAMIANA BENEATH WHICH THE KING EMPEROR AN
QUEEN EMPRESS TOOK THEIR SEATS AT THE CORONATION DURB
HELD AT DELHI IN 1911



[189] THE BALL ROOM
GENERAL VIEW, SHOWING THE THRONE DAIS, AND ON LEFT, DOORWAY TO ANNEXE GALLERY, AND ON RIGHT, DOORWAY TO WEST GALLERY



[190] CARVED AND GILT THRONE
ONE OF THE PAIR MADE FOR THE CORONATION OF KING EDWARD VII AND QUEEN ALEXANDRA, 1902. HEIGHT 6 FT. (BALL ROOM)



[191] VASE
gros bleu SÈVRES, WITH TURTLE-DOVE HANDLES ('VASE TOURTERELLES'). PAINTED IN COLOURS WITH A YOUTH AND TWO SHEPHERDESSES, AND CLASSICAL HEADS *en camaieu*. ABOUT 1770. HEIGHT 1 FT. $8\frac{1}{2}$ INS., WIDTH $11\frac{1}{4}$ INS. (BLUE DRAWING ROOM)

which carry an entablature and bold detached archivolt—the whole surmounted by a crowned medallion containing profile portraits of Queen Victoria and the Prince Consort supported by seated figures emblematic of History and Fame. Below stand graceful figures typifying Music (Plate 188).

Beneath the archivolt rises a splendid canopy of crimson velvet embroidered with the Imperial Crown, the Royal Cypher, and the Royal Arms in gold. It is formed of the hangings used for the Imperial Shamiana beneath which the King Emperor and Queen Empress took their seats at the Coronation Durbar held at Delhi on 12th December, 1911. On the summit is the Imperial Crown, richly carved and gilded, and lined with crimson velvet.

Upon the dais in front of the recess, which is laid with a carpet of red and gold velvet, stand the two thrones used in Westminster Abbey during the second part of the Coronation ceremony of King Edward VII and Queen Alexandra. These now serve Their Majesties as Chairs of State when Courts are held; while gilt Regency chairs are provided for the Royal Princesses and the other ladies of the Court Circle.

The thrones, which are of carved and gilded wood of Renaissance design, were executed under the direction of Sir Joseph Duveen by Messrs. Carlhian and Beaumetz, of Paris. They are covered in crimson velvet embroidered with the Royal emblems and with the cyphers of King Edward VII and Queen Alexandra, and can be seen in Plate 189 in position upon the dais. King Edward's throne is shown in detail in Plate 190.[1]

Opposite the dais at the East end of the Ball Room, in a second arched recess, is the great organ, its gilded pipes set against a crimson background. On its summit is the date, 1855—the year in which the Ball Room was completed. Before the organ is the Musicians' gallery, which is occupied on great State Occasions by a military band whose uniforms of scarlet and gold still further enhance the brilliance and splendour of the magnificent and stately scene.

The floor of the Ball Room is of parquetry, which on the occasion of State Banquets is covered with a crimson carpet.

In the centre of the walls are hung two large panels of Gobelins tapestry woven in 1776 from designs painted in Rome in 1744 and 1746 by François de Troy, illustrating scenes from the story of Jason and the Golden Fleece.[2]

The Ball Room is lighted by six immense lustre chandeliers formed of huge crystal bowls composed of faceted drops, edged with openwork borders of

[1] The large carved and gilt chairs upholstered in blue silk, which were used by Their Majesties at Their Coronation during the first part of the service, are in the Throne Room at Windsor Castle.

[2] The remainder of this series of tapestries is at Windsor Castle. 'The fleur-de-lys on the corner of the frames,' says Sir Guy Laking (*Furniture of Windsor Castle*), 'caused the National Convention of the Revolution in 1794 to condemn this series to certain alterations—the removal of the fleur-de-lys, etc.; but as this particular set was in England before that date it happily escaped mutilation.'

ormolu, and suspended from arched crowns, to which they are united by long chains of crystals. These hang at intervals from the ceiling, which is divided by projecting beams into square compartments, each one filled with a sunk octagonal panel. Further light is provided by elaborate, many-branched wall sconces of richly carved and gilt wood.[1]

While the floors, the ceiling, and the recess behind the thrones remain as originally designed by Pennethorne in 1853, the present architectural character of the walls, doorways and windows dates from 1902, when the room was redecorated. It may, therefore, be of interest to record its appearance when first completed.

The original scheme of decoration, which was carried out for Pennethorne by Gruner,[2] was in the Italian cinquecento style. The ceiling rested on a wide richly-decorated cove, below which was an elaborate frieze. The upper part of each side wall was divided into thirteen compartments, seven of which were windows, and the others filled with wall paintings representing the Twelve Hours, executed by Consoni.[3] The lower part of the walls was covered with crimson silk brocade, and above the doors were sculptured groups by Theed.

THE ANNEXE GALLERY

On the South side of the Ball Room is the Annexe Gallery, which was added to the Ball Room in 1902. It is of the same length as the Ball Room, runs parallel to it, and is entered from it by doors at either end. On the occasion of Evening Courts this Gallery is used as the Avenue of Approach to the Throne Dais upon which Their Majesties are seated.

The Annexe Gallery is decorated in white and gold. At the East end, in a fine mid-eighteenth century carved rococo frame, hangs a picture, ten feet long, entitled 'Lord Mayor's Day, 1683,' by the Dutch painter, Dirk Stoop.[4] It depicts a brilliant and lively scene of pageantry upon the Thames, opposite to Whitehall—the procession of Sir Henry Tulse, Lord Mayor of London, in the presence of King Charles II and his Queen, and the Duke of York. Accompanied by the outgoing Lord Mayor, he is shown on his return to the City after being sworn before the Barons of the Exchequer at Westminster, seated in the Corporation barge and

[1] The room was originally lit by twenty-one gas burners enclosed in glass chandeliers suspended from the ceiling, and also by gas burners arranged outside the windows, between the outer and inner sashes; and by ten tall bronze candelabra each fitted with forty-three branches for wax candles. In every other State Room of the Palace until the accession of King Edward VII, lighting was provided entirely by wax candles—which accounts for the great number of chandeliers and candelabra in all the apartments.

[2] Professor Ludwig Gruner was born in Dresden, and after long residence in Milan and Rome came to England in 1841, where he remained until 1856. He worked chiefly as an engraver, but practised fresco work and decorative painting. He possessed an admirable knowledge of the old masters, and the purchase by the Prince Consort of many of the valuable early paintings of the Italian, Flemish and German schools, now in the Royal Collection, was due to his advice.

[3] See footnote, p. 179.

[4] 1610-1686.

attended by the State barges of the City Companies, with a multitude of flags flying in the wind.

As a companion to this picture at the West end of the Gallery, there is placed another dramatic view of river pageantry 150 years later, 'The Opening of London Bridge on August 1st, 1831,' by W. Clarkson Stanfield, R.A., which again shows the river crowded with small craft and the barges of the City Companies, with the Royal Barge containing King William IV and Queen Adelaide in the centre of the composition.[1]

Upon the wall opposite the windows hang three pictures by P. D. de Loutherbourg, R.A. The central canvas represents a large romantic landscape with figures.[2] On either side are historical paintings: 'George III reviewing the Troops at the Camp at Warley'; and 'An Attack made before George III by the Troops of Warley Camp, Oct. 20th, 1778.' Each is surmounted by a beautifully carved and gilded trophy of arms, flags and accoutrements, with a plumed helmet on the top.

Below these pictures stand marble busts of Queen Victoria, and Prince Albert, the former the work of T. Earle in 1861, the latter executed in 1850 by William Theed.

THE STATE SUPPER ROOM

A doorway at the North-East corner of the Ball Room gives access to the East Gallery, on the right side of which are the two tall doorways which lead into the State Supper Room, which is used for supper on the occasion of State Balls, and, alternatively, serves as an Assembly Room for the General Company attending Evening Courts. This great apartment—65 feet long, 58 feet wide, and 45 feet high to the top of the dome—was built at the same time as the Ball Room.

The upper part of the walls was originally painted with decorative designs, the lower part being adorned with panels of imitation marbles.[3] On the accession of King Edward VII the decorations of this room, like those of the Ball Room, were completely changed.

The six tall projecting doorways are surmounted by emblematic groups in high relief illustrating the 'History of Psyche,' the work of William Theed and John Gibson, R.A. They are fitted with mirror panelled doors; while the walls between

[1] The event is commemorated by a statue of William IV which was erected in 1844, in King William Street, the approach to London Bridge, as 'an appropriate ornament in so principal an entrance of the City.' The total cost of the monument was £2200, of which £1600 was voted by the Court of Common Council for the erection of the statue, and £600 by the Commissioners of Sewers to provide for the necessary railings and lamps. It may be noted that the statue is still under the control of the Engineers' Department, which was part of the old Authority of the Commissioners of Sewers—now replaced by the Public Health Department. (Information provided by Mr. F. L. Douthwaite, Librarian of the Guildhall Library.)

[2] This may be the 'Large Picture' painted by De Loutherbourg for George, Prince of Wales, in 1806, for which he was paid £1000 (Royal Archives, *Privy Purse Bill Book*, 1806-7). 'For a large frame for Loutherbourg's Large Picture,' Cribb & Son, carvers and gilders, were paid no less than £160 2s. 6d.

[3] The work of Moxon, a craftsman who was highly skilled in decorative work of this description.

them are covered with immense arched wall mirrors which reach from the floor almost to the ceiling—reflecting scenes of great brilliancy on the occasions of State Balls and Evening Courts.

The room is lighted by five bowl-shaped crystal chandeliers, their rims decorated with winged cherubs' heads in ormolu; by four gilt wall sconces; and six many-branched candelabra set on fluted gilt columns; while a pair of candelabra placed on each of the two mantelpieces have their lights reflected in the tall wall mirrors behind them.

The State Supper Room has two handsome mantelpieces of statuary marble. One, carved with small busts of George IV and William IV, came from an octagonal building, designed, when the Palace was built, as an Armoury, but subsequently used as a Chapel, until replaced by the present room in 1855. The other, of similar design but later date, is adorned with busts of Queen Victoria and the Prince Consort.

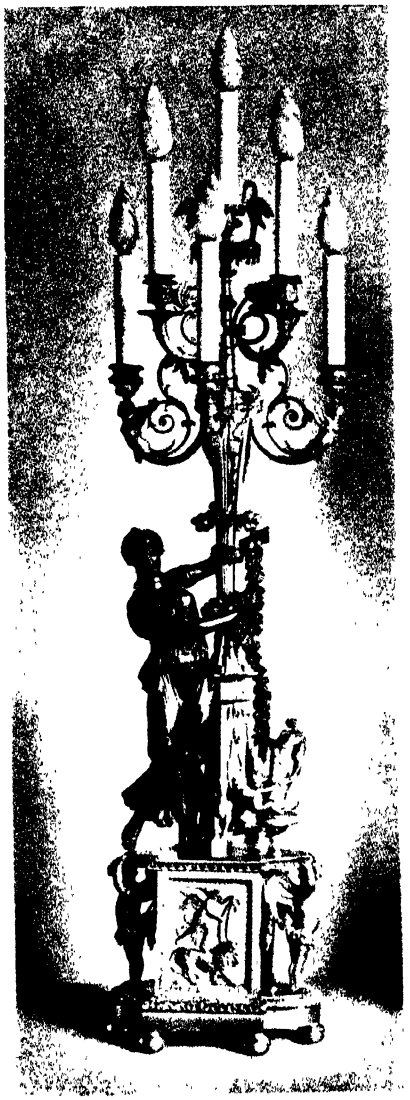
Upon the mantelpieces stand a clock and a thermometer, which together form a pair. The cases of both are of malachite with ormolu mouldings, and on the ormolu plinth of the clock is the signature of the celebrated metal-worker, THOMIRE A PARIS. The clock, the work of Moinet *Aîné*,[1] is surmounted by a figure of Apollo with his lyre (Plate 185). The thermometer, fitted by Mortimer and Hunt, of London, has a figure of Diana, her quiver hung to the tree against which she is leaning. Both were purchased in 1818, together with the malachite candelabra in the State Dining Room, for the sum of £500.

Placed on either side of the clock are a pair of Louis XVI candelabra in chased ormolu of the highest quality of workmanship. Each is formed of a graceful female figure in bronze entwining a wreath round the pedestal of the candelabrum which extends upwards to form a central light and five delicately chased branches. On the other side of the base is an urn with a tiny cupid seated on it. The base itself, which is supported by two more cupids, has in front a panel chased with a winged female figure standing upon a lion (Plate 192). These candelabra were in the Ante Room at the bottom of the Grand Staircase at Carlton House, and a charming sketch of one of them, from the Pictorial Inventory of George IV's Clocks and Candelabra, preserved at Windsor Castle, is shown in the same Plate.

THE CROSS GALLERY

This Gallery, which lies opposite to the southern doorway of the State Supper Room, runs parallel with the Ball Room and connects the East and West Galleries. It contains five full-length portraits: George, Prince of Wales, by the American painter, Mather Brown; and four by Sir Joshua Reynolds, viz. Charles Watson

[1] Louis Moinet (1758-1853), an eminent maker, who worked with Breguet.





[192] PAIR OF ORMOLU CANDELABRA PERIOD OF LOUIS XVI. HEIGHT 3 FT. (STATE SUPPER ROOM). SKETCH (IN THE CENTRE) FOR LOUIS XVI CANDELABRUM (FROM KING GEORGE IV'S PICTORIAL)





[193] THE EAST GALLERY
FROM THE SOUTH, SHOWING DOORWAY TO STATE SUPPER ROOM ON RIGHT,
[illegible] AT THE NORTH END

Wentworth, second Marquess of Rockingham, K.G., painted in 1786; Francis Rawdon Hastings, first Marquess of Hastings, K.G.; William Augustus, Duke of Cumberland, second son of George II; and the beautiful Maria, Duchess of Gloucester. The Duchess, one of Sir Joshua's favourite sitters, was a daughter of Sir Edward Walpole, and as Countess of Waldegrave married in 1766 William Henry, Duke of Gloucester, second brother of George III. This picture of her is considered the finest by his hand in the Royal Collection.[1] Painted in 1771, it descended to Princess Sophia Matilda of Gloucester, who bequeathed it in 1844 to the Prince Consort.

The Cross Gallery contains one fine piece of furniture—a Louis XVI ebony and ormolu cabinet which stood formerly in the South Ante Room at Carlton House. Subsequently it was at Windsor Castle, and was brought to Buckingham Palace in 1912. The front of the cabinet is enclosed by three doors inlaid with plaques of Florentine *pietra dura*; the outer panels represent a tulip and a crown imperial lily, and the centre panel a basket of fruit. Below is a group of fruits formed of matrix of amethyst and jasper, carved and polished and set in relief. The cabinet, which is richly mounted in ormolu and is surmounted by a slab of finely mottled giallo marble, rests on five tapering spiral legs (Plate 201). Upon it are three vases of dark 'Mazarin'-blue Oriental porcelain with handsome Louis XVI ormolu mounts.

THE EAST GALLERY

This finely proportioned gallery, 106 feet long by 31 feet high, which was formerly known as the Promenade Gallery, connects the Ball Room with the Grand Staircase. Though not built until 1855 it shows in such architectural details as the doorways, frieze and cornice, the skill displayed by Pennethorne in adapting his work to harmonize with that of Nash in the older parts of the Palace.

It has seven tall doorways with mirror doors which repeat the design of the mirror doors in the older State Apartments, though the ornamental details are here of composition instead of ormolu. Below the coved glass roof is a frieze composed of a series of sixteen panels painted in grisaille with 'Cupids at Play,' the work of Nicola Consoni[2] (Plate 193).

The white marble mantelpiece in the centre of the East wall is carved with winged female figures, emblematic of the Art of Painting. They hold a laurel wreath which encircles a carved medallion portrait of Rembrandt. This mantelpiece is of the same design as four others—similarly carved with portrait heads of famous

[1] It is illustrated by Sir Lionel Cust in *The Royal Collection of Paintings at Buckingham Palace and Windsor Castle*.

[2] Nicola Consoni (1814-1884), a skilful painter of the classical school, was one of the artists employed by the Prince Consort. He executed some important decorative painting in the National Gallery in Rome, and in the new Basilica of S. Paolo Fuori. He also carried out several wall decorations for the Albert Memorial at Frogmore.

Masters—in the adjoining Picture Gallery from which it was transferred when this gallery was built.

The walls are hung with a splendid series of portraits by English painters of the eighteenth century, and Gainsborough is here represented by two of his finest works. One, painted at Bath in 1767, is his portrait of John Christian Fischer, the famous hautboy player, who, becoming a member of the Queen's private band at Buckingham House, was so intimately associated with the Royal Household during some of its happiest years.[1] It shows him in profile, with powdered hair, leaning upon a harpsichord in a reflective attitude as though pausing in the act of composition[2] (Plate 194).

The colour harmony of this picture is superb. The plum-coloured coat and breeches, white silk stockings and black shoes, the lace ruffles at neck and wrists, the details of shoe buckles, lace, and bunch of seals, are all exquisitely painted. From his pocket hangs the corner of a lace-edged handkerchief. Behind him is a curtain of sage green brocade looped-up with two large tassels, and a chair covered in the same material. The chair, harpsichord, and violin, the hautboy of mellowed ivory and pile of music books, are marvels of still-life painting. It was of this representation of Fischer that Susan Burney mischievously wrote to her sister Fanny, '*So* like, but so handsome!'

The other famous Gainsborough is the superb full-length portrait, 8 feet high and 6 feet wide, painted in 1782, of Colonel John Hayes St. Leger, friend of George, Prince of Wales, and institutor of the classic race—described by Walpole as 'The Hero of All Fashions.' He presents a handsome figure in scarlet military uniform with a white sword sling, standing beside his charger, his right elbow resting against a tree (Plate 195).

It will be noted that the furniture for the saddle bears the Royal Star, which Bale, a contemporary writer, tells us—'the Prince gave him, and insisted on its being taken in the picture.' A bill in the Public Record Office entitled, 'Pictures painted by order of His Royal Highness the Prince of Wales by Thomas Gainsborough,' which includes:

'A full length of His R. Hs. with a horse - - - £126. os. od.
'A full length of Col. St. Leger with a horse - - £126. os. od.[3]

shows that this picture was one of a pair.[4]

[1] It was while playing at a concert at the Queen's House in the presence of Their Majesties that Fischer had the apoplectic seizure to which he shortly afterwards succumbed. He was sent home in a Royal carriage by order of His Majesty who displayed much concern, and on regaining a brief consciousness a few hours later, bequeathed all his manuscript music to the King. In 1780 Fischer married Gainsborough's younger daughter, Mary, who, surviving her husband by many years, asked for and obtained permission to bequeath his portrait to King George IV.

[2] The harpsichord shown in the picture, signed MERLIN, LONDINI FECIT, was the work of another friend of Gainsborough, John Joseph Merlin, a skilful musical instrument maker, whose place in Prince's Street, Hanover Square, was popularly known as 'Merlin's Cave.'

[3] A note in the *Morning Herald* in 1786 (quoted by W. T. Whitley in his *Life of Thomas Gainsborough*) states that '40 guineas for a half-length, 80 for a three-quarter length, and 160 for a full length are now his prices.'

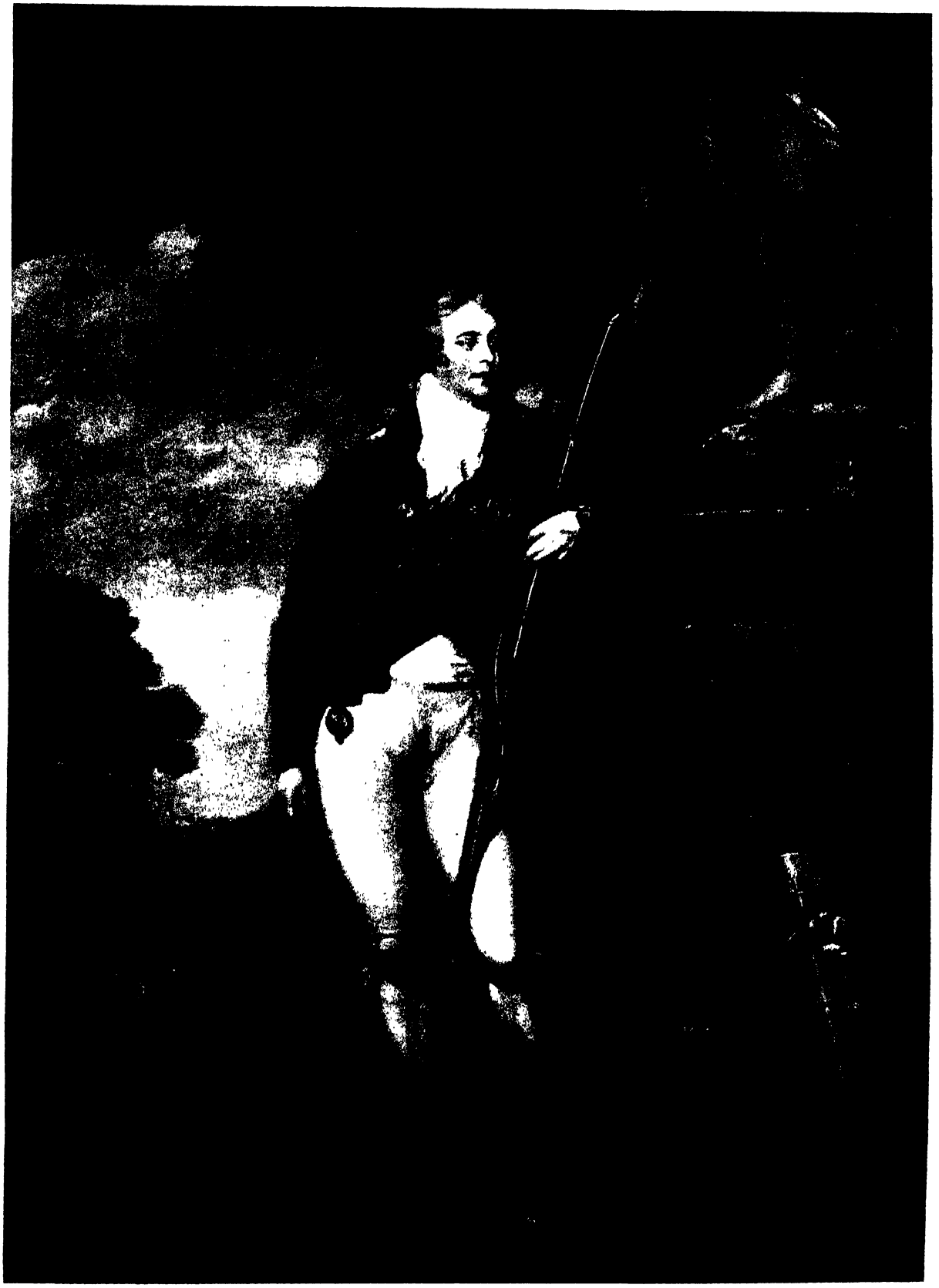
[4] The handsome carved and gilt wood frame cost £10. 13s. 6d.



[194] PORTRAIT OF JOHN CHRISTIAN FISCHER
HAUTBOY PLAYER; MEMBER OF QUEEN CHARLOTTE'S PRIVAT BAND AT BUCKINGHAM HOUSE. PAINTED BY THOMAS GAINSBOROUGH, R.A., IN 1767. (EAST GALLERY)



[195] PORTRAIT OF COL. ST. LEGER
FRIEND OF GEORGE, PRINCE OF WALES, AND INSTITUTOR OF THE CLASSIC RACE. PAINTED BY THOMAS GAINSBOROUGH, R.A., IN 1782. (LAST GALLERY)



[196] PORTRAIT OF GEORGE, PRINCE OF WALES
AS PRESIDENT OF THE ROYAL KENTISH BOWMEN, AT THE AGE OF THIRTY, PAINTED BY JOHN RUSSELL, R.A. (EAST GALLERY)



[197] PORTRAIT GROUP
THE PRINCESSES MARY, SOPHIA, AND AMELIA, YOUNGEST DAUGHTERS OF KING GEORGE III. BY JOHN SINGLETON COPLEY, R.A. (EAST GALLERY)

The companion portrait of the Prince—also in uniform, standing beside his favourite Spanish horse—is now in the possession of the Marquess of Zetland. There is a record among the papers in the Lord Chamberlain's Office at Windsor that it was sent, presumably as a present, to the Honble. Lawrence Dundas (ancestor of the present owner) by order of the Prince Regent on 4th May, 1811. The circumstance in which this picture—which was undoubtedly painted as a gift from the Prince of Wales to Colonel St. Leger—had meanwhile come back into the Prince's possession, is not clear.

Next to the St. Leger portrait hangs a full-length in oils, painted by John Russell, R.A., of George, Prince of Wales, at the age of thirty, in a picturesque costume as President of the Royal Kentish Bowmen. He wears a green coat, white vest and hose, white stock, and the Star, Ribbon and Order of the Garter, and leans against the base of a pedestal surmounted by a figure of Diana, a bow in his hand. A green arrow-sheath decorated with the Prince of Wales's feathers, rests beside him. The landscape background shows an archery contest in progress. This picture which was commissioned by the Prince as a prize for the Royal Kentish Bow Meeting in 1791, was bought by King Edward VII for the Royal Collection in 1901 (Plate 196).

At the South end of the Gallery, facing one another, hang full-length portraits of George, Prince of Wales, painted by Hoppner in 1792, and Frederick, Duke of York, painted by Reynolds in 1788—both magnificently dressed in full Garter robes of crimson velvet with ermine-lined cloaks.[1]

Above the mantelpiece is Sir Thomas Lawrence's spirited group, painted in 1801, of Caroline, Princess of Wales, in a flowing robe of classical design, playing upon a harp from the sheet of music held up by her daughter, Princess Charlotte.

Close by, in a landscape, with a distant view of Windsor Castle, is a sparklingly painted and vivacious group of children, representing the Princesses Mary, Sophia, and Amelia, youngest daughters of George III, the masterpiece of John Singleton Copley, R.A. It is distinguished by its brilliant colour, in which an exquisite shade of blue predominates. The eldest child, Princess Mary, shakes a tambourine, the youngest, Princess Amelia, is seated in a child's cart which bears the cypher P.A. and a crown; and the three spaniels included in the group are shown gambolling in the foreground (Plate 197).

The remaining pictures in this Gallery consist of a series of portrait groups, seven in number, painted between 1776 and 1783, by Benjamin West, P.R.A., which represent King George III, Queen Charlotte, and their children, all of whom, with the exception of George, Prince of Wales, were born at Buckingham House (the Queen's House). These royal portraits, so closely associated with the more

[1] These two portraits originally hung in a similar position, facing one another, in the Ante Room to the Throne Room at Carlton House.

intimate history of the Palace, were brought back from Kensington in 1915 and arranged in their present positions by command of King George V. They are as follows:

George III, aged forty-two, attended by his two equerries, Lord Amherst and the Marquess of Lothian, shown in scarlet military uniform, with a groom holding his horse. In the background is a view of Coxheath Camp. The Royal crown, sceptre, and state robes are introduced as accessories into the composition.

Queen Charlotte, at the age of thirty-six, with an engaging group of the Royal children—then numbering thirteen.[1] Behind them is a distant view of Windsor Castle. The Queen wears a white taffeta dress, an apron of clear sprigged muslin, and a draped gauze scarf; her hair, powdered and dressed high, is set with small diamond ornaments. She stands upon a Turkey carpet with a favourite dog at her feet. A crown rests beside her upon a tasselled cushion, over which is thrown a blue mantle bordered with gold and lined with minever (Plates 80 and 81).

This decorative and most uncommon picture was a special favourite of King George III, and is known to have hung in his Breakfast Room in Buckingham House.[2]

The third picture—painted in 1776—represents Queen Charlotte with the Princess Royal at the age of ten.[3] The Queen, in a pale lavender-coloured silken gown, an apron of sprigged muslin, with embroidery in her lap, and a tortoise-shell shuttle in her hand—the Princess standing at her knee holding up a part of the material—is seated upon a sofa in old Buckingham House beside an open window through which is seen a glimpse of Westminster Abbey.

The remaining four pictures of the series represent the Royal children grouped together as follows:

George, Prince of Wales (George IV), and Frederick, Duke of York, painted in 1779 at the ages of fifteen and fourteen. The young Prince of Wales, resplendent in a plum-coloured coat, yellow satin vest and breeches, and crimson and minever cloak, with the Collar of the Garter, rests his arm upon the shoulder of his brother, who is picturesquely clad in a claret-coloured coat, white satin jacket, and breeches bordered with looped ribbons, a blue Garter cloak, and the collars of the Garter and of St. Andrew.

[1] Mrs. Delaney, writing in 1785, refers to them as 'this most lovely family.'

[2] Three years later, in 1782, His Majesty commissioned another version of it. Here the number of children in the group—owing to the birth of Prince Alfred on 22nd September, 1780—has increased to fourteen.

Prince Alfred died on 20th August, 1782. 'I am very sorry for Alfred,' the King is recorded to have said, 'but had it been Octavius I should have died too.'

Prince Octavius, who was born on 23rd February, 1779, followed his brother on 2nd May, 1783, and shortly afterwards Benjamin West painted a picture of the Apotheosis of the two Infant Princes. This picture, for which the artist received £315, now hangs (together with the second portrait group of Queen Charlotte with her fourteen children), in a room in the North Front of the Palace, near the Garden Entrance.

[3] Princess Charlotte, George III's eldest daughter, afterwards Queen of Würtemburg, was born on September, 1766.

William Henry, Duke of Clarence (William IV) and Edward, Duke of Kent (father of Queen Victoria), painted in 1780 at the ages of thirteen and eleven. The Duke of Clarence, who two years later became a midshipman and went to sea, is shown in a blue coat and Garter robe leaning his hand upon a globe and pointing upon it to the map of England (Plate 198). The younger Prince, clad in a scarlet coat, and buff-coloured vest and breeches, has placed his right hand upon his brother's left and with his own left hand points upwards to a full-rigged ship upon a pedestal.

A group of six young children, painted in 1776, representing the Princes Ernest (Duke of Cumberland), Augustus (Duke of Sussex), and Adolphus (Duke of Cambridge), with the Princesses Augusta, Elizabeth, and Mary, the eldest of whom—Princess Augusta—is eight years of age.

Prince Adolphus (Duke of Cambridge), and the Princesses Mary and Sophia, painted at Kew Palace in 1778. The Prince, aged four, in a maroon-coloured suit, is shown standing. Princess Mary is sitting on a stool with her sister on her lap. Both wear close-fitting caps of lace. Their favourite dogs, a retriever and a spaniel, are seated in front of them. In the background are a curtain and a column, with a view of the Kew Pagoda in the distance.

* * * * * * * * *

The East Gallery contains an example of Louis XV cabinet-work of the highest quality—a monumental long-case clock (*régulateur*), 9 feet 2 inches high, in a case veneered with tulip, rose and kingwood superbly mounted in chased ormolu, the work of the celebrated *ébéniste*, François Duhamel.[1]

The mounts, which are in the manner of Caffieri, consist on the upper part of richly wrought scrolls and swags of ormolu drapery which are held up by two bronze infants; a female figure finely modelled in bronze is seated below the dial, while on the top is a bronze Cupid blowing a trumpet. The ormolu work on the four corners of the pedestal, composed of masks and scrollwork, extends to the base, where it terminates in massive lion's feet (Plate 199).

The dial shows the days of the month, the moon's age, and the hours, minutes and seconds. The present movement was inserted by Vulliamy in place of the original, which, according to the records, was the work of the Parisian clockmaker Jean Baptiste Farine, who died in 1777.

It was purchased for the Prince Regent by Lord Yarmouth[2] in 1816 for £262. 10s. 0d., and was reputed to have come from the Palace of Versailles. It occupied

[1] François Duhamel (or Duhamelle), whose name is stamped inside the door of the clock case, was born in 1723, was received into the Corporation of Master Cabinet-makers of Paris in 1750, and lived in the rue du Faubourg Saint Antoine, where he specialised in the manufacture of clock cases. In 1775 he took over the workshop of a fellow cabinet-maker, Antoine Foullet, who devoted himself to the same kind of work; but nothing is heard of him after about the year 1780. The Conservatoire des Arts et Métiers in Paris possesses a sumptuous example of his cabinet work—a clock case bearing his signature, decorated with flowers and birds in marquetry, and with gilt metal mounts of rococo design in the style of Caffieri. He died in 1801.

[2] Founder of the Wallace Collection, Hertford House.

a conspicuous position at Carlton House where it stood at the foot of the Grand Staircase.[1]

Against the walls, in the centre of the Gallery, are two pairs of Empire candelabra composed of tall female figures in bronze, bearing ormolu branches for lights, placed upon stands which rest on circular fluted pedestals.[2]

At the North end of the Gallery are two side tables of rosewood mounted with satinwood and supported by finely carved Chinese dragons (Plate 119). These tables, of which there are five others in the Palace, were made in 1817 for the Banqueting Room of the Royal Pavilion, Brighton, by Messrs. Bailey and Saunders, from designs by Robert Jones, at a cost of £430 each. Upon them are placed sets of handsome covered jars of old Japanese Imari porcelain.

THE SILK TAPESTRY ROOM

In the North-West end of the East Gallery is a doorway which opens into an ante-room connecting the East Gallery with the Picture Gallery, and known as the Silk Tapestry Room.[3] It is so named from the four panels of Italian needlework of the early seventeenth century—embroidered in silk with Biblical subjects set in decorative borders formed of scrolls, caryatides, vases, birds, fruit and flowers—which hang upon the walls. They represent, 'The Adoration of the Magi,' 'The Death of the First Born,' 'The Flight into Egypt,' and 'Christ in the House of Simon the Leper.'[4]

The floor of the room is of parquetry; and its wall hangings, curtains and upholstery are of the same olive-green silken damask that is used in the Picture Gallery, which it adjoins.

The principal piece of furniture in the Silk Tapestry Room is a simple and dignified Louis XVI commode dating from about 1785 (Plate 200). Its three admirably proportioned panelled doors are of figured San Domingo mahogany. The corners of the commode have detached tapering and fluted columns, and the feet are of a type known as *à toupie* (*i.e.* spinning top pattern). The fine execution of the ormolu mounts makes it possible that they may have come from the atelier of Gouthière.[5]

[1] The clock is clearly shown in the view of the Grand Staircase at Carlton House illustrated in Pyne's *Royal Residences*.

[2] One of these pairs was purchased in 1813 from 'Mr. Thomire and Mr. Delcambre' (Jutsham's Receipt Book).

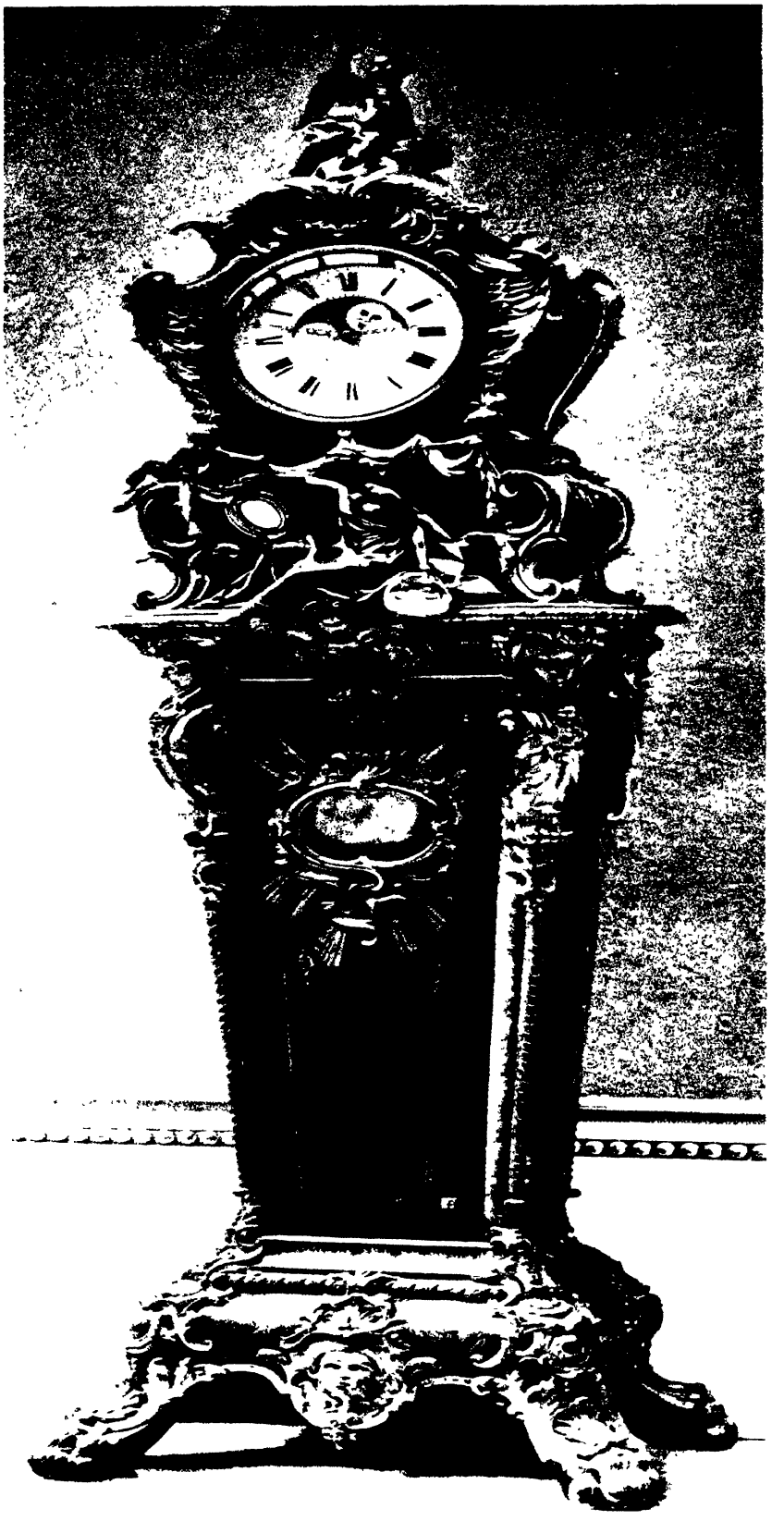
[3] This room was formerly entitled the 'Wilkie Room,' from the group of pictures by Sir David Wilkie, now in the Principal Corridor, which hung here.

[4] A fifth panel of this set representing 'The Annunciation' hangs in the vestibule at the South end of the Picture Gallery.

[5] Though this commode bears no signature it is identical in every respect with a similar important piece in the Metropolitan Museum, New York, which has the stamp of Weisweiler. It also very closely resembles two mahogany commodes in the Louvre, one of which is signed: 'G. Beneman.'

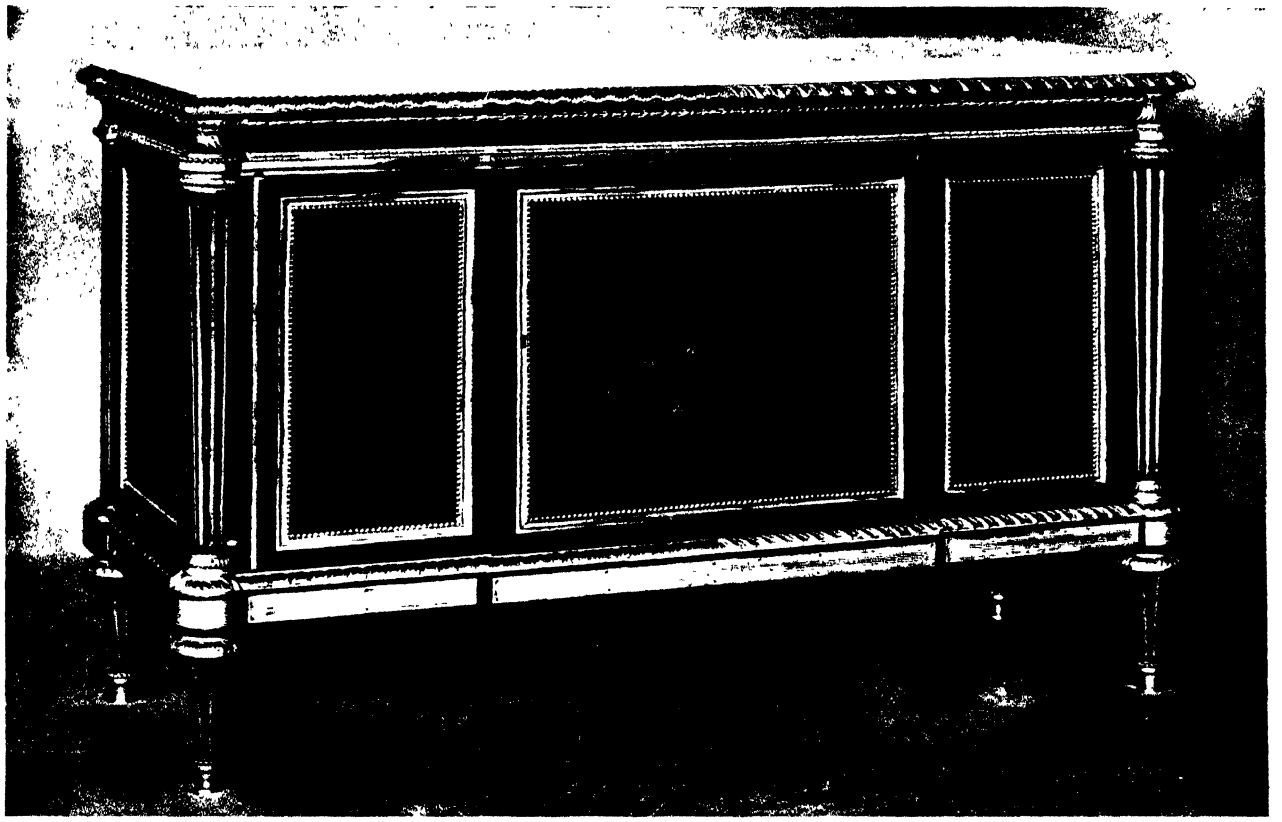


[198] PORTRAIT GROUP
WILLIAM, DUKE OF CLARENCE (AFTERWARDS KING WILLIAM IV),
ND EDWARD, DUKE OF KENT (FATHER OF QUEEN VICTORIA).

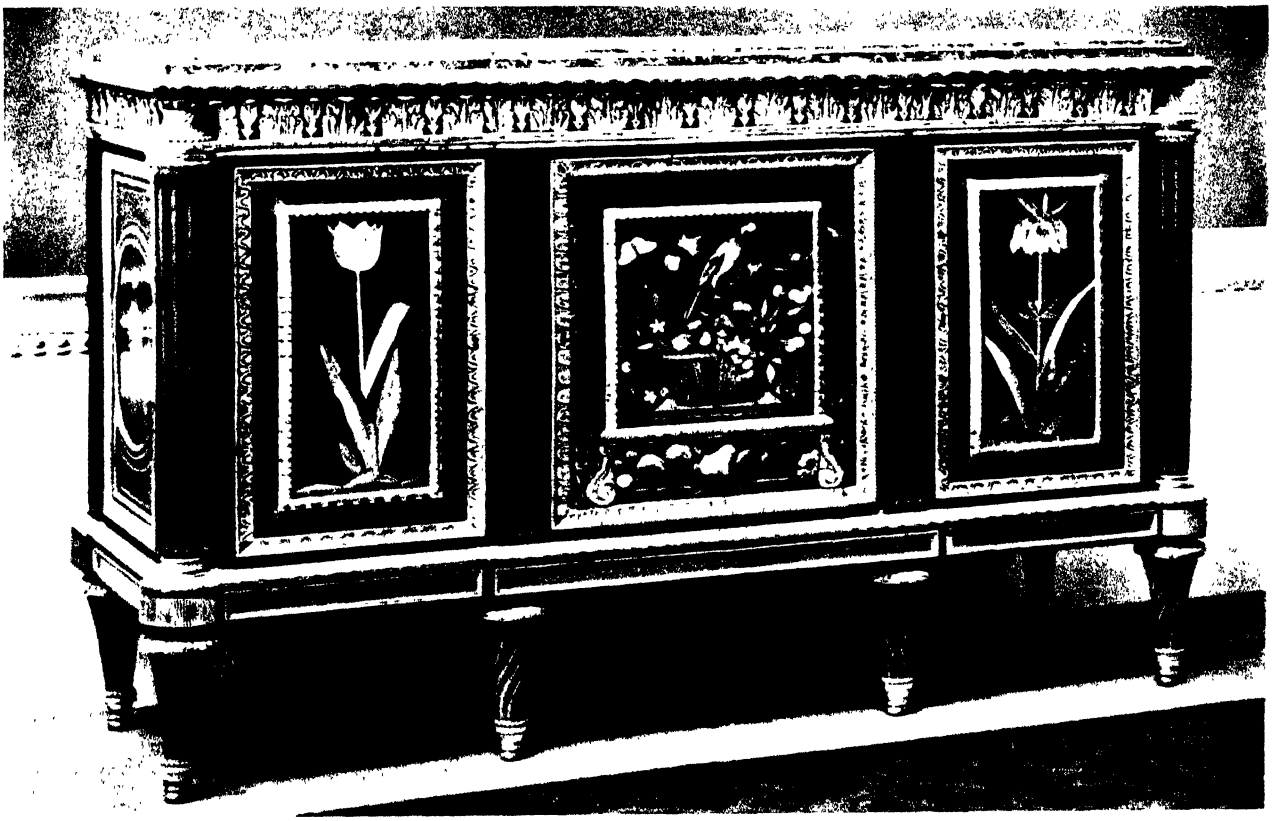


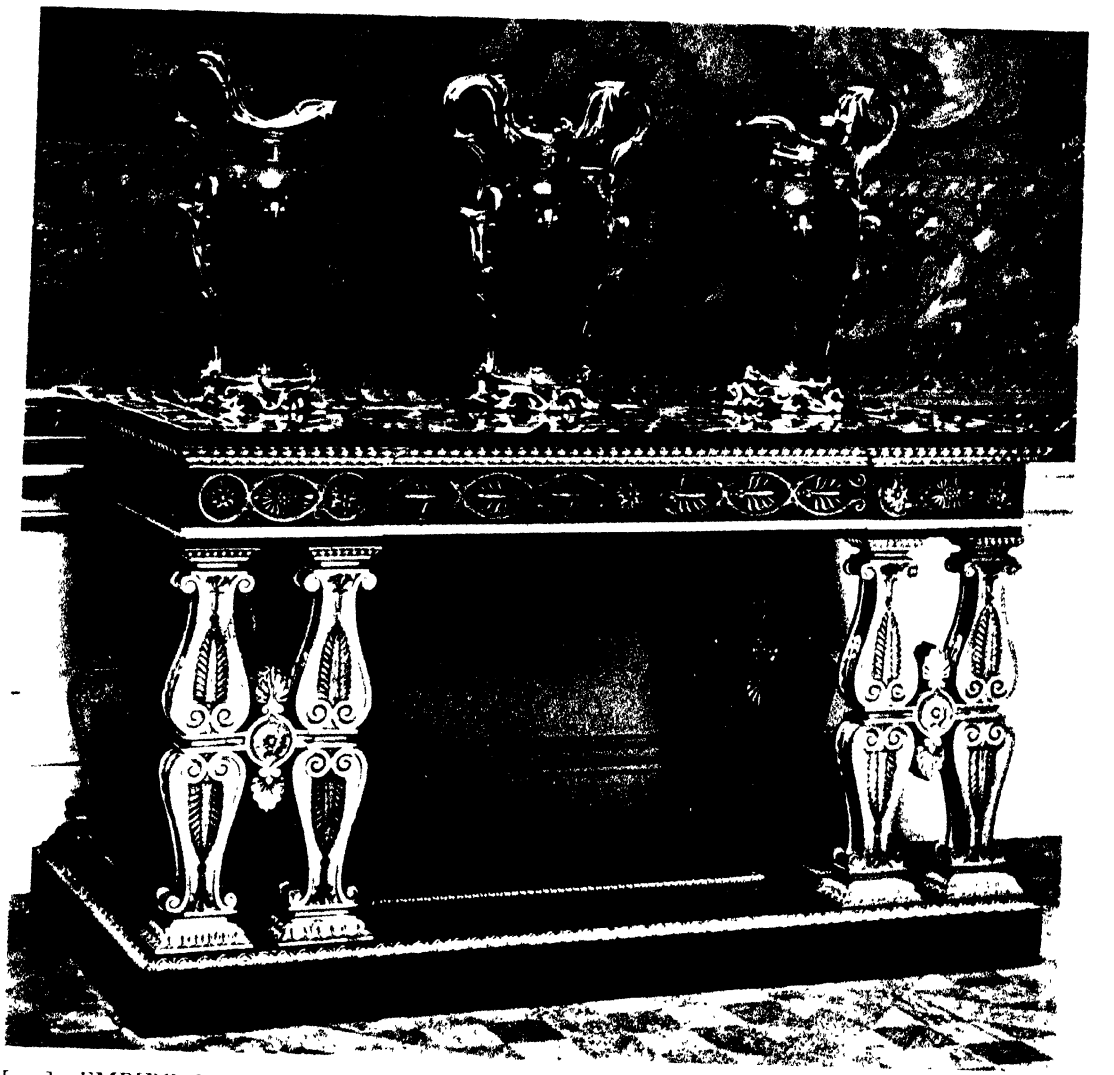
[199] MONUMENTAL LONG-CASE CLOCK

THE CASE VENEERED WITH TULIP, ROSE AND KINGWOOD, BY THE CABINET-MAKER FRANÇOIS DUHAMEL (1723-1801), THE ORMOLU MOUNTS IN THE STYLE OF CAFFIERI. FROM THE PALACE OF VERSAILLES. PURCHASED BY THE PRINCE REGENT IN 1816. FORMERLY ON THE GRAND STAIRCASE, CARLTON HOUSE. HEIGHT 9 FT. 2 INS., WIDTH 2 FT. 10 INS., DEPTH 1 FT. 5 INS.



[200] MAHOGANY COMMODE
WITH ORMOLU MOUNTS. PERIOD OF LOUIS XVI. ABOUT 1785. STYLE OF WEISWEILER. HEIGHT 3 FT. 1 IN., WIDTH 4 FT. 3 INS., DEPTH 1 FT. 10½ INS. (SILK TAPESTRY ROOM)





[202] EMPIRE CONSOLE TABLE

ON CARVED AND GILT STAND, ORMOLU MOUNTED MARBLE TOP DECORATED WITH FLORENTINE INLAY. THE CHINESE VASES ARE OF 'MAZARIN' BLUE WITH LOUIS XV ORMOLU MOUNTS. HEIGHT 3 FT. 3 INS., WIDTH 5 FT. 3 INS., DEPTH 2 FT. $7\frac{1}{2}$ INS. (SILK TAPESTRY ROOM)

Against another wall is a massive Empire table with a black marble top inlaid with birds and flowers in coloured marbles. It rests on four pairs of carved and gilt legs—of a shape made popular by the architect Percier and often found on contemporary French furniture, a notable example being the bedstead of Napoleon shown in the Château at Compiègne—the legs and the frieze enriched with palm and honeysuckle ornaments in ormolu chased in openwork. Upon it are placed three Chinese vases of 'Mazarin'-blue with elaborate Louis XV ormolu mounts of rococo design (Plate 202).

Before the window stands an imposing Louis XVI clock in an ormolu and bronze case inscribed: DE LA CROIX. FONDEUR. CISELEUR. The upright case, fitted with glass panels and surmounted by two Cupids in bronze holding a cock, has rams' heads at the angles from which hang ormolu festoons of oak leaves and acorns; while below, on each side, stand female figures in bronze, emblematic of Literature and Painting. The movement dates from the time of George IV, and the clock is said to have been won by him in a wager from Charles X of France.

In the French Directoire taste, but of English workmanship, is a set of ten mahogany and gilt chairs of about the year 1800, their square lyre backs each carved with rams' heads, snakes and a female mask, and their tapered legs entwined with gilded snakes [1] (Plate 120).

THE PICTURE GALLERY

This magnificent Picture Gallery, 155 feet long and 27 feet wide, which is lighted solely from above, is in the centre of the West side of the Palace and separates the Guard Chamber, Green Drawing Room, and Throne Room on the East, from the White Drawing Room, Music Room and Blue Drawing Room on the West. It is entered at the South end from the Silk Tapestry Room through a domed vestibule, on the left of which is a doorway giving access to the Blue Drawing Room and State Dining Room; while further doorways on either side open into the other State Apartments (Plate 203).

In 1914 it was entirely redecorated; the roof was reconstructed and a new method of lighting introduced; and the tall scagliola figures which formerly flanked the entrances into the Green Drawing Room and Music Room were replaced by carved decorations of fruits and flowers in the style of Grinling Gibbons. The walls were then hung with olive-green damask—an admirable background for the pictures and works of art. The profile medallion portrait of a famous painter is carved on each of the four white marble mantelpieces, those at the North end of the Gallery representing Titian and Leonardo da Vinci, those at the South end Dürer and van Dyck.[2]

[1] 'The feet have serpents twining round them to denote wisdom': description of a state chair at Carlton House in the *European Magazine*, March, 1784.

[2] The name of the carver of these mantelpieces, and of the fifth—now in the East Gallery—is unrecorded; but a comparison of the treatment of the figures with those on the mantelpiece in the Marble Hall suggests the name of Joseph Theakstone.

BUCKINGHAM PALACE

Although it is outside the scope of the present volume to enter into a detailed account of the superb collection of works of the Old Masters displayed upon the walls of the Picture Gallery,[1] where most of the oil paintings at Buckingham Palace, other than the portraits and the 'primitives,' are assembled, a brief survey of some of the outstanding treasures which it contains will be of interest.

While it includes some pictures, large in scale, such as those by Rembrandt, Frans Hals, van Dyck and Rubens, and landscapes by all the great men—Ruysdael, Hobbema and Cuyp—the collection is composed mainly of works by the Dutch 'little masters'—small in size and most minutely finished, which demand close examination for the full appreciation of their marvellous dexterity of execution.

It is to King George IV, who was responsible for so many of the treasures elsewhere in the Palace, and who as Prince Regent bought, in 1814, the famous Baring collection of Dutch pictures, that the Crown owes the astonishing wealth of examples of the Dutch school of the seventeenth century which constitutes the especial attraction of the Picture Gallery; and it is probable that nowhere else in England can that school be so completely studied.

Before noticing these pictures in detail, attention must be called to a most rare Italian work, purchased by George IV—'A Landscape with Herdsman and Cattle,' by Titian, which hung until recently in the Royal Closet, and was lent by the King to the great Exhibition of Italian Art held at Burlington House in 1930. The landscape, one of the most moving ever painted, is noticeable for the beauty of the composition, with its view of distant mountains beneath a stormy evening sky. Other Italian pictures, of a later date, include a large decorative design, 'The Adoration of the Magi,' by the eighteenth century painter Sebastiano Ricci, purchased by King George III with Consul Smith's collection from Venice; and two superb Venetian views by Canaletto—part of the incomparable collection of works by this master purchased by George III at the same time, the remainder of which is at Windsor Castle.

Rembrandt is well represented in the Buckingham Palace Picture Gallery by seven important pictures which show his wide range of subject and of style, and were all purchased by the Prince Regent between 1811 and 1819.

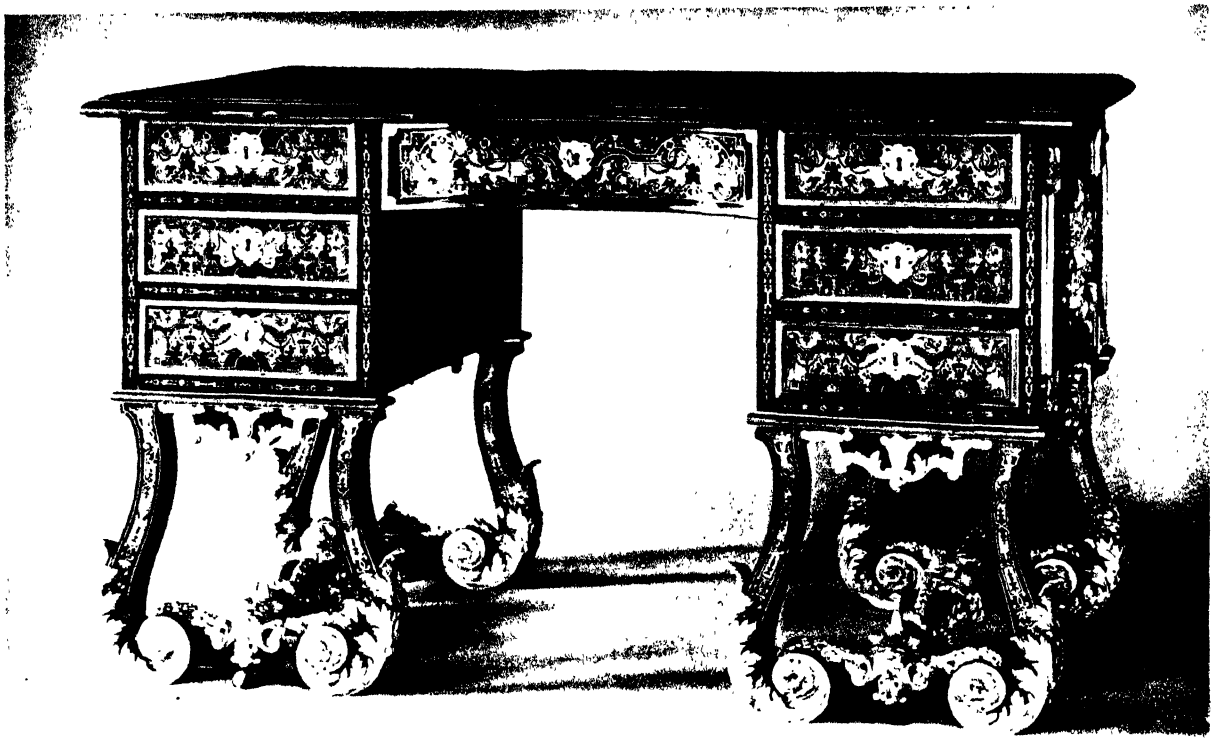
First in importance is that very famous work of Rembrandt's early period, 'The Shipbuilder and his Wife,' perhaps the most spontaneous portrait group ever painted—signed and dated 1633. It was purchased on behalf of the Prince Regent by Lord Yarmouth at Christie's in 1811 for the sum of 5000 guineas—a very high price in those days, though but a twentieth part, perhaps, of its present value. The Prince, who counted it among his most treasured possessions, hung it in the Blue Velvet Room—his Audience Chamber—at Carlton House; and it can be seen

[1] Many of the principal pictures in the Picture Gallery are illustrated in Sir Lionel Cust's large work, *The Royal Collection of Paintings*, vol. i. *Buckingham Palace* (1905).



THE PICTURE GALLERY
FROM THE NORTH, SHOWING DOORWAY TO MUSIC ROOM ON RIGHT, TO GREEN DRAWING RO
ON LEFT, AND TO SILK TAPESTRY ROOM (BEYOND THE PILLARS) AT THE SOUTH END





205] BOULLE WRITING TABLE
PERIOD OF LOUIS XIV, FROM GEORGE IV'S DRESSING ROOM AT THE ROYAL PAVILION, BRIGHTON. HEIGHT 2 FT. 9 INS., WIDTH 4 FT. 4 INS., DEPTH 2 FT. 5 INS (PICTURE GALLERY)



[206] PEDESTAL
(ONE OF A PAIR), PARQUETRY OF KINGWOOD, PERIOD OF LOUIS XV, SURMOUNTED BY GILT

in a conspicuous position in Wild's view of the room published in Pyne's *Royal Residences* eight years later (Plates 110 and 111).

Another early work of Rembrandt, dated 1638—perhaps equally precious—is 'Christ Appearing to St. Mary Magdalen,' which with its very lovely landscape, and exquisite glow of light where the dawn breaks over Jerusalem, displays the qualities most characteristic of the artist's genius. This picture, which belonged to the Elector of Hesse Cassel, was taken by the Napoleonic troops in 1806 and presented to the Empress Josephine at Malmaison. It was purchased by the Prince Regent in 1816. The 'Portrait of a Lady with a Fan,' dated 1641, is a distinguished example of his courtly type of portraiture. The companion portrait to it is in the Royal Gallery at Brussels.

Dated 1657, and a beautiful example of Rembrandt's middle period, is 'The Adoration of the Magi,' which after passing through many famous collections was purchased by Sir Thomas Baring, from whom the Prince Regent acquired it in 1814. It will be remembered as having been lent by the King to the important Exhibition of Dutch Art at Burlington House in 1929.

Frans Hals is represented in the Royal Collection by two portraits, the finest of which, the whole-length 'Portrait of a Gentleman,' dated 1630, is a robust work which displays the artist's brilliant execution, but is free from the exaggerations into which he sometimes fell. This picture was bought and presented to George III by the Prince of Wales in 1809.

The ten notable paintings by Cuyp display the whole range of his work. Amongst the most outstanding is his 'Evening Landscape' (No. 22)—a view near the banks of the Rhine; and 'The Negro Page' (No. 19), who standing in the centre of a group is shown holding his master's horse.

The single work by Ruysdael, 'The Windmill,' is remarkable for the balance of its composition, but above all for its unusual scheme of colour, with the outline of the windmill sharply defined against a sky flushed with the glow of sunset clouds. By his pupil, Hobbema, are two fine landscapes, 'A Woody Scene,' and 'The Water Mill.'

Paul Potter, by whom there are four panel paintings, is seen at his best in his famous 'Group of Cattle,' signed and dated 1649—which is again distinguished for its dramatic sky, a device so characteristic of the Dutch.

The Prince Regent seems to have had an especial affection for Adrien van de Velde, for he possessed no less than ten of his landscapes. The most beautiful of these, 'The Coast at Scheveningen' (No. 158), is the finest in England, and is comparable only with the one in the Mauritshuis at The Hague. Adrien's brother, William van de Velde the Younger, is also represented here by two admirable seascapes.[1]

[1] Twelve large historical canvases depicting naval engagements, which were commissioned by King Charles II from William van de Velde the Elder, hang in the Lower Corridor.

Jan van der Heyden, a most skilful and accomplished painter of landscape and architecture, is seen at his best in 'A Dutch Town' (Veere), and 'The Banks of a Canal,'—the latter with figures by Adrien van de Velde.

To the lover of the smaller Dutch paintings of interiors with figures, or 'Conversation Pieces,' as they have been termed, the Picture Gallery, where they are admirably represented, offers an inexhaustible delight.

It is to George III that the Royal Collection is indebted for the superb example of that rare master, Jan Vermeer of Delft, entitled 'The Lady at the Virginals,' which was purchased for His Majesty on the Continent by his Keeper of Pictures and Antiquary, Richard Dalton, being at that time attributed to his contemporary Frans van Mieris. It has since been identified as having been included in a sale of twenty-one Vermeers which took place at Amsterdam in 1696, nineteen years after the artist's death, when it realized '30 florins' (Plate 207). Since 1929, when it was brought from Windsor Castle by the King's command for the Exhibition of Dutch Art at Burlington House, it has hung in the Picture Gallery at Buckingham Palace.

Associated in style and technique with Vermeer are several brilliant artists, ter Borch (or Terburg), Jan Steen, and Pieter de Hooch, each of whom were represented at the Dutch Exhibition in 1929 by examples of their finest works lent by the King from Buckingham Palace.

'The Letter,' by ter Borch, in the subtlety of its light and shade, and the dignity and refinement of its figures, occupies a position by itself in Dutch art (Plate 208).

Amongst the Jan Steens—of which His Majesty possesses no fewer than eight pictures of the finest quality—perhaps the most outstanding are, 'The Violin Player,' and 'The Morning Toilet,' which, with its exquisite colour, seen particularly in the hyacinth-blue of the bed hangings, may perhaps be reckoned the gem of the Royal Collection.

Pieter de Hooch is represented by two masterpieces. The most famous is the 'Card Players'—universally admitted his finest interior, finer even than the National Gallery picture—which after passing through many well-known collections, was purchased by George IV in 1826. The second, entitled 'Afternoon—The Spinner and the Housemaid'—the scene of which is set in Delft, may be considered the artist's most brilliant outdoor picture, in which is felt the hot, pulsating air of a mid-summer afternoon. King George IV paid the modest sum of 400 guineas for this work-of-art in 1829, it being one of his last purchases.

The scope and richness of the Royal Collection in paintings by others of the 'little masters' may be gauged by the mention of their names, together with the number of their respective works:

Nicholas Berchem (6), Gerard Dou (6), Karel du Jardin (6), Gabriel Metsu (3), Adriaen van Ostade (8), Isaack van Ostade (5), Frans van Mieris (8), David Teniers the Younger (18), and Philips Wouwerman (10).



[207] 'THE LADY AT THE VIRGINALS'
BY VERMEER OF DELFT (1632-1675). THIS PICTURE WAS SOLD IN 1696 AT AMSTERDAM FOR 30 FLORINS. ACQUIRED FOR THE ROYAL COLLECTION BY KING GEORGE III. CANVAS, 29 INS. BY 25½ INS. (PICTURE GALLERY)



[208] THE LETTER

BY GERARD TER BORCH (TERBURG) (1617-1681). PURCHASED BY THE PRINCE REGENT IN 1814 WITH THE BARING COLLECTION, FORMERLY AT CARLTON HOUSE. CANVAS, 32 INS. BY 26½ INS. (PICTURE GALLERY)

Another of George IV's last acquisitions—purchased for 2000 guineas at the sale of the collection of Lady Gwydir in 1829—is Claude's beautiful 'Rape of Europa,' with its noble land and seascape background to the small group of figures, which was painted for Pope Alexander VII. By the French artist Le Nain the Younger, is 'The Young Gamblers'—probably the best work of the brothers Le Nain at present in this country. A precious work by Watteau is his tiny canvas, 'La Surprise,' depicting a man playing a guitar and two figures embracing, which hung formerly at Carlton House.

Although Rubens and van Dyck are more fully shown at Windsor Castle, both are admirably represented in the Picture Gallery at Buckingham Palace. One of the most brilliant works of Rubens is his striking composition 'St. George and the Dragon,' which is said to have been painted for Charles I during a visit of Rubens to England in 1629, when he received the honour of knighthood. The figures of St. George and the Princess Cleodolinda are portraits of the King and of Queen Henrietta Maria; and in the distance is a view of Richmond Palace on the Thames —a building of which a fragment, only, now exists. The picture, which measures $7\frac{1}{2}$ feet by 5 and forms a conspicuous feature in the Gallery, was disposed of during the Commonwealth, and passed into the possession of Cardinal Richelieu. It subsequently became the property of the Duc d'Orléans, was sold at his sale, and brought back again into the possession of the English Crown by the Prince Regent.

Other works by Rubens show the artist equally accomplished in every class of subject: biblical, as in 'The Assumption of the Virgin' (a sketch for the large altar-piece now in the Royal Gallery, Brussels); mythological, as in 'Pan and Syrinx'; landscape, as in 'The Farm at Laeken'; and portraiture, as in the portrait of Nicholas Rubens, his second son, as in 'The Falconer.' All these were purchases of the Prince Regent. Rubens is also shown working with Snyders in two large canvases, 'Diana and Nymphs Reposing,' from the collection of Charles I; and 'Pythagoras and his Scholars,' which was painted for Philip IV of Spain. It was taken from Madrid by Joseph Buonaparte, was brought to England in 1825, and purchased by Queen Victoria in 1841.

Sir Anthony van Dyck is represented at Buckingham Palace by five distinguished works: 'A Study of Horsemen,' consisting of three brilliant sketches of the same picturesque cavalier mounted on three different horses, which are shown standing, rearing and cantering; 'The Marriage of St. Catherine'; 'Christ Healing the Paralytic' (all purchased by the Prince Regent) and 'The Madonna and Child,' from the collection of King James II.

Of special historical interest is van Dyck's small 'Equestrian Portrait of King Charles I' which is said to be a study from which the great picture in the National Gallery was made.

The Picture Gallery also contains three other pictures closely associated with King Charles I—that doyen of Royal connoisseurs, and the actual founder of the Royal Collection. The most striking is a great group, 13 feet long, ascribed to Daniel Mytens, representing 'Charles I and Henrietta Maria, with their dwarf, Jeffery Hudson, dogs and Attendants.' The picture, other versions of which are at Knowsley and Serlby, was painted about 1629. It was purchased by Queen Victoria at the sale of the Earl of Dunmore's pictures in 1894. A fourth version, which includes the additional figure of Prince Charles who was born in 1630, is at Grimsthorpe Castle.

Another picture, painted for Charles I, by Jan van Belcamp and Adriaen Stalbent, shows the King and Queen and the young Prince with attendant courtiers —a group of very small figures—in Greenwich Park, with Greenwich Palace and the Thames in the distance.

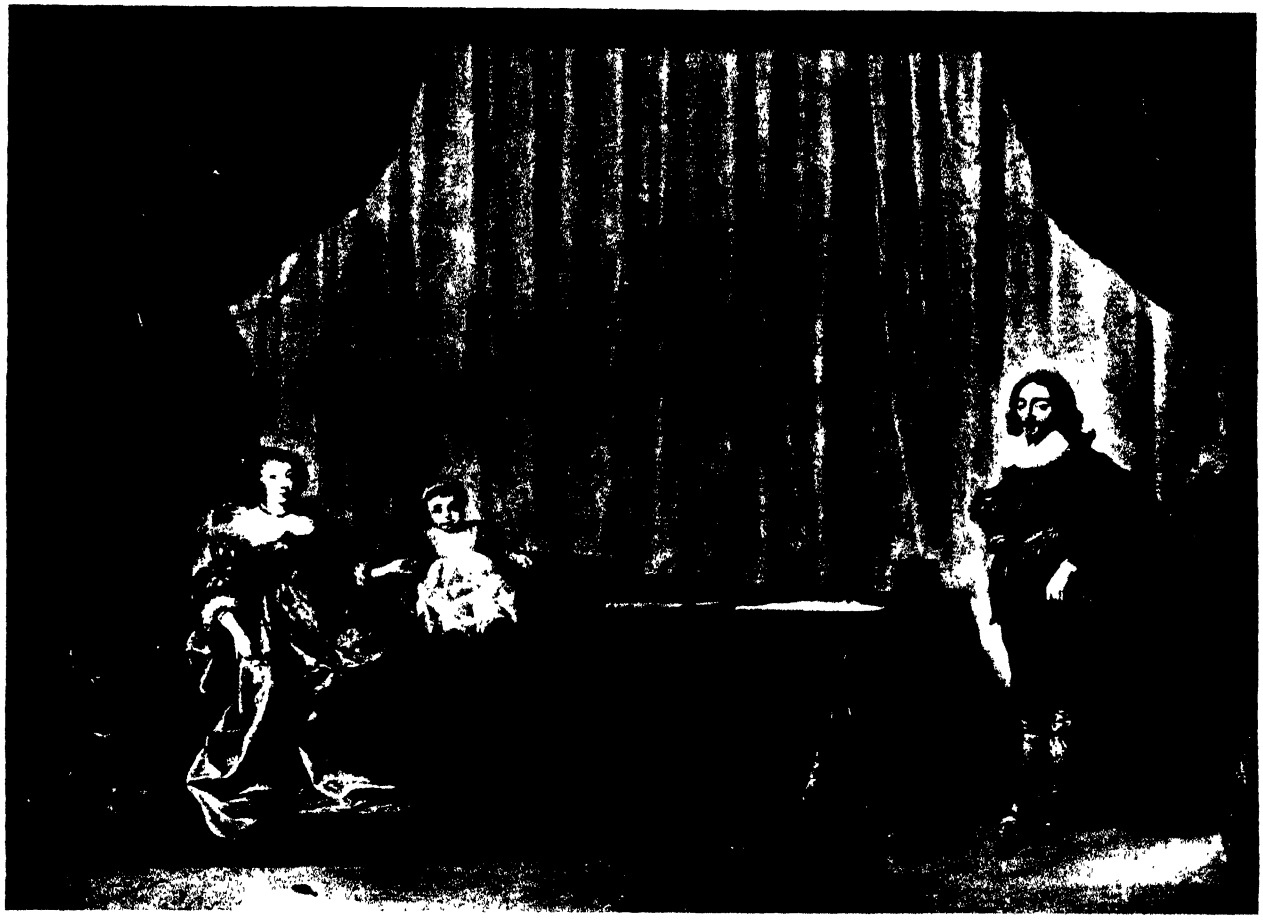
The last of this Royal Stuart series is a most attractive little panel picture, composed of three small figures—King Charles I, his Queen, and the infant Prince of Wales, afterwards Charles II, by Hendrik Gerritsz Pot.

The King, wearing the ribbon of the Order of the Garter, is shown standing on the right by a chair of state, the Queen is seated on the left in a chair of crimson velvet, and between them is the young Prince in an infant's frock and white cap seated on a cushion upon the edge of a long table covered with crimson velvet. Beside the Prince is placed the Royal Crown and Sceptre. The group is attractively set against a background formed of stiffly looped-up curtains (Plate 209). This early example of a 'Conversation piece' was purchased by the Prince Regent with the Baring Collection in 1814, and hung in the Blue Velvet Closet at Carlton House.

Experts who have had the privilege of inspecting His Majesty's Collection at Buckingham Palace are invariably struck by the singularly perfect condition of the pictures—a well-merited tribute to the extreme care that has been paid to them by successive Surveyors of the King's Collection. The pictures are notably free from the too prevalent fault of over-varnishing.

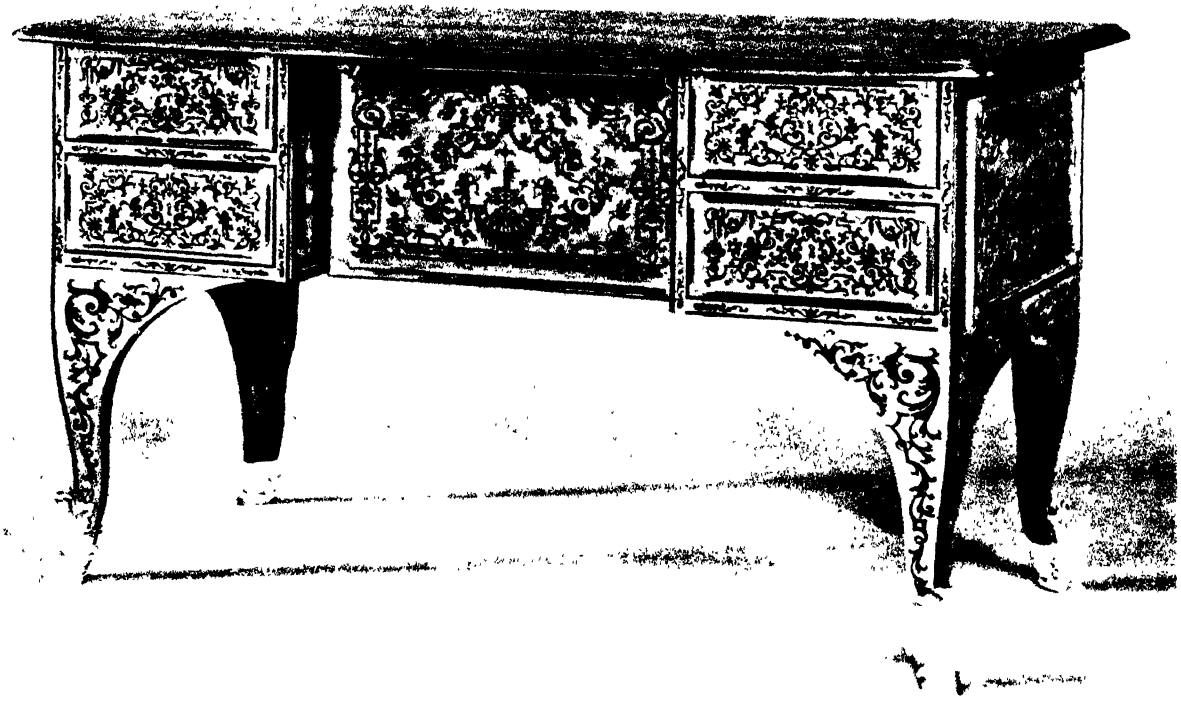
Throughout the Picture Gallery black and gold are the prevailing tones, both in the furniture and in the ornaments. Boulle tables and cabinets of ebony, brass, and tortoise-shell, ranged along either wall, serve for the display of a number of rare examples of old Japanese lacquer in black and gold, mounted in fine French ormolu; while black Sèvres and Chinese porcelain vases, similarly mounted in eighteenth century ormolu, are placed upon the four mantelpieces. All these have been carefully brought together so as to provide the richest and at the same time the most neutral setting for the pictures.

At the South end of the gallery, upon Louis XV pedestals in kingwood parquetry with ormolu mounts, stand a pair of large bronze Renaissance busts of Roman Emperors—formerly in Carlton House—wearing gilt laurel wreaths, gilt drapery over the shoulders, and bronze cuirasses with gilt ornaments (Plate 206).

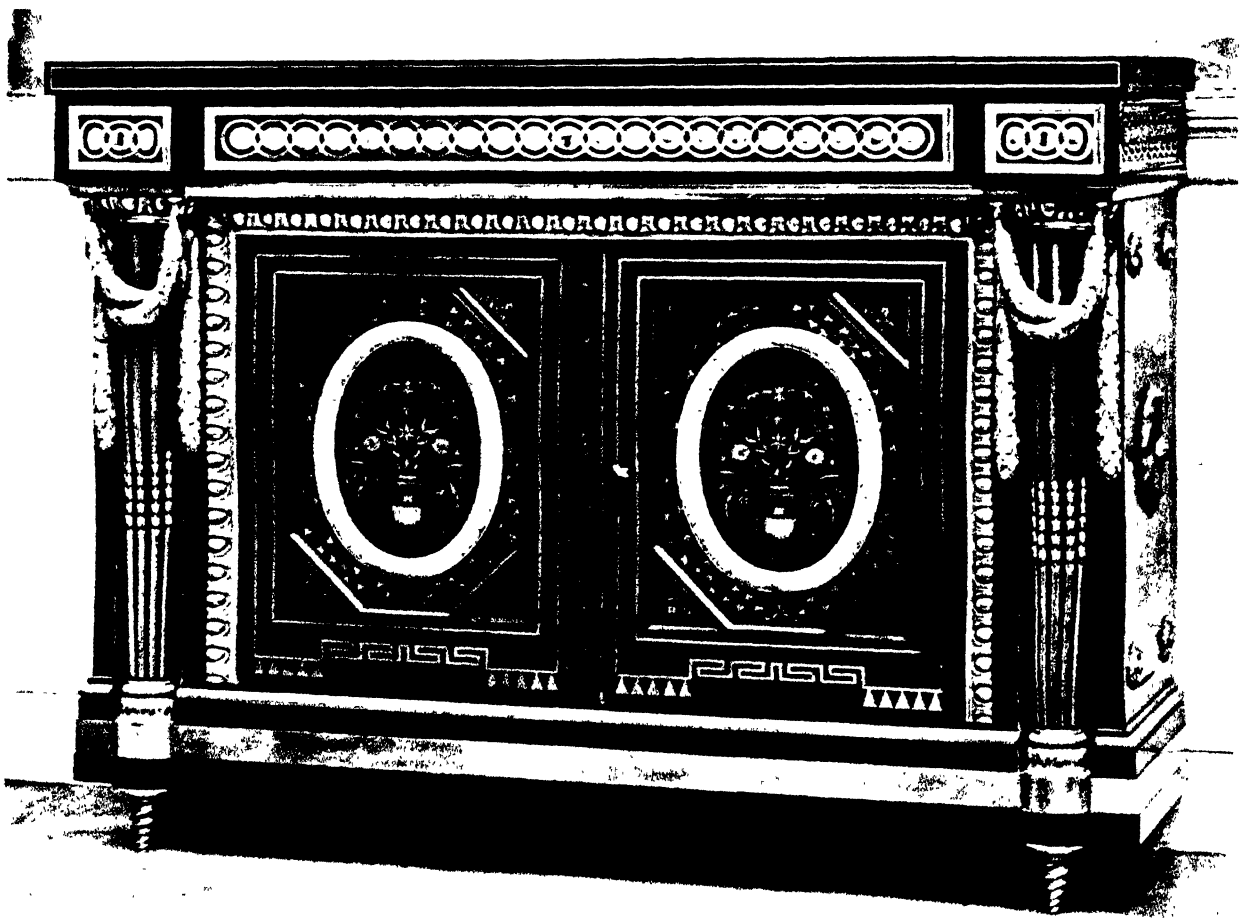


[209] CHARLES I, HENRIETTA MARIA AND THE PRINCE OF WALES BY H. G. POT. PURCHASED BY THE PRINCE REGENT IN 1814. PANEL, $18\frac{1}{2}$ INS. BY $23\frac{1}{4}$ INS. (PICTURE GALLERY)





[211] BOULLE WRITING TABLE
DECORATED IN THE STYLE OF BERAIN, PERIOD OF LOUIS XIV.
HEIGHT 2 FT. 7 INS., WIDTH 4 FT. $\frac{1}{2}$ IN., DEPTH 1 FT. 11$\frac{1}{2}$ INS.



Amongst the most notable of the examples of Boulle work is a writing table of the period of Louis XIV, which was formerly in George IV's Dressing Room at the Brighton Pavilion. It is of brass, ebony and tortoise-shell, is fitted with seven drawers and rests on scroll-shaped supports, the bases of which are elaborately mounted with acanthus ornament and united by festoons and masks (Plate 205). Another Boulle table, made of similar materials but simpler in form, has four drawers and a centre cupboard, and is decorated with delicate designs in the manner of the well-known Louis XIV artist, André Berain (Plate 211).

The technique of the famous French craftsman, André Charles Boulle (which continued in use a century after his death in 1732), is further seen in the pair of late eighteenth century cabinets of ebony inlaid with brass and elaborately mounted with mouldings, wreaths and festoons in chased ormolu, which stand on either side of the doorway at the North end of the gallery. These two cabinets which are an actual pair—one being the counterpart of the other—in course of time had been separated; but were united again in 1919 when one, which had been taken to St. James's Palace, was brought back to Buckingham Palace by the direction of Queen Mary [1] (Plate 212).

Specially worthy of notice are the four gilt *fauteuils* which stand near the centre doorways—the work of the celebrated Louis XVI cabinet-maker, Georges Jacob (several of whose chairs in the Music Room have already been described). Their frames, stamped with his name, are carved with rosettes, and their backs are surmounted by a delicately carved garland of flowers and olive leaves tied with a ribbon bow [2] (Plate 171).

Amongst the examples of English furniture are three admirable Regency pieces—a pair of sofa tables of amboyna wood with borders and panels of rosewood inlaid with brass scrollwork, resting on central columnar legs and having four shaped feet mounted with brass toes; and a third table of similar design, also of amboyna and rosewood, with an oblong top. These tables were made for Princess Charlotte on the occasion of her marriage with Prince Leopold in 1816, and formed part of the furniture of Claremont, their house near Esher, during their short married life. At the sale of the contents of Claremont in 1926, they were purchased by Queen Mary who presented them to the King's Collection (Plate 164).

The series of vases and bowls of early Japanese black and gold lacquer set in French ormolu mounts, which have been brought together in the Picture Gallery, are of such importance as to demand special notice. Vases of Chinese porcelain were often enriched with ormolu, but it is unusual to meet with specimens of old Japanese lacquer similarly treated, and the Royal Collection includes a number of these rare

[1] These may be the work of the French cabinet-maker, Legaigneur, of 19 Queen Street, Edgware Road, the maker, in 1815, of the pair of large writing tables now in the van Dyck Room at Windsor Castle.

[2] Other armchairs belonging to this set are in the van Dyck Room at Windsor Castle.

decorative objects. The handsomest, perhaps, is the *pot-pourri* or essence vase formed of a cylindrical jar of avanturine (*nashiji*) lacquer of early eighteenth century date, finely decorated in gold with peonies in low relief, and set in Louis XVI ormolu mounts boldly chased in the style of Delafosse (Plate 213). Of equal importance is the covered bowl of *nashiji* lacquer with conventional chrysanthemums in gold, the Louis XV mounts of which are chased in the manner of Duplessis (Plate 214).

Finely chased ormolu work executed about 1760 under the influence of Delafosse is seen again on two pairs of essence vases—each pair of a different design—the black lacquered bowls and covers of which, dating from about 1740, are decorated with autumn flowers; while a third pair, decorated with conventional floral designs, have covers of open basket pattern, surmounted, like the others, with knob-handles of cone shape (Plates 217 to 221).

Amongst other examples of old Japanese lacquer work are four reeded black lacquer bowls delicately pencilled with gold, and mounted with perforated rims, on tall ormolu stands of flower and scroll design, completed by triple hoof supports resting on triangular plinths, in the manner of the well-known metal-chaser Fenchères, who worked in Paris in the latter part of Louis XVI's reign (Plate 216).

In the Vestibule at the South end of the Gallery, on either side of the doorway into the Silk Tapestry Room, upon carved and gilt stands, are a pair of octagonal 'mandarin' jars, of the Ch'ien Lung period, in 'Mazarin'-blue, pencil gilt, with *famille rose* panels enamelled with flowers and birds. Near by are a pair of large bottle-shaped powder-blue vases; and, upon a cabinet, a pair of fine 'Mazarin'-blue Ch'ien Lung vases with Louis XVI ormolu mounts.

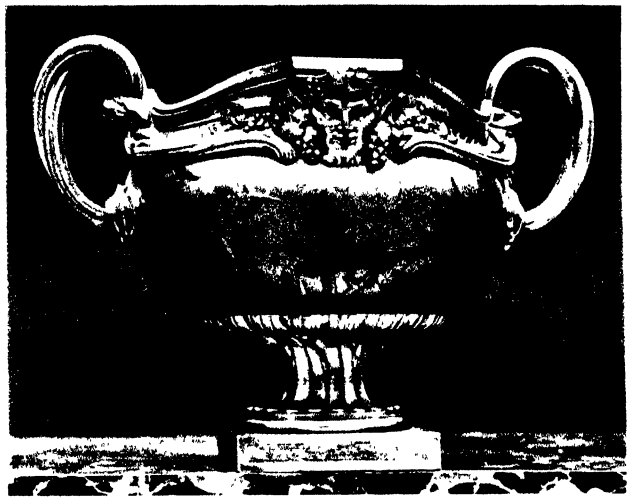
The following specimens of black Chinese and Sèvres porcelain are arranged upon the mantelpieces: upon the 'Titian' mantelpiece is a pair of bottle-shaped Chinese vases of porcelain covered with black *laque burgautée* (lacquer inlaid with pearl shell) decorated with landscapes and buildings, and mounted in ormolu, with square handles chased with masks and with circular fluted bases. Upon the 'Leonardo' mantelpiece is a pair of fine 'mirror black' Chinese vases of the period of the Emperor K'ang Hsi (1662-1723). Upon the 'Dürer' mantelpiece is a pair of rare Louis XVI vases of black Sèvres (*écaille noire*) made in imitation of oriental lacquer, dating from about 1780, and appropriately mounted with dragons, trellis-ornaments and bells in ormolu, added in England a few years later to adapt the vases for the Chinese Drawing Room at Carlton House (Plates 104 and 210). Upon the 'van Dyck' mantelpiece is a further pair of black Sèvres vases, of about 1785, similarly decorated with Chinese figures in shades of burnished gold.

THE VESTIBULE

The doorway at the North end of the Picture Gallery opens on to an octagonal Vestibule, which forms an ante-room to the Royal Closet, and gives access to the



[214]



[215]



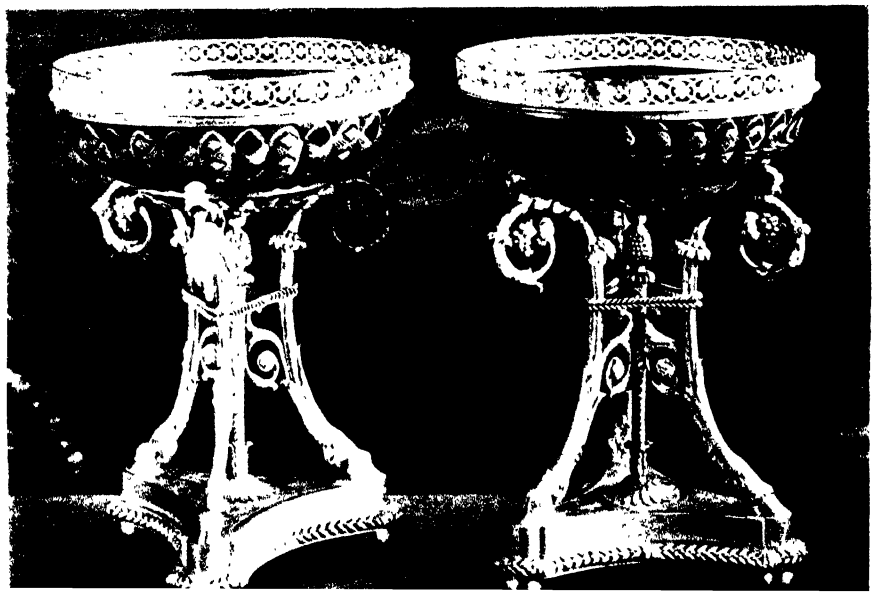
[213]

[213] PERFUME BURNER
LOUIS XVI MOUNTS, STYLE OF DELAFOSSE. HEIGHT 13 INS., DIAMETER 9 INS.

[214] COVERED BOWL
LOUIS XV MOUNTS, STYLE OF DUPLESSIS. HEIGHT INS., WIDTH (WITH HANDLES) 14 INS., DEPTH 10 INS.

[215] VASE
LOUIS XVI MOUNTS. HEIGHT 12 INS., WIDTH (WITH HANDLES) 15¼ INS., DEPTH 11¾ INS.

[216] PAIR OF BOWLS
LOUIS XVI MOUNTS, STYLE OF FENCHÈRES. HEIGHT 12¼ INS., DIAMETER 9 INS.





[217]



[217] MOUNTS IN THE STYLE OF DELAFOSSE. ABOUT 1760. HEIGHT 8 INS., DIAMETER 7 INS.

[218] MOUNTS IN THE STYLE OF DELAFOSSE. HEIGHT 8 INS., DIAMETER $5\frac{1}{2}$ INS.

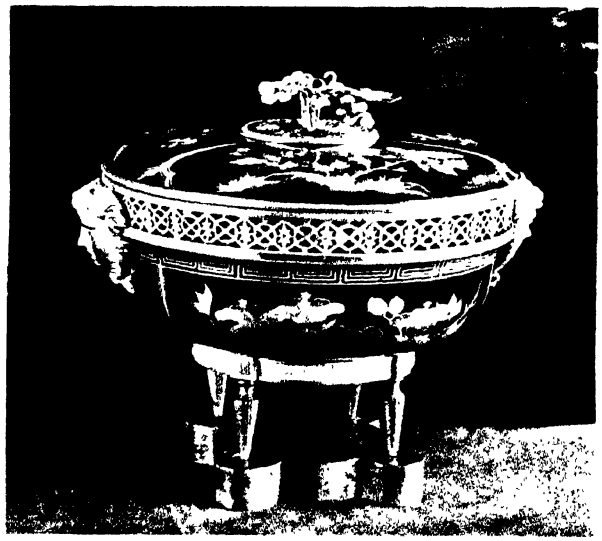
[219] MOUNTS IN THE STYLE OF DELAFOSSE. HEIGHT $14\frac{1}{2}$ INS., DIAMETER $6\frac{1}{2}$ INS.

[220] MOUNTS OF ABOUT 1780. HEIGHT 8 INS., DIAMETER 7 INS.

[221] MOUNTS OF ABOUT 1780. HEIGHT $10\frac{1}{2}$ INS., DIAMETER $4\frac{1}{2}$ INS., WIDTH OF STAND 8 INS.



[219]



[220]



[221]

[217] PERFUMERS FORMED OF JAPANESE BOWLS OF BLACK AND GOLD LACQUER, SET IN

Ministers' Staircase. In 1904 it was redecorated in white and gold, in eighteenth century rococo taste.

Against the walls are set four Louis XVI console tables—formerly in the Dining Room at Carlton House—decorated with parquetry of tulipwood, each one having an under-tier, a mirror back, and a frieze enriched with scrolls and leaves in chased ormolu centering in a panel chased with figures representing the Arts. The whole is surmounted by a white marble slab. Upon each table is a fine *jardinière* of apple-green Sèvres porcelain of the period of Louis XVI, beautifully painted with flowers.

Above the doorway into the Royal Closet is a Louis XVI cartel clock in an ormolu case chased with fruit and flowers in the manner of Delafosse, having a mask at the base, and a terminal of leaves and berries. This clock, which was formerly in the South Lobby at the Brighton Pavilion, was brought to Buckingham Palace from Windsor Castle in 1911. Its present movement was added by Vulliamy in 1820. The four George II gilt stools which stand below it are part of the set in the adjoining Throne Room.

THE MINISTERS' STAIRCASE

Access to the State Apartments at the North end of the Palace is obtained by a stairway at the end of the Marble Hall, known as the Ministers' Staircase.

This staircase, which was constructed by Blore in 1834 as a direct means of communication between the two floors at this end of the Palace, is of three flights, with a boldly designed balustrading of acanthus ornament in gilt metal. It is lighted by a large window, and also by a skylight in the roof from which is suspended a great gilded chandelier. Facing the head of the stairs is an open archway which leads through to the Vestibule and to the Picture Gallery.

The walls of the staircase are hung with two large Gobelins tapestries belonging to a series known as 'Les Amours des Dieux.' One, entitled the 'Rape of Europa,' is from a design by Jean Baptiste Marie Pierre (1713-1789); the other, which is woven with the subject of 'The Rape of Proserpine,' is signed, *Jos. M. Vien.* 1757[1] (Plate 222).

Upon the stairhead stands an imposing clock and barometer, 9 feet 4 inches high, made in 1765 to the special order of George III by Alexander Cumming, who, as we have seen, was awarded a payment of £1178 for the instrument, and allowed £150 a year by the King to keep it in order[2] (Plate 350).

This most magnificent and remarkable 'barograph' clock, which stood in 'the Passage Room into the Garden' at old Buckingham House, has a case of finely figured kingwood, enriched with elaborate metal mounts, consisting of masks,

[1] Joseph Marie Vien (1716-1809).

[2] It has been estimated that the actual cost of producing a similar clock at the present day would not be less than £2000.

swags, trophies, and scroll designs elaborately chased and gilded, the top being surmounted by a gilt figure of Time with an open book resting upon a sphere beside which is a figure of Cupid. The chasing of the metal-work, especially the small trophies of arms, is English goldsmith's work of a quality that no continental craftsman has ever equalled. A further description of this unique barometer-clock is given in Chapter XII.

Beside the clock is a carved and gilt gesso table dating from about 1714 (Plates 226 and 227). The top, like the front, bears the cypher of George I encircled by the Garter and surmounted by the Crown; the rest of the surface being decorated with floral scroll-work and with the rose and thistle at the four corners. Above the crown is carved the maker's name, 'Moore.'[1] This, and a pair of tables of the same date in the Marble Hall (p. 197)—also brought from Kensington Palace in 1912—were made at the time of the accession of George I and are among the finest examples of gilt gesso-work extant. They recall the style of the famous architect and furniture designer, Daniel Marot, who is said to have worked for William III at Hampton Court.

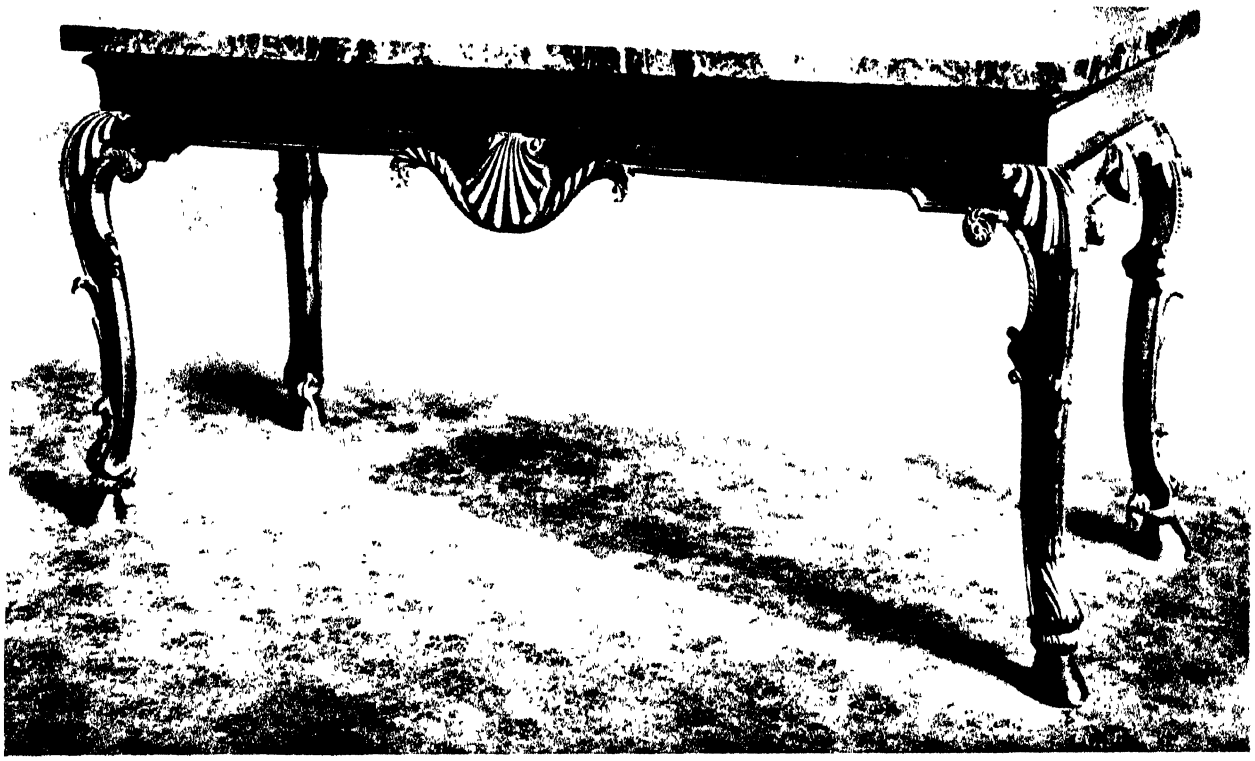
Beside the table are two more of the George II gilt stools belonging to the set, dated 1735, in the Throne Room,[2] which bring the total number of these stools in the Palace to fourteen.

[1] The cabinet-maker James Moore was in partnership with John Gumley. His signature also occurs on a gilt table and a pair of gesso candlestands, and Gumley's on a mirror frame, at Hampton Court. (See *Dictionary of English Furniture*, vol. iii. p. 1.)

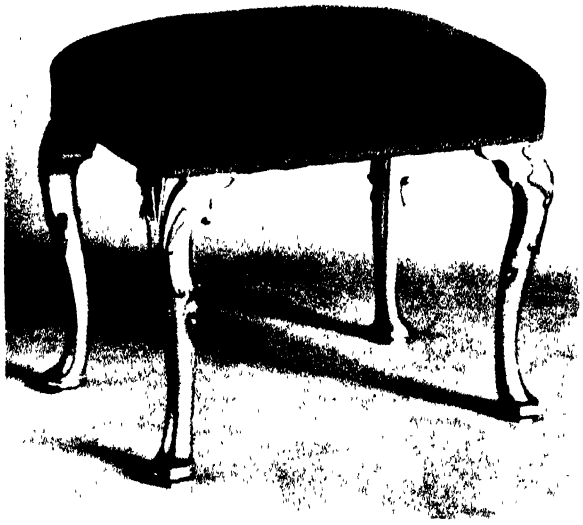
[2] See p. 148, *ante*.



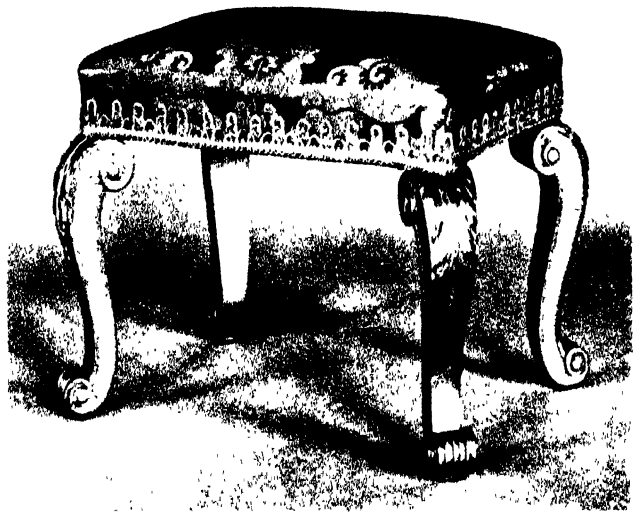
[222] THE MINISTERS' STAIRCASE
SHOWING GOBELINS TAPESTRY WOVEN WITH THE SUBJECT OF THE 'RAPE OF PROSERPINE', SIGNED 'JOS. M. VIEN, 1757,' AND TWO GEORGE II GILT STOOLS OF 1735



[223] WALNUT SIDE TABLE
WITH MARBLE TOP, MADE FOR QUEEN ANNE, FORMERLY IN THE QUEEN'S GALLERY, KENSINGTON PALACE. HEIGHT 2 FT. $7\frac{1}{2}$ INS., LENGTH 6 FT. 5 INS., DEPTH 2 FT. 7 INS. (PRIVY PURSE ENTRANCE)



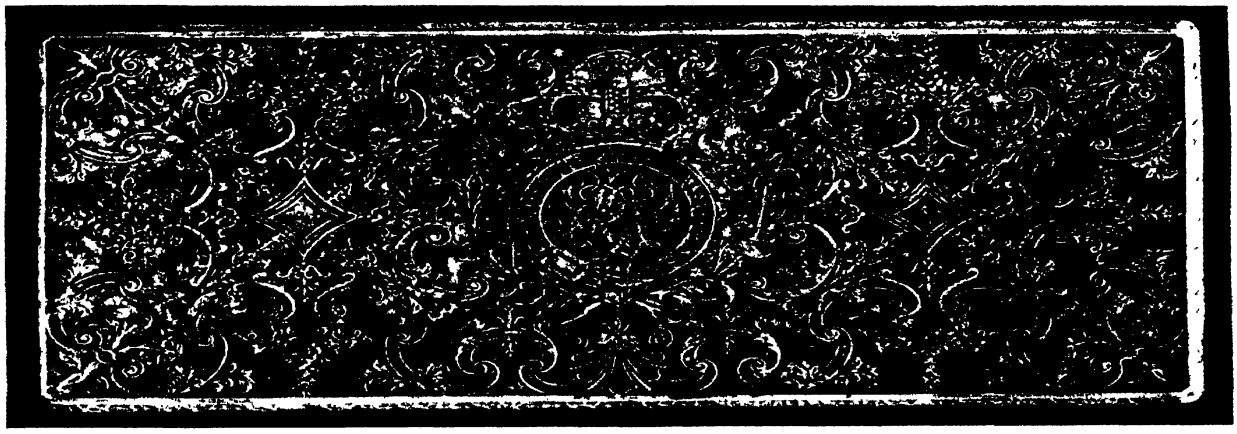
[224] CARVED AND GILT STOOL
MADE FOR QUEEN ANNE. HEIGHT 1 FT. $5\frac{1}{2}$ INS., WIDTH 1 FT. $11\frac{1}{2}$ INS., DEPTH 1 FT. $6\frac{1}{2}$ INS. (PRIVATE CHAPEL)



[225] CARVED AND GILT STOOL
(FROM A SET OF 14), ONE OF WHICH IS DATED 1735. PERHAPS BY HENRY WILLIAMS, WHO MADE TWO SETS IN 1737 FOR FREDERICK, PRINCE OF WALES, FOR HAMPTON COURT. HEIGHT 1 FT. 7 INS., WIDTH 2 FT. 5 INS., DEPTH 1 FT. 8 INS. (THRONE ROOM, ETC.)

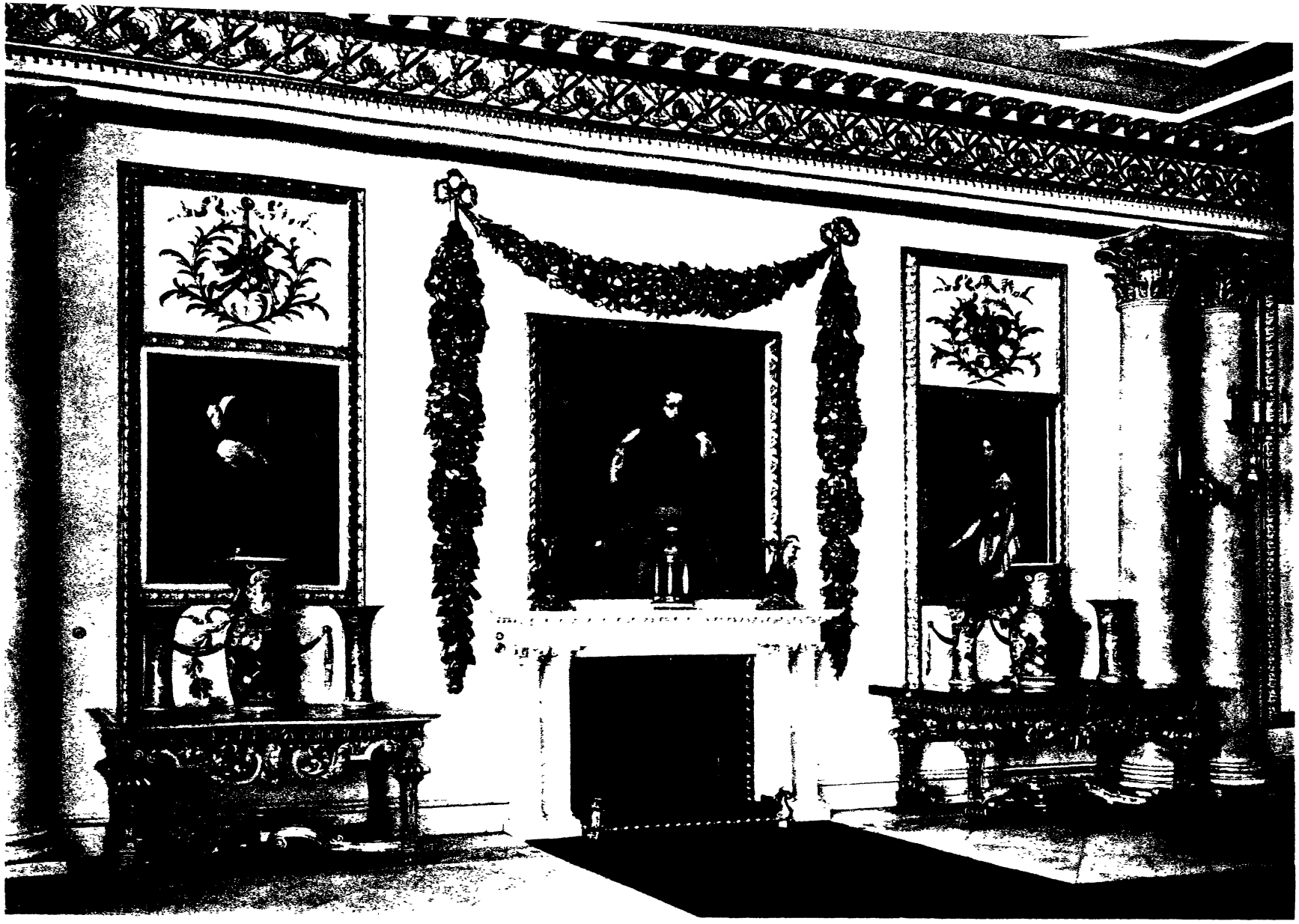


[226] TABLE
OF CARVED AND GILT GESSO, WITH CYPHER OF KING GEORGE I, ABOUT 1714. SIGNED WITH THE MAKER'S NAME, 'MOORE.' HEIGHT 2 FT. 9 INS., LENGTH 4 FT. 9 INS., DEPTH 2 FT. 3 INS. (MINISTERS' STAIRCASE)



[227] GESSO-WORK TOP
OF THE ABOVE TABLE, SHOWING THE NAME 'MOORE' OVER THE ROYAL CROWN)





[229] THE MARBLE HALL

A NORTH SECTION, SHOWING PORTRAITS OF VICTORIA, DUCHESS
OF SAXE-COBURG-GOTHA, AND VICTOIRE,

CHAPTER IX

WEST FRONT

THE MARBLE HALL

AT the foot of the Ministers' Staircase stretches the Marble Hall, a handsome corridor 200 feet long and 26 feet wide, which lies immediately beneath the Picture Gallery. On its western side are three tall doorways with carved marble architraves, which give access to the suite of ground floor rooms on the Garden Front of the Palace. On its eastern side it opens in the centre into the Grand Hall which is entered by descending the marble steps that surround it.

The Marble Hall is decorated like the Grand Hall, with coupled marble columns, an enriched entablature, a ceiling arranged in panels, and an inlaid marble floor. The large festoons and swags of fruit and flowers in carved and gilded woodwork of early Georgian design, and the trophies of musical instruments set in conventional leaf ornament in the mid-eighteenth century manner, were added when the Hall was redecorated in 1903.

Against the West wall are two eighteenth century marble mantelpieces with friezes carved with acanthus and rosettes, which bear considerable resemblance to the work of Henry Holland, and came presumably from Carlton House. The mantelshelf of each is surrounded by a band of carved modillions and supported at either end by a pair of detached Corinthian columns.

Upon one mantelpiece is a Louis XVI clock by Gavelle, in the form of a temple of white marble, its canopy supported by five columns, under which is an ormolu figure of Diana with a dog. The time is shown on two circles set round a vase on the summit, which is surmounted by an ormolu Cupid (Plate 338).

On the other mantelpiece is a French Empire clock in ormolu. It is in the form of a chariot drawn by a swan and driven by a figure of Cupid, with a second Cupid pushing the car at the rear. The dial of the clock is set in the wheel of the chariot.

At the base of the staircase, and looking down the Hall, is placed a marble bust of King Edward VII, who is represented wearing over his shoulders the Collar of the Garter. It was executed by Sir Thomas Brock, R.A., and was

presented to King George V, by some personal friends of King Edward, in 1911. It rests on a rectangular pedestal of porphyry, eighteen inches wide, on which is a label stating that it was cut from a column brought to Windsor Castle from the ruins of a Carthaginian temple. Close by is a marble bust of George III, copied in 1837 by Sir Francis Chantry, R.A., from a bust made in 1771 by John Bacon, R.A., which stands in St. George's Hall, Windsor Castle. There are also life-size marble groups by Antonio Canova executed for George IV, and formerly in the Conservatory at Carlton House. They include figures of Venus and Cupid; a figure of Venus reclining on a lion's skin; and the group of Mars and Venus which was commanded by George IV when Prince Regent as a memorial of the Peace of 1816.

The pictures in the Marble Hall are arranged as follows: upon the West wall is a charming full-length portrait painted in 1802 by Sir William Beechey, R.A., of Princess Augusta, who is represented walking in a garden by the sea, dressed in a plum-coloured gown and a white under-skirt, carrying a small open parasol of green silk with a yellow fringe.

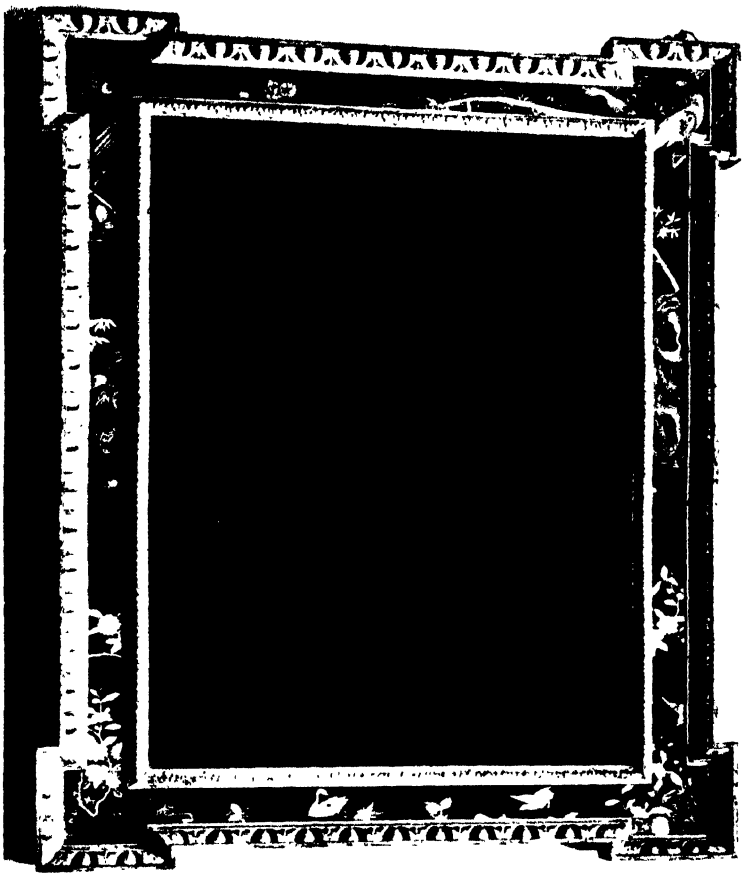
Above the mantelpiece at the North end is a portrait of Ernest, Duke of Saxe-Coburg Gotha, by C. Dawe, R.A., with portraits by Winterhalter of Victoria, Duchess of Kent, wearing a straw bonnet, a white dress, and a blue shawl—painted in 1846—on one side, and of Victoire, Duchesse de Nemours, in a low-cut, white satin dress and her hair in ringlets—painted in 1840—on the other (Plate 229).

On either side of the entrance to the Bow Room, in the centre of the Hall, hang a pair of distinguished full-length portraits of Queen Victoria and the Prince Consort painted by Winterhalter in 1859. Queen Victoria is shown wearing a gown of white and gold brocade, a crimson ermine-lined cloak, and a diamond coronet. The Houses of Parliament are seen through an opening on the right (Plate 41). The Prince Consort, in the dark green uniform of the Rifle Brigade, stands in a room with the Garter mantle beside him: a landscape view is seen through an opening beyond.

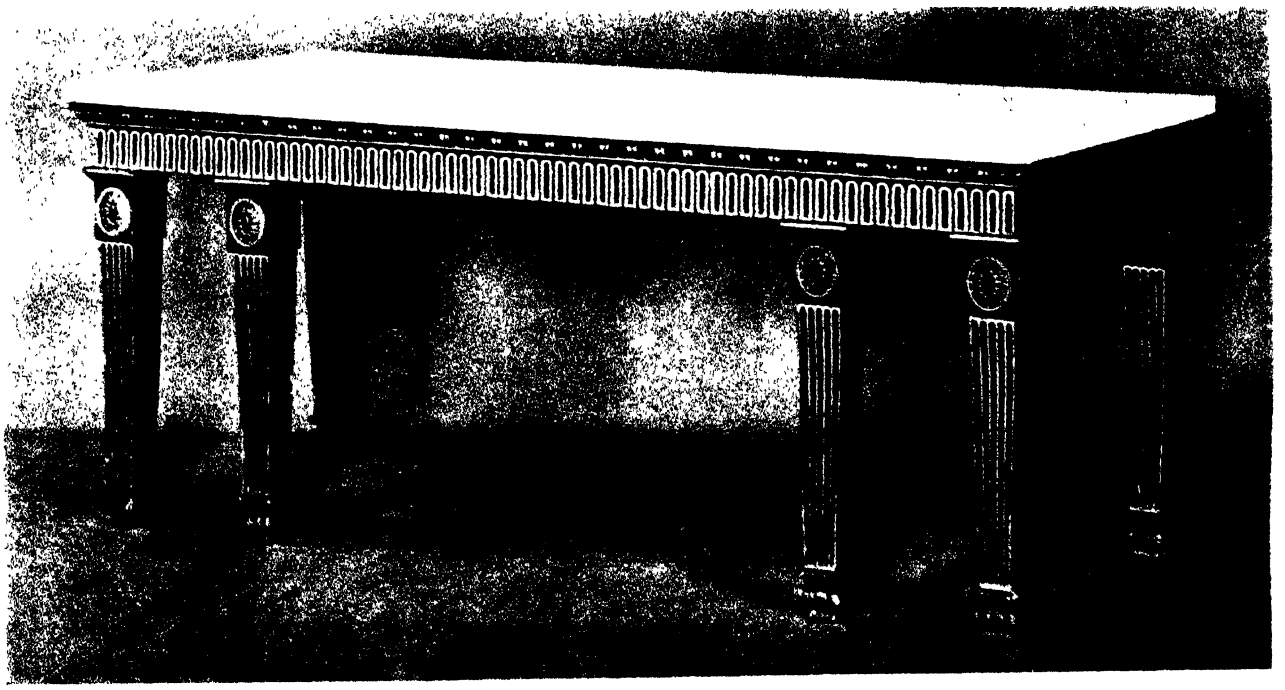
Above the second mantelpiece is Leopold I, King of the Belgians, by Dawe, with portraits, by Winterhalter, of Féodore, Princess of Hohenlohe-Langenburg, with Princess Adelaide—painted in 1840—on one side, and Louise, Queen of the Belgians, with her son Leopold, Duke of Brabant, on the other. At the South end of the Hall is a full-length portrait of Frederick, Duke of York, in uniform, with a view of the Horse Guards Parade in the background.

The pictures on the East wall include full-length State portraits of George II and Queen Caroline by Enoch Seeman, which hung formerly in the King's Dining Room at old Buckingham House, and a full-length portrait of Queen Anne by Sir Godfrey Kneller.

Amongst the furniture in the Marble Hall is a pair of very fine side-tables of



[230] MIRROR
IN CARVED AND GILT FRAME OF ABOUT 1740, DECORATED WITH JAPANESE LACQUER WORK, RE-GILDED AND RE-DECORATED IN 1762 BY WM. VILE FOR QUEEN CHARLOTTE'S 'JAPAN' ROOM AT BUCKINGHAM HOUSE. HEIGHT 4 FT. 10 INS., WIDTH 3 FT. 7½ INS.

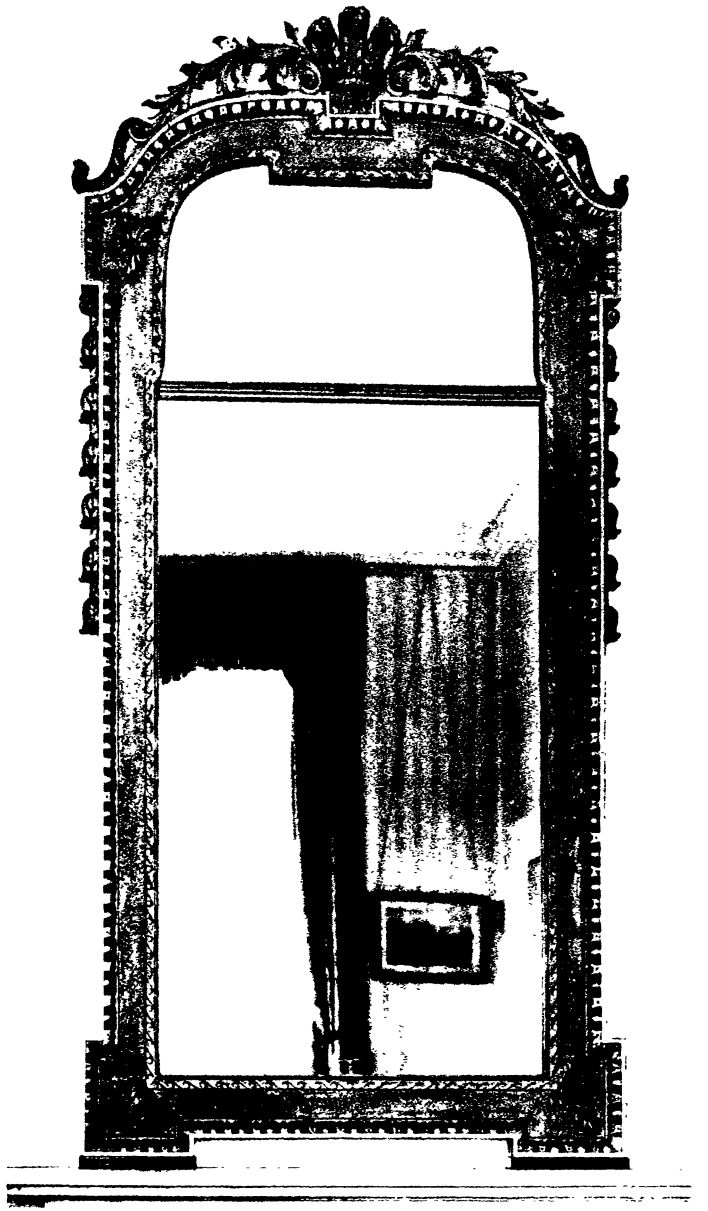




[232]

[232] CARVED AND GILT PICTURE FRAME
(ONE OF A PAIR), ENGLISH, ABOUT 1760. CONTAINING SWISS LANDSCAPE BY J. J. SCHALCH. HEIGHT 3 FT. 9 INS., WIDTH 4 FT. 2½ INS. (BLUE SITTING ROOM)

[233] CARVED AND GILT MIRROR
MADE ABOUT 1732 FOR FREDERICK, PRINCE OF WALES, PROBABLY BY BENJAMIN GOODISON. HEIGHT 7 FT. 2½ INS., WIDTH 3 FT. 7 INS. (SITTING ROOM, EAST FRONT)



[233]

carved and gilt gesso-work, which were brought from Kensington Palace in 1912. They are of the same date (about 1714), size, and general outline, and bear the same crowned Royal cypher of George I with the Garter, as the table at the head of the Ministers' Staircase, but they differ from it entirely in every other detail; also they bear no signature. Comparison may best be made by reference to the accompanying Plate (228), which incidentally shows the quality and distinction of the productions of the English furniture-designers and gesso-workers at this period.

A second important pair of side-tables, which stand at the southern end of the gallery, are of the Adam period of about 1770. They are of mahogany picked out with gold, the frieze and legs carved with flutings, and the cornice with an egg and tongue moulding; the tops of the legs have also finely carved oval pateræ, and the feet are carved and rounded (Plate 231).

Other noteworthy furniture is a set of ten chairs of mahogany with gilt carvings, which were made about 1790 for the Entrance Hall at Carlton House, and can be seen in the view of the Hall illustrated in Pyne's *Royal Residences* (Plate 108). The cypher of Queen Victoria painted on the backs is a later addition. That these chairs, with the tables now in the Carnarvon Room (Plate 252), and the mahogany benches now in the Garden Entrance Hall (Plate 107), which are also visible in Pyne's view, were probably designed by Henry Holland, may be surmised by comparing them with his sketch, dated 1794, for the lantern for the screen of Carlton House, which is shown in Plate 106.

THE PRIVATE CHAPEL

From the South end of the Marble Hall entrance is gained, through the tall marble doorway on the right, into the Household Breakfast Room, and from it, through a door on the left, into the Household Dining Room. Beyond the Household Dining Room is a vestibule, which opens on to the small hall at the foot of the Chapel staircase from which access is obtained to the Private Chapel.

The South-West Conservatory was converted into a chapel in 1843, in place of the octagonal room on the site of the present Ball Room used for this purpose previously. The alteration involved the walling-up of all the conservatory windows and the raising of the centre of the roof so as to admit light by a clerestory. This upper storey has a flat coffered ceiling and is supported by sixteen slender cast iron columns, eight a side, painted white with gilt capitals, which form in effect a nave and two aisles. At the West end is the altar, and at the East a gallery containing the Royal Pew. The walls are covered with a crimson and gold flock paper of Genoese velvet pattern. Above the altar is a large panel of Gobelins tapestry, the subject of which is the Baptism of Christ, after C. Roumil, the treatment being reminiscent

of Tiepolo. Amongst the individual pieces of furniture in the Chapel are several small gilt stools of the Queen Anne period, with cabriole legs carved with shells, and with club feet. Each is stamped beneath the framework with the cypher of King George IV (Plate 224).

In the ante-rooms to the ground floor and gallery of the Chapel, and on the staircase communicating with the State Dining Room, are hung the greater number of the Primitive paintings in the Royal Collection acquired by the Prince Consort. Here hangs the superb Duccio triptych—lent by His Majesty to the Italian Exhibition at Burlington House in 1930—and the Fra Angelico, 'Madonna and Child with Saints.' The high proportion of Byzantine or very early Italian paintings in the collection—due to the Prince Consort's æsthetic discrimination—is surprising when we consider the date of its formation. There are as many Northern, as Italian, primitives, including no less than fourteen works by Lucas Cranach. Mention must also be made of several small and brilliant eighteenth century sketches of biblical subjects by Sebastiano Ricci, bought by George III. The episodes represented include 'The Finding of Moses,' 'Christ and the Doctors,' and 'Christ in the House of the Pharisee.'

THE SEMI-STATE APARTMENTS

THE HOUSEHOLD DINING ROOM

The Household Dining Room and the Household Breakfast Room are of special interest as showing Nash's decoration unaltered by later additions.

The Household Dining Room is the first of the suite of Semi-State Rooms situated on the ground floor, which include in addition the '1855' Room, the Bow Room, the '1844' Room, and the Carnarvon Room, all of which lie immediately beneath the series of great State Apartments on the Principal Floor—extending from the State Dining Room to the Royal Closet. The charm of this very delightful suite of rooms is much enhanced by long windows facing due West and opening directly upon the terrace which extends between the Conservatory and the Private Chapel, and is separated from the lawns by a graceful balustrade.

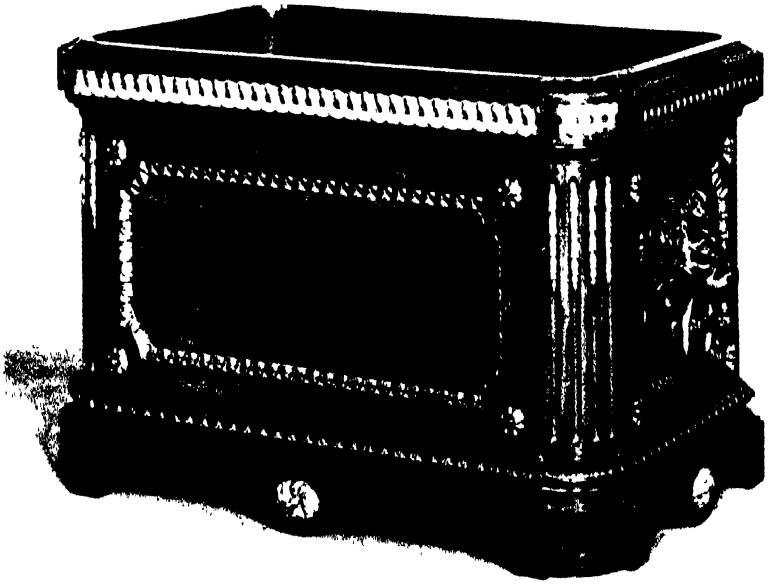
The Household Dining Room, a large finely proportioned room, is used by the Ladies and Gentlemen in Waiting and other officials of the Palace; and on the occasions of Evening Courts serves, with the two rooms adjoining, as a Supper Room for Their Majesties' guests. It has an alcove at either end supported by four white marble pillars and pilasters, and in the centre of each alcove is a door, that at the further end giving access, as has been described, to the ante-room of the Private Chapel (Plate 240).

On either side of the two doors are glazed cupboards, those in the one alcove



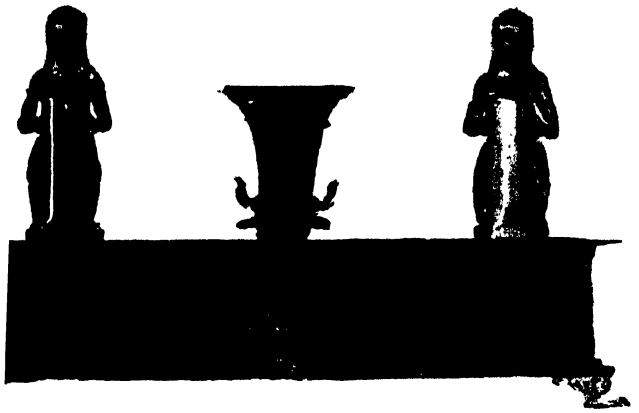
[234] SIDEBOARD

OF CARVED MAHOGANY, ABOUT 1780. HEIGHT 3 FT., LENGTH 11 FT. DEPTH 2 FT. $7\frac{1}{2}$ INS. (HOUSEHOLD DINING ROOM)



[235] WINE COOLER

MAHOGANY, WITH CARVED AND GILT DECORATIONS, PROBABLY DESIGNED BY HENRY HOLLAND, ABOUT 1783, FOR CARLTON HOUSE. HEIGHT 1 FT. $7\frac{1}{2}$ INS., WIDTH 3 FT. $3\frac{1}{2}$ INS., DEPTH 2 FT. (HOUSEHOLD DINING ROOM)



INKSTAND
OF AMBOYNA WOOD WITH ORMOLU MOUNTS, PURCHASED FROM DUPASQUIER IN 1810. HEIGHT 11½ INS., WIDTH 1 FT. 4 INS., DEPTH 8½ INS. (1855 ROOM)



[237] MARBLE VASE
(ONE OF A PAIR) WITH ORMOLU MOUNTS PERIOD OF LOUIS XVI. HEIGHT 1 FT. 8 INS (1855 ROOM)



CANDELABRUM
OF BRONZE AND ORMOLU. BY THOMIRE. PURCHASED FROM DELCAMBRE IN 1814. HEIGHT 3 FT. 8 INS. (1844 ROOM)



[230] KINGWOOD AND ORMOLU INKSTAND
USED BY GEORGE IV IN THE KING'S CLOSET, CARLTON HOUSE HEIGHT 10 INS., LENGTH 1 FT. 11 INS. (BOW ROOM)

FOUR SKETCHES FROM GEORGE IV'S PICTORIAL INVENTORY OF CLOCKS AND CANDELABRA

containing a magnificent dessert service made for George IV, of *bleu de roi* Worcester china decorated with the various Orders of Knighthood; those in the other a Sèvres china dessert service in blue, white and gold, decorated with birds and flowers.

The walls are light green, with a white and gold frieze. The ceiling is panelled on a large scale, and from it are suspended three gilt metal chandeliers, each for sixteen lights, decorated with masks, eagles, and bold acanthus ornament. These handsome examples of late Regency workmanship, were formerly in the Picture Gallery and were placed here in 1914.

The great Indian carpet, measuring 50 by 30 feet, which covers the floor, was made at the command of Queen Mary at the time of Their Majesties' tour in India after the Coronation Durbar in 1911.

Pictures of the celebrations of Queen Victoria's Jubilees of 1887 and 1897 hang on either side of the fireplace; on the opposite wall are pictures by the Danish artist Laurits Tuxen (1853-1927) of 'Queen Victoria surrounded by her family in the Jubilee Year 1887,' and 'Queen Victoria at a Garden Party at Buckingham Palace in 1897.' The remainder of the pictures mark other similar events of Queen Victoria's reign. A white marble mantelpiece dating from about 1780 replaces a heavy chimney-piece of Siena marble, removed in 1928. The pilasters are carved with husks, and the frieze, inlaid with green flutings, has a panel in the centre carved with a group of children.

Over the mantelpiece is a large mirror in an early Georgian frame of carved and gilt wood. Upon the mantelshelf are a pair of ormolu candelabra dating from about 1800, each composed of a figure of Hercules supporting on his back a vase with three branches for lights, which were brought from Windsor Castle in 1913; and a pair of vases, each formed of a boat-shaped bowl of English cut glass of a deep purple-blue colour mounted upon finely chased stands of about the year 1790, terminating in goats' feet, and resting on a chased and engraved base. In the centre of the mantelshelf is a remarkable clock by Breguet—described by Vulliamy in 1846 as 'a very complicated machine more curious than useful except as a timepiece'—mounted in a gilt metal case with striking action and chime barrel. The circular enamel dial has Arabic numerals and a second hand, and above it a silvered dial marked 'Chronometer.' On either side are levers for adjusting the working of the bell, and the whole clock is full of minute and complicated mechanical details.

On either side of the fireplace stand a pair of mahogany sideboards 11 feet 4 inches long. These handsome tables, which date from about 1790, have flat fronts and rounded ends, a frieze with sunk moulded panels separated by carved pateræ, and six fluted columnar legs (Plate 234). Under each sideboard is a sarcophagus-shaped mahogany wine-cooler of about 1800, inlaid with borders and panels of coromandel wood, and resting on claw feet.

Between the windows are two late eighteenth century mahogany sideboards

each of different design. Under one of them stands a handsome mahogany wine-cooler in the Louis-Seize style, designed, in all probability, by Henry Holland, and made about 1783 for Carlton House. Its mouldings, rosettes, and the husk ornaments in the flutings of the chamfered corners are picked out with gold, and the ends are mounted with lion mask handles (Plate 235).

Other articles of furniture include, at one end of the room, a six-fold Oriental screen of black lacquer decorated with floral designs in gold, which was made for George IV as Prince Regent, and bears the Prince of Wales's feathers supported by the lion and the unicorn. At the other end is a regulator clock with grasshopper escapement, by Benjamin Vulliamy, in a tall mahogany case, 6 feet 8 inches high, the seconds and minutes being indicated with pointers, and the hours shown through an opening within the minute circle. This admirable timepiece which was purchased by George III for Kew Observatory, and was afterwards transferred to Buckingham House, is an example of one of the numerous scientific experiments of the period, of which George III was a promoter, to procure exact time. Technically it is of interest as being fitted with two independent pallets, one above and one below the escape wheel—a form of detached escapement designed to exert a constant force upon the pendulum.

THE HOUSEHOLD BREAKFAST ROOM

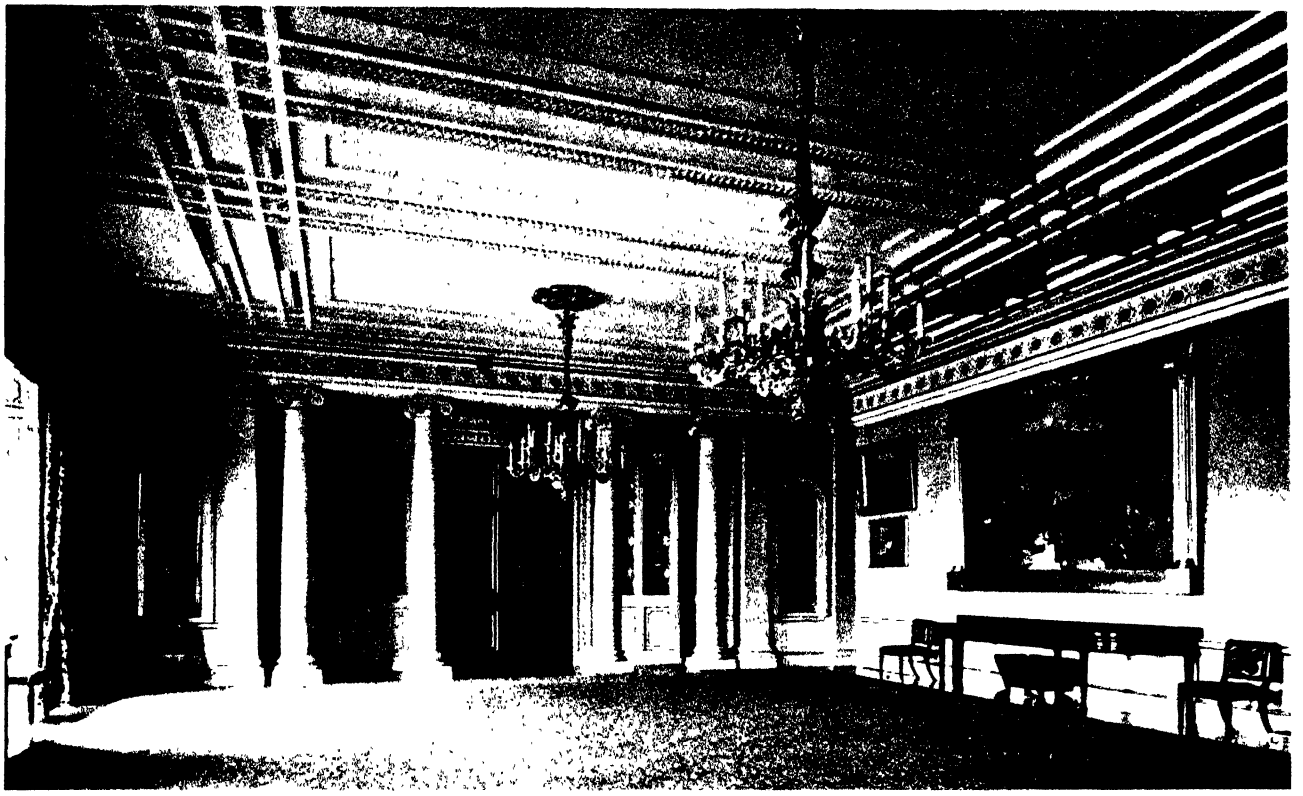
This small room is surrounded by painted and glazed cupboards set in carved pilasters and surmounted by an open cornice, which are all that now remain of the bookcases which were fitted up in 1833 when this and the adjoining rooms were arranged as libraries.[1] William IV, however, decided to concentrate the Royal Library at Windsor Castle, and the books were removed thither. The shelves now serve for the display of a number of richly decorated porcelain dessert services. They include a Davenport service in white and bronze-green, the centres and borders painted with bouquets of the national emblem flowers—shamrock, rose, thistle, and leek; another Staffordshire (Davenport) service in white and gold decorated with Chinese landscapes; a service of apple-green Sèvres ornamented with panels of birds and flowers; and a large and imposing eighteenth century Marcolini Meissen service with embossed borders, the centres painted with landscapes, birds and trees.

The handsome carved wood mantelpiece of about 1770 which replaced in 1928 a Siena marble mantelpiece similar to that formerly in the Household Dining Room, has the frieze carved with floral scrollwork supported on either side by a

[1] ' For Bookcases (Ground Floor)

Martyr (Thos. & Geo.)	-	Amount of Contract for bookcases - - - - -	£890. os. od.
		,, ,, Bill for extras on do. - - - - - -	£78. os. od.
		Contract for pilasters of bookcases - - -	£83. os. od.
Kepp (Richd. & Edwd.)	-	Amount of bill for trellis work of bookcases - - - -	£406. 17s. 1d.'

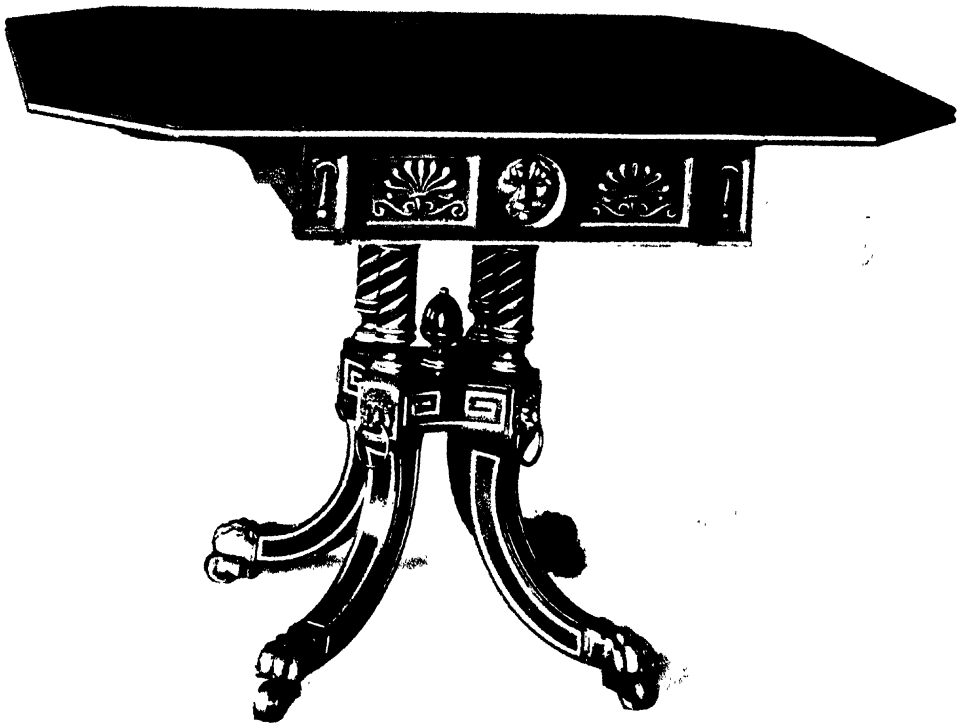
(Public Record Office. *Works*, iii. p. 137. Also *Treasury Letters*, *Works*, 2, Oct. 1834.)



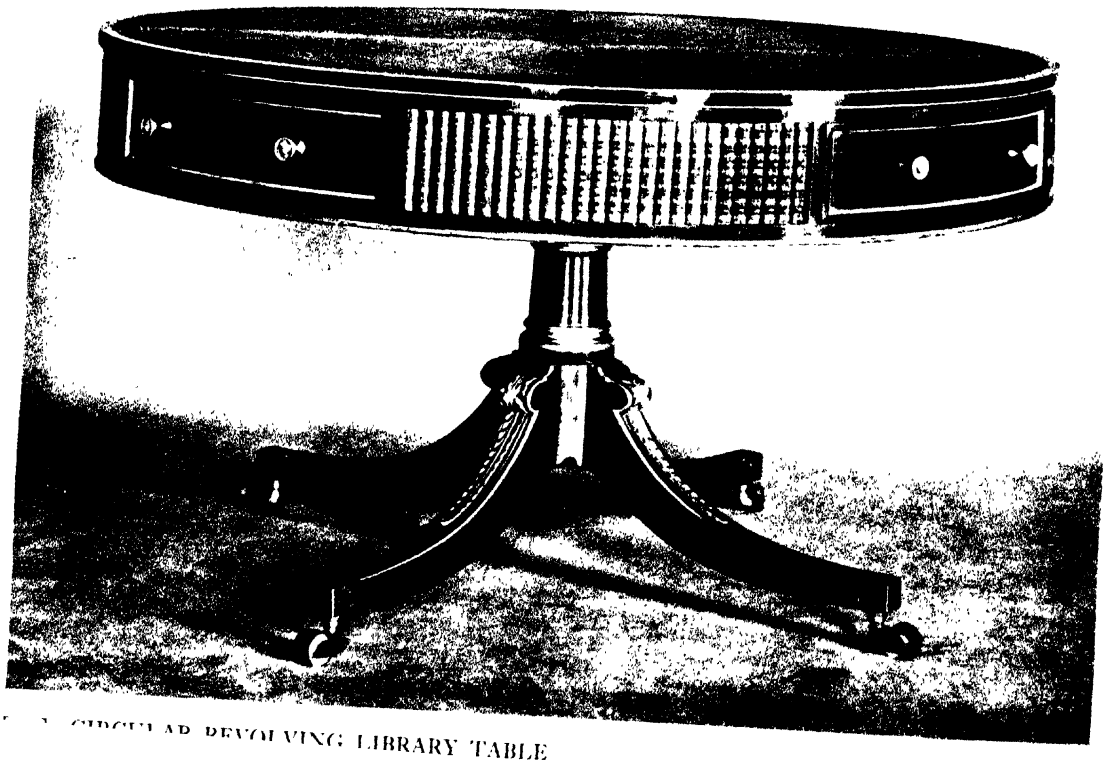
[240] THE HOUSEHOLD DINING ROOM
SHOWING DOORWAY TO HOUSEHOLD BREAKFAST ROOM



[241] THE 1855 ROOM
THE FURNITURE IS 'REGENCY', OF ABOUT 1815



[242] OCTAGONAL TABLE
(ONE OF A PAIR) WITH PAINTED AND GILT DECORATION, AND INLAID FOLDING MAHOGANY TOP, ABOUT 1810. HEIGHT 2 FT. 4 INS., WIDTH (OPEN) 2 FT. 6 INS., DEPTH 3 FT. (1844 ROOM)



[ ] CIRCULAR REVOLVING LIBRARY TABLE

pair of fluted pillars with Corinthian capitals; the polished steel fire-dogs, pierced grate, and fender were made from designs of the same date.

Upon the mantelpiece are a mahogany bracket clock, a good example of a Georgian timepiece of about 1780, by Vulliamy, brass mounted, with an arched top, enamelled dial, and chased scroll cornerpieces; and on either side, a pair of oviform vases of Chinese aubergine porcelain, mounted in ormolu and with handles terminating in cones. On the ends of the shelf are a pair of Empire candelabra in ormolu, with winged female figures on green marble bases, supporting tall urns enriched with applied ornament, and fitted with four lights. Above the mantelpiece is a portrait of Anna Farnese, Queen of Philip V of Spain, by Menendez.

The ten chairs—part of a very large set from the dining-room of the Brighton Pavilion, others of which are in the Carnarvon Room and elsewhere—are in black and gold, carved with a fret pattern, with octagonal shaped backs upholstered in crimson morocco (Plate 121). They were made in 1817 by Messrs. Bailey and Saunders (successors to Tatham and Bailey) from designs by Robert Jones, and are described in the *Cost Books* of the Royal Pavilion as:

> '36 chairs, the frames japanned in imitation of ebony, with satinwood and ornaments, stuffed and covered with red morocco leather. 14 guineas each. £529. 4s. 0d.'

The delicate Regency lustre chandelier, with its two circles surmounted by honeysuckle ornament in ormolu, was recently brought by Queen Mary from Frogmore House.

THE 'FIFTY-FIVE' ROOM
OR
THE LADIES' DRAWING ROOM

In the personal life of Queen Victoria, the year 1855—though clouded by the Crimean War—brought two exceptionally pleasurable events. In the early Spring the Emperor Napoleon III and the Empress Eugenie paid a visit to London, when they occupied this room, and later in the year Queen Victoria paid a brilliant reciprocal visit to Paris. Full-length portraits of the Emperor and Empress of the French hang on either side of the mantelpiece, with memorable scenes connected with the mutual receptions of the Sovereigns in each other's capitals. We see the investiture of the Emperor with the Order of the Garter at Windsor Castle on 18th April, 1855; the Review in the Champs de Mars; and Queen Victoria at the tomb of Napoleon I in the Invalides.

Here also are portraits of King Victor Emmanuel I of Italy; Pedro V and Louis II, Kings of Portugal; and Philippe, Count of Flanders; together with pictures

of such historical events as the Review of Troops at Woolwich on 1st December, 1855, and the Naval Review at Spithead on 3rd April, 1856.

These pictures, arranged symmetrically in the eighteenth century manner, and set into the walls, convert the room into a shrine commemorating the year that was, in some respects, the noon of the Queen's youth. In its fixtures and furnishing, however, the '1855' Room is now predominantly of Regency date, Queen Mary having assembled here from various parts of the Palace some of the most interesting objects representing that period (Plate 241).

The mantelpiece is of black and gold marble known as Port'oro (from the West coast of Southern Italy), with gilt metal mouldings; and has a garniture consisting of an ebony and gilt clock, two ormolu vases and a pair of candelabra. The handsome lyre-shaped Empire clock enriched with ormolu and surmounted by a female mask surrounded by sun's rays, was recently added to the King's Collection. The vases, fine examples of Louis XVI workmanship, have marble bowls set in ormolu supports chased with rams' heads and hoofs, with a coiled serpent in the centre. The illustration of one of these vases, shown in Plate 237, is from the Pictorial Inventory of George IV's Clocks and Candelebra.

In the same inventory are likewise shown the English ormolu candelabra dating from about 1800 which stand at the end of the mantelpiece, and were originally in the Library at Carlton House. They have central vases bearing five branches for lights supported on a tripod stand with lions' masks and feet, which rest on bases of the same marble as the mantelpiece itself.

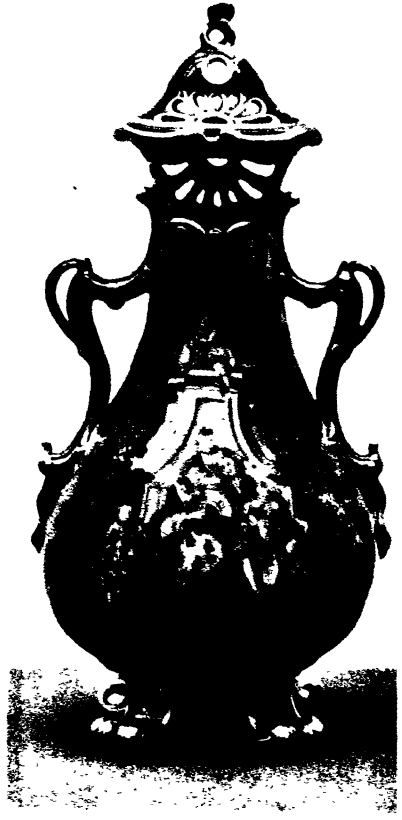
In Plate 259 is shown one of the elegant armchairs, from a suite in black and gold, of which others of the same character and date—about 1810—are in the Eighteenth Century Room (Plate 258) and the Regency Room (Plate 257). Among the tables is a good example of a revolving writing table of about 1800, of rosewood, partly gilded, and inlaid with satinwood. The top, 4 feet 6 inches in diameter, is covered with tooled leather, and the spaces between the drawers are faced with the backs of dummy books; the central column rests on four gracefully curved legs, which are carved and inlaid, and are fitted with brass toes (Plate 243). Slightly later in date, about 1815, is a small, finely executed 'occasional' table of rosewood with a top of coromandel wood, ormolu mounts, and supports at either end in the shape of lyres—a charming example of Regency work which has lately been acquired for the King's Collection.

The low cupboards in black and gold with brass lattice doors and marble tops, set against the walls, which were brought by Queen Mary from White Lodge, Richmond Park, are of the same period. On them and on the writing tables are arranged a series of inkstands and other bronze ornaments of the Regency period from George IV's collection. One of these inkstands has in the centre a pair of Cupids supporting an urn for the ink, and tripod vases on either side; another,

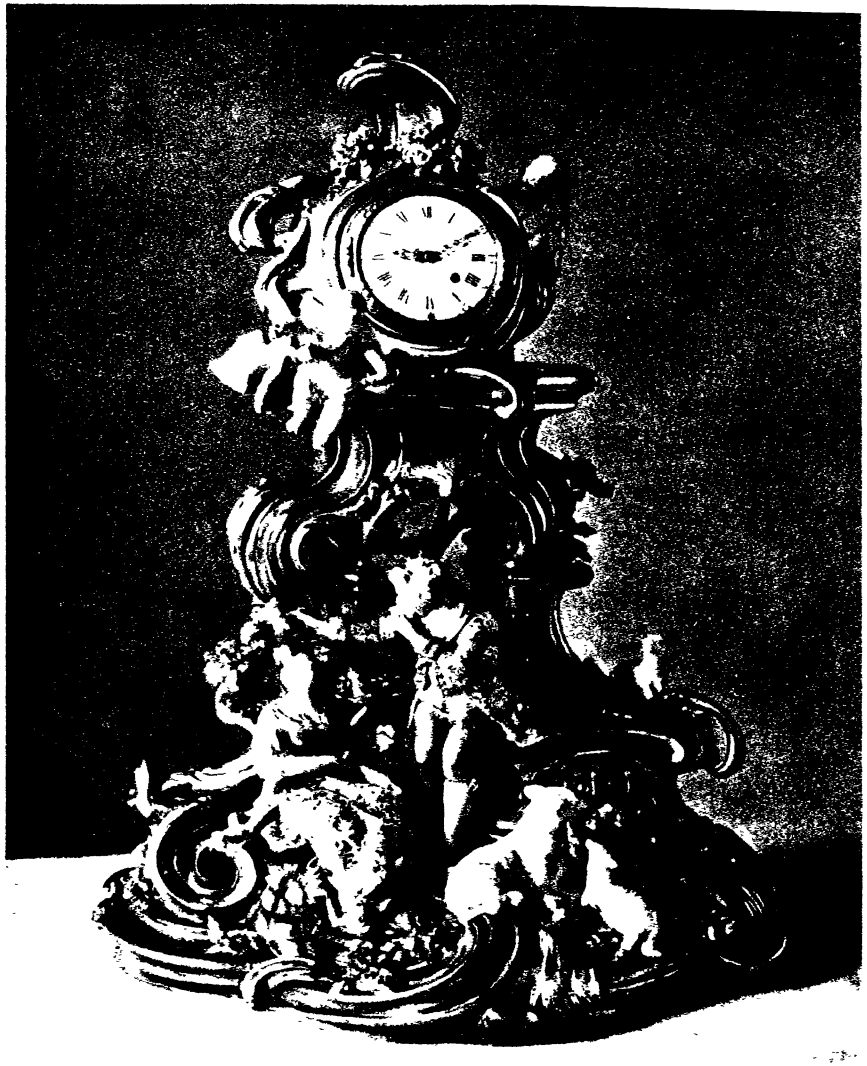


[244] THE BOW ROOM
FACING THE GRAND ENTRANCE. THE FIVE LONG WINDOWS IN THE BAY OPEN ON TO THE GARDEN TERRACE, AND GIVE ACCESS TO THE LAWNS





[247]



[246]



[247]

[246] CLOCK

OF CHELSEA PORCELAIN, ABOUT 1760 (ONE OF A PAIR), FORMERLY THE PROPERTY OF QUEEN CHARLOTTE. HEIGHT 1 FT. 4 INS., WIDTH 1 FT., DEPTH 8 INS. (BOW ROOM)

[247] PAIR OF CHELSEA VASES

ABOUT 1760, PAINTED WITH LANCRET SUBJECTS ON A 'MAZARIN' BLUE GROUND. HEIGHT 1 FT. 1 IN., WIDTH 6 INS. (BOW ROOM)

of kingwood and ormolu, has in the centre a recumbent lion in bronze (a similar example of which, in the adjoining Bow Room, is shown in Plate 239). Another —likewise illustrated in George IV's Pictorial Inventory—lately removed by Queen Mary from one of the bedrooms in the East Front of the Palace, is of amboyna wood surmounted by two bronze Egyptian kneeling figures holding gilt wafer stands, with a gilt bull's head and an urn for the ink in the centre. It is fully described in Jutsham's ledger for 1810, where it is stated as having been received from 'Mr. Dupasquier'—presumably the maker (Plate 236).

The decoration of this charming room is completed by a beautiful cut-glass chandelier with numerous festoons of finely faceted drops—an example of English workmanship of the late Georgian period, which came from Osborne House. It is a pair to the one which hangs in the Royal Closet.

THE BOW ROOM

On the axis of the Grand Entrance to the Palace is the Bow Room, which forms the central apartment of the suite of ground floor rooms, and has its main entrance through the tall marble doorway in the centre of the Marble Hall facing the Grand Hall. Its large bay has five long windows opening on to the terrace and giving access to the gardens. Formerly it was known as the Bow Library, and alternatively as the '1853' Room, from the date upon its ceiling.

The Bow Room is used as an assembly-room for certain Investitures, and for the reception of Delegations. It is probably the room in the Palace best known to the outside world, since it is also used as an approach to the lawns by visitors attending Their Majesties' Garden Parties (Plate 244).

The ceiling is supported by columns, four of which stand out into the room forming two alcoves. In two of the corners are deep glazed recesses. The decoration, like that of the 'Fifty-Five' Room which adjoins it, is white and gold, with crimson carpet, curtains and upholstery.

The walls are hung with full-length portraits of Leopold II, King of the Belgians, and Marie, Queen of the Belgians, both by N. de Keyser; of George V, King of Hanover, and Marie Alexandrina, Queen of Hanover; and also with a series of small oval portraits, framed into the wall, of members of the Royal Family. These include George, Duke of Cambridge (1852), and his sister, Princess Mary, of Cambridge (1847), mother of Queen Mary; Augusta, Princess of Prussia (1853), and a charming portrait of Prince Leopold at the age of three months, painted by Winterhalter in 1859.

On either side of the doorway into the Marble Hall is a black marble mantelpiece of the same date as the Palace, with ormolu mounts in the Egyptian style. These were purchased by King George and Queen Mary from Lord Farquhar's

house at Castle Rising, Norfolk—to which they had been moved from 7 Grosvenor Square. They are of special interest from the fact that they retain their original 'sarcophagus' grates of burnished steel with brass mounts, with fenders and fire irons to correspond.

The ornaments on one mantelpiece consist of a French Empire clock in ormolu in the form of a Cupid standing in a Roman chariot drawn by a pair of horses, a wheel of which forms the dial; a fine pair of Louis XVI vases of green marble, the ormolu handles delicately chased with eagle heads, on richly mounted ormolu bases; and a pair of Empire candelabra with draped female figures supporting three lights and standing on black marble bases with ormolu mounts.

On the second mantelpiece stands a Louis XVI clock by Sotiau,[1] the dial of which is decorated with wreaths surmounted by an eagle and supported on either side by male and female figures in bronze. The base is of dove-coloured marble decorated with figures and foliage chased in ormolu.[2] On either side are a second pair of the Louis XVI green marble vases; and on the ends of the mantelpiece a pair of Empire candelabra with winged female figures carrying urns fitted with five branches for lights, which stand on tapering marble bases enriched with ormolu.

The furniture of the Bow Room includes a circular library table, typical of the Regency period, of rosewood inlaid with brass and bands of satinwood. Its curved triangular base rests on three black claw feet, and supports a circular tapering column with gilt flutings separated by inlays of satinwood. As a companion to this table is a second circular 'monopodium' or pedestal-table of rosewood, also of the date of the Palace, which has been lately obtained for the King's Collection. It has a gilt tooled leather top which measures 3 feet across, and in the frieze are four drawers mounted with brass handles chased with lions' masks. The turned and carved column rests on four shaped legs fitted with brass toes chased with floral designs and terminating with lions' paws.

On either side of the main doorway are a pair of sixfold eighteenth century screens of Chinese black lacquer inlaid with mother-of-pearl—fine examples of the type of lacquer decoration known as *laque burgautée*.

Amongst the decorative objects in this room are a pair of large incense-burners of Chinese cloisonné enamel of the period of the Emperor Ch'ien Lung (1736-1795); and a pair of oval jardinières from the Dining Room of the Brighton Pavilion, of dark blue Spode porcelain, the rims enamelled with floral designs, mounted in ormolu work in the Chinese taste. Attention should also be drawn to the two

[1] Nicolas Sotiau became a master of the Clockmakers' Company of Paris in 1782, and died in 1791. Mantel clocks by him are in the Ministère des Affaires étrangères, Paris, and the Palace of Versailles.

[2] This clock was originally in the East Ante Room at Carlton House. It was sent to Windsor Castle in 1828, and was brought to Buckingham Palace in 1913.

pairs of beautiful two-light candelabra of ormolu placed upon the writing tables before the bow windows. These fine examples of English metal-work of about 1780, chased with acanthus ornament, are each surmounted by the Royal Crown.

On one of the writing tables stands a very handsome inkstand, 24 inches long, which was used personally by George IV in the King's Closet at Carlton House. Like the inkstand in the '1855' Room, it is of kingwood mounted with ormolu, but it is of even finer quality of workmanship, and is fitted with richly chased candlesticks with reversible nozzles. The drawing of it shown in Plate 239 is from George IV's Pictorial Inventory of Clocks and Candelabra, at Windsor Castle.

The two glazed recesses in the corners of the room contain part of the noted Royal Collection of Sèvres porcelain, the display consisting of vases, cups, and jardinières, dating from the first year of the Sèvres factory, in 1753, to the productions of the First Empire.

In the right-hand recess may be seen two clocks in cases of Chelsea porcelain, dating from about 1760 and forming a pair;[1] also a pair of Chelsea vases, of the same date—the finest period of that factory's work—which were originally in Buckingham House, and were purchased by the Prince Regent at the sale of Queen Charlotte's collection at Christie's on 11th May, 1819.

The two clocks, which are of rococo design, 17 inches high, are recognised as masterpieces of English eighteenth century porcelain. They are of claret colour with exquisitely modelled and painted figures of a shepherd and shepherdess in the style of Boucher, set in a *bocage*, or bosky grove, of leaves and flowers (Plate 246). The pair of two-handled vases are bottle-shaped, and are decorated on both sides with subjects after Lancret, of the highest quality of painting, upon a Mazarin-blue ground (Plate 247).

THE 'FORTY-FOUR' DRAWING ROOM

Like the 'Fifty-Five' Room, this room, which leads out of the Bow Room, is named after the year of an auspicious event—its occupation by the Emperor Nicholas of Russia in 1844. Civil Investitures are now held here, and here also Delegations are received by the King. Until recently it was also used for Privy Councils.

The cornice of the room is supported by double columns and corner pilasters with Corinthian capitals. The decoration is in white and gold, with a crimson carpet, and the curtains and valances are of fine old cream-coloured silk woven with floral designs in the Directoire style, found recently in a store room of the Palace.

[1] These two clocks, the enamelled dials of which are signed, STRIGEL. LONDON, are the work of George Philip Strigel, of Stafford Row, near Buckingham Gate, who became a member of the Clockmakers' Company of London in 1781.

Round the room hang contemporary portraits of sovereigns and other noble personages. These include full-length portraits of Nicholas I, Emperor of Russia; Frederick Augustus, King of Saxony; and two others—Louis Philippe, King of the French, and Leopold I, King of the Belgians (his son-in-law by the second marriage) both of them distinguished works by Winterhalter, the former painted in 1845 and the latter in 1846. The smaller pictures represent Louise, Queen of the Belgians; Ernest, Duke of Wurtemburg; Prince William of Prussia; and the Duke and Duchess of Saxe-Coburg Gotha.

The principal furniture in the room is a set consisting of two sofas, six armchairs, and a footstool, covered with fine needlework of floral design done by Frederica, Duchess of York, the charming and gifted wife of Frederick, Duke of York, who died in 1820 at the age of fifty-three (Plate 250).

There are two important pieces of Boulle of the periods of Louis XIV and XVI —a writing table with a leather top and a drawer in front, its beautifully shaped cabriole legs, which are surmounted by female busts, being united by bold cross stretchers (Plate 256); and a small oblong table on tapering legs with hoof feet, with Medusa masks on the back and front, and a sunk top of green Egyptian marble (Plate 255).

Of the period of Louis XVI are two ormolu and ebony side-tables on octagonal tapered legs with entwined stretchers, one fitted with a top of veined green marble, the other with a top of mottled grey marble, both of which were formerly in the Inner Entrance Hall of the Brighton Pavilion.

In this room have been placed three interesting and uncommon examples of Regency furniture lately given by Queen Mary to the King's Collection. They consist of a sofa table and two card tables, painted green, with octagonal tops resting on spiral pillars, and four splayed legs surmounted by brass lions' masks with ring handles and brass claw feet. The tops of the card tables when closed are of rosewood bordered with tulipwood and ebony and brass lines; the sofa table has a mahogany top with an ebony brass inlaid border, the frame being painted with honeysuckle and lions' masks (Plate 242).

Beside the fireplace is a pair of Empire cheval screens, 3 feet 9 inches high, made of mahogany, with rosette and honeysuckle mounts in ormolu, and fitted with glass panels—also recently added to the Collection. On either side of the doorway into the Bow Room is a large *potiche*-shaped jar of *famille rose* porcelain of the Ch'ien Lung period on a carved gilt stand.

The Boulle cabinet facing the window contains a selection of very choice specimens from the Royal Collection of Sèvres china. Amongst them is a *gros bleu* vase of about the year 1763 decorated with *œil-de-perdrix* pattern in gold. Its cover is formed of the Royal Crown of France surmounted by a *fleur-de-lys*; and the body has, as decoration, a rare feature—a profile portrait of Louis XV modelled in low



[248] VASE
gros bleu SÈVRES, WITH CAMEO PORTRAIT OF LOUIS XV, ABOUT 1763. HEIGHT 1 FT. 3 INS. (1844 ROOM)



[249] THE 'NEGRESS HEAD' CLOCK
BRONZE, ORMOLU, AND WHITE MARBLE; THE FACE OF THE NEGRESS BEING IN BRONZE. THE TIME IS INDICATED IN THE EYES OF THE FIGURE, THE HOUR NUMERALS APPEAR IN ONE EYE, THE MINUTE DIVISIONS IN THE OTHER; THE BASE IS FITTED AS A MECHANICAL ORGAN AND MUSICAL BOX. BY JEAN ANTOINE LEPINE. PERIOD OF LOUIS XVI. FORMERLY IN THE BOW ROOM AT CARLTON HOUSE. HEIGHT 2 FT. 6 INS., WIDTH 1 FT. 5 INS., DEPTH 9 INS. (1844 ROOM)

relief in unglazed biscuit porcelain, over which is a festoon of gilded oak leaves (Plate 248).

Above the cabinet is placed one of the most remarkable of the clocks in the Royal Collection. This curious timepiece, the work of the famous clockmaker, Lepine, and known as the 'Negress Head' Clock, is formed of a bronze bust of a Nubian in a turban and drapery of ormolu, with a garland of flowers falling over her shoulder and a bow and quiver of arrows on her back. The pedestal, of white marble, is mounted with exquisitely chiselled ormolu, consisting of a wreathed Caduceus at either end, and two panels in front chased with vases, torches and scrolls, between which, in the centre, is a medallion modelled with boys carrying the spoils of the chase. On the corners of the pedestal are two seated Cupids engaged in twining the garland across the bust.

The time is indicated in a strange manner, the hour numerals appearing in one of the negress's eyes and the minute divisions in the other; and by closing the eyelids the numerals may be rendered invisible. The pedestal of the clock is fitted as a mechanical organ or musical box[1] (Plate 249).

The chimneypiece—of the same Port'oro marble as that of the '1855' Room—is likewise mounted with ormolu. In the centre of the mantelshelf stands a tortoise-shell clock with rococo ormolu mounts of about 1760, with a striking and chiming movement by an unrecorded maker, Christian Vollrath. On either side is a rich *gros bleu* Sèvres vase, dating from about 1770, of a shape known as *Vase Fontaine du Barry*, with *œil-de-perdrix* decoration, modelled with male and female masks in gold connected by garlands of flowers looped up with ribands (Plate 168). At the ends of the shelf are a pair of Empire candelabra formed of bronze female figures holding gilt wreaths in either hand, their heads supporting branches for five lights. They stand on circular marble bases mounted with ormolu.

On pedestals between the windows is another pair of candelabra, 3 feet 8 inches high, of precisely similar design, which stand on tall square bronze bases, mounted with ormolu medallion portraits within a lozenge-shaped border.

[1] The clock formerly stood in the Bow Room at Carlton House, and may be the clock for which Lepine in 1798 charged the Prince of Wales £3250; though this charge may have been for the astronomical clock now in the Blue Drawing Room.

The following reference to this clock occurs amongst George IV's papers in the Royal Archives at Windsor Castle:

'To Messrs. Vulliamy & Son,
Dec. 24, 1807. 74 Pall Mall.

For taking to pieces a French spring clock, name Lepine à Paris, that shows the hours and minutes through the eyes of an African Princess, making new and additional work to the hour and minute motion in order to make them show the time correctly (which they never had done since the clock was made), and repairing the clock part and cleaning it - - - - - - - - - - - - - - - - £12. 12s. od.

For cleaning the machine organ and tuning the pipes - - - - - - - - £2. 18s. od.

For taking the case entirely to pieces, cleaning all the gilt ornaments, making them look like new and regilding in the best manner in dead gold the two Cupids, and putting it together again compleat £7 10s. od.'

Both pairs came from Carlton House, and are illustrated in George IV's Pictorial Inventory of Clocks and Candelabra. They were purchased from Mr. Delcambre[1] in 1814, and cost £100 the pair (Plate 238). The room is further lit by a chandelier with moulded glass branches hung with numerous richly faceted drops.

THE CARNARVON ROOM

Next to the '1844' Room is the Carnarvon Room. It is of the same size as the Royal Closet which is situated immediately above it, and forms the dining room of the suite beyond, known as the Belgian Rooms. It corresponds to the Household Breakfast Room which lies to the South, and is entered in the same way, from the Marble Hall, by a tall marble doorway.

The title of this room, as Lord Esher has explained,[2] is derived from a room of that name in Buckingham House, called after the Marquess of Carnarvon—son and heir of the Duke of Chandos and Lord of the Bedchamber to George III during the first years of his reign. It was this Lord Carnarvon who was responsible in 1761 for recommending the purchase of Buckingham House to the King.

A favourite at Court, and treated with special consideration by the King, he would often draw attention to a portrait, then hanging on the walls, of the famous Lady Shrewsbury whose husband was killed in her presence by George Villiers, Duke of Buckingham, her lover, when, disguised as a page, she held the Duke's horse during the duel which took place between them. At her death her great estates passed to the Marquess of Carnarvon, afterwards first Duke of Chandos—hence the interest taken by his son in the picture.[3]

The Carnarvon Room contains a number of interesting pictures mainly of the Spanish and French schools of the sixteenth and seventeenth centuries, including a group of Spanish portraits purchased by Queen Victoria from the collection of King Louis Philippe. Amongst them are Philip II of Spain, by Antonio Moro; Juana of Austria, Queen of Castille; the Archduke Wenceslaus of Austria, and the Archduke Ernest of Austria, all by Coello; Rudolph II, Emperor of Austria; an attractive full-length costume portrait of Margarita, Queen of Spain, by J. Pantoja de la Cruz; and full-length portraits of Louis XIII, and Cardinal Richelieu, by Philip de Champaigne.

The white marble mantelpiece, which dates from about 1800, is one of a pair,

[1] As a number of candelabra are recorded as received from 'Mr. Thomire and Mr. Delcambre,' it is more than probable that these are Thomire's work.

[2] In a letter addressed to Her Majesty Queen Mary in 1929.

Viscount Esher (1852-1930), G.C.B., K.C.V.O., was Secretary to H.M. Office of Works from 1895 to 1912, and was responsible for most of the decorative work undertaken at the Palace between 1901 and 1903. He was appointed Keeper of the King's Archives in 1910; and was Governor and Constable of Windsor Castle.

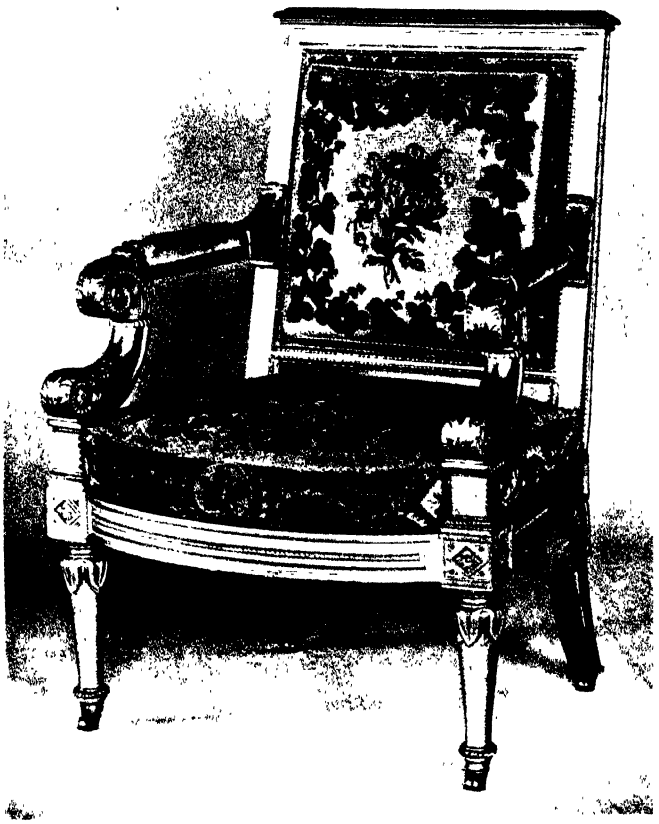
[3] The portrait of Lady Shrewsbury is no longer in the Royal Collection.



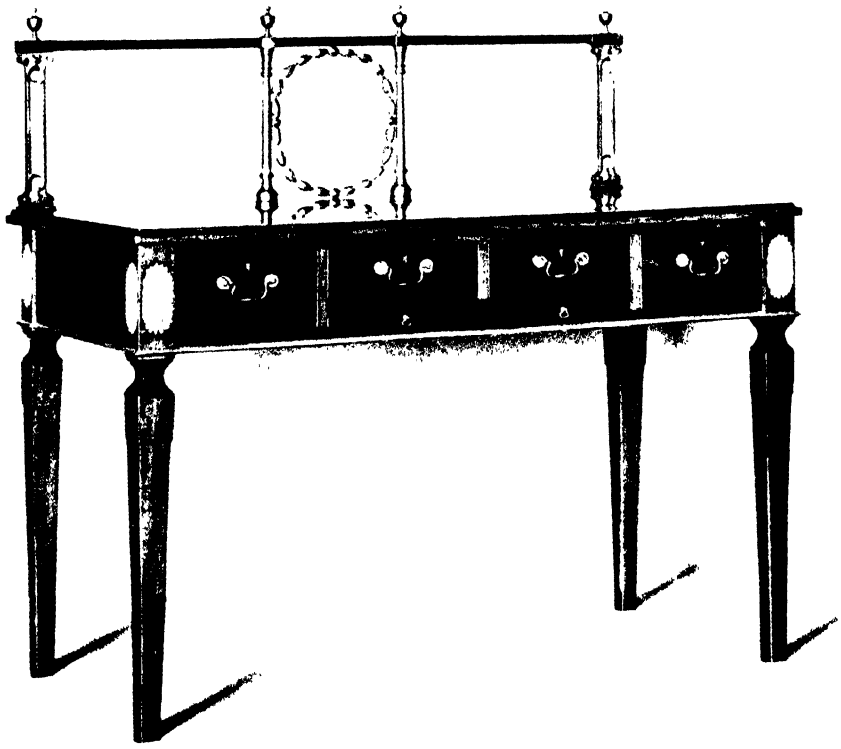
GILT SOFA
(PART OF A SET CONSISTING OF TWO SOFAS, SIX ARMCHAIRS AND A FOOTSTOOL) COVERED WITH NEEDLEWORK MADE BY FREDERICA, DUCHESS OF YORK; ABOUT 1815. HEIGHT 3 FT. 7 INS., LENGTH 7 FT. 10 INS., DEPTH 2 FT. 8 INS. (1844 ROOM)



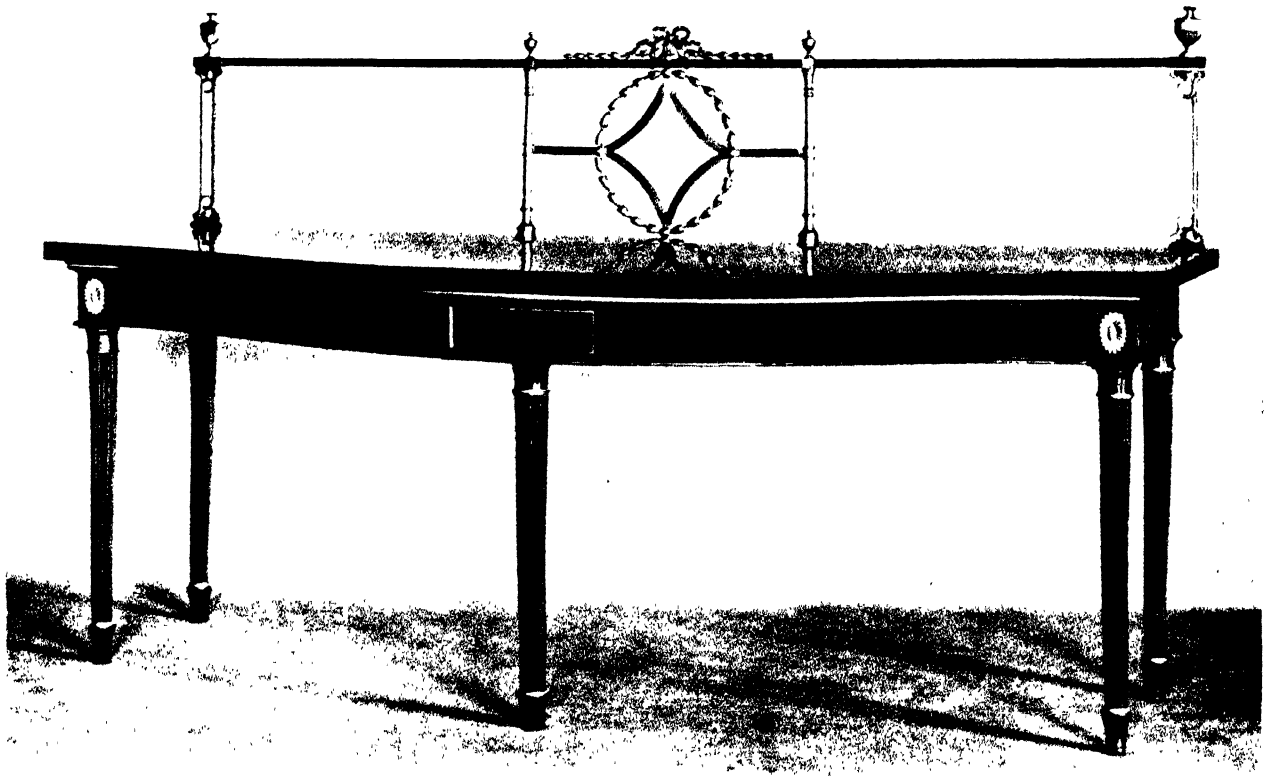
[251] GILT AND CRIMSON UPHOLSTERED CHAIR
(ONE OF A SET) MADE IN 1813 BY TATHAM AND



(250A) ARMCHAIR
(PART OF THE ABOVE SET): HEIGHT 3 FT. 2 INS., WIDTH 2 FT. 2 INS., DEPTH 2 FT.



[252] SIDEBOARD
(ONE OF A PAIR), MAHOGANY WITH GILT MOULDINGS AND PATERÆ, FROM THE ENTRANCE HALL OF CARLTON HOUSE, MADE ABOUT 1790 FROM A DESIGN BY HENRY HOLLAND. HEIGHT WITH RAILING 4 FT. 1 IN., LENGTH 4 FT. 1 IN., DEPTH 2 FT. 1 IN. (CARNARVON ROOM)



[253] SIDEBOARD

MAHOGANY WITH GILT MOULDINGS AND PATERÆ, AND

the other of which is in Queen Mary's Empire Room. It is an admirable example of the early Regency style, and may perhaps be by the hand of the sculptor George Garrard, who is known to have worked for Holland at Carlton House.[1] The frieze has in the centre an oval panel carved with a female figure in a chariot drawn by serpents and accompanied by cherubs, with double cornucopias on either side; it is supported by detached columns in the form of terminal female figures with veiled heads.

Upon the mantelshelf are an Empire clock and pair of candelabra, and a pair of apple-green Sèvres porcelain vases, with stems, openwork borders and handles of chased ormolu. The clock, signed, *Denière, Fab. de Bronze*, has the frieze decorated with men and animals, and is surmounted by two seated classical figures. The six-light candelabra have each a draped female figure standing upon a globe and surmounted by scroll branches with dolphin terminals, and three winged lions upon the base.

The furniture consists of eight chairs, and three beautiful late eighteenth century mahogany sideboards. The black and gold chairs are part of the set made in 1817 for the Brighton Pavilion, others of which are in the Household Breakfast Room.

The three sideboards, which are charming examples of English cabinet-work, date from about 1790. One of them, 6 feet 6 inches long, which has a serpentine-shaped front with two drawers, is of finely figured mahogany decorated with gilt mouldings and pateræ, and rests on five tapering reeded legs. At the back is fitted a brass rail of unusual design with a ribbon and husk decoration in the centre (Plate 253). The other two side-tables, which form a pair, are interesting and uncommon pieces of domestic furniture combining the double purpose of writing and side-tables. They each have four drawers, and below the two centre drawers a draw-out slide, the hinged top of which is covered with green cloth and fitted with an adjustable writing slope. The mouldings and oval pateræ on the front and ends are picked out with gold. The brass rails at the back, with a garland of husks in the centre, were evidently added later (Plate 254).

These two tables were in all probability executed from designs by Henry Holland. Their square tapering legs are of precisely the same design as the legs of the hall chairs in the Marble Hall (Plate 108), and the settees now in the Garden Entrance Hall (Plate 107). They originally stood in the Entrance Hall at Carlton House, and in Pyne's view of the hall can be clearly seen against the left-hand wall on either side of the recess (Plate 105).

The Carnarvon Room contains one other piece of furniture of interest—a

[1] George Garrard, A.R.A. (1760-1826), an animal painter and sculptor, who also worked at Southill and Woburn. He exhibited pictures at the Royal Academy, but latterly confined himself entirely to sculpture and modelling. The attribution of these two beautiful mantelpieces to Garrard has been suggested by Professor A. E. Richardson.

French Empire cheval fire-screen of mahogany mounted with ormolu, and fitted with a contemporary panel of needlework embroidered by Russian ladies. The panel is of floral design, and worked in chenille, with the monogram G.V.R. applied in gold lace below. This screen was formerly in the Hotel de Russie, Frankfort, where it was much admired by King Edward VII when Prince of Wales. On the demolition of the hotel it was presented to the King by the Marquis Montagliari. The room is lighted by a ten-sided glass lustre decorated with icicles and faceted drops, the upper tier surmounted by a row of glass stars. The pair to it is in the Spanish Bedroom.

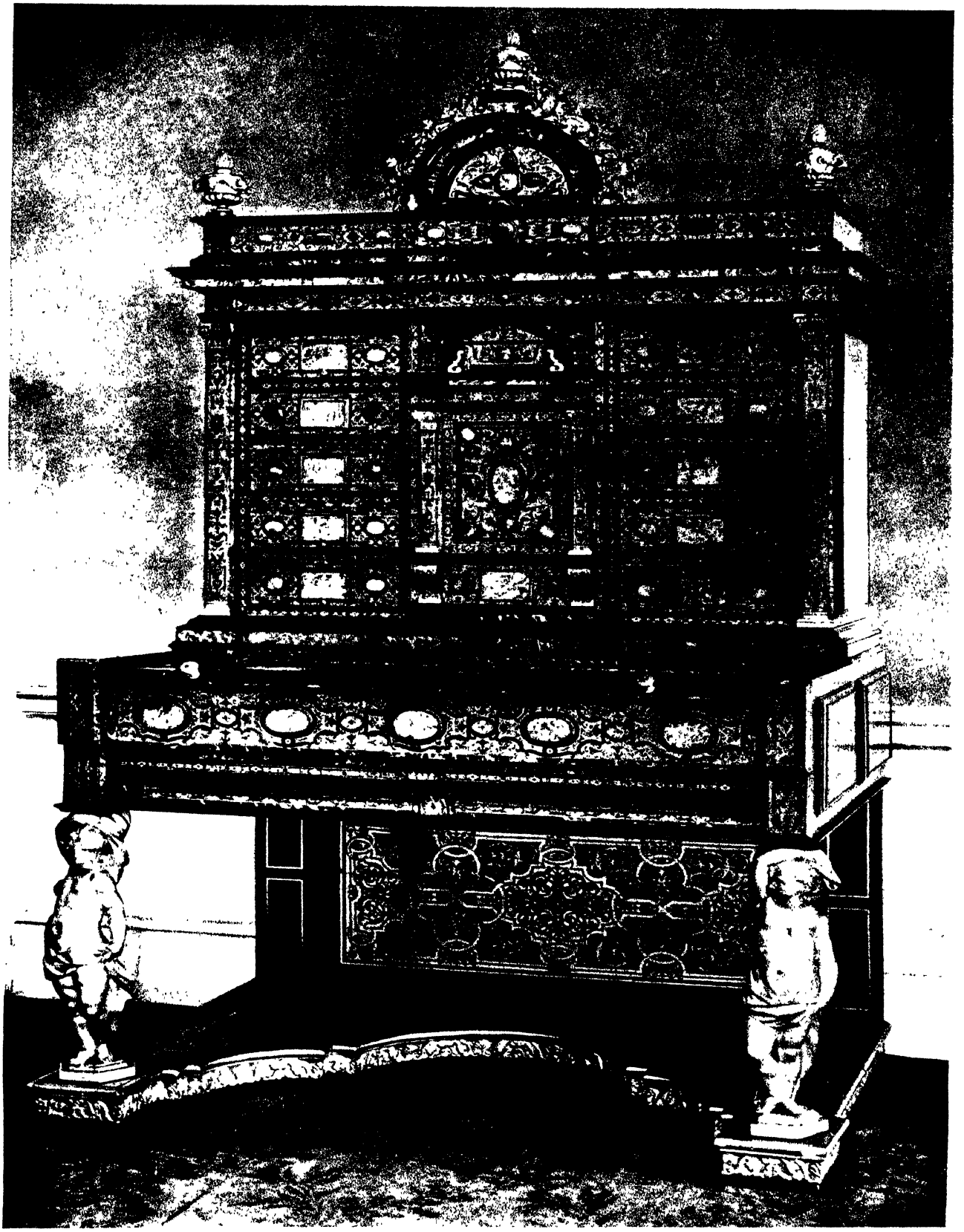
THE BELGIAN ROOMS

From the Carnarvon Room access is obtained to a further suite of Semi-State Apartments at the north-west corner of the Palace, known as the Belgian Rooms, which, with the Carnarvon Room as dining room, are used for the accommodation of distinguished visitors. They consist of the Eighteenth Century Room, the Orleans Bedroom; the Spanish Dressing Room, and a sitting room entitled the Regency Room.

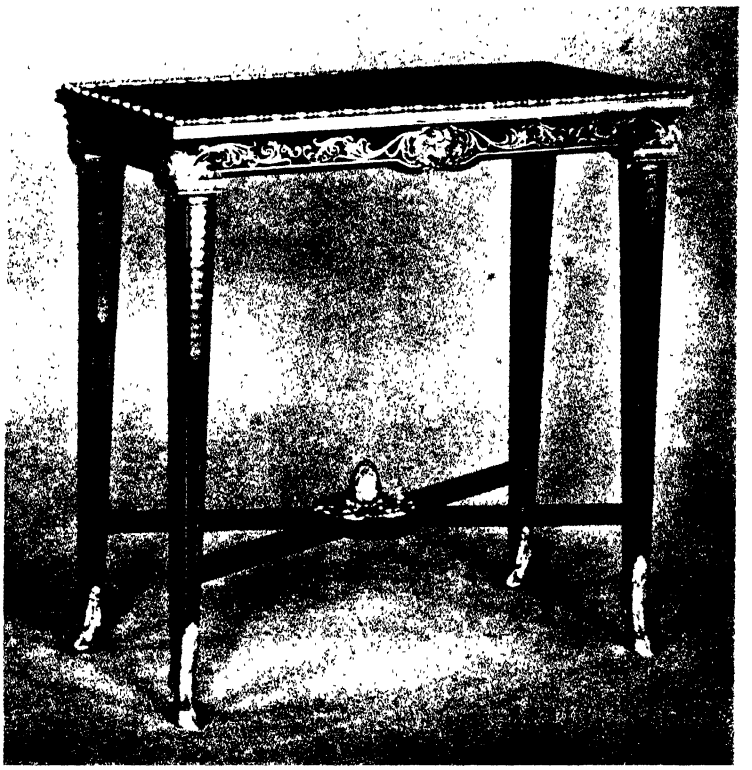
THE EIGHTEENTH CENTURY ROOM

The Eighteenth Century Room which serves as the chief Reception Room to the Belgian suite, faces westward, with its windows opening on to the terrace. The walls are covered with a buff-coloured flock wallpaper of eighteenth century design. The fine old green silk damask used for the curtains, and the upholstery of the furniture, was found stored away in untouched condition and was placed here by Queen Mary. The pictures, which are of the French School, include portraits of Louis XIV as a boy; Charlotte, Duchesse d'Orléans; Henriette d'Angleterre, Duchesse d'Orléans; and a group of Louis, Grand Dauphin of France, and his family by Nicholas Mignard. Here is also hung a series of spirited paintings by A. F. Van der Meulen depicting the campaigns of Louis XIV, and an interesting scene of the French King superintending the building operations at the Palace of Versailles. Another view of Versailles is seen in a picture, by Jean Baptiste Martin, of Louis XV stag-hunting, with the orangery of the Palace in the background.

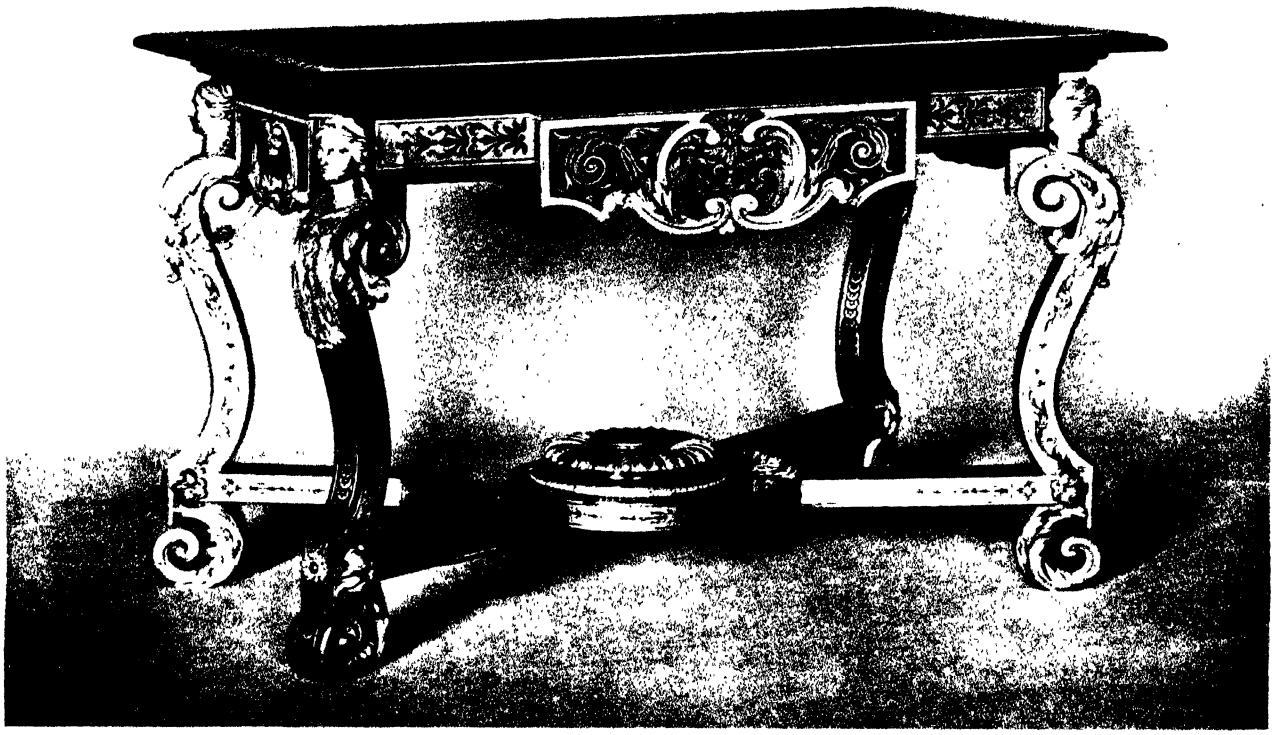
Upon the white marble mantelpiece, the pilasters of which are carved with classical figures, is a magnificent clock of chased ormolu by Lepine, somewhat similar to the clock, also by this maker, in the White Drawing Room on the floor above (p. 157). The pedestal which supports the dial is however taller, and has two panels chased with figures of infants; while the male and female figures repre-



[254] QUEEN MARY II's WRITING CABINET
DECORATED WITH BOULLE AND MARQUETRY INLAY, AND SEMI-PRECIOUS STONES. MIDDLE OF SEVENTEENTH CENTURY. (FROM 'THE QUEEN'S BEDCHAMBER', KENSINGTON PALACE). HEIGHT 8 FT. 8 INS., WIDTH 5 FT. 3 INS., DEPTH 3 FT. 6 INS. (EIGHTEENTH CENTURY ROOM)



BOULLE TABLE
PERIOD OF LOUIS XVI, WITH TOP OF GREEN EGYPT MARBLE. HEIGHT 2 FT. 6 INS., WIDTH 2 FT. 2 I DEPTH 1 FT. 2 INS. (1844 ROOM)



BOULLE CONSOLE TABLE
PERIOD OF LOUIS XIV. HEIGHT 2 FT. 7 INS., WIDTH 3 FT. 9 INS., DEPTH 2 FT. 2½ INS. (1844 ROOM)

senting Art and Literature, seated on either side, are in ormolu instead of bronze. A crouching eagle surmounts the dial, while the white marble plinth is enriched with the same exquisitely chased ormolu as that on the other timepiece. The dial is inscribed: *Lepine, Place des Victoires, Paris* (Plate 335). On either side of this clock is a pair of fine Louis XVI candelabra and a pair of vases of white Sèvres porcelain with chased ormolu mounts.

The furniture comprises several good examples of Boulle work, including a pair of cupboards decorated with figures in relief, a pair of cabinets on stands of Boulle and counter-Boulle, and four gilt Louis XVI chairs, signed by Jacob, and bearing the label of 'Monsieur Daguerre,' which belong to the set in the Music Room on the floor above (p. 160). There is also an interesting set of Regency armchairs in black and gold, dating from about 1810, the front legs formed of sphynxes' heads with claw feet, the seats rounded, and the arms terminating in bold volutes (Plate 258).

Between the windows stands a magnificent inlaid writing cabinet of historical interest, as having been the actual property of Queen Mary II (wife of King William III) during her residence at Kensington Palace. It was brought to Buckingham Palace from St. James's Palace, and was believed to have belonged originally to that building. It can, however, be clearly seen in the view of 'The Queen's Bed-Chamber' at Kensington Palace, published in 1819 in Pyne's *Royal Residences*, where it is specially referred to by the author as having belonged to Queen Mary II. It may indeed be the actual cabinet in which Queen Caroline found, at Kensington Palace, the famous Holbein drawings (now at Windsor Castle) which had been lost sight of since Queen Mary II's time.

The cabinet is 8 feet 8 inches high and 5 feet 3 inches wide. The carcase work is of Brazilian rosewood; and the whole surface is elaborately inlaid with tortoise-shell, ormolu, and brass and white metal engraved, and set with large panels of lapis lazuli. Smaller panels and bosses consist of agate, cornelian, and other precious stones. The lower part and the base are of fine marquetry of coloured woods. The door in the centre of the upper part encloses a temple lined with ivory and tortoise-shell, and fitted with spiral gilt wood pillars, and the writing flap in the lower part when open discloses a number of drawers. The urns and pediment above, and the figures of infants and carved plinth below, are of gilt wood [1] (Plate 254). The character of the pediment, and the carving of the infant figures would seem to point to Holland rather than France as the place of origin of this fine piece of furniture, which may have been brought to England by the Queen in 1689 as part of her personal property.

[1] A cabinet of somewhat similar character, in marquetry of coloured woods, now at Hertford House, is illustrated in Molinier's *Collection Wallace*, Plate IV.

The fine eighteenth century chandelier with branches of moulded glass is of the same design as that in one of Queen Mary's apartments.

THE ORLEANS BEDROOM

The furniture of this room is mainly of mahogany, with a Louis XVI gilt bed, and gilt sofas and chairs, upholstered in a pale rose damask with coloured floral designs reproduced from a material of the period of William and Mary at Hampton Court.

The walls are hung with an interesting collection of portraits of the Orleans branch of the Royal Family of France, which includes the Duc & Duchesse d'Aumale; Philippe Egalité, Duc d'Orléans, after Sir Joshua Reynolds; Louis XV; and Marie Leczinska, Queen of France; and the Prince de Joinville. Also portraits of Louis Philippe, Duc d'Orléans, King of the French; and of Marie Amélie of Naples, Queen of the French, and another specially charming portrait of Queen Marie Amélie in old age, with the inscription: 'Given to V.R. by her, January 1st, 1865.'

Upon the mantelpiece, which is of the same design as that in the Eighteenth Century Room, is a clock with a quarter-chiming movement by Justin Vulliamy,[1] of about 1770, in a tortoise-shell 'balloon'-shaped case beautifully mounted with chased and gilt brass which at the sides forms openwork panels backed with silk. The shaped base rests on chased paw feet, and the top is surmounted by a vase.[2] This fine example of English craftsmanship, the mounts of which are probably the work of Matthew Boulton,[3] was originally in the Great Library at Buckingham House, and was brought back from Windsor Castle by Queen Mary in 1913 (Plate 333).

The glass lustre was made in 1913, by Maurice Escaré, from fragments of old chandeliers found in the store rooms of the Palace.

THE SPANISH DRESSING ROOM

This room, the last of the ground floor rooms on the West side of the Palace, contains some further portraits of the Royal Family of Spain from the collection of King Louis Philippe, including Charles II, King of Spain, by Carreno; Prince Charles Balthazar; Juana of Austria, Queen of Castille, by Coello; and Marie Louise, Queen of Spain, by F. A. Menendez.

The walls are covered with buff-coloured flock paper, and the furniture is upholstered with the same fine flower-woven pink brocade as the adjoining bedroom.

Amongst the furniture, which is mainly of mahogany, is a rosewood table of

[1] Justin Vulliamy (1730-1775) was the father of Benjamin, and grandfather of Benjamin Louis Vulliamy.

[2] A similar clock, but with a later movement, is in the Dressing Room next to the Yellow Drawing Room in the Visitors' Apartments on the East Front.

[3] See p. 86, *ante*.

the Regency period decorated with brass inlay, resting on four turned pillars with four splayed feet, which was added to the King's Collection in 1928. The mantelpiece ornaments are of *gros bleu* Sèvres porcelain, and in the centre is a Louis XVI lyre-shaped clock by Kinable,[1] with ormolu mounts, which was brought from Windsor Castle in 1913. It is described in Benjamin Jutsham's Day Book as 'A lyre clock of blue porcelain, ormolu mounted, Apollo head on the top, and gilt beaded circle in front moving with the pendulum—sent by M. Lafontaine from Paris for the Prince Regent's inspection, October 12, 1818.' The cut-glass chandelier is of the same pattern as that in the Carnarvon Room.

Attached to the Spanish Dressing Room is a second small room. Its furniture, which is in the Regency and Empire taste, includes a mahogany dressing table on four columnar legs with chased ormolu capitals, and with ormolu mounts upon the frieze. Its oblong hexagonal mirror is supported by bronze and ormolu columns fitted with revolving branches for candles, and surmounted by flaming torches chased in ormolu. This handsome example of French Empire furniture was purchased for the King's Collection in 1929.

Upon the mantelpiece is a Swiss calendar clock by Aubert & Klaftenberger, of Geneva, 2 feet high, with three enamel dials partly engraved and gilt, showing the hours and minutes, and the months, weeks, days, and phases of the moon. The case, of gilt metal with glass panels, is surmounted by an open globe. A clock of similar design signed, 'Chas. Frodsham, Clockmaker to the Queen,' stands on the mantelpiece in the corridor between the Grand Hall and the Lower Corridor.

THE REGENCY ROOM

This room, which is on the North Front, forms the sitting room to the Belgian suite. It was decorated in 1922 under Queen Mary's supervision, and was then fitted with furniture and other objects of the Regency period brought together from various parts of the Palace, or purchased specially for the room. The walls are grey, the carpet and curtains an emerald green, and the sofas and chairs upholstered in silk damask of the same vivid colouring so typical of the Regency period (Plate 245).

Round the room is hung an attractive set of eleven small full-length portraits painted on copper, each twenty-four inches high, representing King George III and Queen Charlotte and the other members of the Royal Family, done about 1807, and mounted in their original carved and gilt frames. They are the work of P. E. Stroehling, a Russian artist patronised by the King and by the Prince of

[1] There is a very fine *bleu de roi* lyre clock in the Victoria and Albert Museum by Kinable, who worked in Paris between 1780 and 1785.

Wales, who worked in a style reminiscent of his contemporary, Louis David.[1] They were brought by Queen Mary from Windsor in 1923 for the decoration of this room—to which their characteristic 'neo-Grec' treatment is well suited.

In the centre of the room is a mahogany boat-shaped knee-hole writing table, of about 1810, with a leather top. It is fitted with seven drawers on one side and with dummy drawers on the other, and is supported by shaped ends resting on splayed legs with brass toes.

The upholstered furniture consists of six black and gold armchairs of classical form, with sphinx claw supports to the arms, carved and fluted legs, and back rails painted with acanthus ornaments. With them are a sofa and a couch of similar Regency pattern (Plates 257 and 259). These, and the other chairs and sofas of the same design in the '1855' and '1844' Rooms, may perhaps belong to the set consisting of 'four very large indulgent chairs moulded and stained black, decorated with brass; two large Grecian-shape sofas, and eight smaller chairs to correspond,' which were supplied by Messrs. Tatham and Bailey for Carlton House in 1807.

Against the centre of the wall is a bookcase characteristic of the period and admirable in design and proportion. It is of figured mahogany, the front formed of pilasters with ormolu capitals and bases, and is the work of the same firm of cabinet-makers, Messrs. Marsh and Tatham, who in 1806 supplied several bookcases for Carlton House with 'rich ormolu mounts, ormolu ornaments, and plate glass, and statuary marble ledges for the same' (Plate 262).[2]

Other rosewood and mahogany cabinets of the Regency period in this room and elsewhere in the Palace came from White Lodge. They originally belonged to the Duchess of Gloucester and were purchased at her death by Queen Victoria.

The remainder of the furniture in this room, which has been purchased by Queen Mary for the King's Collection, comprises the following:

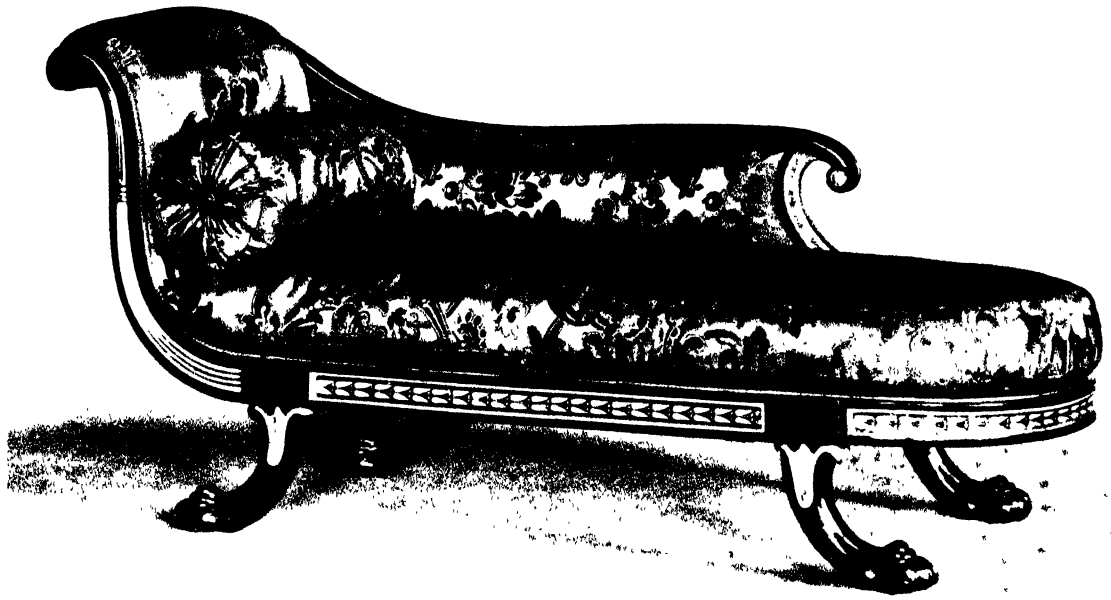
An open cabinet with shelves (*circa* 1810), of figured walnut with a grey granite top, and ormolu mounts including wreaths, palm leaves, a mask, and chased mouldings. An Empire mahogany two-tier sideboard (*circa* 1815), with mounts and gallery of ormolu. A circular mahogany table of the same date, on three shaped supports meeting below on a circular base, with a grey-veined marble top, and an ormolu gallery.

Some china of the period, which was also acquired for the room, includes a pair of Irish vases (*circa* 1815), 18 inches high, of burnished gold painted with shipping scenes, and a French ewer and basin (*circa* 1820-30), painted with floral arabesques, and signed below *Schoelcher*.

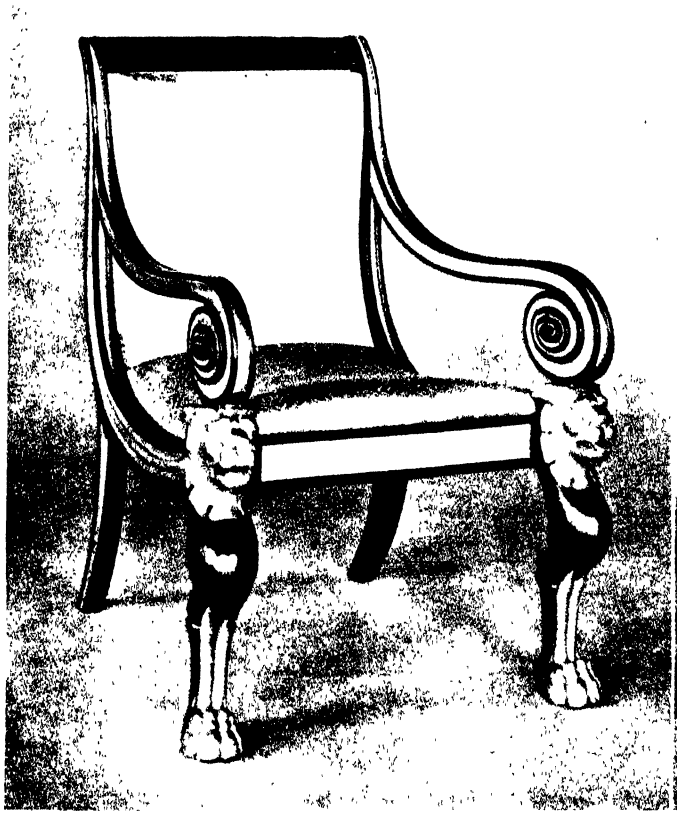
In the centre of the mantelpiece stands a remarkable clock, 24 inches high,

[1] The Prince of Wales's Privy Purse Expenses for 1807 contain an entry of the payment to Stroehling of £611—presumably for these eleven paintings.

[2] Other bookcases of similar design are in the Empire Room (Plate 290), and the Household Corridor (p. 236).



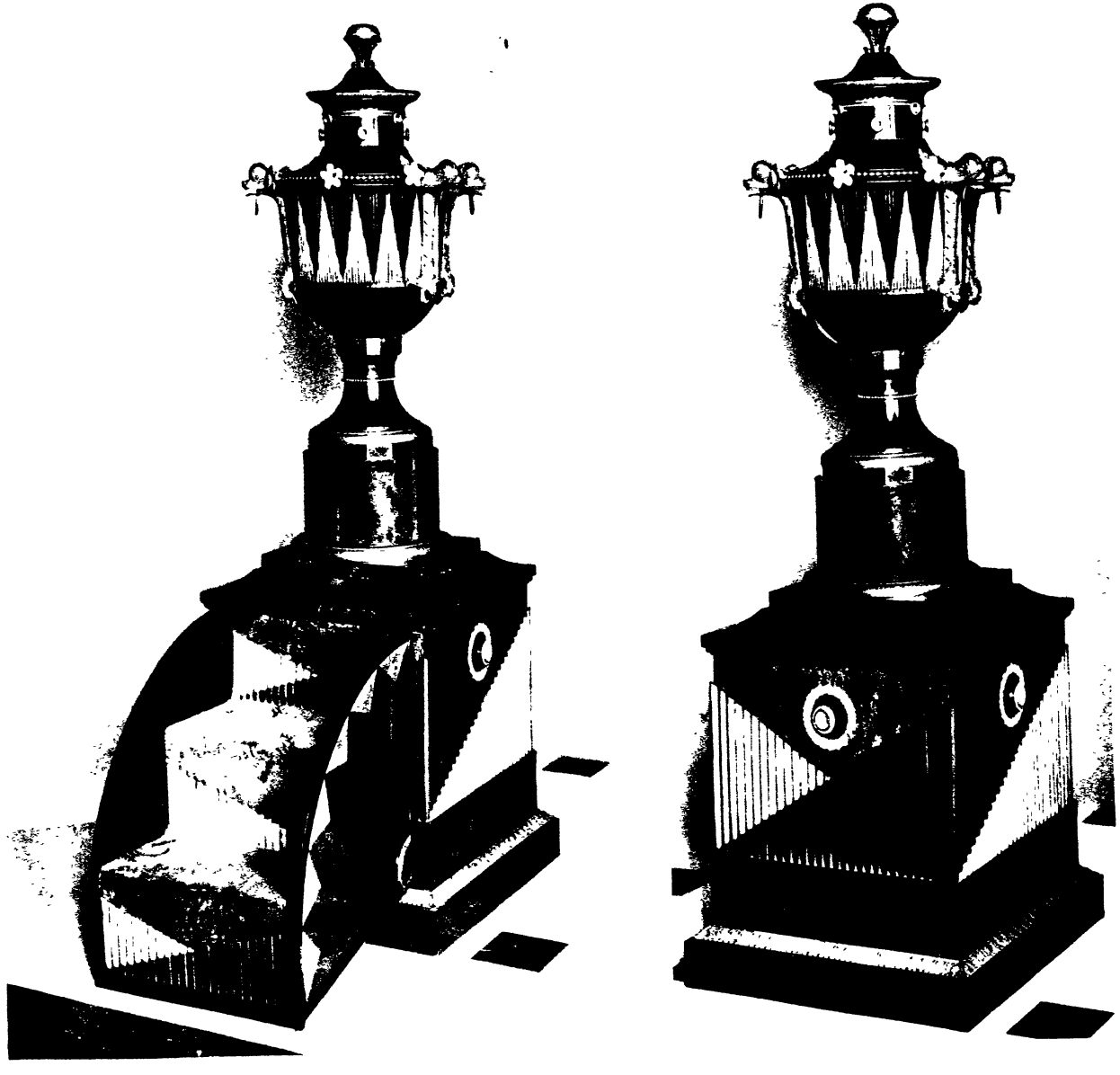
SOFA
BLACK AND GOLD WITH PAINTED DECORATION. ABOUT 1810. HEIGHT 2 FT. 9½ INS., LENGTH 6 FT. 2 INS., DEPTH 2 FT. 2 INS. (REGENCY ROOM)



258] ARMCHAIR
BLACK AND GOLD WITH PAINTED DECORATION. ABOUT 1810. HEIGHT 2 FT. 9 INS., WIDTH 2 FT. 3 INS., DEPTH 2 FT. 10 INS. (EIGHTEENTH CENTURY ROOM)



[259] ARMCHAIR
BLACK AND GOLD WITH PAINTED DECORATION. ABOUT 1810. HEIGHT 3 FT., WIDTH 2 FT., DEPTH 2 FT. 2 INS. (1855 ROOM AND REGENCY ROOM)



[260] PERFUME BURNER
OPEN AND CLOSED. OF MAHOGANY AND OTHER WOODS, WITH ORMOLU MOUNTS. ABOUT 1800. HEIGHT 6 FT. 3 INS. (ONE OF A PAIR). (GARDEN ENTRANCE)

of mahogany, mounted with chased ormolu in the finest and boldest style of the French Empire, signed, DENIÈRE, *Fab^r de Bronze*. This clock, which was made for Mahmoud II, Sultan of Turkey, was purchased by Queen Mary and given to the Buckingham Palace Collection in 1924 (Plate 346).

Upon the ends of the mantelpiece are a pair of French Empire candelabra in ormolu, brought from Windsor, each with a female figure holding a ball surmounted by a swan and fitted with five branches for lights, resting on a base ornamented with infant figures blowing trumpets.

The decoration of this very attractive period room is completed by an ormolu chandelier in the French Empire style, but of English workmanship, with six lights, designed for colza oil—one of the original fittings of the Palace.

THE GARDEN ENTRANCE

At the end of the Belgian Corridor is an Entrance Hall, known as the Garden Entrance, situated on the North Front of the Palace. It is approached by a carriage drive from the Portico in the screen at the northern end of the Forecourt which gives access to the Palace Gardens. The Garden Entrance has a large bay, in the centre of which is the garden doorway. Through this doorway, on the occasion of a Royal Garden Party, the King and Queen pass out of the Palace, and proceed to the West Lawns where the guests assemble.

The pavement of the Hall is of stone set with small squares of black Belgian marble and surrounded by a band of dove-coloured marble. The ceiling, which is supported by pilasters with moulded capitals, is decorated with an acanthus border. The walls have a frieze of honeysuckle pattern; and upon them, against a dark green background, is arranged an important collection of Indian armour and weapons, and a number of splendid elephants' tusks.

Beside the doorway to the staircase is a pair of early eighteenth century pedestals of coloured marble, upon which are bronze replicas of the famous statuettes of the ' Narcissus' and the 'Praying Youth' from Pompeii.

The most conspicuous pieces of furniture in the Garden Entrance are a pair of tall vase-shaped perfume burners, 6 feet 3 inches high, which stand on either side of the bay. They are of mahogany and other woods reeded vertically, and have handsome chased ormolu mounts. The tops of the vases, reached by steps which swing out from the pedestals, are fitted with an elaborate mechanism to regulate the apertures through which the fumes of the burning pastilles or incense pass.[1] These two remarkable objects date from about 1800, and came

[1] The description of the Prince of Wales's Chinese Drawing Room at Carlton House in Sheraton's *Cabinet Maker*, published in 1793, contains the following explanation of the use of such burners:

'In front of the ottoman before the columns are two censers containing perfumes, by which an agreeable smell may be diffused to every part of the room, preventing that of a contrary nature, which is the consequence of lighting a number of candles.'

originally from Scotland. They were presented by Queen Mary to the King's Collection of furniture at Buckingham Palace in 1924 (Plate 260).

The Garden Entrance contains two other interesting articles of furniture which have been lately bought for the King's Collection. One is a mahogany chest, dating from about 1760, the front and top of which is inlaid with the Royal Arms of England on a background of dark red lacquer.

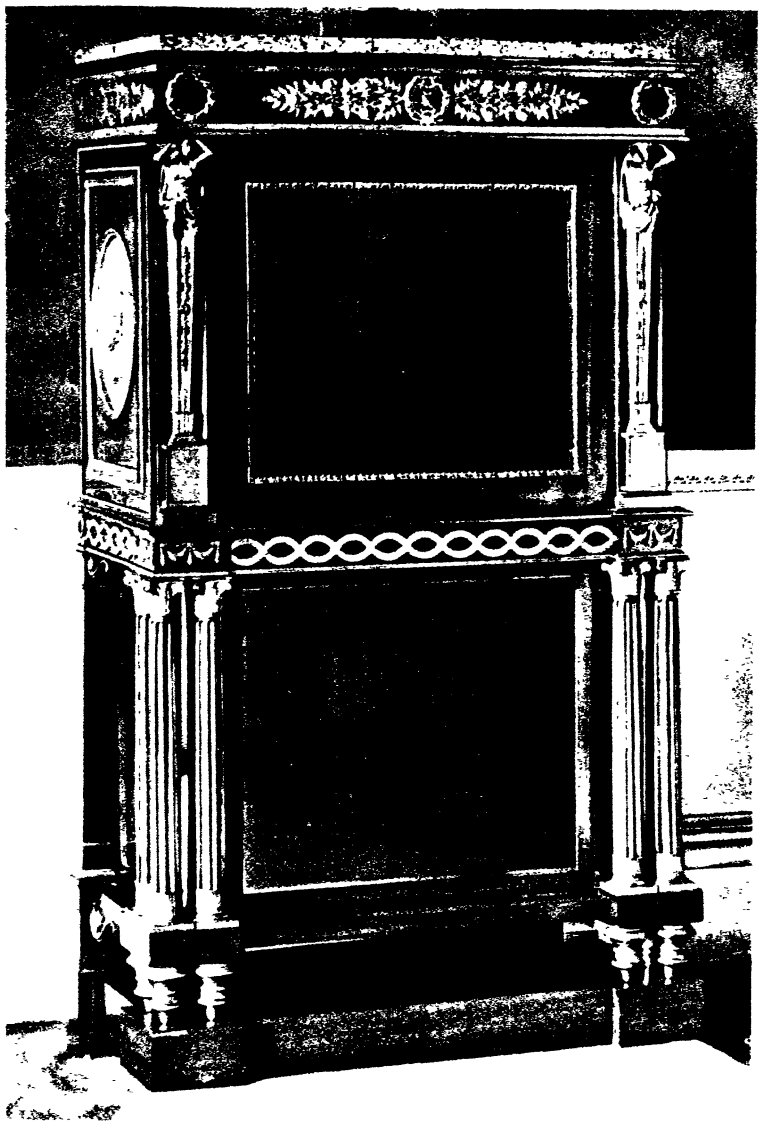
The other is a leather trunk decorated with designs in brass nails, which on the front form conventional tulips, and on the top the Royal Cypher of George II, crowned, with the date 1745. The lock-plate, of pierced brass, is surmounted by a crown. Its wooden stand is decorated with Chinese designs in coloured lacquer.

The remainder of the furniture consists of four handsome mahogany hall seats, and a set of eight mahogany hall chairs. The seats (or settees), 4 feet 6 inches long, which have carvings enriched with gold, and legs decorated with gold lines, belong to the same set as the chairs in the Marble Hall, and like them were made about 1790—presumably from designs by Henry Holland (Plate 107). They can be clearly seen in Pyne's view of the Entrance Hall of Carlton House (Plate 105). The cypher of Queen Victoria is a later addition.[1]

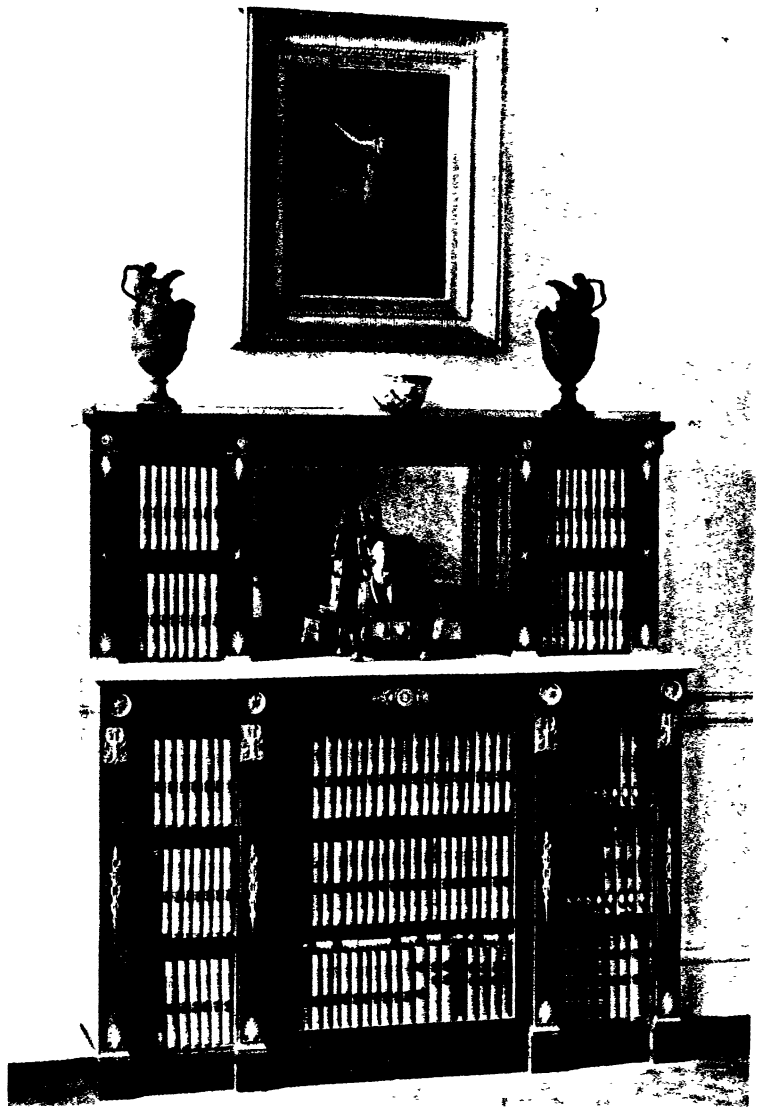
The eight hall chairs have oval backs, and fluted frames and legs, and the flutings and carving around their backs are gilded.[2] They correspond in design with the large fluted side-tables in the Marble Hall (p. 197), which also date from about 1775; and serve to show how marked was the influence of such architects as Adam and Holland upon the furniture of the period (Plate 125).

[1] In the inventory (preserved at Windsor Castle) of the contents of Carlton House, taken in 1826 before its demolition, these four settees 'with carved frames and scroll elbows' were valued at £21.

[2] Two more of these chairs are in the King's Entrance Hall, and two in the Marble Hall.



[261] UPRIGHT SECRETAIRE
MAHOGANY, WITH ORMOLU MOUNTS. FRENCH EMPIRE. PURCHASED BY GEORGE IV. HEIGHT 4 FT. 10 INS., WIDTH 2 FT. 10 INS., DEPTH 1 FT. 5 INS.



[262] BOOKCASE
ROSEWOOD, WITH ORMOLU MOUNTS. ENGLISH EMPIRE. MADE BY MARSH AND TATHAM IN 1806. HEIGHT 5 FT. 7 IN., WIDTH 5 FT. 2 IN., DEPTH 1 FT. 5 IN.



PRINCIPAL CORRIDOR
SOUTH END, SHOWING PORTRAIT OF QUEEN VICTORIA BY SIR GEORGE
HAYTER, R.A., SET IN LOOKING-GLASS PANELS ABOVE MIRROR DOORS, AND
PORCELAIN PAGODAS FROM THE ROYAL PAVILION, BRIGHTON

CHAPTER X

EAST FRONT

THE PRINCIPAL CORRIDOR

THE East Front of the Palace, which was completed in 1847, contains on the first floor a series of semi-State Rooms overlooking St. James's Park and the Queen Victoria Memorial, and known as the Visitors' Apartments. These rooms are approached by, and open into a spacious gallery known as the Principal Corridor. This important corridor, which is 240 feet long, is a continuation at right angles of the Household Corridor on the South, and of the King's Corridor on the North, and extends the whole length of the Quadrangle, which it overlooks on its western side. It is divided into two parts of equal length by an ante-room or vestibule.

The walls of the Principal Corridor, of celadon-green, form an admirable background for the works of art, which here consist mainly of lacquered furniture, Chinese porcelain with ormolu mounts, and other objects in the oriental style. The moulded plasterwork of the ceiling is enriched with gilding, and from it are suspended a series of handsome ormolu chandeliers, constructed in 1911 by Maurice Escaré, from the finely chased and gilt branches of the great standing candelabra made in 1855 by Messrs. Barbedienne and Co. for the State Ball Room, which were removed when the Ball Room was redecorated in 1902.

The floor of the Corridor is covered with a crimson carpet, and the curtains are of crimson patterned velvet surmounted by draped pelmettes of the same material.

The walls at each end of the Principal Corridor are formed of sheets of looking-glass decorated with swags of fruit and flowers in carved and gilt wood, with folding mirror doors in the centre. Above the doorway at the North end is an oval portrait of Queen Victoria by Winterhalter; and at the South end another portrait of Her Majesty by Sir George Hayter, R.A. (Plate 263). In the four angles of the walls and reflected in the mirrors stand four ten-storied pagodas of Chinese porcelain, of the Yung Cheng period, coloured and gilt, and set on pedestals of finely painted Spode porcelain, with ormolu galleries. These magnificent ornaments, each one

15 feet high, originally stood in the Music Room of the Royal Pavilion at Brighton, and can be seen in the engraving of the room reproduced in Plate 117.

THE PRINCIPAL CORRIDOR (SOUTH SECTION)

The centre of the wall at the South end of the Corridor is occupied by a great historical picture, 20 feet long, of the Coronation of King George V in Westminster Abbey, by John H. F. Bacon, A.R.A.[1] In a smaller painting, by the Danish artist Laurits Tuxen, of the second part of the Coronation Service, which hangs at the North end of the Corridor, King George V and Queen Mary are represented seated upon the Tudor throne chairs, which now stand in the Throne Room upon either side of the Dais.

Upon the same wall hangs an interesting group by Hogarth, entitled 'The Popple and Ashley Family'; besides a number of valuable eighteenth century portraits which include Edward, Duke of York, by Sir Joshua Reynolds, the Earl of Eglinton (a fine sketch by the same master); and three portraits by Gainsborough: Marquess Cornwallis; Henry Frederick, Duke of Cumberland (an unfinished study, purchased by George, Prince of Wales, from the painter's widow); and the brilliantly painted head and shoulders of James Quin, the actor, who is said to have taught elocution to George III as a boy.

This section of the Principal Corridor contains several oriental lacquered cabinets on stands; including a specially fine specimen, 7 feet high, of black and gold lacquer, made in China, early in the eighteenth century, for the Western market which has an elaborately moulded pediment, and folding doors enclosing numerous drawers, columns, recesses, and openwork sliding panels. It was recently bought by Queen Mary and given by Her Majesty to the King's Collection (Plate 264).

Of the remainder of the furniture in this section of the Corridor, the most important is a remarkable suite of Indian furniture, consisting of a settee, nine chairs, two armchairs, and two small cabinets, of engraved ivory veneered on Indian sandal wood.[2] This furniture which is of interest in that it displays a successful intermingling of English and Indian design, has a curious history which recent investigation has brought to light (Plate 265).

Ordered by Alexander Wynch, Governor of Fort St. George, it was made at Madras in about 1770 by native craftsmen from English models, and decorated by them with Indian ornament. Governor Wynch, who had had a distinguished career in India, was deposed in 1775 by the Court of the East India Company owing to his

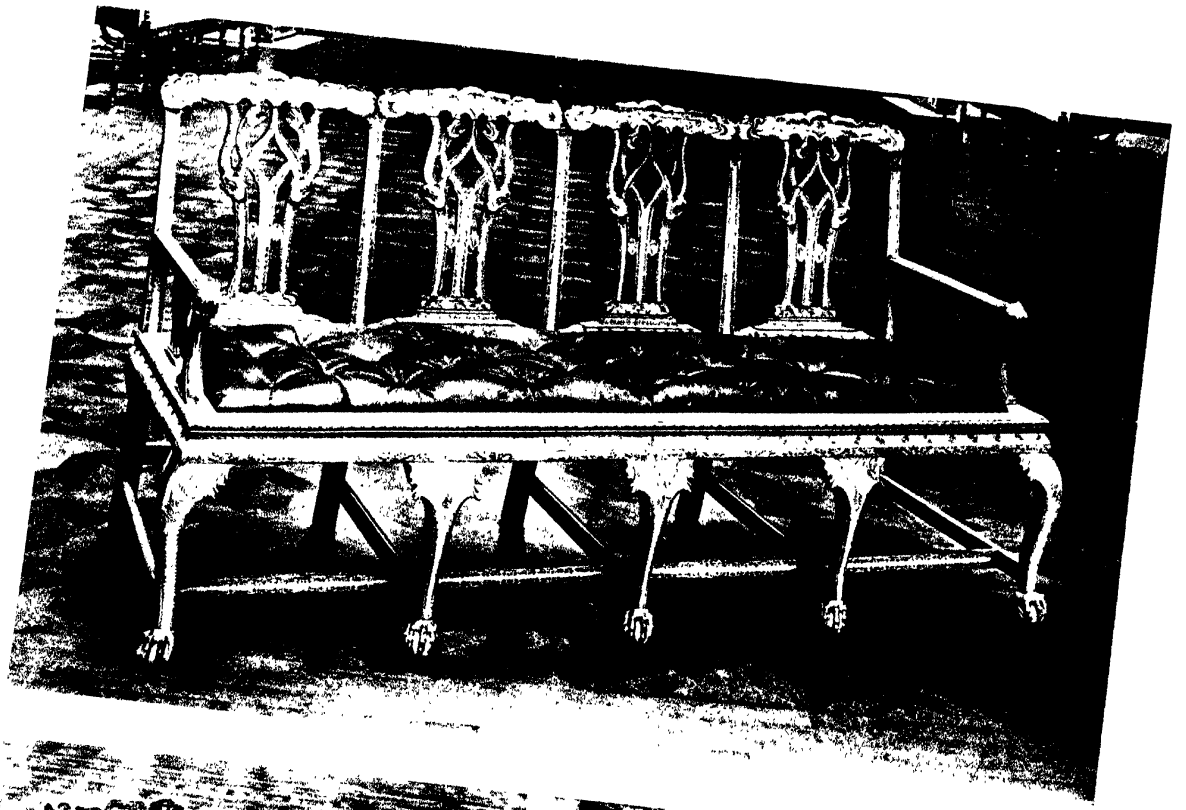
[1] 22nd June, 1911.

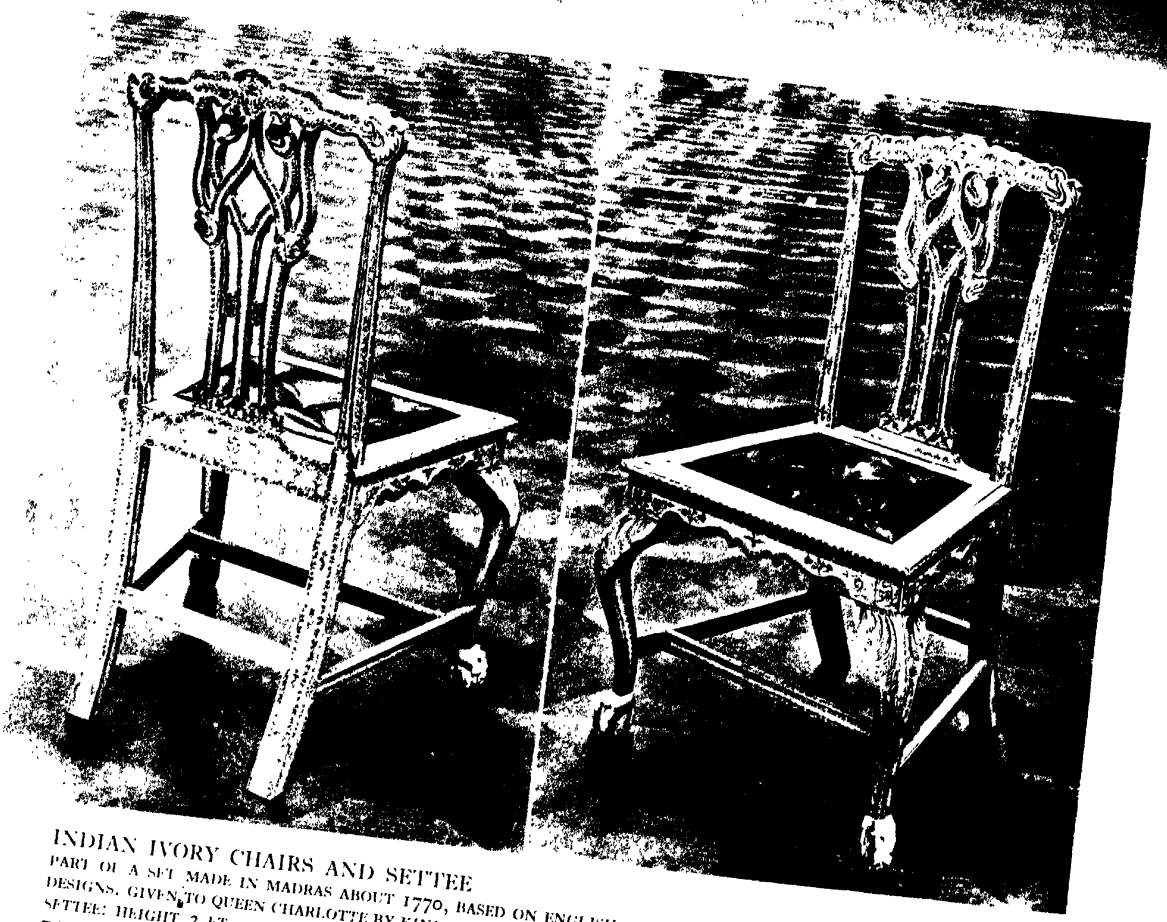
King George V is here shown seated upon the Coronation Chair. Queen Mary is seated upon one of the pair of Stuart chairs which now stand upon the Dais in the Throne Room.

[2] Another settee and five more chairs belonging to this set are placed elsewhere in the Palace.



[264] CABINET OF BLACK AND GOLD LACQUER
MADE IN CHINA, EARLY IN THE EIGHTEENTH CENTURY, FOR TH





INDIAN IVORY CHAIRS AND SETTEE

PART OF A SET MADE IN MADRAS ABOUT 1770, BASED ON ENGLISH DESIGNS. GIVEN TO QUEEN CHARLOTTE BY KING GEORGE III IN 1781. SETTEE: HEIGHT 3 FT. 4 INS., LENGTH 6 FT. 6 INS., DEPTH 2 FT. 7 INS. CHAIRS: HEIGHT 2 FT. 4 INS., WIDTH 1 FT. 10½ INS., DEPTH

alleged mishandling of the conquest of Tangore.[1] He returned to England, where he died in May, 1781, at the age of sixty.

The story of its purchase is contained in Whitley's *Artists and Their Friends in England*, 1700-1799,[2] where we find it under the heading, 'An incident recorded in the newspapers in the autumn of 1781.'

> 'On Monday his Majesty passed by West-thorpe House near Marlow, the seat of the late Governor Winch. He sent one of his Equerries to enquire whose goods were selling by auction; when Mr. Christie requested his most dutiful respects might be presented to his Majesty for he wished to show him some very curious ivory chairs and a couch [3] that were to be disposed of.
>
> 'His Majesty turned back, they were shown to him on the lawn opposite the house, and he liked them so well that he ordered them to be purchased for the Queen. . . . The chairs cost fourteen and a half guineas each, the couch forty-eight guineas, and two small cabinets forty-five guineas.'

At the dispersal of Queen Charlotte's Collections in 1819, Mr. James Christie —son of Mr. James Christie, the founder of the firm, who had sold this ivory furniture to King George III some forty years before—offered it for sale at his 'Great Room,' Pall Mall, on 7th and 8th May. Numbered 107 to 109 in the first and 104 to 106 in the second, the lots were thus described in each day's sale:

A MOST RARE and COSTLY SOPHA, veneered with IVORY, with carved back, arms and feet, engraved with devices of serpents and tigers' heads, with cane bottom.[4]

A SET, consisting of ONE CORNER ARMCHAIR and EIGHT SQUARE-BACKED CHAIRS veneered with IVORY to match.

A SMALL PORTABLE CABINET with folding doors, pigeon holes and drawers, and bureau underneath, of engraved IVORY veneered upon sandal wood.

The two sofas realised £106. 12s. 0d., the two sets of chairs £121. 5s. 6d., and the two miniature cabinets £55. 2s. 6d.

The whole of this furniture was 'bought in' at the auction by the Prince Regent, who placed it in the Chinese Gallery at the Brighton Pavilion, whence it was brought to Buckingham Palace in 1847.[5]

[1] The Madras Government had aided the Nawab of Arcot (Muhammad Ali) in a war against Tangore, which he annexed to his own dominions. (Information supplied by Mr. W. T. Ottewill, Superintendent of Records, Indian Office.)

[2] Vol. i. p. 364.

[3] There are actually two of these couches.

[4] The cane seat has since been replaced by upholstery.

[5] A number of other sets of ivory furniture were disposed of at Queen Charlotte's sale. Some, which is carved and gilded, and of different character from that now in the Royal Collection, came from the neighbouring province of Mysore. One set of this Mysore furniture, consisting of a table and two chairs, formerly the property of Tippo Sultan, which was captured at the fall of Seringapatam by Lord Wellesley in 1799, and was given to Queen Charlotte and was sold at her sale, is now in the Jones Collection in the Victoria and Albert Museum. Mr. Jones is recorded to have paid £350 for the table, and £600 for the two chairs.

Some similar ivory chairs in the Soane Museum, Lincoln's Inn Fields, which were acquired by Sir John Soane shortly after Queen Charlotte's sale, were also probably from her collection.

At the South end of the Principal Corridor is one of the superb clocks made for King George III early in his reign for use in the Queen's House. This square clock, which has four finely enamelled faces, a quarter-striking movement, and very elaborate astronomical works, was executed for the King by the clockmaker Eardley Norton of Clerkenwell, in 1765, for the sum of £1178. Its case is of mahogany, delicately carved, the panels of the base being ornamented with moulded and chased silver showing two seated sphinxes in an openwork floral setting, while the arched top on each of the four sides is surmounted by a pediment which displays the Royal supporters—the Lion and the Unicorn—also finely chased in silver (Plates 74 and 329).

Made for the King's Dressing Room in the Queen's House, it stood later on the writing table in the centre of the King's Octagonal Library, and can be seen in that position in Pyne's illustration shown on Plate 72. It was moved afterwards to Windsor Castle, and stood on a table in the Royal Library there until 1862, when it was brought back to Buckingham Palace. Further details concerning its movement, and its case—the work of John Bradburn, the King's cabinet-maker—are given in Chapter XII.

THE PRINCIPAL CORRIDOR (CENTRAL SECTION)

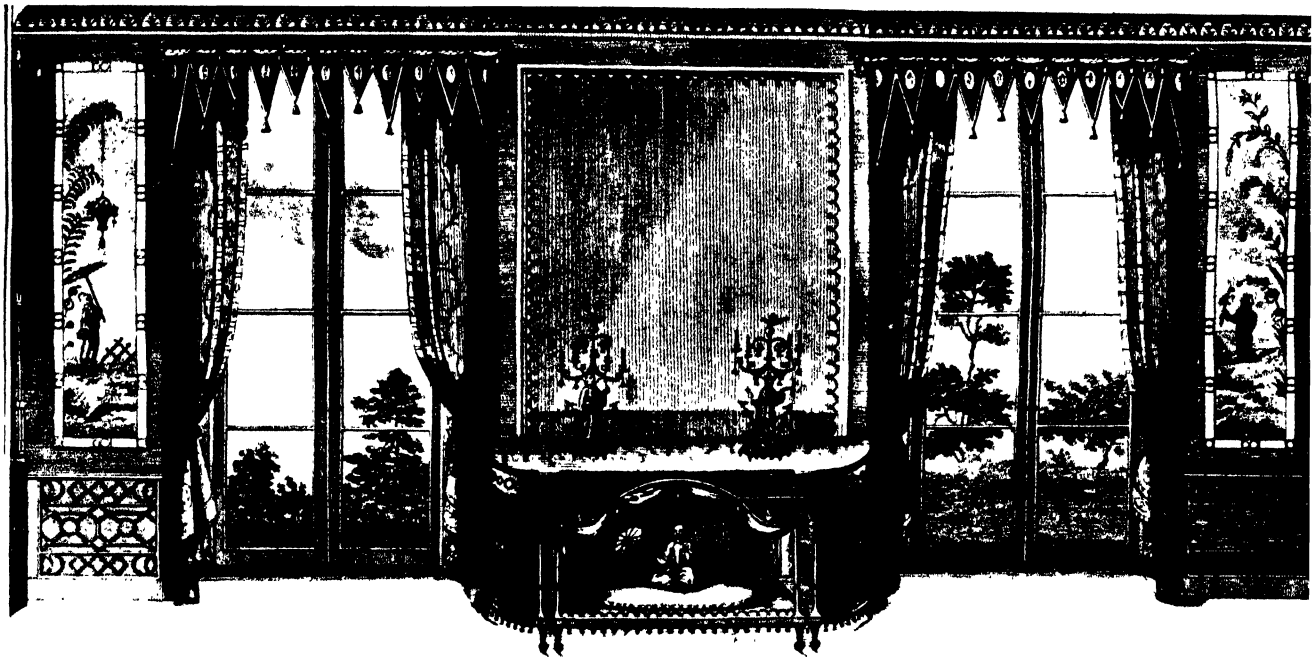
On the walls of the Central part of the Principal Corridor which forms an ante-room, or vestibule, are grouped a number of examples of the work of Sir David Wilkie, R.A., painted for George IV; including such famous paintings as 'The Penny Wedding' and 'Blind Man's Buff,' and several Spanish subjects, amongst which is the well-known 'Maid of Saragossa.'[1]

On either side of the tall double doorway facing the windows, which gives access to the Centre Room, are admirable full-length portraits of Queen Victoria and the Prince Consort painted by Winterhalter in 1845. The Queen, in a white satin crinoline dress, the skirt of which is richly embroidered, wears the blue Ribbon of the Garter with the cameo Jewel of the Order set in diamonds, the Star upon her breast, and the diamond Garter round her arm. Upon her head is a wreath of white and pale pink roses. She stands against a golden curtain which she draws aside to show a garden vista.

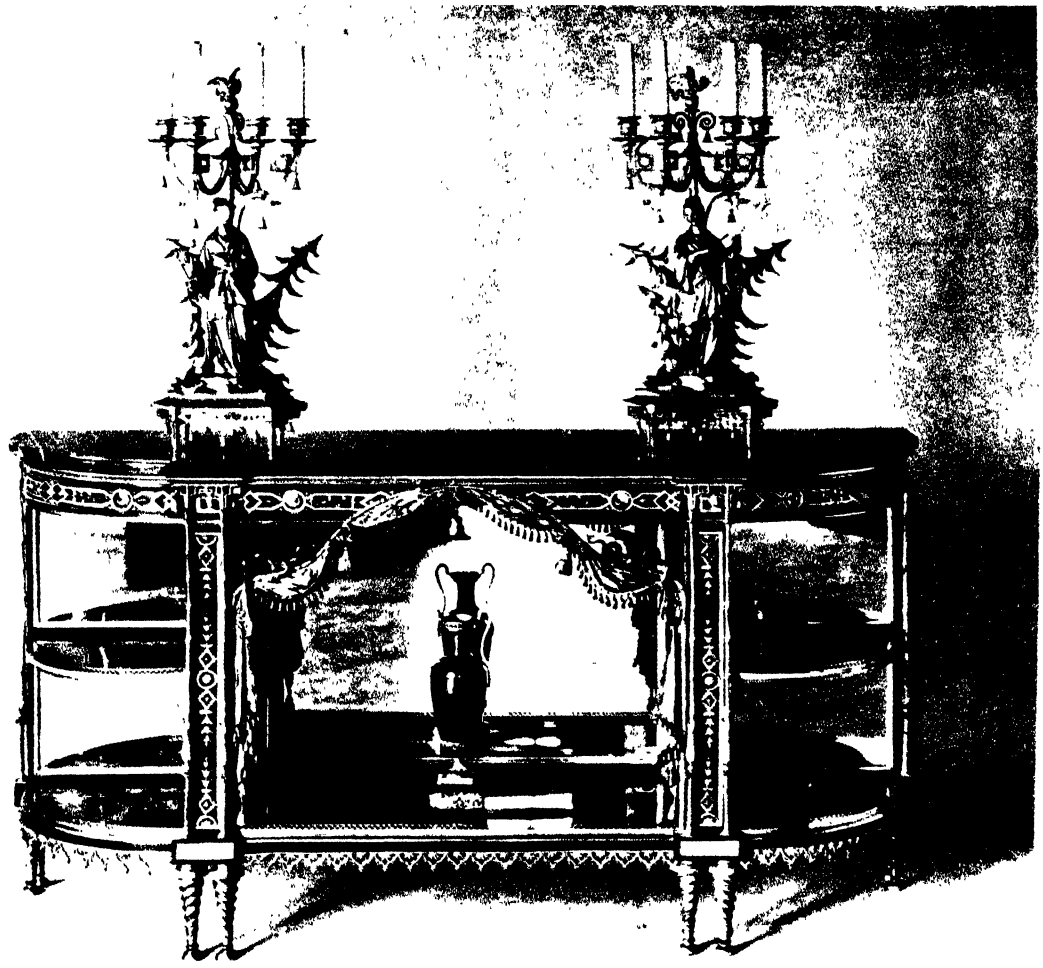
The principal pieces of furniture in the ante-room are a pair of pier tables—one of the two unique pairs of tables made about 1790 for the Prince of Wales's Chinese Drawing Room at Carlton House, which are described and illustrated by Sheraton in his *Cabinet Maker's Drawing Book* published in 1793.[2] In a view which Sheraton gives of the Chinese Drawing Room, one of these pairs of tables is shown standing between the windows (Plate 267).

[1] These formerly hung in the Silk Tapestry Room (between the East Gallery and the Picture Gallery), which was known as the Wilkie Room.

[2] See p. 106, *ante*.



SOUTH END OF THE PRINCE OF WALES' CHINI
DRAWING ROOM, CARLTON HOUSE
FROM AN ENGRAVING IN SHERATON'S 'CABINET MAKER' (1793)



PIER TABLE



[208] PRINCIPAL CORRIDOR
NORTH SECTION, FROM A WATER COLOUR BY J. ROBERTS, 1857



[209] QUEEN VICTORIA AND PRINCE ALBERT

Although these tables with their marble tops, open shelves, and mirror backs, correspond to the well-known French Louis XVI *étagère*—a type of furniture which degenerated into the nineteenth century 'chiffonier'—they are unquestionably, as their technique makes clear, of the finest English workmanship. The tops are of red (*rosso antico*) marble, the framework is of ebony, veneered on pine, and the mounts are of richly gilded bronze the chasing of which, as can be seen from the detail in Plate 274, is unusually delicate. These mounts are of the standard of workmanship found usually on the best examples of Louis XVI furniture.

The name of the maker of these fine tables has unfortunately not been preserved; but it is possible, as already suggested (p. 107), that he may have been Robert Campbell, the Prince's principal cabinet-maker. Their design, and that of the rest of the furniture of the Chinese Drawing Room, was probably the work of Henry Holland.

The Prince of Wales's Chinese Drawing Room at Carlton House, according to Jutsham's ledger at Windsor Castle, was dismantled in 1815 and its 'fittings conveyed by artillery wagons to Brighton.' Its furniture and mantelpiece, however, remained at Carlton House, and were placed in a new room called the Rose Satin Drawing Room. They can be clearly seen in the illustration of that room given in Pyne's *Royal Residences* (Plate 102).

THE PRINCIPAL CORRIDOR (NORTH SECTION)

On the wall facing the windows hang stately full-length portraits of King George V and Queen Mary, painted at Buckingham Palace in 1927 by Richard Jack, R.A.

The King, wearing Field Marshal's uniform, and over this the Mantle of the Order of the Garter, is shown standing beside one of the great Corinthian columns of the Western façade of the Palace. He wears the Garter Collar with the diamond George, the Royal Victorian Chain, and the Badge of the Order of the Bath. The Queen, who is shown in a similar setting, wears a gown of gold brocade crossed by the Ribbon of the Garter, and completed by a train of deeper gold. In her hands is a Chinese fan of vivid colouring which had belonged to Queen Victoria. Beside her is the Garter cloak. Her Majesty's ornaments include the jewelled Order of the Garter, and the pendant cut from the great Cullinan diamond, of which the two larger portions are set in the Sceptre of the Empire and in the Imperial State Crown.

The portrait of the King is reproduced, by His Majesty's permission, as frontispiece to this volume.

The largest picture in this section of the Corridor is the famous life-size group by Winterhalter of Queen Victoria and Prince Albert with their five elder children —the Prince of Wales, Prince Alfred, the Princess Royal, Princess Alice, and Princess Helena as an infant. It is of interest to note that the Queen and the

Prince Consort are shown seated on the handsome gilt armchairs which now form part of the furniture of the Green Drawing Room (Plate 269). Other pictures include a portrait of Princess Charlotte of Wales by Chalon; and the Christening of the Prince of Wales (later, King Edward VII) at St. George's Chapel, Windsor, 15th January, 1842, by Louis Haghe.

On the opposite wall, between the windows, is a charming picture of Victoria, Duchess of Kent, painted with Princess Victoria at the age of three, which was exhibited by Sir William Beechey at the Royal Academy in 1822. Near by are large portraits of Princess Sophia Matilda of Gloucester—also by Beechey—painted in 1803, and of Augusta, Duchess of Brunswick, sister of George III, with her son, Prince Charles, by Angelica Kaufmann.

The Corridor contains two pairs of Louis XVI corner cupboards (*encoignures*) of ebony, decorated with panels of Japanese lacquer, and mounted in ormolu.[1] One pair is in this Section; the other pair, signed 'Joseph' is shown in the Central Section of the Corridor (Plate 312).

A series of rare Chinese porcelain vases, of flambé, turquoise blue, and mirror black, all with ormolu mounts, are displayed on one side of the Corridor, while opposite to them, between the windows, are several large handsome jars of Japanese Imari porcelain.

An interesting view of the Principal Corridor from the North end as it appeared in 1857, from a sketch by J. Roberts, formerly in the possession of the Empress Frederick, is shown in Plate 268.[2]

THE VISITORS' APARTMENTS

THE YELLOW DRAWING ROOM

This attractive sitting-room—the prevailing tone of which is a clear jasmine yellow—is situated at the South-East corner of the East Front, and, like the majority of the rooms in this part of the Palace, is mainly furnished from the Brighton Pavilion.

The walls are hung with a gaily painted Chinese wallpaper acquired by George IV, which was found stored away in the Palace and has lately been brought into use under the personal direction of Queen Mary. The design consists of a representation of a Chinese garden with blossoming fruit trees and flowering shrubs, fantastically plumaged birds and brilliant butterflies. A decorative upper border is formed of tall green jars alternating with hanging baskets filled with vivid peonies, magnolias, and other bright flowers. The lower border shows a marble balustrading beneath which aquatic birds are wading in shallow water amidst tall-growing lotus plants.

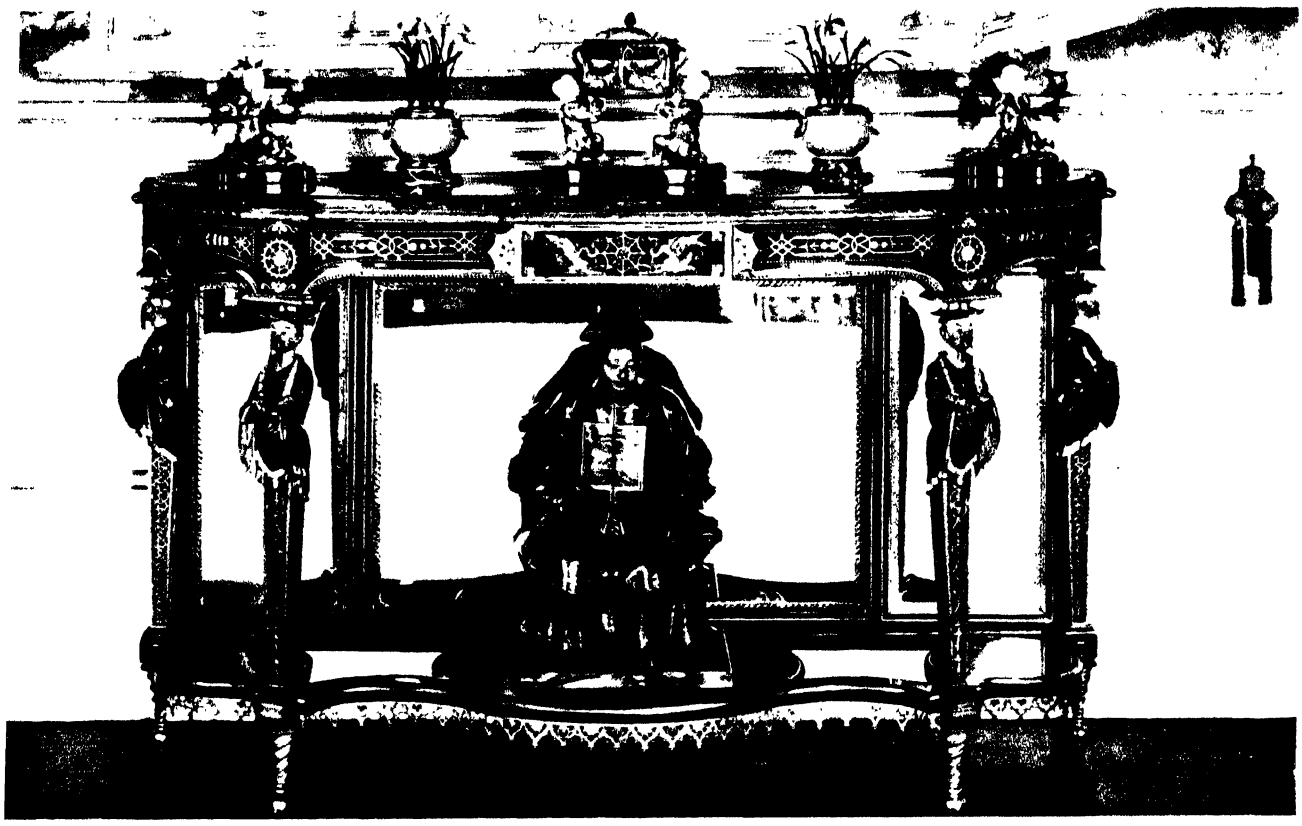
[1] Described in Chapter XI, p. 246.

[2] Reproduced by courtesy of Dr. G. Hauser, of Paris.

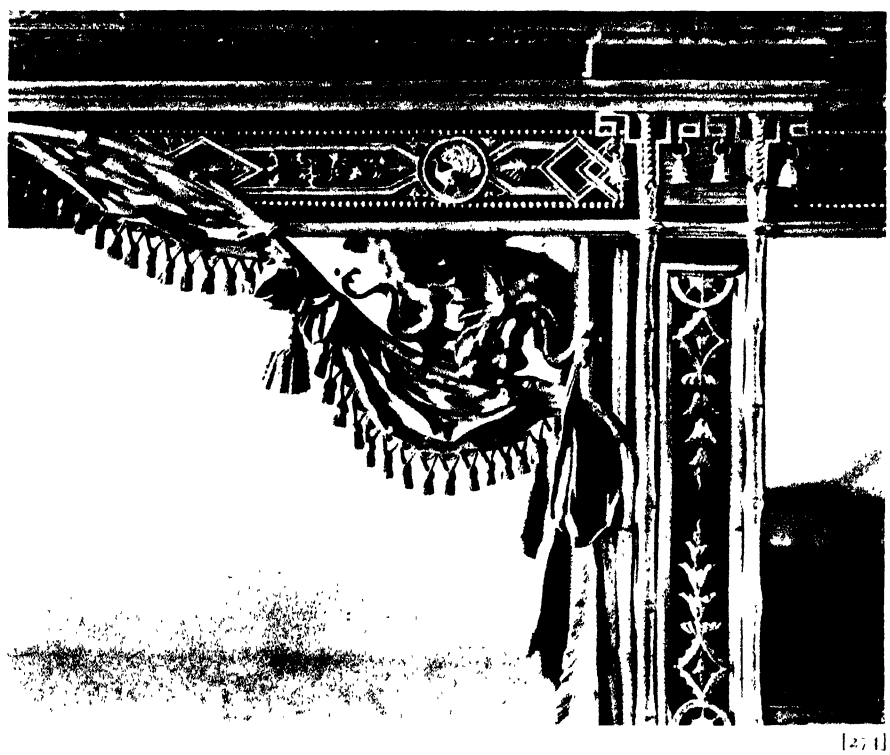


[270] THE YELLOW DRAWING ROOM

SHOWING THE MARBLE AND ORMOLU MANTELPIECE M
1822 FOR THE SALOON OF THE ROYAL PAVILION, BRIG
AND THE EIGHTEENTH CENTURY CHINESE WALL PAPE
CHASED BY KING GEORGE IV



PIER TABLE
(ONE OF A PAIR), SHOWN IN THE ENGRAVING OF THE PRINCE OF WALES' CHINESE DRAWING ROOM, CARLTON HOUSE (PLATE 101). EBONY WITH ORMOLU MOUNTS. MADE ABOUT 1790 FROM A DESIGN BY HENRY HOLLAND. HEIGHT 3 FT. 1½ INS., LENGTH 5 FT. 4 INS., DEPTH 1 FT. 10 INS. (YELLOW DRAWING ROOM)



[271]



[

[272] DETAIL OF THE ABOVE TABLE SHOWING CHINESE TERMINAL FIGURE IN PAINTED BRONZE

[illegible] FIGURE FROM NICHE OF CHIMNEY-PIECE IN THE PRINCE OF WALES'

YELLOW DRAWING ROOM

The woodwork of the room is of ivory-white relieved with gold, the carved cornice being supported by gold trusses arranged in pairs. The curtains and upholstery are of brocaded silk in a soft shade of Chinese yellow.

The chandelier of painted glass hung formerly in the Music Room of the Brighton Pavilion (Plate 270). The fantastically elaborate marble mantelpiece which came from the Saloon, is of white marble bordered with ormolu. Its frieze, decorated with two dragon-headed serpents centering upon a sun-flower, is supported by steel columns up which two winged ormolu dragons climb. In the ormolu-lined niches, set in the jambs on either side, stand a pair of tall Chinese figures with delicately patterned dresses in painted and varnished metal. The steel fender is decorated with a design of inverted lotus flowers, and at either end a dolphin lying in a lotus leaf supports a slender lily which forms a holder for fire-irons.[1]

On the mantelpiece is a monumental clock in ormolu from the Music Room, flanked by a pair of candelabra from the Saloon of the Pavilion. The clock, which is 4 feet high, has been ascribed to Antoine Sebastien Slodtz who held a royal appointment as designer to Louis XV, in succession to Meissonier, in 1750. Its base is formed of a rock and a palm tree around which is entwined the body of a dragon attacked by Mars. Above the dial Juno, who is accompanied by Cupid, embraces a peacock with an outspread tail. The present movement of the clock is by Vulliamy.

The two large candelabra each consist of a vase in Chinese porcelain, mounted with ormolu branches shaped as dragons, which stands upon a base composed of an oviform enamelled jar fronted by a painted Chinese figure in metal holding up a pair of dolphins by their tails.

On either side of the fireplace stand the other pair of very fine side-tables from the Chinese Drawing Room at Carlton House, which are shown on the second of the two views of it given in Sheraton's *Drawing Book* (Plates 101 and 271). These tables are of similar size and outline to the pair which have already been described (p. 221). Their tops are of the same red marble, and their woodwork is of ebony, but they differ entirely in detail. The exquisitely chased ormolu of the frieze shows curious patterns resembling spiders' webs: while the panel in the centre contains a design similar to that on the mantelpiece which came from the Chinese Drawing Room at Carlton House, and is now in the King's Waiting Room at Buckingham Palace. Each of these remarkable tables is supported by four terminal figures of Chinamen in bronze, with green, gold-tasselled robes, and crimson vests (shown in detail in Plate 272), which correspond to similar figures on the mantelpiece in the King's Waiting Room (Plate 273).

[1] This chimney-piece was made in 1822 by Samuel Parker, under Nash's direction, from designs by Robert Jones, at a cost—together with 'extra vases, etc.'—of £922. 10s. (Royal Archives, *Privy Purse Bill Book*, 1822-27.)

Upon one of these console tables is arranged a set of decorative objects of unusually high quality and of great rarity, consisting of three Louis XVI flower vases (*jardinières*) set with panels of fine old Japanese lacquer in delicately chased ormolu mounts, in which are arranged exquisitely modelled groups of flowers—narcissus, daffodils, tulips, anemones, and pinks—in the finest Vincennes porcelain of the time of Louis XV (Plate 278).

The chairs in this room—which came from the Banqueting Room Gallery of the Brighton Pavilion—are elaborately carved and gilded, and painted a pale dove-grey, a shade of colour with which their yellow silk damask coverings admirably harmonise (Plates 275 and 277). Their prices are given in an original Cost Book of the furnishing of the Pavilion for the year 1817, now the property of the Brighton Public Library,[1] where they are recorded as follows:

'Four large chairs, superbly carved, gilded, and picked in lilac, the back of the seat and elbows stuffed with canvas' 'at £180. - £720. os. od.'
'Twelve more chairs' 'at £41. 5s. - - - - - £495. os. od.'

The remaining furniture includes a decorative six-fold screen of Coromandel lacquer, dating from the K'ang Hsi period (about 1700); and two tall handsome mahogany cupboards of English cabinet work of about 1810 mounted with leaves from similar Chinese screens. Each cupboard has four lacquer panels on the front, and one at either end, set in borders of inlaid mahogany.

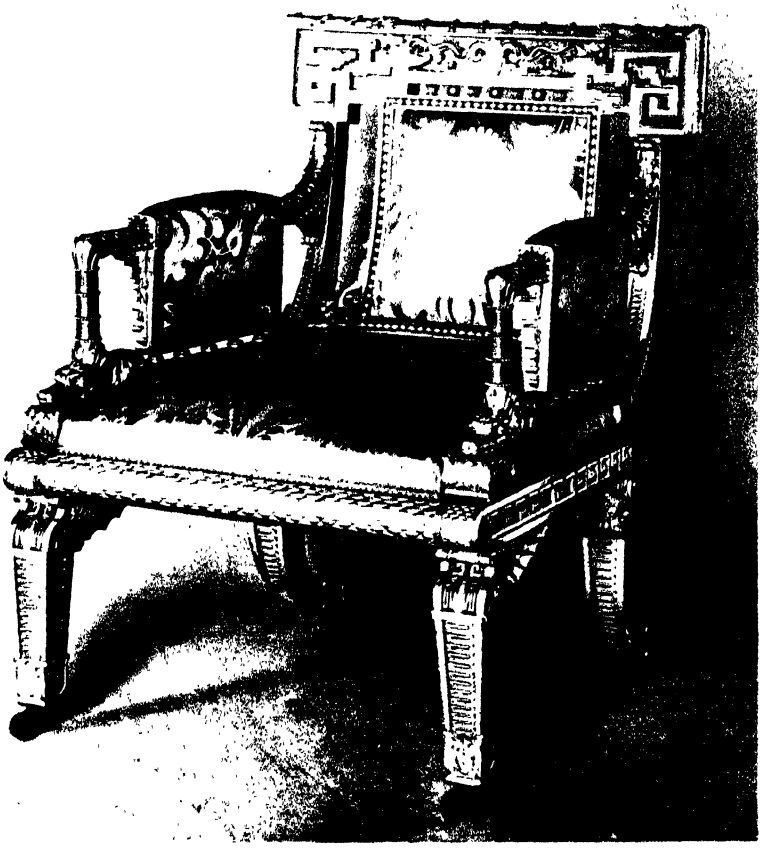
In the centre of the room is an English table of about the year 1800, in black and gold lacquer decorated with Chinese subjects. It has an octagonal top with a drawer and two shelves below, and rests on gilt lions' paw feet; it is a recent addition to the King's Collection.

The Chinese character of this very successful decorative scheme is harmoniously completed by two further examples of the great porcelain pagodas that stand in the Principal Corridor, which are placed, one in each angle, beside the windows.

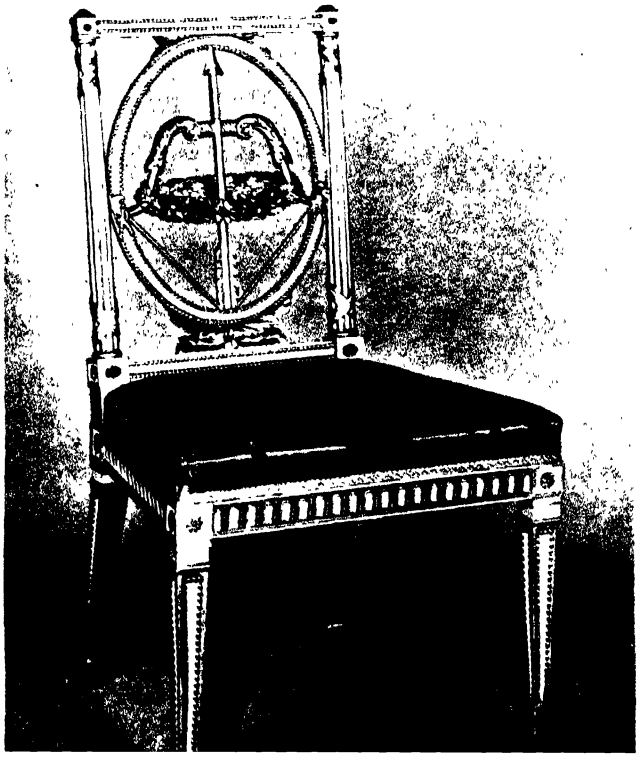
THE WRITING ROOM, DRESSING ROOM AND BEDROOM

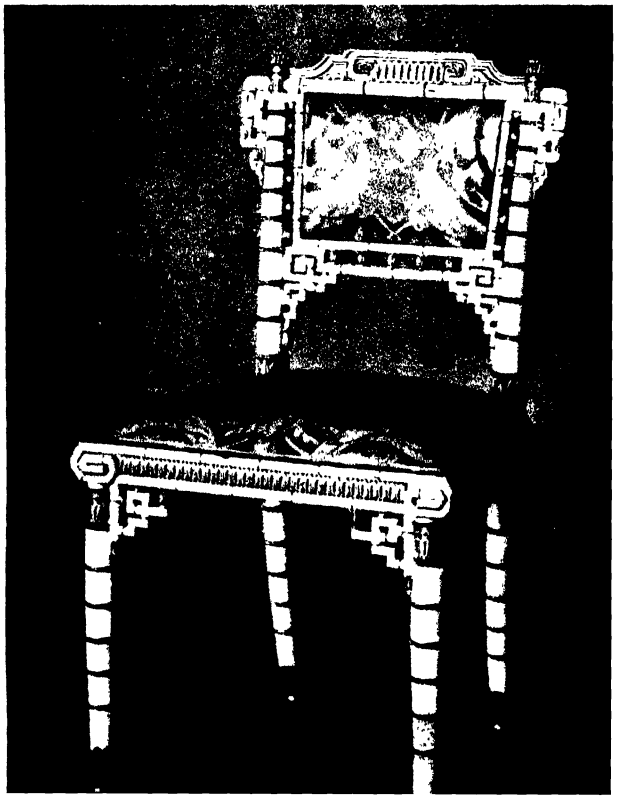
The walls of these three apartments are hung with a pale buff flock wallpaper of damask pattern, the ivory coloured woodwork being relieved with gold. The finely executed Regency furniture includes two handsome wardrobes of rich Cuban mahogany inlaid with honeysuckle pattern and lines of ebony, and enriched with ormolu mounts. On the walls are many enamelled miniature portraits and miniature paintings after pictures by old masters, the work of the celebrated enamel painter, Henry Bone, R.A. (1755-1834).

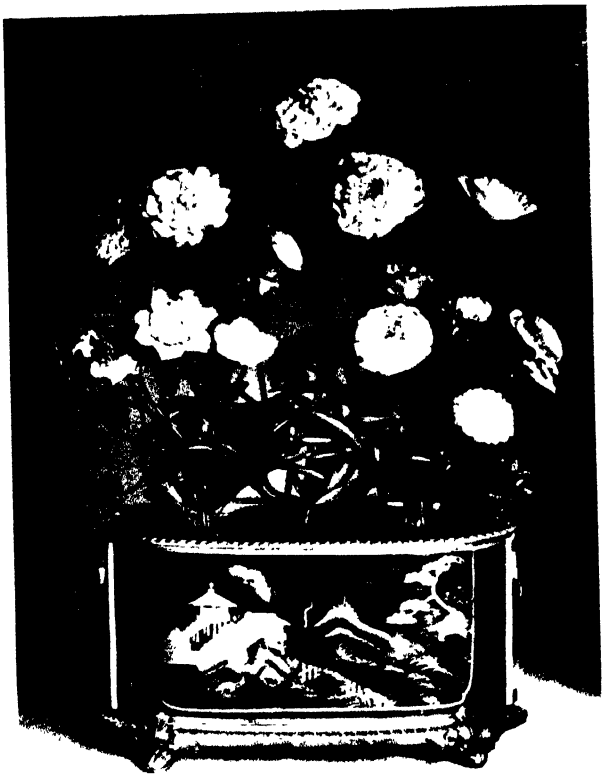
[1] These Cost Books, together with a number of inventories, and volumes containing complete lists of all the objects taken away when the Pavilion was dismantled, have been made available for the present work by the kindness of Mr. H. D. Roberts, M.B.E., Director of the Royal Pavilion.



75] ARMCHAIR
(ONE OF FOUR). MADE IN 1817 FOR THE MUSIC ROOM OF THE ROYAL PAVILION, BRIGHTON. HEIGHT 3 FT. 1 INS., WIDTH 2 FT. 1 IN., DEPTH 2 FT. 4 INS. (YELLOW DRAWING ROOM)









[278] THREE LOUIS XVI JARDINIÈRES
DECORATED WITH OLD JAPANESE LACQUER, IN ORMOLU MOUNTS, SET WITH VINCENNES PORCELAIN FLOWERS. (YELLOW DRAWING ROOM)

Upon the mantelpiece of the dressing room stands a small, very beautiful English bracket clock, 18 inches high, made about 1765, for George III by Justin Vulliamy, and originally in Buckingham House.[1] Its ebony case, of architectural design, is mounted with delicately chased ormolu in the rococo taste; and its enamelled face has two subsidiary dials for regulating purposes, and for the adjustment of the quarter-chiming movement (Plate 332).

The furnishing of the bedroom (formerly known as the Red Bedroom) is carried out in ivory, green and gold. Two fine early Georgian mirrors in carved and gilt wood hang on either side of the window. The bedstead is gilded, and the upholstered furniture is of satin and maplewood, the curtains and chair coverings being of fine old silk damask of a soft, deep shade of green. The pictures consist of early eighteenth century flower pieces by Bogdani and Baptiste, in old carved and gilt frames.

THE BLUE SITTING ROOM

The walls of this sitting room are covered with a flock paper in a delicate shade of turquoise blue. The curtains and upholstery are of figured silk damask woven with floral designs in cream and pale yellow. The room contains a number of beautiful specimens of old English inlaid and painted satinwood furniture.

In it are placed the two finest pieces of satinwood furniture in the Royal Collection—a pair of semi-circular commodes, inlaid with tulipwood, holly, mahogany, and other woods, each having three drawers in the frieze, two folding doors in the centre enclosing drawers, and two side doors enclosing cupboards. The tops and fronts are exquisitely inlaid with fluted vases with tall handles and rams' heads, designed in the style of Robert Adam (Plate 86).

These cupboards were made in 1781 to the order of George III for the sum of £80 by William Gates, cabinet-maker to the King, for the use of George, Prince of Wales, who at the age of nineteen was granted a separate establishment in the Queen's House. In an entry in the Lord Chamberlain's Accounts[2] for the first quarter of the year 1781 they are described as follows:

> '2 very fine Sattin wood inlaid Comode Tables to stand under piers, with Cimi (*sic*) Circular fronts, 4 doors each, & 3 drawers over ditto, one drawer of each with a sliding board over do., cover'd with green cloth to write on;[3] the doors, drawers, and tops richly engraved with Urns, Vases, flowers and ornaments in woods of different colours, with locks and bolts to do. Size of each, 3 ft. 9 ins. long, and 3 ft. high. £80. (2 leather covers £3. 1s. 6d.).'[4]

[1] There is a water-colour drawing of this clock in George IV's Pictorial Inventory of Clocks and Candelabra.

[2] Public Record Office, *Lord Chamberlain's Papers*, No. 328.

[3] The cloth-covered writing board in each of the central drawers no longer exists.

[4] A commode of the same date, which is said to have come from the Royal Pavilion, Brighton, is illustrated in the *Dictionary of English Furniture*, vol. i. p. 142, Fig. 25.

A very important example of painted satinwood in this room is a semi-circular clock pedestal, dating from about 1780, beautifully decorated in *grisaille* with classical ornament and three oval panels of mythological subjects, the centre one of which depicts Apollo and his horses surrounded by the Signs of the Zodiac.

A satinwood pedestal decorated with similar painting is preserved at Syon House, Middlesex, and another at the Bank of England;[1] but neither is equal in quality to the present example, the painting of which may be ascribed to G. B. Cipriani, R.A. (1727-1785), the artist who was responsible for the work upon the panels of George III's State Coach, and upon several of the ceilings of Buckingham House. A sketch for a painted pedestal of the kind,[2] attributed to Cipriani, lends definite support to this attribution.

Upon the pedestal stands a clock of inlaid and painted satinwood, of exquisite workmanship, mounted with finely chased ormolu, made by Benjamin Vulliamy about 1785. The movement, fitted into a satinwood drum ornamented with festoons of ormolu, has an enamelled dial with gilt numerals, and is signed at the back 'Vulliamy, London.' It rests upon a temple, composed of Corinthian columns of boxwood with ormolu capitals, the cornice and inner dome of which are painted with wreaths and swags in *grisaille*. Inside the temple, which has a mirror back, and is approached by steps veneered with tulipwood, is a china group in Derby biscuit, of 'Time clipping the Wings of Cupid'[3] (after a painting by van Dyck in the Louvre), with rays of burnished ormolu behind (Plate 337).

This remarkable clock formerly stood upon the mantelpiece in the '1855' Room, and was placed by Queen Mary in its present position upon the painted pedestal, with which—being of the same character, period and wood—it harmonizes very happily.

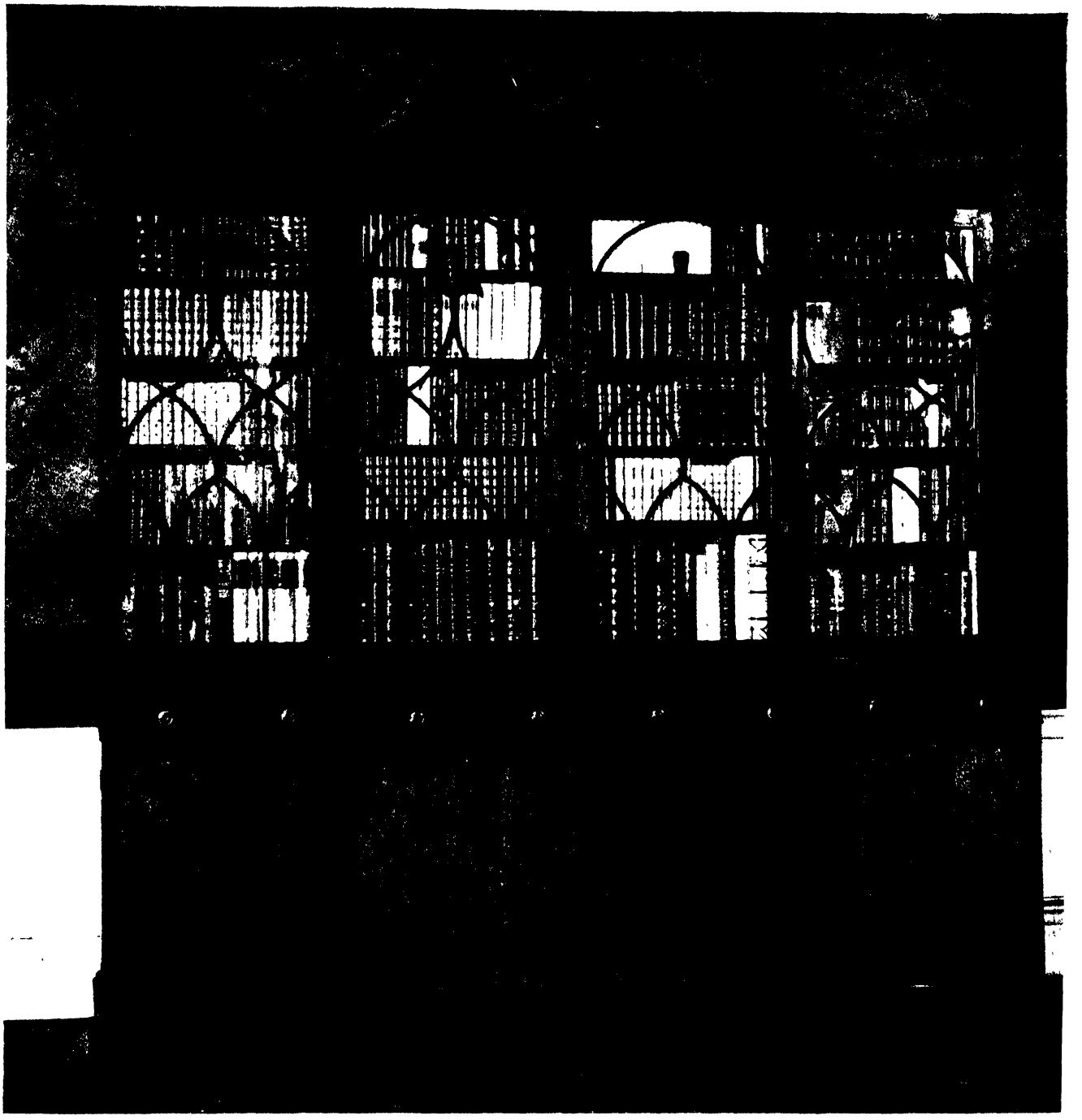
The fireplace is flanked by a pair of dwarf satinwood bookcases, of high quality, inlaid with tulip and other woods and resting on tapering legs (Plate 282). Of the same tone of yellow as the satinwood pieces around it is a cabinet of burr elm, mounted with ormolu, which stands between the windows. It was made in 1826 from an elm tree of Suffolk growth by a cabinet-maker named Handcock, of Bury St. Edmunds, and presented by him to George IV, who rewarded the donor with a gift of 100 guineas (see p. 121). The recessed front has pillars at the angles, and is enclosed by a pair of panelled doors enclosing two cupboards, and numerous drawers and sliding trays.

The group of satinwood furniture in this room is completed by the following pieces, dating from about 1790 to 1800, acquired for the King's Collection by Queen Mary:

[1] This clock-pedestal is illustrated in the *Dictionary of English Furniture*, vol. ii. 'Clock Cases,' p 123.

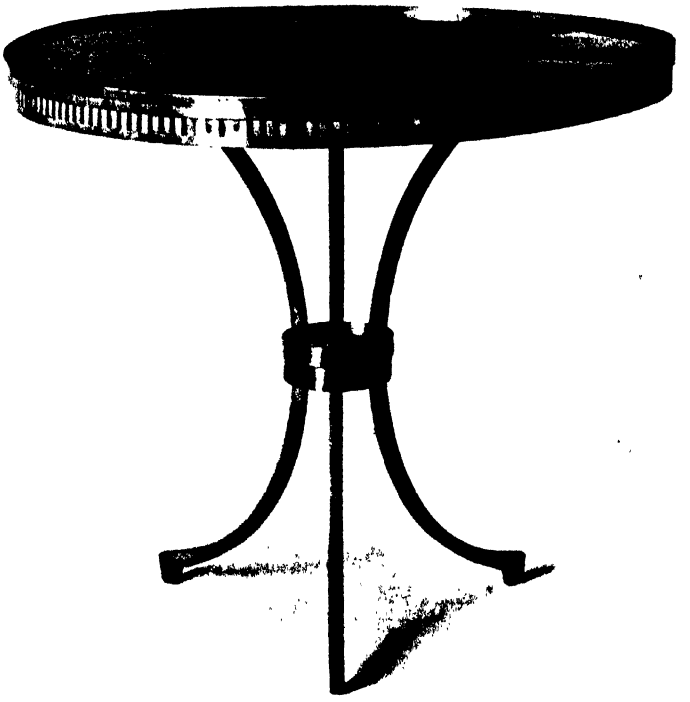
[2] Reproduced in the same work, vol. ii. p. 97.

[3] A similar group, dating from about 1775, in coloured Chelsea-Derby porcelain, is in the Schreiber Collection, Victoria and Albert Museum. (*Catalogue of the Schreiber Collection*. By Bernard Rackham. Vol. ii. Porcelain (1928), No. 343, Pl. 39.)

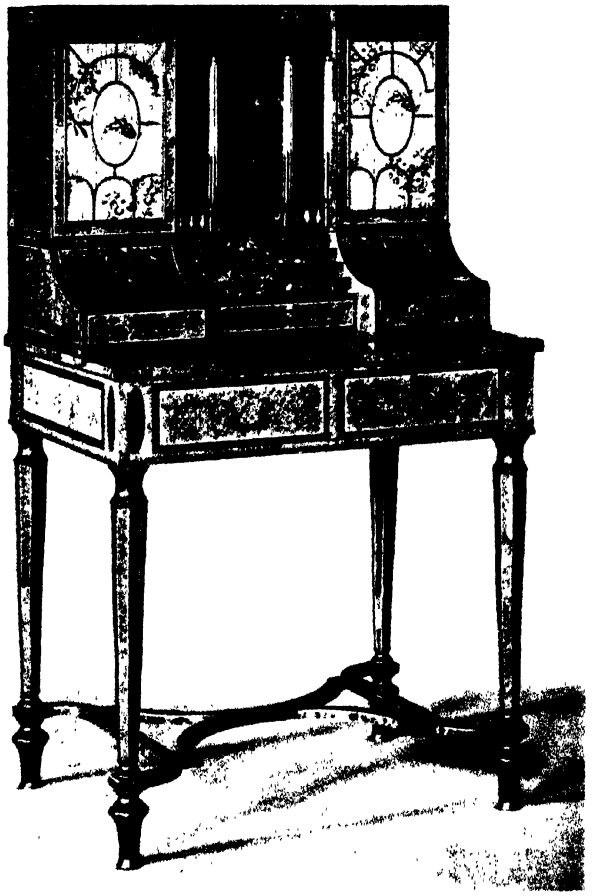


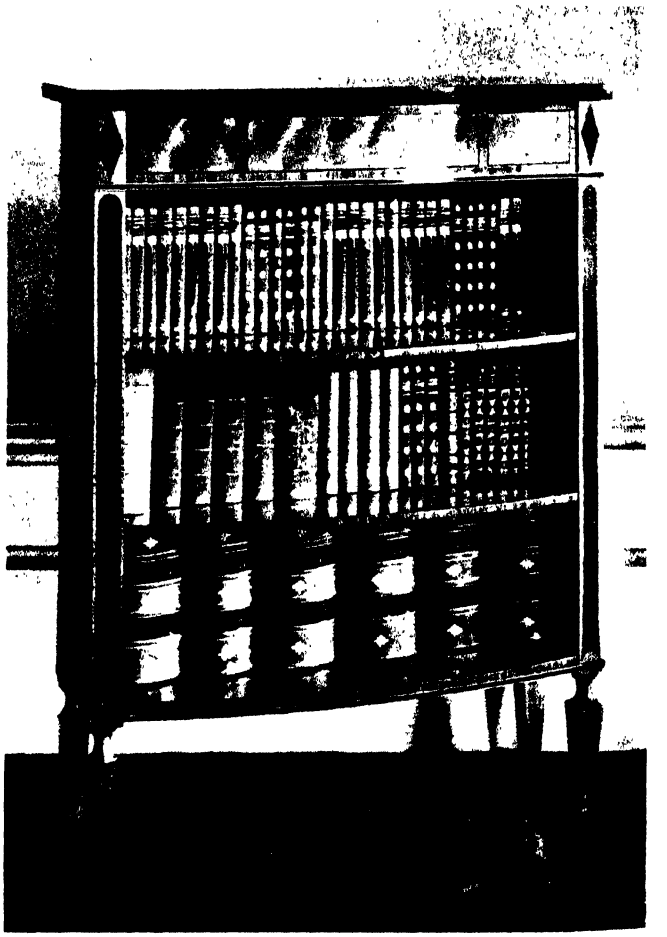
[279] BOOKCASE

OF FIGURED WEST INDIAN SATINWOOD BANDED WITH TULIP WOOD, THE WOODEN TRACERY OF THE GLAZED DOORS CARVED WITH THE PRINCE OF WALES' FEATHERS. HEIGHT 8 FT., WIDTH 9 FT., DEPTH 2 FT. 1 IN. (COMPARE HEPPLEWHITE'S 'CABINET MAKER', 1788, PL. 46)



[280] SATINWOOD TEA TABLE
ABOUT 1790. HEIGHT 2 FT. 6 INS., DIAMETER 2 FT. 10 INS. (BLUE SITTING ROOM)





DWARF BOOKCASE

CENTRE ROOM

A pair of bookcases, of about 1790, 4 feet high and 3 feet wide, each fitted with a drawer and with open shelves, made of West India satinwood, and inlaid with various coloured woods. The drawer fronts are inlaid with a fan design, surrounded with yew and harewood, and edged with tulip and holly; and the pilasters, which are inlaid with honeysuckle pattern, are bordered with gilt ormolu chased with acanthus ornament.

A satinwood writing table with a leather top, the border painted with ribbons, wreaths and coronets, and the front and sides with swags of flowers. It has two drawers in front, and two dummy drawers behind mounted with chased brass handles, and rests on tapering legs edged, like the rest of the table, with ebony lines.

A circular tea-table of satinwood, with three curved legs united by a centre tray; the top is bordered with mahogany inlaid with lines of holly, and the rim inlaid with kingwood and other woods. In the centre of the top is set an earlier panel of black and gold Japanese lacquer, dating from about 1750, decorated with wistaria blossom in the form of a badge[1] (Plate 280).

Upon the mantelpiece and cabinets, and upon the shelves of the low bookcases is arranged a valuable collection of Chinese porcelain of the K'ang Hsi period, of rich deep turquoise-blue enamel, the decorative value of which is greatly enhanced by the fine French ormolu mounts.

The scheme of this attractive room is completed by a series of particularly choice decorative flower paintings by Baptiste and other French and Italian artists. Below them hang two landscapes by the Swiss painter, J. J. Schalch, noticeable on account of their beautiful gilt frames, of about 1750, of the finest English wood-carving (Plate 232).

THE BLUE BEDROOM

The hangings and coverlet of the bed, and the upholstery of the gilt furniture of this room are of beautiful pale blue Directoire silk woven with floral and conventional designs, which originally came from Carlton House, and was found stored away in a box at Windsor Castle.

On the walls hang a large and interesting collection of paintings in gouache representing Italian landscapes, with buildings and ruins, by the eighteenth century Venetian painter, Marco Ricci, all mounted in their original carved and gilt frames.

THE CENTRE ROOM

The Centre Room of the Main Front of the Palace—immediately above which is the flagstaff from which the Royal Standard flies—possesses a special interest,

[1] An inlaid satinwood tea-table of similar design is illustrated in the *Dictionary of English Furniture*, vol. iii. p. 201.

being used by the King and Queen as a room of approach to the stone balcony upon which Their Majesties show themselves to the crowds who assemble before the Palace Gates on occasions of great national importance (Plate 283).

This fine apartment, which measures 34 feet long by 26 feet wide, is entered from the Principal Corridor by a tall doorway with folding doors. The three long French windows which look out over the Forecourt and the Mall open on to the balcony, the stone balustrading of which is draped on the occasions referred to with crimson cloth.

The chief features of the Centre Room are two marble and ormolu chimney-pieces from the Banqueting Room of the Brighton Pavilion—examples of English *chinoiserie*, representing the earliest and best work there, which was carried out by Henry Holland (Plate 284).

When, a few years ago, Queen Mary decided to redecorate the Centre Room, the presence of these remarkable chimneypieces together with the carved and gilt mirrors over them, surmounted by the Prince of Wales's feathers, the lacquered door panels, and carved trophy above the door—all of which were also brought from the Pavilion—suggested the desirability of devising a scheme in harmony with their Oriental character.

Six finely embroidered panels of old Chinese silk of Imperial yellow—found in the store room of the Palace—were chosen by Queen Mary as a basis for the colouring of the new work, the execution of which was entrusted to Sir Charles Allom. To the ceiling mouldings which formed part of the original design of 1847 a Chinese type of ornament was added, the ceiling being tinted to harmonize with the panels of Chinese silk, and ornaments of Chinese character inserted into the coved portion of the cornice (Plate 286).

The walls have been repainted a pale celadon green, and the panels in which the embroideries are set bordered with a Chinese fret in delicate shades of Oriental blue and buff, pointed with rose colour, against a background of Chinese yellow, the whole being enclosed in a carved and gilt wood frame.

The carved and gilt Regency shield and trophy above the doorway is similarly bordered and framed, and the carving of conventional lily pattern around the door is set against a background of Chinese blue. The door panels of gold and ivory lacquer are mounted in a framework of avanturine lacquer, the wide dado being similarly lacquered, and bordered with mouldings of gilt wood. The window shutters are painted in celadon green, and the mouldings outlined with gold.

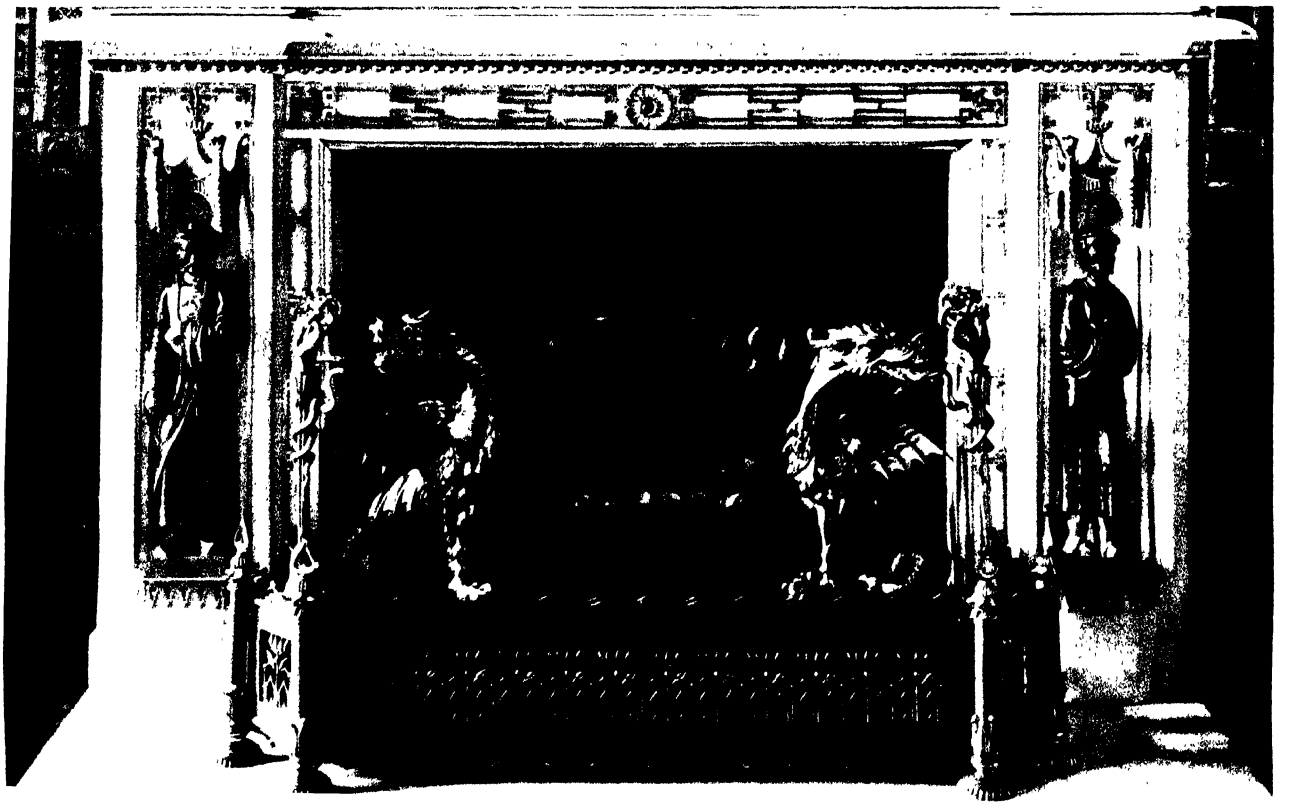
The curtains are of celadon green satin ornamented with old Chinese embroideries, also found in the stores at Buckingham Palace. The gilt chairs are upholstered in Chinese embroidery upon green satin; and the pearl inlaid chairs covered with a many coloured dragon brocaded upon a satin background of golden brown.



[283] THE ROYAL BALCONY
(FROM THE CENTRE ROOM.) IMMEDIATELY ABOVE IS THE FLAG FROM WHICH THE ROYAL STANDARD FLIES



[284] THE CENTRE ROOM
SHOWING WINDOWS OPENING ON TO THE ROYAL BALCONY

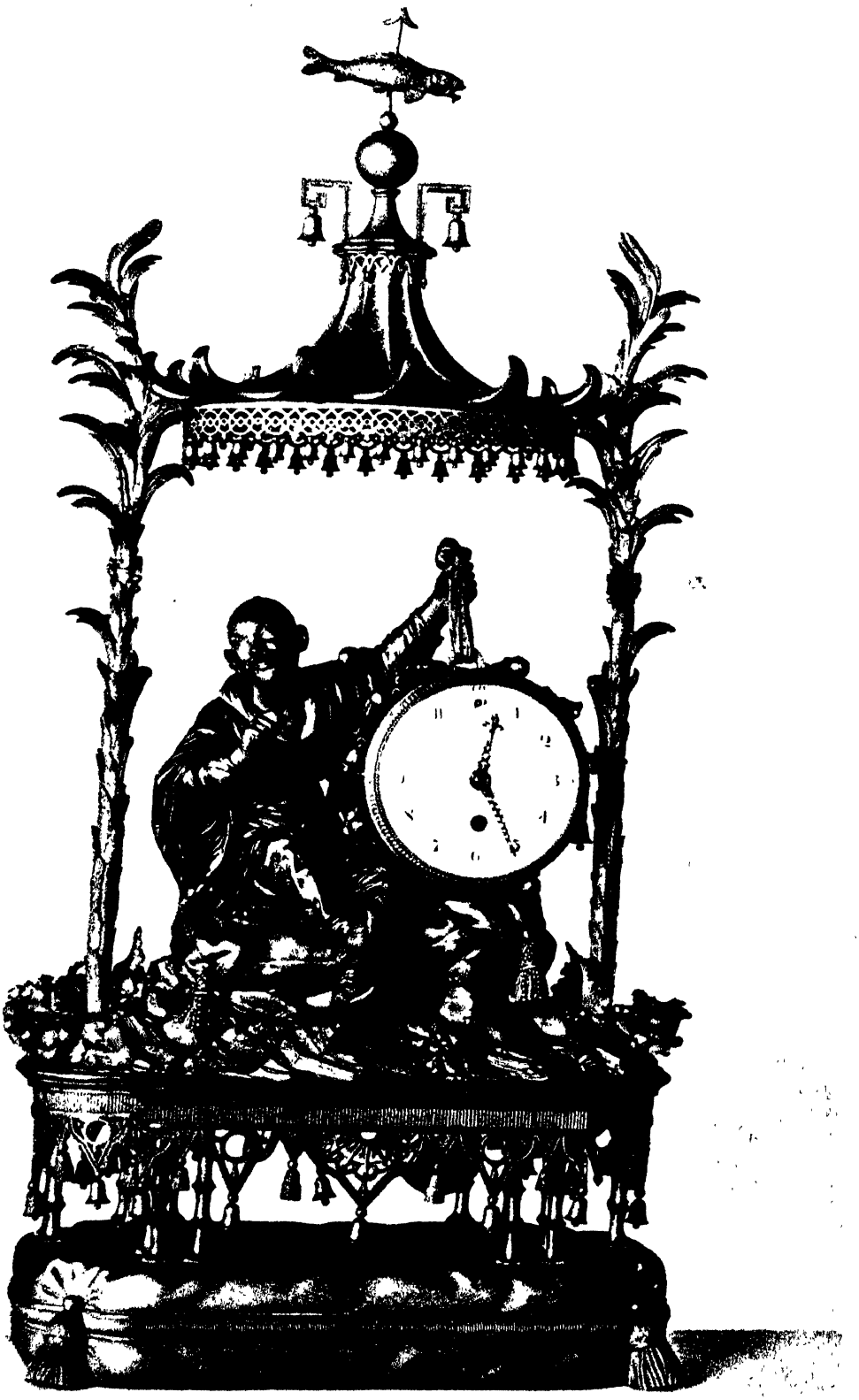




[286] THE CENTRE ROOM

GENERAL VIEW, SHOWING CHINESE EMBROIDERED SILK PANELS OF IMPERIAL YELLOW; AND PAINTED GLASS CHANDELIER FROM THE MUSIC ROOM OF THE ROYAL PAVILION, BRIGHTON





288] ORMOLU CLOCK

MOUNTED WITH A FIGURE IN PAINTED BRONZE OF A CHINESE DRUMMER. MADE ABOUT 1790 FOR THE CHINESE DRAWING ROOM, CARLTON HOUSE. HEIGHT 2 FT. 6 INS., WIDTH 1 FT. 10 INS., DEPTH 8 INS. (CENTRE ROOM)

CENTRE ROOM

The two 'Pavilion' mantelpieces are of white marble decorated with ormolu. The frieze of each has a handsome Chinese fret pattern, and in the jambs, in gilt metal niches completed with gilt canopies, stand two finely modelled Chinese figures in metal painted in enamel colours with their robes patterned in gold. The hearth is guarded by a pair of spirited dragons in ormolu, which stand inside a steel and ormolu fender of an open-work design based on the lotus lily. The supports for fire-irons at either end are encircled by snakes, and surmounted by a many-headed dragon (Plate 285).

On each of the mantelpieces stands a pair of painted and gilt candelabra composed of elegant and finely modelled figures of Chinese ladies, each of whom holds a musical instrument or a fan. These figures—like the supports of the console tables in the Principal Corridor and elsewhere (Plate 271)—are of metal painted in natural colours, their robes being delicately pencilled with various decorative designs.

The candelabra were made for the Prince of Wales's Chinese Drawing Room at Carlton House, and in the list of the contents of the room given in Holland's estimate of 1789 they are described as '8 enriched and gilt girandoles.'[1] Two of them can be seen in the first view of the room shown in Sheraton's *Cabinet Maker*, standing upon the console table between the windows (Plates 266 and 267). They are described by him as 'lights supported by Chinese figures.'[2]

Upon one mantelpiece in the Centre Room stands a clock, made for the mantelpiece of the Prince's Chinese Room. It is described in the estimate of 1789 as 'one clock, in an enriched and gold case,' and by Sheraton in his description of the second view of the room as 'a valuable timepiece.'[3] The ormolu drum containing the movement is held by the painted figure of a Chinese drummer seated upon a cushion. Above is a pagoda-like canopy hung with bells, supported by palms and surmounted by a speared fish representing a weather-vane upon a globe—a freakish *motif* which was employed later for many of the decorative objects at the Brighton Pavilion. The open-work base, hung with bells, rests on a cushion with tassels at the corners. The enamel dial and the hands appear to be original—the name 'Charles Frodsham'[4] having been added at a later date when the clock was repaired (Plate 288).

Upon the second mantelpiece is a Louis XV clock with a group representing Europa and the Bull, modelled in ormolu and bronze in the style of Caffieri. This clock stood originally on the mantelpiece of the Dining Room at Carlton House, and is described by Pyne as 'an elegant time-piece on a chased ormolu stand with scarlet ground work, representing two gilt female figures decorating a bronze bull which bears the dial on his back.' The movement is by Vulliamy (Plate 340).

The principal pieces of furniture in the Centre Room consist of four arm-chairs and four sofas having fluted legs entwined with serpents. The back of each

[1] P. 105. [2] P. 107. [3] P. 107. [4] 1810-1871.

piece is surmounted by a cross-legged Chinaman holding a bell in either hand. These chairs and sofas, together with the console tables and the clock and candelabra already described, were made for the Chinese Drawing Room at Carlton House,[1] and can be seen both in Sheraton's second view of the room (Plate 101), and in the engraving of 'The Rose Satin Drawing Room' published by Pyne in 1819—twenty-six years later (Plate 102).

The maker of the chairs is not known. It may, as suggested, have been Campbell, the Prince's cabinet-maker: but it is not unreasonable to suppose that they were the work of Francis Hervé, who is definitely described as a chair-maker, whose bill for furniture at Carlton House in 1783-86 was £1275,[2] and whose total estimate amounted in 1789 to no less than £3000.[3] We know, at any rate, the original cost of their upholstery: for the bill of Ibbetson & Co., in February, 1790, records that they were covered in 'rich plain yellow satten' at 15s. a yard (Plate 287).

Other noteworthy pieces of furniture in this room include a circular table and four chairs of Russian workmanship of about 1800, decorated with black lacquer painted in the Chinese taste and inlaid with mother-of-pearl, which were presented to the Royal Collection by Queen Mary. The design on the top of the table—clearly the work of a skilled European craftsman—consists of Chinese figures and landscapes; and the four turned legs rest on a framework similarly ornamented. The chairs have the centre panels of their open lattice backs lacquered with Chinese scenes, and are inlaid with coloured mother-of-pearl.

Beside the chimneypieces stand low ebony cabinets of Regency design, originally in the Library of the Brighton Pavilion. Their doors are formed of panels of old Japanese gold lacquer decorated with landscapes; they have open-work ormolu friezes, ormolu columns of bamboo pattern at the corners, and Brescia marble tops.

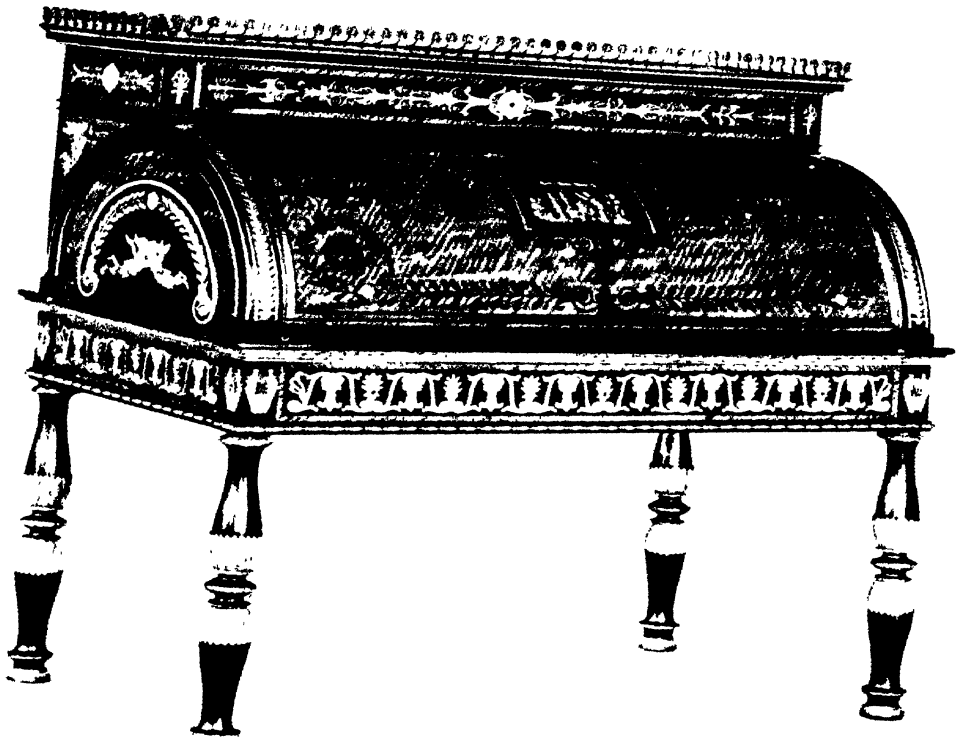
Upon them are placed several Chinese artificial plants in jade and other beautiful semi-precious stones set in blue lacquer bowls. Grouped with them upon the cabinets, and also displayed upon the mantelpieces, are a number of fine specimens of decorative Chinese porcelain, mostly in French eighteenth-century ormolu mounts. Upon four black and gold fluted pedestals facing the windows stand handsome vases of Chinese porcelain, with ormolu-mounted dolphin handles, from the Palais Royal. They bear the arms of the Duke of Orleans, and were purchased in Paris by George IV.

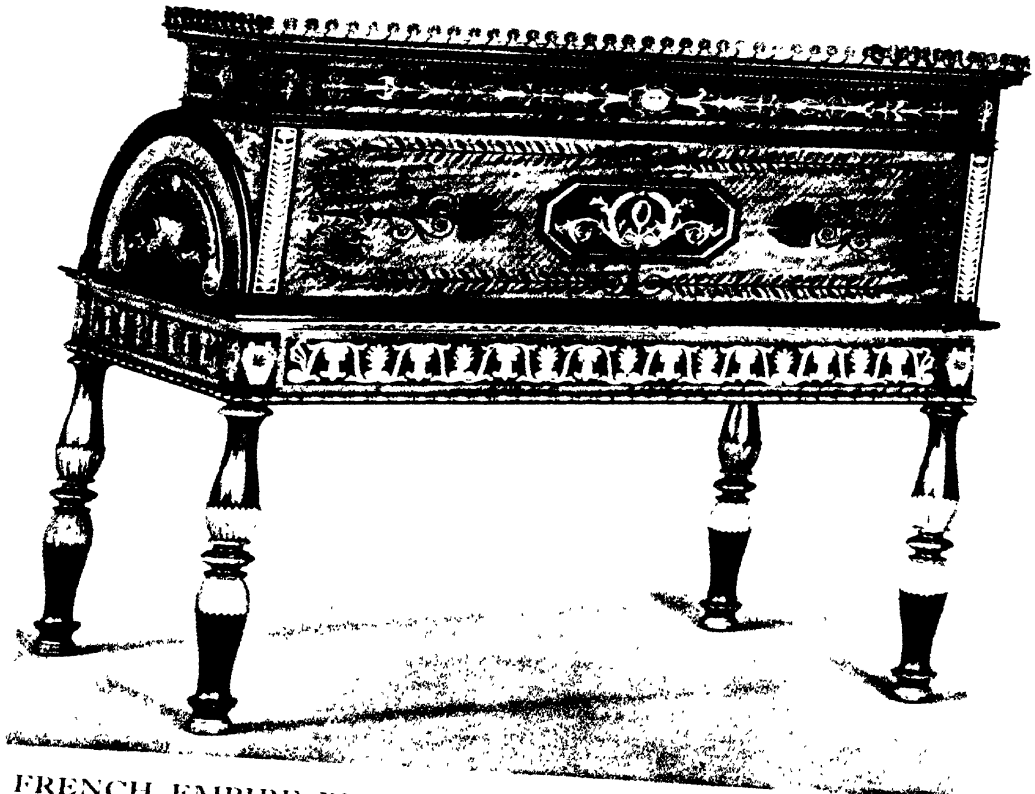
THE EMPIRE DRAWING ROOM AND SUITE

To the North of the Centre Room is a suite of rooms comprising a writing room, a bedroom, two dressing rooms, and a sitting room fitted up in the Empire style, and known as the Empire Drawing Room.

[1] Six chairs, without arms, belonging to this set are in another room. Unlike the arm-chairs in the Centre Room which have been repainted, they appear to have retained their original white and gold decoration.

[2] P. 103. [3] P. 104.





[289] FRENCH EMPIRE BUREAU
OF SATINWOOD, MAHOGANY, AND OTHER WOODS, ELABORATELY MOUNTED WITH CHASED ORMOLU. PURCHASED BY KING GEORGE IV
[illegible] 2 FT. 10 INS. DEPTH 2 FT. 1 IN.



[290] MAHOGANY BOOKCASE
WITH ORMOLU MOUNTS, MADE BY MARSH AND TATHAM IN 1806; AND TWO CARVED AND GILT CHAIRS, PART OF A SET MADE IN 1823 FOR THE SALOON OF THE ROYAL PAVILION,

EMPIRE DRAWING ROOM

The walls are covered with a grey wallpaper of trellis pattern, which harmonises with the curtains and upholstery of red and gold brocade, and carpet of deep rose-red woven with an Empire design, and makes an attractive setting to the ormolu-mounted mahogany furniture in the Empire and Regency taste. From the centre of the room hangs an Empire chandelier in ormolu and bronze, composed of female figures and gryphons supporting classical lamps which form branches for lights.

The pictures consist of a series of eighteenth century portraits, including paintings by the German artist, J. H. Tischbein, the elder:[1] Victor Francis, duc de Broglie, Marshal of France; Joseph II, Emperor of Germany; and Charles II, Duke of Brunswick-Wolfenbüttel (husband of George III's sister, Augusta), and his brother Prince Ferdinand. Between them is an attractive full-length of Frederick the Great, as a child, who is shown in a light blue velvet coat and breeches, and a lilac and silver-embroidered waistcoat (Plate 290). There are also several small-sized English portraits of historical interest: James II, and John, Duke of Marlborough, both on horseback, and George II—likewise mounted—painted by the English artist, David Morier (1705-1770).

The chief pieces of furniture here are two handsome Regency bookcases of mahogany with panelled doors, decorated with ebony inlay and ormolu mounts, one of which is shown in Plate 290. Two smaller bookcases of similar design and belonging to the same set are in the Household Corridor (p. 236).

These four pieces bear so close a resemblance to contemporary French work that had not the bills of the Prince of Wales's own cabinet-makers for them survived they might easily, at first sight, be mistaken for French Empire. In Messrs. Marsh & Tatham's Account for June, 1806,[2] they are described as follows:

'2 Mahogany bookcases inlaid with ebony decorated with bronze ornaments, to design - - - - £126. os. od.
To black and yellow Petzaver marble tops and ledges - 49. 18s. od.
2 large bookcases with secretaire to correspond—Marble tops and ledges to correspond - - - - - 240. os. od.'

The gilt chairs at either end of the bookcase are part of a set which were designed by Robert Jones, and made in 1823 at a cost of £78. 10s. od. apiece for the furnishing of the Saloon of the Pavilion, and can be clearly seen in the view of the room illustrated in Brayley's *History*. They are entered in the Pavilion Account Books as:

'Nine light chairs with stuffed seats and backs, the frames carved and gilt to Mr Jones' design - - - £675. os. od.'

[1] 1722-1789.

[2] The same firm's account also contains entries of eight ebony and ivory inlaid bookcases, and four similar library tables, costing upwards of £2000, which are now in the Library at Windsor Castle.

BUCKINGHAM PALACE

THE BEDCHAMBER FLOOR

The Second, or Bedchamber Floor, on the East Front of the Palace, contains suites of sitting rooms and bedrooms corresponding to the rooms on the Principal Floor beneath it, which are approached by a corridor known as the Chamber Floor Corridor.

These suites have windows facing the Mall, with fine views of London looking eastward over the Park. Those on the North side are occupied by members of the Royal Family. The remainder of the rooms, in the southern section, are allotted to members of the Royal Household, the suite at the South-East corner being reserved for the Queen's Lady-in-Waiting.

SITTING ROOM OF THE LADY-IN-WAITING

This room contains a simple and specially charming example of Georgian mahogany furniture in the form of a secretaire-cabinet, 7 feet high, and 2 feet 9 inches wide, with slightly carved decorations—one of the original pieces purchased for the Queen's House. It was made in 1774 for the Princess Royal, who was then eight years old, and presents an interesting contrast to the elaborate secretaire made for Queen Charlotte's own use by William Vile eleven years before (p. 73).

Its projecting lower part has three long and two short drawers, and is fitted above with small drawers and pigeon holes enclosed by a falling front which pulls forward for writing. The upper part, containing shelves for books, has folding mirror doors carved with small rosettes at the corners, and is surmounted by a carved scroll-work pediment (Plate 71). It was supplied by John Bradburn, cabinet-maker to the King, for £20, and is described in the Lord Chamberlain's Accounts for the year 1774 as:

> 'A neat mahogany Secretary with drawers in front, and a writing drawer lined with fine cloth, made to draw forward, with drawers and pidgeon holes, and an inkstand made to take out, with cut bottles and silvered tops to do.; a neat bookcase at top with looking glass doors, and mahogany pannels within-side to preserve the glass, good locks to the whole and two keys to pass, one marked P.R., the other L.F.C.,[1] and a carved scrowl pediment top to ditto bookcase.'

Above the mantelpiece hangs a mirror in a handsomely carved and gilt frame, 7 feet high and 3 feet 8 inches wide, which was made for Frederick, Prince of Wales, and is surmounted by the Prince of Wales's feathers. It was probably ordered for His Royal Highness's apartments at Hampton Court from George II's cabinet-maker, Benjamin Goodison, who in 1732 supplied—amongst other furniture—

[1] The ink bottles are missing; and the keys now bear no marks.

'3 large Glass sconces in carved and gilt frames' at a cost of £27. After having been stored away for many years at Kensington Palace, the mirror was recently placed in its present position (Plate 233).

THE CHAMBER FLOOR CORRIDOR

The Chamber Floor Corridor, like the Principal Corridor below, is divided into three sections. At either end of the northern section stands a monumental walnut clock, the work of the foremost of English clockmakers, Thomas Tompion,[1] known as 'the father of English clock-making' (Plates 325 and 327).

These two clocks—perhaps the most important of the many splendid time-pieces in the Royal Collection—both go for a whole year between windings. They were made for William III, one about 1695, the other some ten years later; and both stood in old Buckingham House in the time of George III. A further detailed account of them is given in Chapter XII, pp. 249-252.

The southern section of the corridor contains an interesting collection of pastel portraits, of which one of the most charming, by Francis Cotes, R.A., is a large oval of Queen Charlotte with the infant Princess Royal asleep upon her lap. Another, by J. H. Schroeder, also an oval picture, is of Frederica, Duchess of York, who is shown full-length, seated at her harp. Here also hang two pastels by John Russell, R.A.—mementoes of the early days of the Royal Pavilion—entitled 'Martha Gunn, Bathing-woman at Brighton,' and 'Old Smoaker, Bathing-man,' both familiar from engravings.

Amongst the furniture in this corridor are several cane chairs of bamboo pattern, the backs pierced with quatrefoils—part of a set of thirty-six made for the Royal Pavilion in 1802 for £2 each (Plate 322). They bear the stamp, 'G.R. Pavilion.' Here also, in glass cabinets, is arranged a portion of the Royal Collection of Chinese carved red lacquer, known as Cinnabar or Peking lacquer, some of the finest pieces of which date from the period of Ch'ien Lung (1736-1795).

Other glass-fronted cases contain dessert services of Worcester and Crown Derby china; and tea and coffee sets from the Dresden, Berlin, and other continental factories. Of especial interest are parts of a set of cream-coloured dessert dishes made in 1765 by Wedgwood to the order of Queen Charlotte for the use, in the Queen's House, of George, Prince of Wales, when a child. It is decorated with borders of foliage with red flowers, and has in the centre the feathers and motto of the Prince of Wales. A companion set, made for his younger brother Frederick, Duke of York, Bishop of Osnaburg, and decorated with the mitre and crosier, can, unfortunately, no longer be traced in the Royal Collection (p. 90).

[1] 1638-1713.

THE HOUSEHOLD CORRIDOR

The Household Corridor unites the Visitors' Staircase and Principal Corridor with the East Gallery, and gives access to the rooms of the Master of the Household and the Gentlemen-in-Waiting. It is 257 feet long and runs the length of the South wing at first floor level, overlooking the Quadrangle. The varied character of the pictures upon its walls makes it one of the most interesting parts of the Palace. Here are assembled numerous examples of French Empire and English Regency furniture, consisting for the most part of sideboards, chiffoniers, and cabinets of various shapes, which are well suited to the style of the building, and coincide with it in date.

Like the Lower Corridor immediately beneath it, the Household Corridor falls into three sections, though the whole of it is the work of Nash. The central section is rather less well lighted than the end sections because here two rooms for the Gentlemen-in-Waiting are placed on its northern side in the central projection of the wing. Between them, however, is a capacious bay above the door to the Quadrangle from the Lower Corridor. In this recess hangs the beautiful composition by Gainsborough of 'Diana and Acteon,' painted in *grisaille*, which was lent by the King to the Gainsborough Bi-centenary Exhibition at Ipswich in 1927. Opposite is a full-length portrait of Cardinal York,[1] purchased in Florence for King Edward VII in 1903.

This picture recalls the story of the meeting of this, the last, male representative of his branch of the house of Stuart, with George, Prince of Wales, in the early nineteenth century. The Cardinal, abating no jot of his royal claims, addressed the Prince by his Electoral title of 'Your Highness,' to which, with a fine courtesy, the Prince is said to have replied, 'I beg Your *Royal* Highness to be seated.'

Beneath these pictures are a mahogany sideboard with end pedestals adorned with brass mounted terms and surmounted by delicately carved knife boxes, and a rosewood sideboard with cabriole lion-paw legs and a top inlaid with a border of stars, both of which were purchased in 1929 for the King's Collection.

The pictures in the corridor include portraits of friends of the Royal Family; paintings that from time to time have taken the fancy of a sovereign; and portrayals of events. In the first category may be mentioned a little full-length portrait of Handel by Hudson, a striking portrait of Haydn by Hoppner, and another of Carl Friedrich Abel, the musician, by Wilson. General von Spörcke, by Zoffany, recalls the days when the crowns of England and Hanover were united. An interesting 'Conversation Piece' by Richard Brompton of 'Edward, Duke of York, and his Friends' deserves more than passing notice. Brompton resided much in Italy and went to Venice with Lord Northampton when he was ambassador

[1] Henry Benedict Stuart, Cardinal Duke of York (1725-1807).

there. In 1764 he painted this picture and Walpole described it when he saw it exhibited at the Society of Artists in London three years later as:

> '*A Conversation*. Duke of York sitting, Mr. Murray, resident at Venice, coming to him. Sir William Boothby and Col. St. John on the Duke's right hand. Lord Palmerston and Lord Ossory behind, Topham Beauclerk on the left; painted at Venice. This picture is now at Lord Ossory's at Ampthill.'

Brompton is known to have executed replicas of this picture—from the sale of which he anticipated no little gain—and this version is probably one of them. He met with small success in England, though Henry Angelo describes him as 'much of the gentleman,' and died in St. Petersburg in 1790. His relative failure is perhaps accounted for in part by his unattractive character, evidences of which are given by Mr. W. T. Whitley in *Artists and Their Friends*.

In the same category may perhaps also be included a most amusing picture of the Medici lap-dogs adorned with pearl earrings, with their dwarf keeper, out for an airing in, apparently, the Boboli gardens—a version of a painting by Jacopo da Empoli in the possession of the Duke of Westminster.

Among other miscellaneous pictures a fine Gaspar Poussin landscape, and a large scene in an Italian garden—attributed to Dankers but in the style rather of Moucheron—are noticeable. A large Snyders, once in the collection of King James II, hangs opposite a Landseer of equal size, called 'The Drive,' in which numerous stags are again depicted.

Benjamin West, whose portraiture can be so well studied in the East Gallery, is here represented by 'The Battle of Crecy.' Two interesting later painters are also well represented: Benjamin Robert Haydon by 'The Mock Election,' a scene witnessed by him when lying in the King's Bench prison in 1827, and purchased by George IV in 1828. 'For my part,' said the painter, 'I am used to being one day in a prison, and the other in a palace.' Seguier, to whom Haydon considered himself indebted for the King's purchase of the picture, said the King was delighted with it, having exclaimed, 'This is a very fine thing.' The companion work, by another mercurial artist, is John Martin's 'Eve of the Deluge'—a vast landscape, peopled by small agitated figures, in the painter's usual 'sublime' style.

Of pictures recording various events, the more interesting are four Wootons, which originally hung in Buckingham House. One shows an encampment of a mounted regiment, and three are connected with the occupation of Park Place, Henley, by Frederick, Prince of Wales. Of these, two are landscapes of the neighbourhood, and one a view of Park Place with the Prince's family in the foreground. A charming picture is 'George III passing through St. James's Park in State to the House of Lords,' attributed to Hogarth but perhaps by William Marlow. 'Charles III abdicating the Throne of Naples' by Raphael Mengs recalls the collection of

entertaining pictures celebrating that event in the Gallery of S. Martino at Naples. The latest picture in this series is the 'Funeral of the Duke of Wellington' in 1852 by Louis Haghe.

At the East end, near the Visitors' Staircase, is a large collection of enamel miniatures by Bone. On the Staircase landing 'The Comic Muse' by Hoppner is an exercise in full-length lyricism as practised by Sir Thomas Lawrence. Three Chinese porcelain vases of triple gourd shape of the finest quality, dating from the K'ang Hsi period, are set out upon a table beneath this picture, the vase in the centre of Chinese 'Imari,' the other two enamelled with multi-coloured designs on green, rouge de fer, and aubergine grounds. On the landing also hangs a portrait of Alexandrine Feodorovna, wife of Nicholas I, Emperor of Russia, in a blue dress seated on an Empire settee with her two children Alexander and Mary, by George Dawe, A.R.A., which was bought for the King's Collection in 1929.

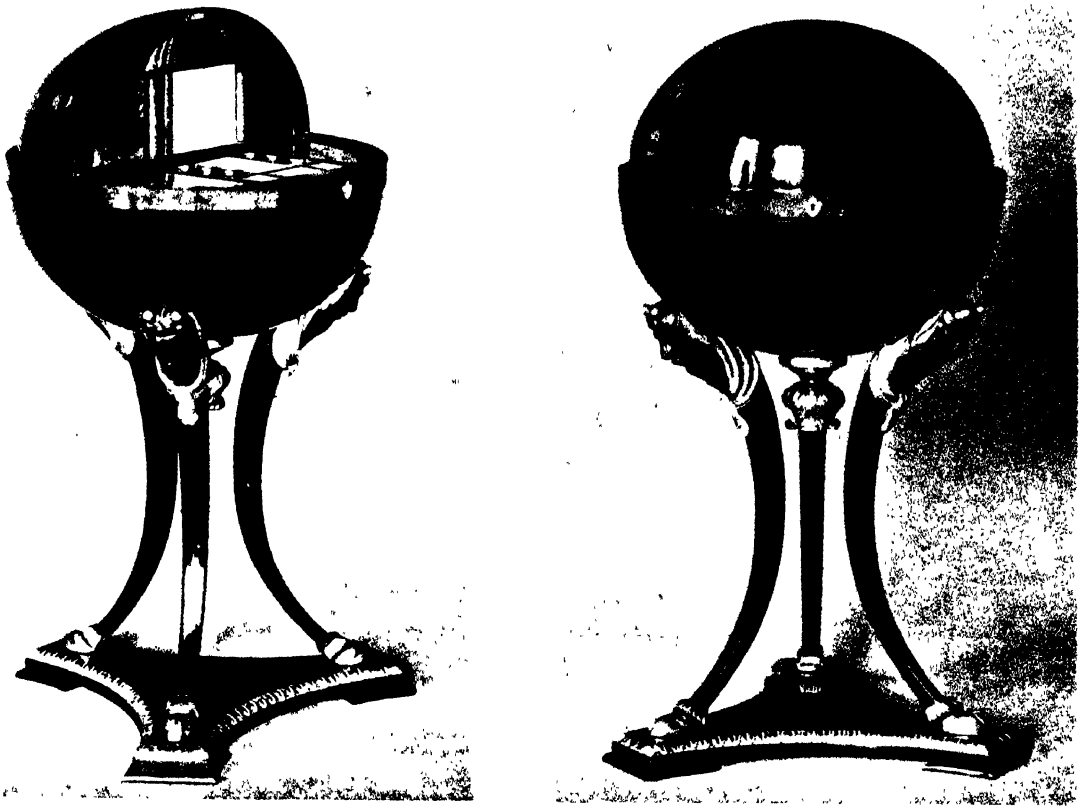
The most important piece of furniture in the Gallery is a tall clock in a glazed mahogany case with ormolu mounts, a masterpiece of the famous French clockmaker, Abraham Louis Breguet (Plate 294), purchased by George IV in 1825 for £1115.[1] On the opposite wall hang a wheel barometer made about 1800 by John Russell, of Falkirk, in a mahogany case mounted with glass panels decorated in black and gold (Plate 293);[2] and a siphon barometer by *Rochette, J^ne, Quai l'Horloge à Paris*, in a mahogany case enriched with finely chased ormolu mounts of Empire design, purchased for the King's Collection in 1929 (Plate 295). Another recent acquisition is an ormolu-mounted Empire *régulateur*, 7 feet 6 inches high, made for exhibition in a clockmaker's shop, with an imitation gridiron pendulum, the clock movement being contained in the bob of the pendulum which is worked by the spring of the clock.

While it is impossible to give a minute account of the rest of the furniture in the corridor, the following pieces may be noticed as giving an idea of its character. A pair of Regency mahogany bookcases with the centres contrived as bureaux, mounted in ormolu of French Empire type, with black and yellow marble tops and shelves.[3] A pair of glass-fronted sideboards with concave ends, the white marble tops supported on ormolu consoles. A pair of Regency card tables of about 1820, in amboyna wood, with rich ormolu edging and carved and gilt reeded legs. An elegant rosewood escritoire of about 1815, surmounted by shelves resting on half-lyre shaped brackets. The greater part of these pieces, only a few of which have been mentioned, have been acquired by Queen Mary and presented to the Royal Collection.

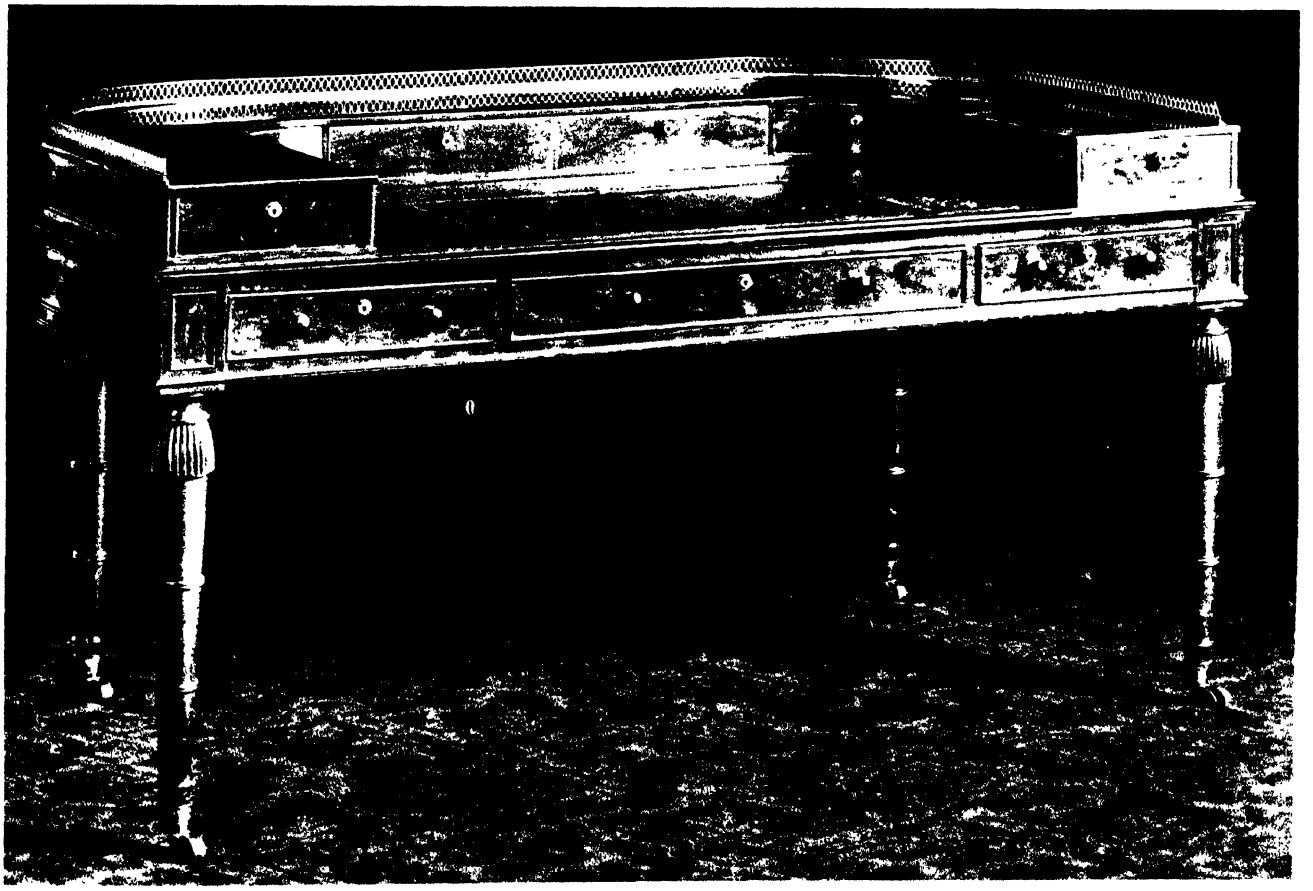
[1] A description of this remarkable clock is given in Chapter XII, p. 261.

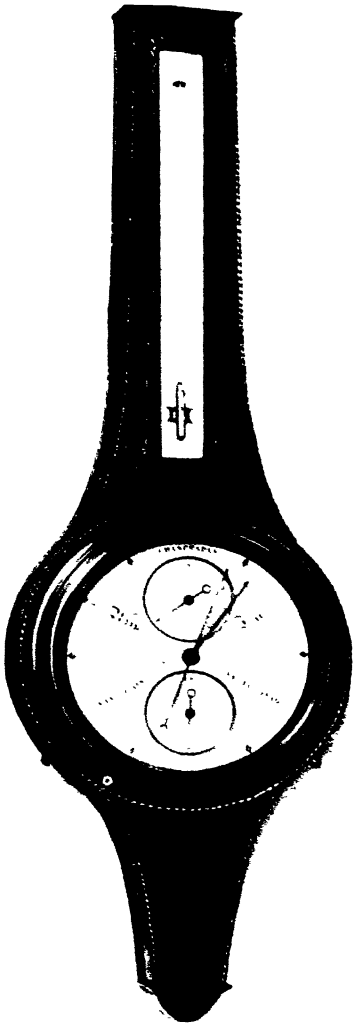
[2] George III and the Prince of Wales each possessed one of these weather-glasses, and two more, of similar pattern, hang in the Privy Purse Entrance and Privy Purse Corridor. A further description of them is given in Chapter XII, p. 267.

[3] These bookcases were made by Messrs. Marsh and Tatham in 1806 at a cost of £173. 18s. 0d. the pair (see p. 231).

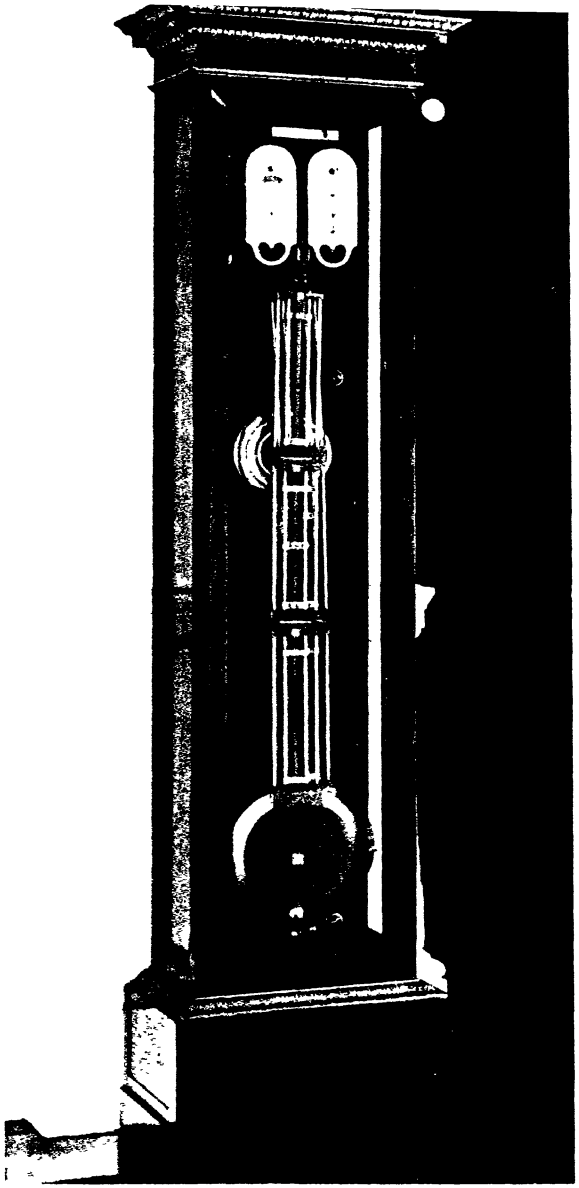


GLOBE-SHAPED WORK TABLE
OF MAHOGANY, WITH CARVED AND GILT DECORATION, INLAID WITH SIGNS OF THE ZODIAC. ABOUT 1810. HEIGHT 3 FT.

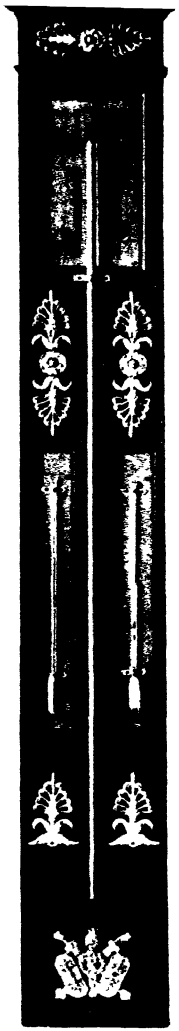




[293] DIAL BAROMETER
IN MAHOGANY CASE DECORATED WITH GLASS PANELS PAINTED IN BLACK AND GOLD. MADE BY RUSSELL OF FALKIRK. ABOUT 1800. HEIGHT 3 FT 7½ INS., WIDTH 1 FT. 1 IN. (HOUSEHOLD CORRIDOR)



[294]



[295] EMPIRE BAROMETER
BY ROCHETTE OF PARIS. MAHOGANY WITH ORMOLU MOUNTS. ABOUT 1802. HEIGHT 3 FT. 6 INS., WIDTH 5 INS. (HOUSEHOLD CORRIDOR)

[294] LONG CASE CLOCK ('RÉGULATEUR'), IN MAHOGANY CASE WITH ORMOLU MOUNTS, BY ABRAHAM LOUIS BREGUET (1747-1823). PURCHASED BY KING GEORGE IV IN 1825 FOR £1115. HEIGHT 6 FT. 8 INS., WIDTH 1 FT. 7½ INS., DEPTH 11½ INS. (HOUSEHOLD CORRIDOR)

Here, too, is placed the mahogany dwarf bookcase (*circa* 1825) with ormolu borders and gallery, the back stamped 'V.R. 1866. Windsor Castle,' which was purchased at Christie's in 1928 and restored to Royal ownership.

In the room of the Master of the Household is a chiming bracket clock, of about 1760, in a mahogany case with a 'broken-arch' top and brass lattice-work sides, the brass and silvered dial engraved 'Benj. Gray and Just. Vulliamy'[1] (Plate 301).

On either side of this clock is a pair of ormolu figures of a Spanish troubadour, and a lady in Directoire costume, which originally stood in the Bow Room at Carlton House. These are entered in Jutsham's Day Book, as having been acquired in 1810 from 'Mr. Boileau,' with the 'Apollo' clock now in the State Dining Room.

In an adjoining room is a rosewood writing table, dating from about 1815, which is of especial interest on account of its design, and from the fact that it stood originally in George IV's bedroom at Carlton House[2] (Plate 292). The table, which has a circular back, three drawers in the frame and six in the structure above, and rests on four carved and turned legs, is of a type known as a 'Carlton House Writing Table.' No documentary evidence, however, exists to show that tables of this particular pattern had any connection with Carlton House or its Royal owner; in fact Sheraton, who illustrates such a table in the Appendix to his *Drawing Book* of 1793, describes it as 'A lady's Drawing and Writing Table.' On the other hand, the title 'Carlton House,' now so generally employed, seems to have been recognised in the latter part of the eighteenth century; and the words 'Carlton House Table' can be seen written upon drawings for such tables in the *Cost Books* of the firm of Gillow of Lancaster, in the year 1796 and again in 1798.[3]

THE LOWER CORRIDOR AND ENTREE

From the Visitors' Entrance in the Forecourt this corridor runs along the South side of the Quadrangle and eventually communicates with the Marble Hall. In the centre of its course it is joined from the South by the broad passage known as the Entrée which leads to the Ambassadors' Entrance in Buckingham Palace Road.

The Lower Corridor consists of three sections, the central one of which is barrel-vaulted, being within the projecting centre of Nash's South wing. Originally this was flanked by open colonnades. In 1846 these were enclosed by Blore and converted into the East and West sections of the present corridor

[1] A long-case walnut clock in the Victoria and Albert Museum bears on its silvered dial these names engraved in precisely the same manner.

[2] It is fully described in the Carlton House Inventory (now in the Lord Chamberlain's Department at Windsor Castle), which was made in 1826 before the final removal of the contents of the building.

[3] These sketches are illustrated by H. Cescinsky, in *English Furniture of the Eighteenth Century*, vol. iii. chap. xvii.: 'Gillows of Lancaster and London,' Figs. 376 and 379.

in order to provide covered communication from the new East Front to the body of the Palace.[1] The Blore sections have flat ceilings and no architectural ornaments.

Along the South wall of the East and West sections of the Corridor is hung, in five lengths, a panorama of the Coronation Procession of William IV by R. B. Davis (1782-1854), the total length of which is 128 feet 6 inches. The procession, which as hung, is moving from West to East, contains many hundreds of figures and horses, is admirably drawn and richly coloured.

For the rest, these sections of the Corridor form a Naval Gallery, for—above the Coronation Panorama—are hung, in the East section, twelve large canvases of the naval engagements of Charles II's reign by W. Van de Velde, the Elder (1610-1693);[2] and a similar series in the corresponding position in the West section by Dominic Serres[3] of naval events during the reign of George III. Between the windows in both these sections is a series of portraits of admirals, copied by Gerhard Bockman[4] —mainly after the portraits painted by Kneller for James II. The copies were at one time in Queen Mary II's Privy Chamber at Kensington Palace which was called on this account 'The Admirals' Gallery.' In 1835 they were moved to Hampton Court, and in 1898 were brought back to Kensington and hung in the King's Gallery. They reached their present quarters in King Edward VII's time. The originals of this interesting series were presented by King George IV to Greenwich Hospital in 1823.

Along the eastern section of the Corridor are ranged a set of mahogany forms, and portions of two sets of hall chairs. The former (Plate 296), which are very fine examples of joinery in the style of Robert Adam, were made by John Russell, joiner, and are described as follows in the Lord Chamberlain's Accounts, under the date 1772-73:

> '*For His Majesty's House at Kew. The Passage leading to the Garden.* 4 very neat Mahogany Fourms with term feet fluted, and a carved oval rose on the top of each foot, turned rails and stretchers at bottom, finished with roses on

[1] Public Record Office, *Treasury Letters, Works* 2, No. 5, p. 392.

[2] William Van de Velde, father and son, were invited to England by Charles II who, in 1675, settled a salary of £100 a year on each of them in the capacity of 'Painters of Sea Fights to Their Majesties.' The father remained in England till his death in 1693, and the son till 1707 when he also died. The pictures represent, among other episodes, 'The destruction of Algerine pirates by Sir Edward Spragge at Bugia Bay, 1671' (three episodes), 'Barbary Corsairs destroyed by the boats of Sir John Narborough's squadron under Lieut. Cloudesley Shovel at Tripoli, 1676,' and 'The Battle of Texel,' 1673. They are signed, and dated between 1676 and 1682. Though the younger Van de Velde was paid for colouring the draughts made by his father, it is probable that the father is responsible alone for these particular canvases.

[3] Dominic Serres, a native of Gascony, ran away to sea to become master of a trading vessel. After being captured by an English frigate in 1765, he settled in England and took to painting marine pieces for a living. At this he made such rapid progress that he was chosen one of the original members of the Royal Academy and became Marine Painter to the King. He died in 1793 when he was succeeded in his office by his son John Thomas Serres.

[4] Gerhard Bockman, by profession a mezzotint engraver, was in England 1745-50. He painted occasionally in oils, but these are the best known of his works.

the squares, and moulding round the tops. Size of each, 6 ft. 2 long by 1 ft. 3 wide, containing 24 ft. 8 in running measure at 14s. 6d. - - £17. 17s. 8d.
1 do. 6 ft. long, £4. 7; 2 do. 5½ ft. long, each containing 11 ft. - - - - - - - - - - - - £7. 19s. 6d.'

Fanny Burney may well have sat upon one of these forms when in the wintry November of 1788, she attended Queen Charlotte in the Palace at Kew, then equipped only for summer occupation, which she described as 'in a state of cold and discomfort past all imagining,' and, frozen to the bone, waited in the cold dark passage outside the King's bedroom door to gain early news for the anxious Queen of how His Majesty, so alarmingly ill, had passed the night.

One set of eight mahogany hall chairs of specially pleasing design, dating from about 1763, and possibly the work of Vile and Cobb, have solid backs with scrolls on either side and a rosette in the centre, with sunk sloping seats and X-shaped legs (Plate 298). Another set (Plate 297)—four of which are here, four in the Visitors' Entrance, and four in the Privy Purse Entrance—belongs to a batch supplied in 1766 and 1772-73. At the former date Catherine Naish, joiner, supplied *For the Hall of the Queen's House*, '12 very neat Mahogany Hall Chairs with hollow seats, open backs, & cross stretchers, at 45s. each.' At the latter date John Russell repeated the design *For the Saloon Room at Kew*, specifying that the eight chairs supplied by him were of 'the same pattern as those in the Hall at the Queen's House,' and charging only 42s. 6d. per chair. These chairs have been painted with the V.R. cypher, probably over an earlier original monogram.

The furniture in the western section of the corridor consists only of a set of gilt settees of mid-Victorian date. Where the corridor bends round the South-West angle of the Quadrangle may be noted a large picture of the Coronation of King Edward VII by E. A. Abbey, R.A.; and, opposite, an exquisite portrait of Queen Alexandra, at the time of her marriage, by Winterhalter. Airy in touch and misty in colouring, the picture shows the young Princess crowned with a wreath of pink roses. It is perhaps the most charming example of Winterhalter's work in the palace. Near by is a life-size plaster statue, bronzed, of Henri IV of France, procured from Paris through the order of Sir Hilgrove Turner in 1825.

The central section of the corridor is divided into halves by glass doors on either side of the Entrée passage. The eastern half contains a stone chimneypiece of late eighteenth century pattern, flanked by full-length portraits of Augusta Wilhelmina of Hesse-Cassel, Duchess of Cambridge,[1] by G. F. Reichmann, painted in 1835, and of the Duke of Cambridge, in Field Marshal's uniform, by John Lucas, painted in 1839.[2]

[1] The sapphires that the Duchess is wearing are now the property of her granddaughter, Queen Mary, and still retain their original setting. The picture was bequeathed by the Duchess to Queen Victoria.

[2] This portrait of her grandfather, was bequeathed to Queen Mary by George, Duke of Cambridge, and was presented to the Royal Collection by The Queen in 1915.

Beneath these portraits are two recent acquisitions, a pair of Regency cabinets of rosewood with brass inlay and porphyry tops; and upon the mantelpiece is an ebony bracket clock made about 1750 by Benjamin Gray and Justin Vulliamy, and engraved with the cypher of George II (Plate 299). The English Empire console table opposite, of walnut, with circular columns in front mounted with ormolu and a white marble top, was added to the Royal Collection in 1929. Near by are marble busts of William IV, and the Duke of Wellington, by Chantrey, dated 1837.

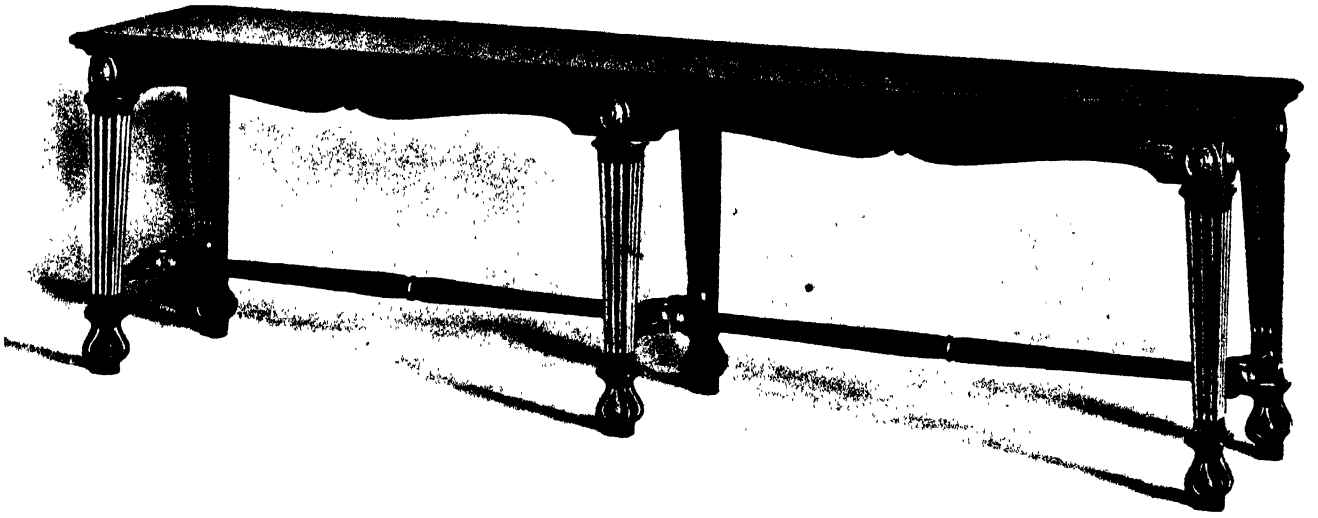
West of the Entrée this arrangement is repeated, though here the chimneypiece is of marble, and is flanked by full-length portraits of the Duke and Duchess of Kent, the former after Sir William Beechey, the latter a sympathetic work of Winterhalter's. The Duchess, wearing a voluminous black silk gown, over an underdress of white satin, has a bracelet upon her wrist set with a miniature of Queen Victoria. Beneath them is placed another pair of low cabinets of rosewood inlaid with brass in bold designs, having glass fronts and Brescia marble tops set in chased ormolu borders. These handsome examples of English boulle-work of Regency date were acquired for the Royal Collection in 1928.

Upon the opposite wall is a very uncommon and interesting astronomical wall clock dating from about 1820—a remarkable feature of which is the central dial showing sidereal time, with the procession of the stars round the North Pole driven by the clock above it. The case, of beautifully figured mahogany, is inlaid with bands of rosewood (Plate 300). The sideboard beneath it (about 1825) is also of figured mahogany, its low back is surmounted by a shelf and its rounded front rests on tapering reeded legs with paw feet.

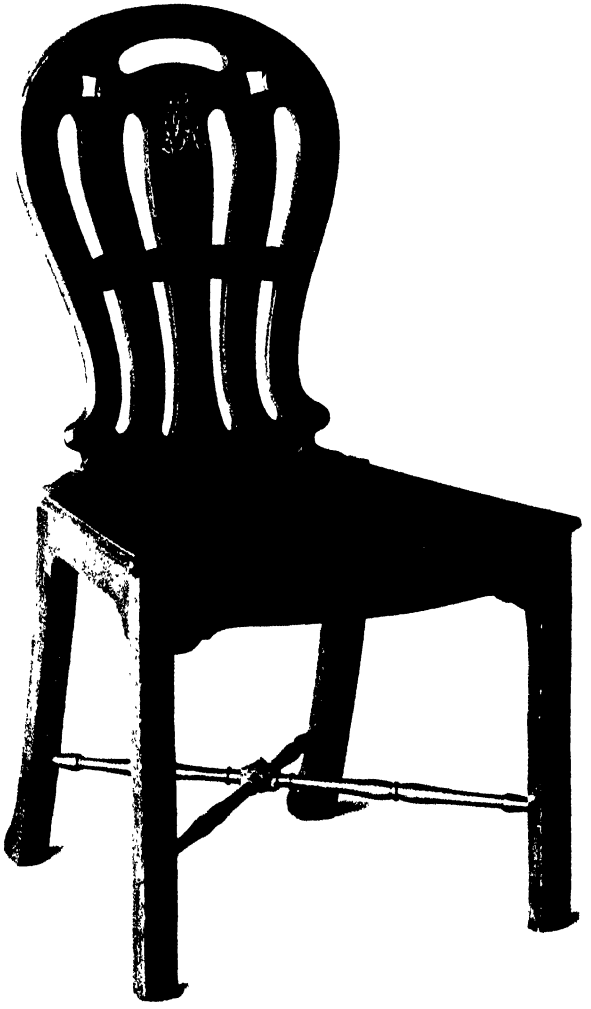
Close by is a posthumous marble bust of George IV executed by Sir Francis Chantrey, R.A., in 1837—a distinguished piece of portraiture which corresponds with two similar portraits of His Majesty in bronze statues by the same hand, one, on horseback, in Trafalgar Square (Plate 35), the other, a standing figure, upon the old Steyne at Brighton.

The Entrée was redecorated in 1924. The scheme of the Entrance Hall consists of columns and pilasters with Ionic capitals, a modillion cornice and a panelled ceiling. The colour of the walls is pale buff and gold with marbled pillars and pilasters, and a white and gold cornice and ceiling. The floor is covered with a crimson carpet. The chimneypiece, of broccatello marble, is surmounted by an overmantel of divided mirrors with a star-shaped clock in the centre supporting the Royal cypher and crown. The celadon vases on gilt tripod stands came from the Brighton Pavilion.

The Entrée Corridor, also decorated in buff and gold, is hung with portraits of George I and George II, with two of Frederick, Prince of Wales, painted respectively by Knapton and by the Venetian painter Jacopo Amigoni, the latter a delightful exercise in baroque prettiness. The furniture consists of a set of English



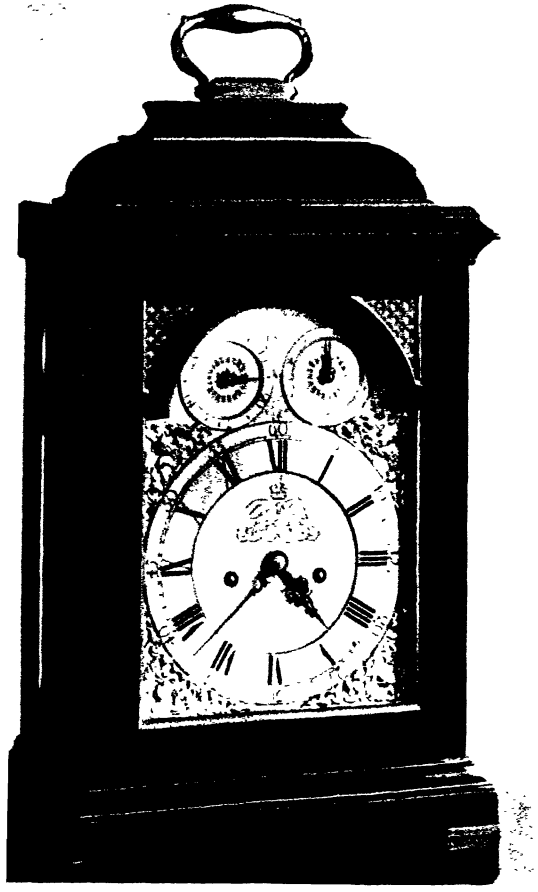
[296] MAHOGANY FORM
MADE IN 1772 BY JOHN RUSSELL FOR KEW PALACE. HEIGHT 1 FT. 8 LENGTH 5 FT. 6 INS., DEPTH 1 FT. 2 INS. (LOWER CORRIDOR)



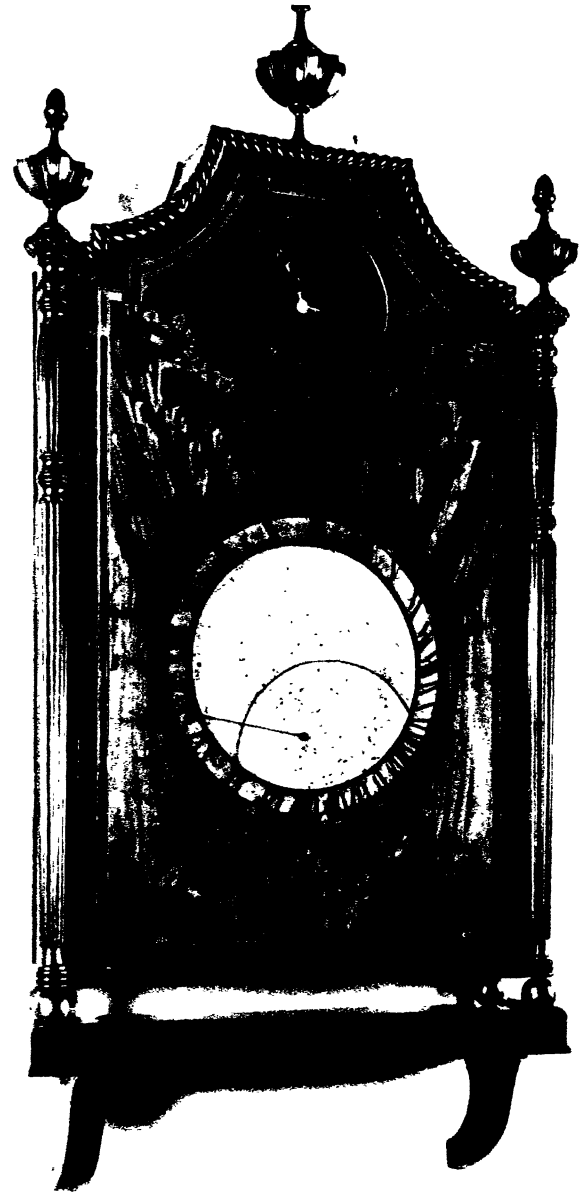
[297] MAHOGANY HALL CHAIR



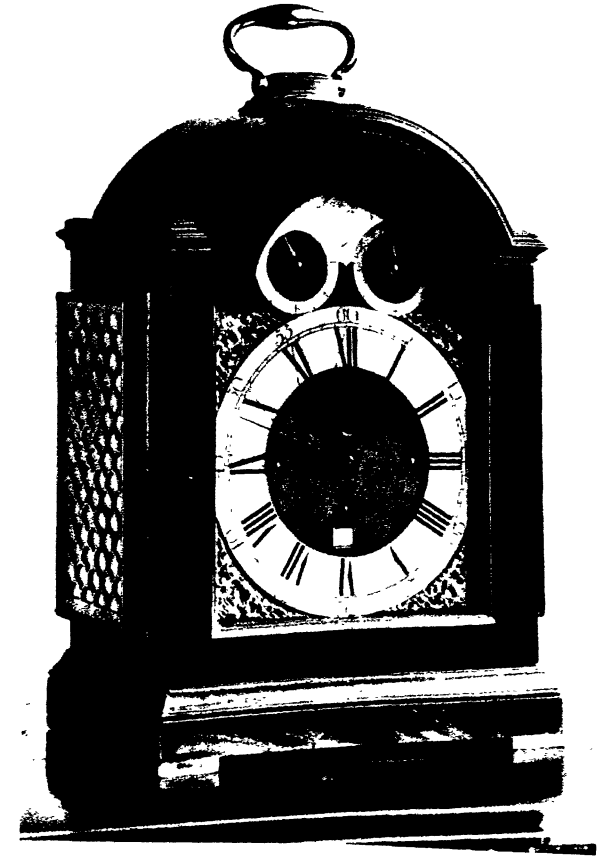
[298] MAHOGANY HALL CHAIR



9] BRACKET CLOCK
IN EBONY CASE, THE DIAL ENGRAVED WITH THE ROYAL CYPHER OF KING GEORGE II. SIGNED, 'BENJ. GRAY: JUST. VULLIAMY, LONDON.' ABOUT 1750. HEIGHT 1 FT. 9 INS., WIDTH 10½ INS., DEPTH 7 INS.



[300] ASTRONOMICAL WALL CLOCK
IN MAHOGANY CASE INLAID WITH ROSEWOOD. THE CENTRAL DIAL, SHOWING SIDEREAL TIME WITH THE PROCESSION OF THE STARS ROUND THE NORTH POLE, DRIVEN BY THE CLOCK ABOVE. ENGLISH, ABOUT 1820. HEIGHT 4 FT. 7 INS.,



[301] BRACKET CLOCK
IN MAHOGANY CASE, WITH SUBSIDIARY DIALS AND MONTHLY CALENDAR. SIGNED, 'BENJ. GRAY: JUST. VULLIAMY, LONDON.' ABOUT 1760. HEIGHT 1 FT. 5 INS., WIDTH 10½ INS., DEPTH 6 INS.

Empire chairs with lions' claw arms from Carlton House, and gilt candelabra formed of celadon vases with ormolu mounts in the Chinese taste, also from Carlton House. The doorway at the end of the Entrée Corridor, which opens on to the Quadrangle, is flanked by marble busts of the Duke and Duchess of Kent, the former executed by W. Behnes in 1826, the latter by E. Davis in 1843.

THE PRIVY PURSE ENTRANCE

The Entrance Hall at the North end of the Main Front of the Palace with a doorway on to the Forecourt, which corresponds to the Visitors' Entrance at the South end, is known as the Privy Purse Entrance. It contains some further examples of the 'very neat mahogany hall chairs' which were made for the hall of the Queen's House in 1766 by His Majesty's 'Joiner,' Catherine Naish, at the charge of 45s. each. Between the doorways, facing the entrance, hangs another of the three barometers made by John Russell, of Falkirk, 'Watch Maker to his R.H. the Prince of Wales' (see p. 267).

Against the wall stands a very fine walnut side-table made for the use of Queen Anne in her apartments at Kensington Palace. This table has a *verde antique* marble top supported on a frieze carved with a scroll centering on a shell. Its four cabriole legs have on the knees finely carved gadroons ending in scrolls, and are finished with hoof-shaped feet hocked behind (Plate 223). This is one of the four tables that can be seen in the view of the 'Queen's Gallery' at Kensington Palace illustrated in Pyne's *Royal Residences* (Plate 67). The remaining three tables cannot now be located.

THE PRIVY PURSE CORRIDOR

This corridor extends along the North side of the Quadrangle, and, uniting the Privy Purse Entrance with the Belgian Corridor, gives access to offices of the Keeper of the Privy Purse and other members of the Household.

It contains further specimens of the eighteenth century hall furniture shown in the Lower Corridor (Plates 297 and 298); and, in addition, a number of examples of old Japanese lacquer, and of the bamboo and lacquer furniture made in the early years of the nineteenth century for the decoration of the Brighton Pavilion (Plates 318 to 321).

CHAPTER XI

THE LACQUERED FURNITURE

THE lacquered furniture at Buckingham Palace forms one of the most remarkable features of the Royal Collections; for Oriental lacquer applied to the decoration of European furniture is, thanks to the judicious acquisitions of George IV, more richly represented here than in any other existing collection whether public or private.

Before describing the pieces in the collection individually, it will, however, be desirable to make a few observations on the origin of the Oriental lacquer exported to the West; since the subject has never before been fully dealt with, and the Buckingham Palace collection affords an unusually wide field for its study.

A fact, not perhaps generally realized, is that most of the lacquer imported into Europe during the late seventeenth and eighteenth centuries is of Japanese origin, though the earliest importations came through China, or through India. Between 1555, when the Portuguese opened up trade by sea with Japan, and 1638, when they, following the Spaniards, were expelled from the country, a certain quantity of smaller lacquered objects, such as miniature cabinets with drawers inlaid with mother-of-pearl, found their way to England, though the English themselves had had but a brief period of direct intercourse with Japan, which terminated in 1623.

Until 1638 merchants had been restricted to two or three Japanese stations. After that date even the Dutch, who, being more diplomatic than their rivals, retained the privilege of trading, were closely confined to the small island of Deshima in the harbour of Nagasaki.[1] Before the opening up of Japan by treaty in 1858, the Dutch traders were the sole outsiders permitted to traffic with the Japanese, and the only articles of lacquer that found their way to Europe during these two centuries were such as were made specially for the Dutch merchants for export.[2]

[1] A description of Deshima, and an interesting account of the conditions under which the Dutch merchants were forced to live, is given by Kaempfer in his *History of Japan*, published in 1728.

[2] A landmark in the history of this class of lacquer is the Van Diemen box, now in the Victoria and Albert Museum, which was made about 1630 at the Dutch settlement in Japan as a wedding present for the wife of Van Diemen, Governor of the Dutch East Indies, after whom Van Diemen's Land, now Tasmania, was named (see 'The Van Diemen Box,' in the *Burlington Magazine*, 1916).



[302] CUPBOARD

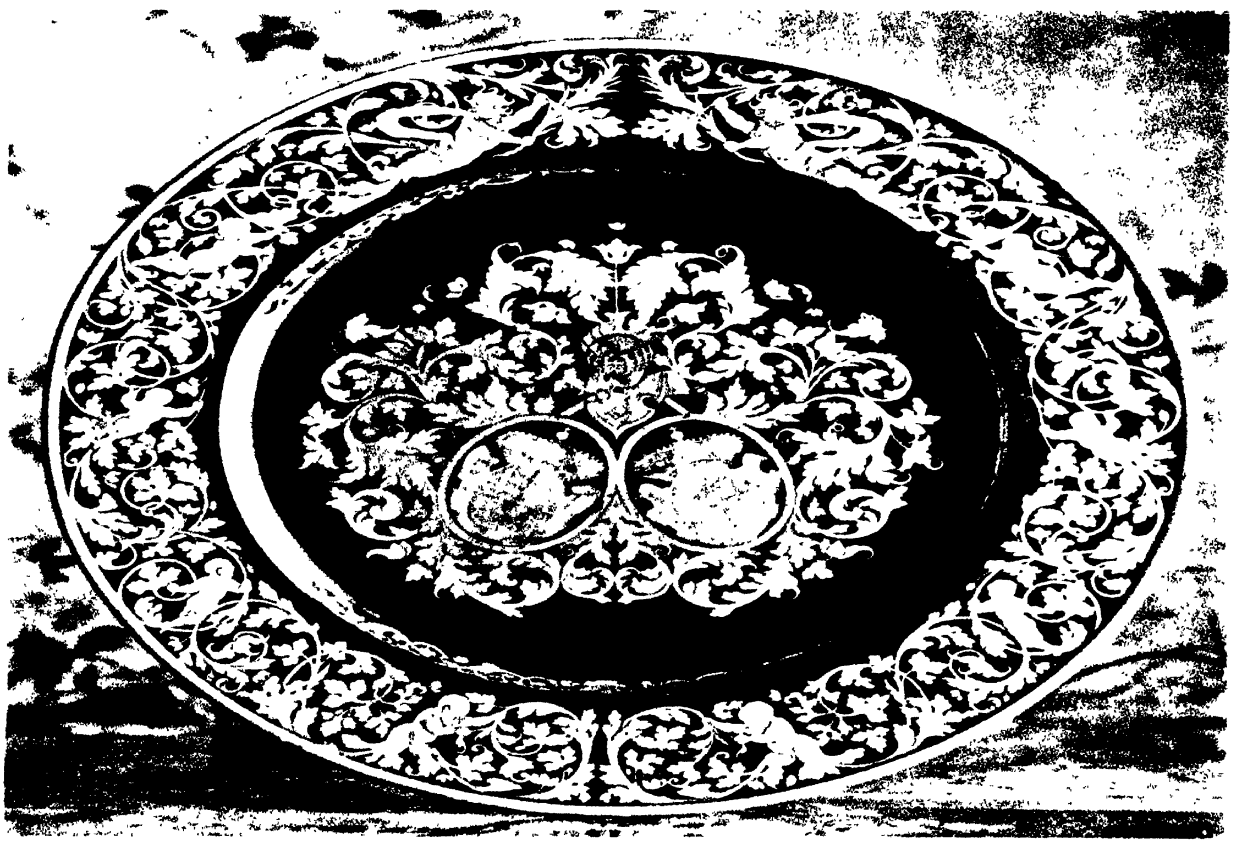
(ONE OF A PAIR), OF EBONY, WITH ORMOLU MOUNTS, DECORATED WITH PANELS OF JAPANESE LACQUER, SIGNED 'N. PETIT, ME.' PERIOD OF LOUIS XVI. PURCHASED BY KING GEORGE IV IN 1820. HEIGHT 3 FT. 3½ INS., WIDTH 2 FT. 3½ INS., DEPTH 1 FT. 2 INS.







[305] PLATE
OF JAPANESE LACQUER (PART OF A SET), MADE IN THE EIGHTEENTH CENTURY FOR THE EUROPEAN MARKET. DIAMETER 12 INS.



[306] PLATE

The lacquer used for these objects was distinctly inferior to the lacquer reserved by the Japanese exclusively for themselves—a minute quantity of which does seem, nevertheless, to have been smuggled out, won by means of bribery, or obtained by special favour. The exported lacquer rarely proceeded to Europe direct, but usually found its way to some intermediate *entrepôt*—Dutch Batavia, or an East Indian or Chinese port—a circuitous journeying that accounts for the vagueness that prevailed in England as to the material's origin—the terms 'Jappan,' 'Chinese,' and 'Indian' being used indiscriminately to define it.

A regular importation of 'lack-work' by the armed merchantmen of the Dutch and of the British East India Company began about the middle of the seventeenth century, and from that time onwards there are numerous references to it by contemporary writers—by Pepys, for example, and Evelyn, who in their diaries more than once speak of ' Jappan (or Indian) Cabinetts and Screenes.'

The taste for lacquer reached its height in the eighteenth century in France, where great quantities were employed for furniture and other decorative objects. Madame de Pompadour and Marie Antoinette were both known as enthusiastic collectors of fine Japanese lacquer.

The seventeenth and eighteenth century lacquer made exclusively for foreign export forms a class by itself. Known as *makije* (*i.e.* spread picture), it is executed in gold on a black ground, the gold design being usually in relief (*taka-makije*). The surface is sometimes inlaid, sometimes incrusted, with scales of mother-of-pearl. The decorative *motifs* display throughout a general similarity of design, the floral arrangements being composed for the most part of the Flowers of Spring, or the Seven Plants of Autumn—the Japanese *Aki no nana kusa*, which are usually shown growing or grouped together. Figures are somewhat rare, birds and animals more common—the favourite bird being the phoenix (or *ho-ho*) or the *karyobin*. Landscapes, with mountains, rocks, trees, and water, are not infrequently Chinese in character; and the buildings, shown with sagging roofs, resemble Chinese pagodas.

The mixture of Chinese with Japanese *motifs* found on so much of the exported lacquer of the period is probably accounted for by the presence at Nagasaki of Chinese lacquer craftsmen who worked for the Dutch.[1] Where landscapes and figures Western in character appear, they were copied—as in the case of porcelain—from designs supplied from Europe.

Patterns and models of furniture were at this time occasionally despatched to the East to be reproduced in lacquer, and the demands of Western purchasers were carefully studied by the Dutch merchants on the spot. The cabinet (Plate 264) already alluded to in the Principal Corridor (p. 218) is an example of work specially executed for the European market.

[1] The position of Dutch and Chinese settlements in the port of Nagasaki is given by Du Bois in his *Vie des Gouverneurs Hollandois aux Indes Orientales* (1763).

Other articles of furniture of this description include a remarkable set of twelve hall chairs of English design, in black and gold lacquer, made in China, or by Chinese workmen in Japan, about the year 1780 (Plate 316). These chairs, formerly in the Great Gallery at the Brighton Pavilion, are now in the King's Corridor. Of about the same date is the Oriental screen in black and gold lacquer bearing the cypher of George, Prince of Wales, now in the Household Dining Room (p. 220).

When the taste for lacquer was at its height, considerable quantities were made in European countries. Its manufacture became for a time a pastime for 'ladies of quality', while professional makers succeeded in producing imitations only to be distinguished with difficulty from true Oriental work. Chief among these were the brothers Martin of Paris, and it was in the course of their experiments in lacquering that they discovered the varnish—Vernis Martin—that made their name.

The article of furniture most often imported, known as the 'Jappan Cabinet,' with its folding doors concealing drawers of various sizes, is still a familiar sight, set upon a carved and gilded stand and loaded with Nankin china, in the old-fashioned English country house. The French ébénistes often took such cabinets to pieces, framed the panels in ebony and remounted them in furniture of various kinds, displaying the utmost dexterity in cutting the panels to such an extreme thinness as to allow them to be bent to the characteristic *bombé* contours of a Louis Quinze design.

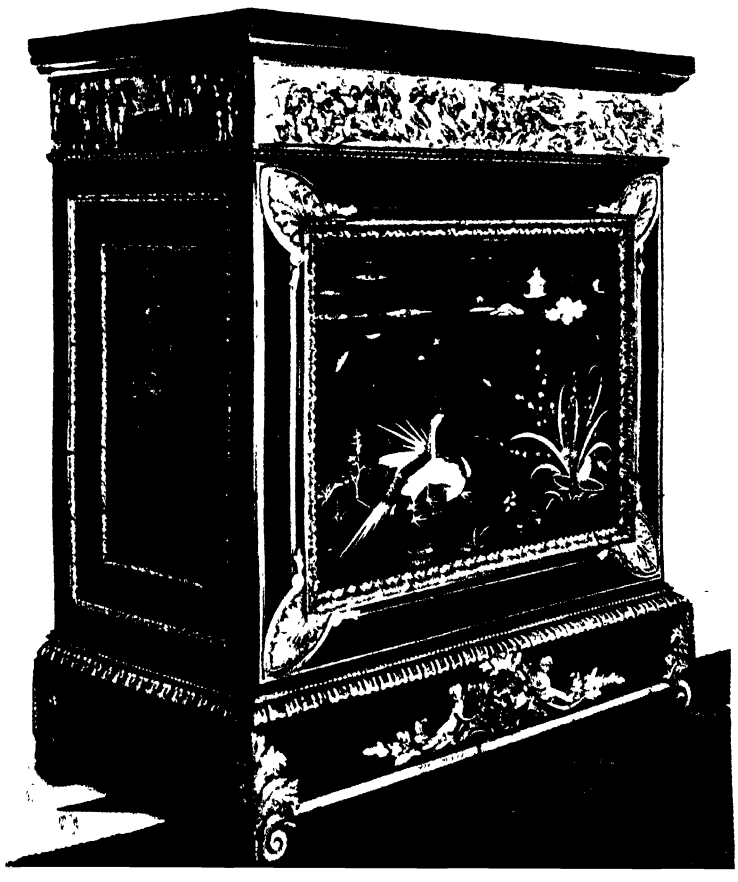
This use of the restrained and decorative lacquer-work of the earlier Oriental artists for the enrichment of European furniture was confined almost exclusively to the French cabinet-makers; almost the whole of the lacquered furniture at Buckingham Palace is of French construction, and each example is mounted with elaborately chased ormolu.

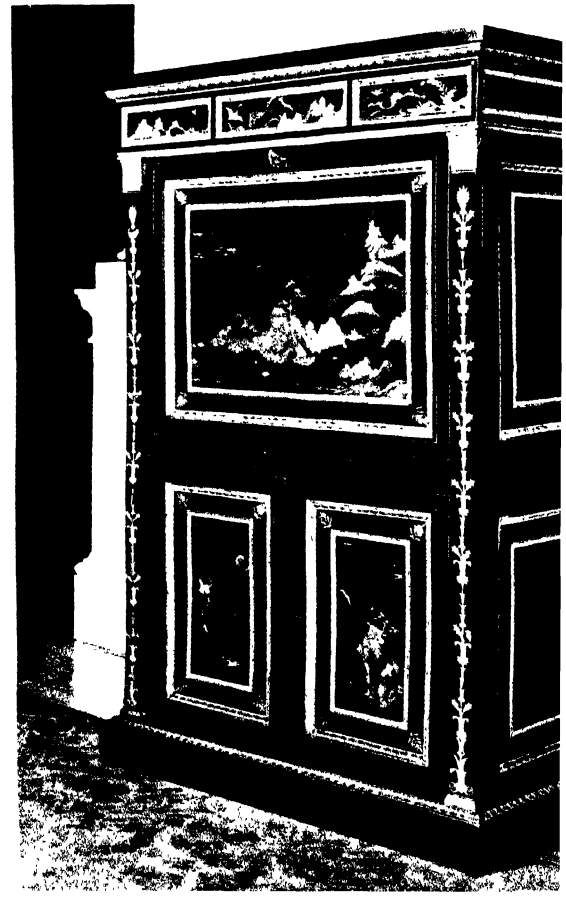
In addition to large chests and panels, many smaller objects—cabinets, caskets, boxes, and plates of the same class of lacquer—were brought to Europe; and of these the Royal Collection contains many choice examples. Some of them, according to a document preserved in the Royal Archives, entitled 'Notte des petits objets d'ornement en laque du Japon remis à sa Majesté,' were purchased in 1820, probably by Benois, in Paris. Perhaps the most striking is a circular wooden dish in black and gold lacquer, 20 inches in diameter, made in Japan and bearing in the centre the Royal Arms of England (Plate 305). Its cost was 250 francs.

Another important group of articles in early Japanese lacquer, also executed for the Western market and intended specially for ornaments, consists of covered bowls, which, on their arrival in Europe, were set in ormolu mounts. Of Japanese lacquer-ware of this kind the Royal Collection possesses a great many beautiful examples, skilfully mounted, by French craftsmen, in ormolu, with open-work tops, as *pots-pourris*, or pastille-burners (*brûle-parfums* or *cassolettes*). Known as essence



[307] CUPBOARD
(ONE OF A PAIR) OF EBONY, DECORATED WITH JAPANESE LACQUER, SIGNED 'E. LEVASSEUR.
PERIOD OF LOUIS XVI. HEIGHT 3 FT., WIDTH 2 FT. 9 INS., DEPTH 1 FT. 5 INS.







[310] CORNER CUPBOARD
(ONE OF A PAIR), OF EBONY WITH ORMOLU MOUNTS, DECORATED WITH A PANEL OF JAPANESE LACQUER. PERIOD OF LOUIS XVI. HEIGHT 3 FT. 3 INS., WIDTH 2 FT. 6 INS., DEPTH 1 FT. 6 INS. (PRINCIPAL CORRIDOR)



[311] CORNER CUPBOARD
EBONY, WITH ORMOLU MOUNTS, DECORATED WITH

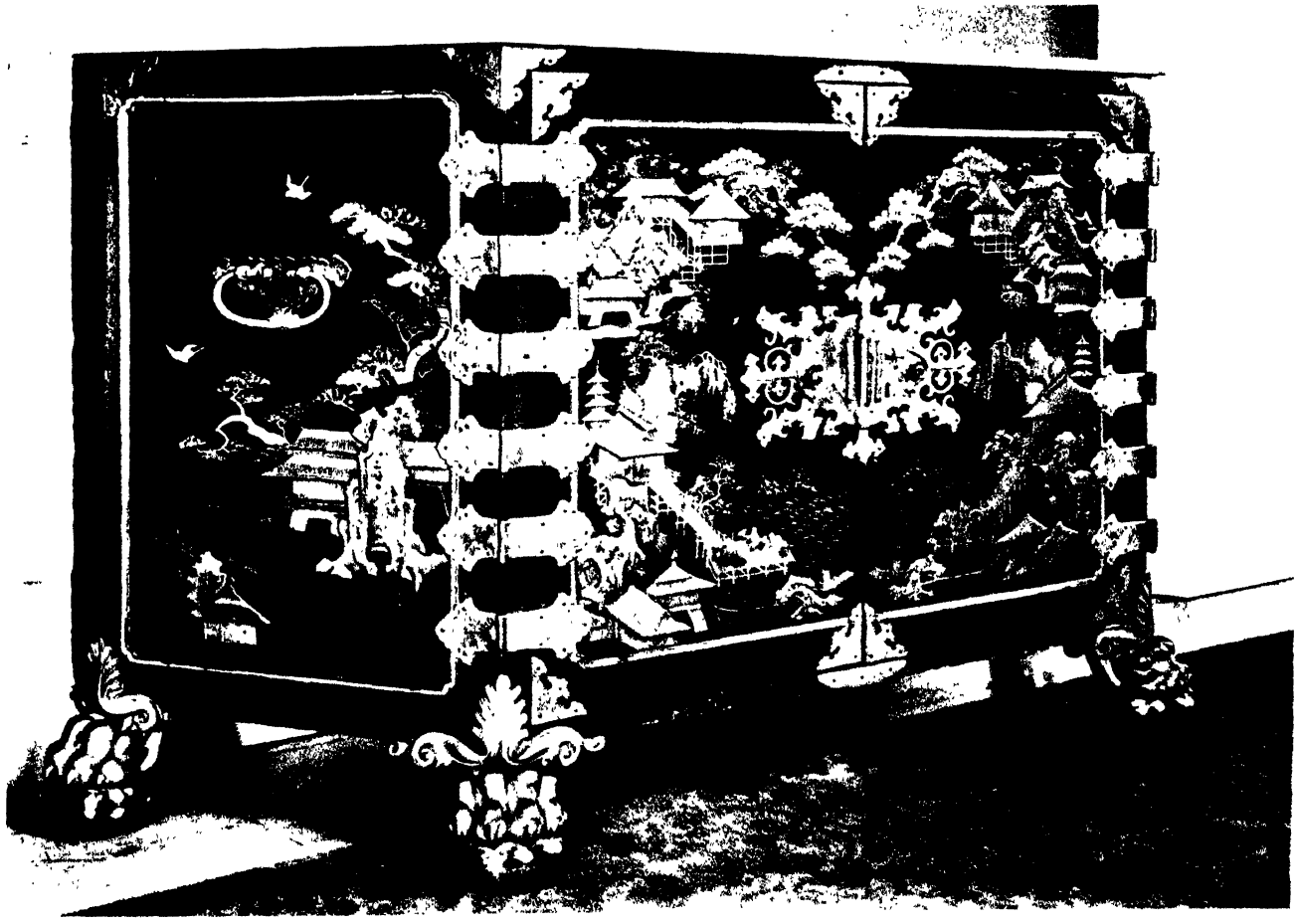


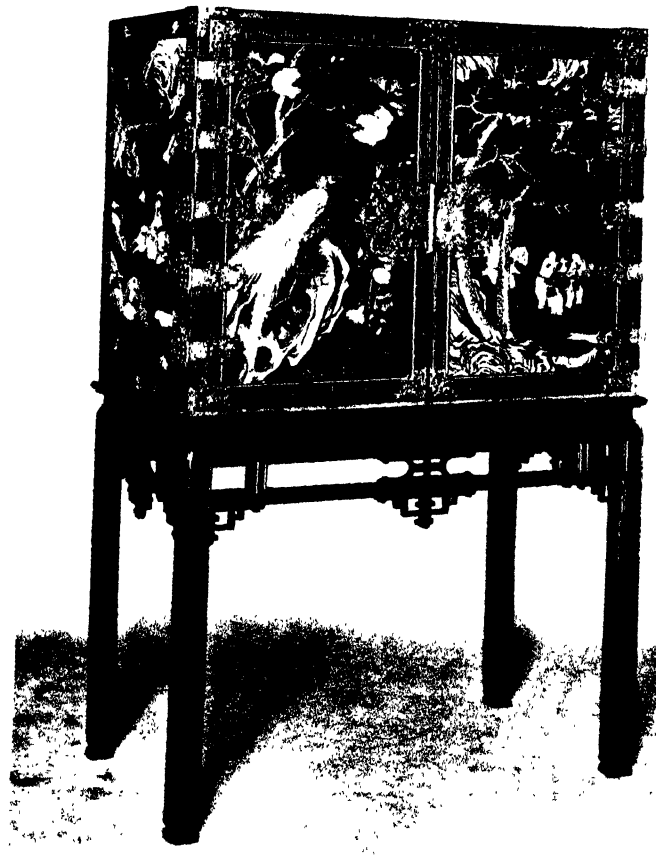
[312] CORNER CUPBOARD
EBONY, WITH ORMOLU MOUNTS, DECORATED WITH
[illegible] OF JAPANESE LACQUER. SIGNED



313] DRESSING TABLE

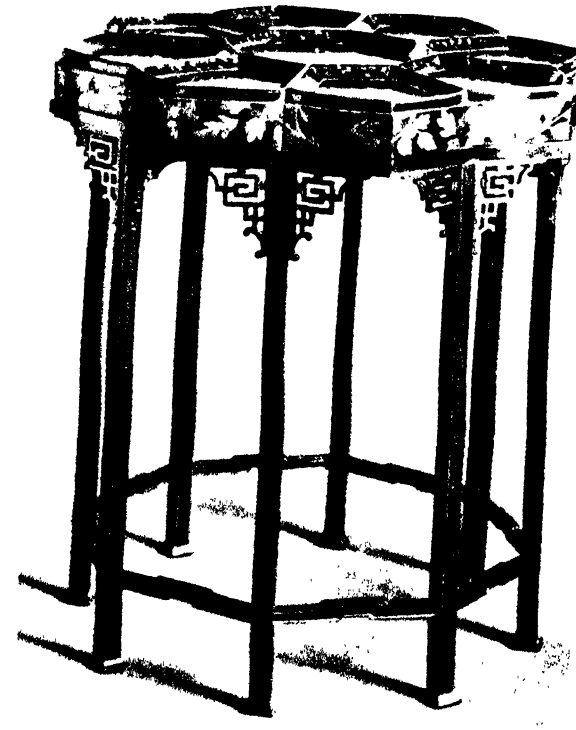
OF EBONY, WITH ORMOLU MOUNTS, DECORATED WITH JAPANESE LACQUER, AND WITH FRENCH LACQUER IN THE JAPANESE TASTE. PERIOD OF LOUIS XV. HEIGHT 2 FT. 5 INS., WIDTH 2 FT. 6 INS., DEPTH 1 FT. 6 INS.





[315] CABINET
OF COROMANDEL LACQUER (ONE OF A PAIR), CHINESE, ABOUT 1700. HEIGHT 5 FT. 3 INS., WIDTH 3 FT. 2½ INS., DEPTH 1 FT. 8 INS.





vases or essence pots, they, and other objects, were designed in sets as *garnitures de cheminée*. The finest of these in the Royal Collection (shown in Plates 213 to 221) are displayed in the Picture Gallery (p. 191).

The number of pieces of furniture at Buckingham Palace decorated with Japanese lacquer-work, apart from the ormolu-mounted ornaments and other small objects, total altogether upwards of forty; and Windsor Castle also affords many examples of this beautiful style of furniture. The two other famous repositories of French furniture in this country, the Wallace and Jones Collections, offer, in the particular category of lacquered furniture, no comparison to the wealth of examples preserved at Windsor Castle and Buckingham Palace. The Wallace Collection can boast of only five, and the Jones Collection of seven articles of this description.

The majority of the pieces at Buckingham Palace are in the form of low cupboards, or corner cabinets (*encoignures*). Panels of European lacquer occur here and there in these pieces, but they are for the most part so skilfully executed that it is often hard to say where the Oriental lacquer ends and the imitation begins. Other lacquered furniture in the Palace is of various forms, and comprises chests on stands, commodes, and open cabinets with shelves.

The Royal Collection contains notable examples of the work of several of the celebrated French ébénistes of the eighteenth century who studied the art of combining old lacquered panels with their own admirable cabinet work. It is also remarkable for the exceedingly fine quality of the chased ormolu with which each article is mounted. The collection is mainly displayed in The King's Corridor.

Among the more remarkable pieces of lacquer of the Louis XV period is a pair of corner cupboards (Plate 304) dating from about 1750, with delicate rococo mounts of the type associated with the well-known metal-worker Caffieri.[1] Each of these cupboards bears, beneath the alabaster slab upon the top, the stamp of the unknown maker who signs his work B. U. R. B. ME (*maitre ébéniste*). This unidentified signature occurs on a lacquered commode in the Rubens Room at Windsor Castle,[2] again in the Jones Collection at South Kensington; and also on a commode illustrated by Molinier (*Le Mobilier*, p. 114), which realised 28,000 francs (£1120) at the Josse Sale in Paris in 1894. Another pair of Louis XV *encoignures* have Japanese figure groups combined with the usual landscapes; and their ormolu mounts include winged figures at the angles with scroll-work, in the style of Crescent, and rosettes upon the central doors (Plate 303).

[1] Jacques Caffieri (1678-1755), the most celebrated bronzist of the first half of the eighteenth century. A Louis XV clock signed by him is in the Jones Collection (*Catalogue*, vol. ii. Ormolu-Work, by C. T. P. Bailey, No. 254, Pl. 58). A large bronze chandelier with his signature is in the Wallace Collection (*Catalogue*, 1920, p. 6, Pl. 2).

[2] This exquisite Louis XV commode, mounted in the style of Caffieri, is described in the Windsor Castle Catalogue by Sir G. Laking (p. 128, Pl. 31). A similar but smaller commode, signed B. V. R. B. and decorated with fine Japanese panels, is in the Jones Collection (*Catalogue of the Jones Collection*, by Oliver Brackett, No. 15, Pl. 7).

A piece of Louis XV furniture belonging to the same category is a lacquered writing table, the personal property of Queen Mary. This beautiful little table, with cabriole legs and ormolu mounts, is shown in Plate 313.

The lacquered furniture of Louis XVI design includes a number of fine examples. Amongst them is a pair of ormolu-mounted ebony cupboards with onyx tops, formerly at the Brighton Pavilion, signed N. PETIT ME,[1] the main panels of which are each lacquered with a large vase copied from a European model and filled with peonies, poppies and cherry blossom—a typical example of Japanese craftsmanship made for the European market (Plate 302).[2] A lacquered panel with precisely the same decoration, and probably by the same hand, occurs on an ebony cupboard of similar design in the Jones Collection at the Victoria and Albert Museum.[3] A pair of oblong ebony cabinets by E. Levasseur[4] have doors decorated in gold lacquer with landscapes containing deer, houses and trees, and side panels of similar character, the whole mounted in Louis XVI ormolu, and surmounted by an onyx slab (Plate 307).

A second pair are noticeable for their ormolu friezes, as well as for the high quality of their lacquered panels, of which those in front are decorated with birds and autumn flowers, and those on the sides with tall vases of European design filled with groups of flowers (Plate 308).

Two pairs of *encoignures* of Louis XVI design are in the Principal Corridor (p. 222). One pair, signed JOSEPH,[5] have semi-circular fronts, each set with a fine panel of seventeenth century lacquer representing a rocky landscape with a stag hunt. The bold ormolu mounts are of floral and scroll design, the pilasters at the ends having lions' masks and paws. The tops are of dove-coloured marble (Plate 312). The other pair, with flat fronts, and the panels decorated with birds and plants set in a border of avanturine lacquer, have detached tapering columns, and white marble tops (Plate 310).

Among later examples in this remarkably rich and varied collection of eighteenth century lacquered furniture are two Louis XVI upright ebony cabinets, the fronts and sides decorated with Japanese landscapes, which are ascribed to the

[1] Nicolas Petit (1732-1791), a well-known cabinet-maker of the rue du Faubourg Saint Antoine, Paris; member of the Corporation of Maîtres Ebénistes of Paris in 1761.

[2] These cupboards, described in the 'notte' of 1820 as '2 petits meubles en Laque à Bouquets le Dessus Albatra oriental,' cost 3000 francs (£120) the pair.

[3] Brackett, *op. cit.* Pl. 37.

[4] Etienne Levasseur, born 1721, an eminent cabinet-maker, admitted into the Corporation of the Maîtres Ebénistes in 1766, and recorded as working in 1798. A cabinet in the Boulle style bearing his stamp is at Windsor Castle (Laking, *op. cit.* p. 120).

[5] The full name of this maker was Joseph Baumhauer. He came, like Riesener and many other of the famous Parisian cabinet-makers of the time, from Germany. He was granted the title of 'ébéniste privilégé du Roi,' and died in 1772. A lacquer commode with his signature is at Windsor Castle (Laking, *op. cit.* p. 144, Pl. 36); another is in the Jones Collection (Brackett, *op. cit.* No. 20, Pl. 11).

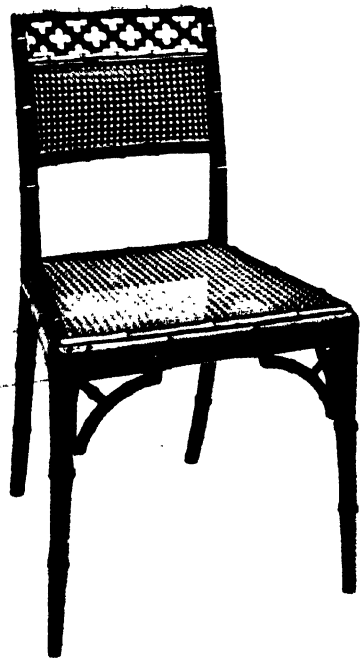


[348] CABINET
IMITATION BAMBOO, SET WITH PANELS OF JAPANESE LACQUER, MADE ABOUT 1802 FOR THE GREAT GALLERY, ROYAL PAVILION, BRIGHTON. HEIGHT 2 FT. 7 INS., WIDTH 4 FT. 6 INS., DEPTH 10 INS.

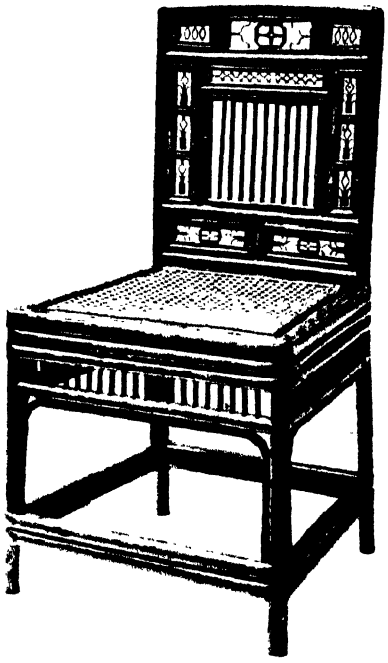




BOO AND CANEWORK
CHAIR
THE ROYAL PAVILION, BRIGHTON.
IN CHINA ABOUT 1800 FOR THE
'EAN MARKET. HEIGHT 3 FT.,
H 1 FT. 10 INS., DEPTH 1 FT. 6 INS.
Y PURSE CORRIDOR)



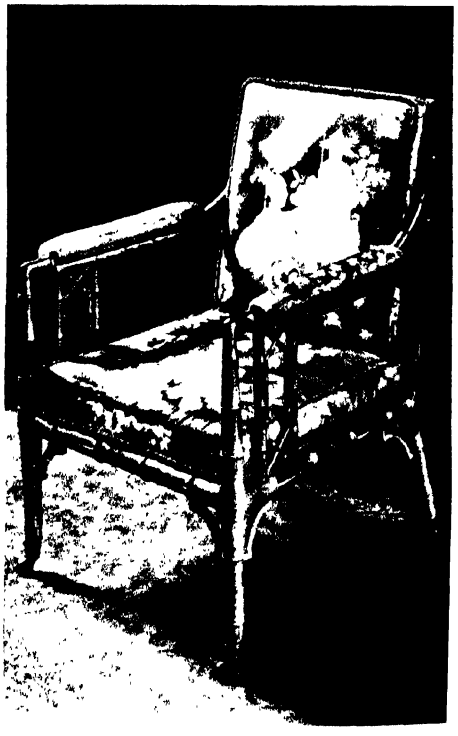
[322] CHAIR
IMITATION BAMBOO, MADE IN 1802 BY
ELWARD, MARSH AND TATHAM, FOR THE
ROYAL PAVILION. HEIGHT 2 FT. 10
INS., WIDTH 1 FT. 4 INS., DEPTH 1 FT.
6 INS



CHAIR
FROM THE ROYAL PAVILION, BRIGHTON.
MADE IN CHINA ABOUT 1800 FOR THE
EUROPEAN MARKET. HEIGHT 3 FT.,
WIDTH 1 FT. 7 INS., DEPTH 1 FT. 5 INS.
(PRIVY PURSE CORRIDOR)



AIR
TATION BAMBOO, MADE IN 1802 BY
ARD, MARSH AND TATHAM, FOR THE
LL DINING ROOM OF THE ROYAL
ILION. HEIGHT 2 FT. 9 INS., WIDTH



[324] BERGERE ARMCHAIR
IMITATION BAMBOO, WITH CANE BACI
AND SEAT. MADE IN 1802 BY ELWARI
MARSH AND TATHAM, FOR THE ROYA
PAVILION. HEIGHT 3 FT. 3 INS., WIDTI
2 FT. 3½ INS., DEPTH 2 FT. 1 IN.

cabinet-maker, Molitor.[1] One has folding doors; the other, a 'meuble d'apparat,' appears to have similar doors, but has in reality a falling front. Both have handsome ormolu enrichments, with honeysuckle pattern on the top, acanthus below, and caryatid figures at the angles holding baskets above their heads. They rest on square legs with ormolu capitals, and have white marble tops.

Although panels of Japanese lacquer were seldom employed in England in the eighteenth century for the decoration of furniture, the Royal Collection contains one striking example—a mirror of about 1740 with an outer egg-and-tongue moulding, an inner moulding of leaf design, and the ground between fitted with pieces of Japanese lacquer cut from larger panels. It is of peculiar interest as a relic from Queen Charlotte's 'Japan Room' in the Queen's House, where Pyne's illustration shows it—with another of similar design—hanging between the windows (Plate 77). In July, 1763, William Vile, cabinet-maker, was paid 'for the Japan Room' £2. 14s. 0d., 'for cleaning and new gilding Japan glass Frames, & new drawing the ground in Japan' (Plate 230).

During the Regency a considerable amount of furniture with Japanese lacquer was made for the Brighton Pavilion. Amongst the most remarkable pieces are four sideboard cabinets with splayed ends, constructed from old Japanese cabinets, which illustrate the alternative use to which such cabinets were sometimes put (Plate 314). These retain their original Japanese hinges and handles, but have been mounted on ormolu feet of Regency pattern. They were formerly in the Banqueting Room Gallery (now the South Drawing Room) at the Royal Pavilion, and can be seen in the view of the room shown in Brayley's *History of the Pavilion.*

The Royal Collection also contains a series of cabinets and chairs of beechwood carved and painted in imitation of bamboo, and executed in the same style as the set of chairs made some thirty years before by Chippendale for David Garrick, and now in the Victoria and Albert Museum. The friezes of the cabinets are of real cane and bamboo lattice-work. The main panels of some are composed of Japanese lacquer set in a framing of powdered gold lacquer (Plate 318). Others, formerly in the Great Gallery at the Pavilion, have glass panels, and form cases for the display of part of the extensive collection of small articles of old Japanese lacquer-work (Plate 319).

The chairs and armchairs in imitation bamboo, now in the King's Waiting Room, where some of the bamboo cabinets also stand, are part of a set made for the Small Dining Room of the Royal Pavilion in 1802 by the Prince of Wales's 'upholders,' Messrs. Elward, Marsh and Tatham, of Mount Street, whose bills for them (quoted on page 112) gives the cost of the chairs as

[1] Bernard Molitor, born in Germany, 1730, came to Paris in the reign of Louis XV, was received into the Guild of Cabinet-makers of Paris in 1787, and was still alive in 1811. Two small Japanese lacquer cabinets, made by him for the 'Mobilier royal' towards the end of the reign of Louis XVI, are in the Louvre.

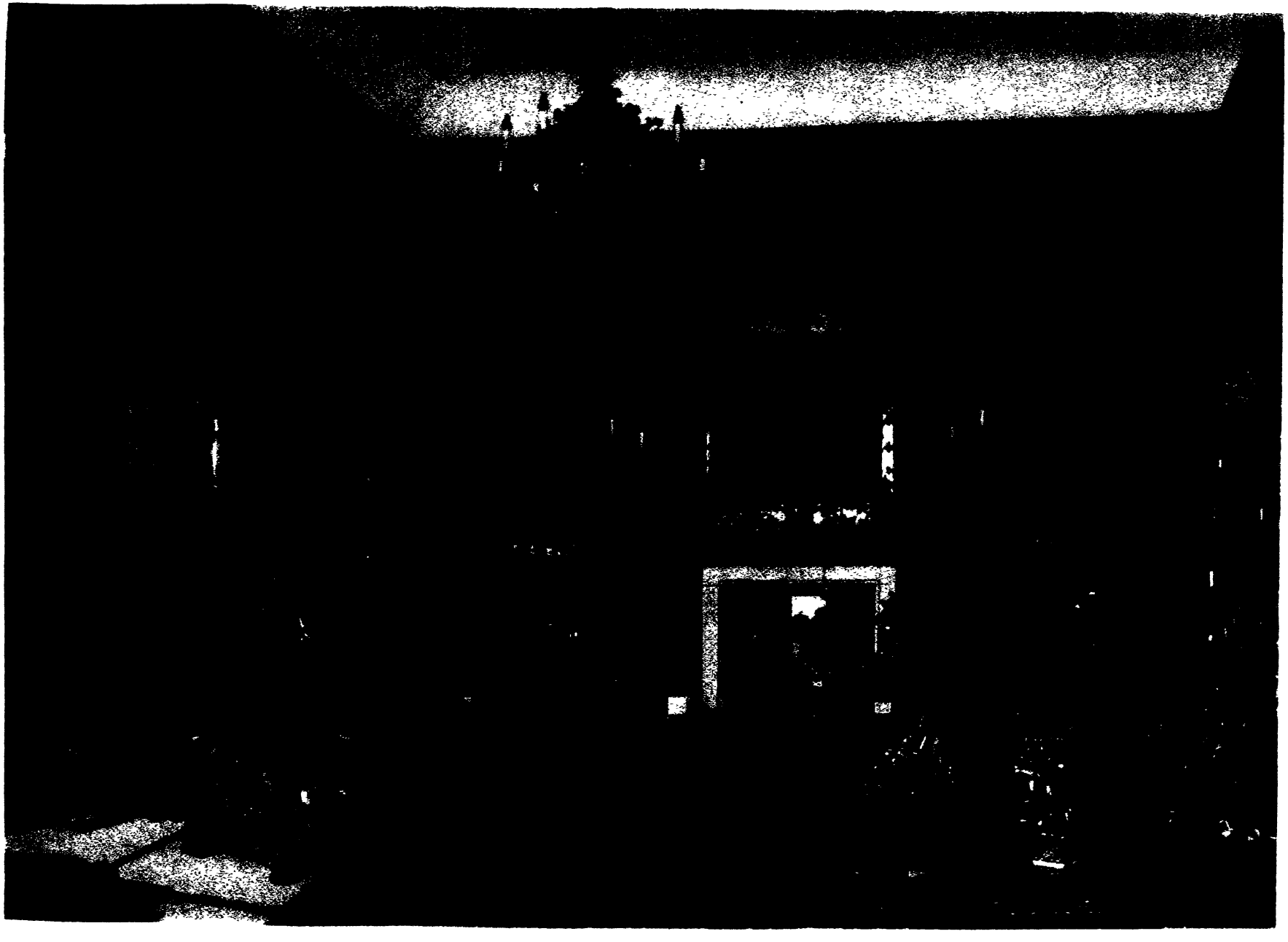
£2, and of the arm-chairs as six guineas apiece (Plates 322 to 324). A bill which follows it for the repair of certain 'India bamboo' chairs and tables evidently refers to some Chinese chairs and tables originally in the Saloon of the Pavilion and now in the Privy Purse Corridor at Buckingham Palace (Plates 320 and 321).

Another type of Oriental lacquer-work formerly used for European furniture, was the incised and painted Chinese lacquer, known as Coromandel. Of this the Royal Collection contains two fine cabinets dating from the K'ang Hsi period, which have their folding doors inside and outside, and also their drawer fronts, decorated with birds, flowers and foliage in many brilliant colours. The elaborate hinges and lockplates of pierced and chased brass of English workmanship were added when they were brought to this country in the seventeenth century (Plate 315). The handsome screen, and the two cupboards in the Yellow Drawing Room mounted with leaves of similar lacquer, have already been described (p. 224).

A second type of Chinese lacquer, used in the same way as the Coromandel, was that inlaid with mother-of-pearl and known—from *burgau*, the awabi shell—as *laque burgautée*, which is represented in the Royal Collection by the two beautiful screens now in the Bow Room (p. 204).

A third familiar type, the carved sealing-wax red Chinese lacquer, known as 'Cinnabar' or 'Peking' lacquer—which was not used for European furniture—is found on boxes, vases, and other decorative objects. Of these the Royal Collection contains a number of fine examples, many of them dating from the period of the Emperor Ch'ien Lung—an extensive patron of this craft, during whose lengthy reign (from 1736 to 1795) the manufacture of carved lacquer is considered to have reached the height of its perfection. Most of these pieces are displayed in the Chamber Floor Corridor of Buckingham Palace (p. 233).

The ancient craft of the lacquer carver has by means largely of Imperial patronage survived up to the present day, and is represented in the Royal Collection by some very handsome modern pieces. A pair of tall screens, an elaborate dressing table, and a chair of carved red lacquer, Coronation gifts to King George V and Queen Mary from the Prince Regent and the Empress Dowager of China, which were exhibited for many years in the Loan Court of the Victoria and Albert Museum, have recently been transferred by permission of the King to the branch of the Museum at Bethnal Green.



CHAPTER XII

THE CLOCKS AND BAROMETERS

A FEATURE of outstanding importance among the works of art preserved at Buckingham Palace is the collection of clocks, both ancient and modern, which number upwards of three hundred. Of these, fifty admirable examples, which date from before the Accession of Queen Victoria, have been chosen for inclusion in this chapter. An account of each of these clocks (and also of four very fine barometers) has already been given in the description of the individual room in which it is at present placed. Since, however, in the case of many of the more elaborate specimens, intricate details of considerable technical interest have been omitted, the whole fifty-four are here brought together in catalogue form for purposes of reference.

These earlier clocks and barometers in the Royal Collection fall into two main groups—the English and the French. The former mostly owe their presence to the knowledge and enthusiasm of George III, under whose personal supervision, as has already been said, they were actually made by his favourite clockmakers. For the latter the Crown is indebted to the taste and connoisseurship of George IV, as Prince and King, for whom many of them were purchased direct from Lepine, and Breguet, and the other great clockmakers in Paris.

With the instinct of a true collector, George IV, after his Accession, caused illustrations to be made of all the principal clocks and candelabra; and these—photography not being yet invented—were done by means of water-colour drawings. Bound up in three large volumes, they provide an invaluable and unique example of an early pictorial inventory; and where a clock is so illustrated a mention of this is made in the present chapter.

THE ENGLISH CLOCKS

A LONG-CASE TWELVE-MONTH CLOCK, made for King William III by Thomas Tompion about 1695. Height 8 ft., width 1 ft. 6 in., depth 10½ in. (See p. 233.) (Plate 325.)

The case is of finely figured burr walnut bordered with straight-grained walnut, the base and sides of the body having panels of figured walnut with 'herring-bone' borders of the same wood. There is a convex moulding beneath the hood, and an arched top with a fretwork frieze. In the door of the body, which has small open-work brass ornaments at the corners, is a glazed aperture to show the pendulum, with an arched top bordered with gilt brass. The hood is surmounted by a ball of gilt brass with a flame finial.

The face is of brass, water-gilt, burnished outside and mat in the centre. It has pierced gilt spandrels chased with cupid heads, and is inscribed below the dial:

THO. TOMPION. LONDON. INVENT.

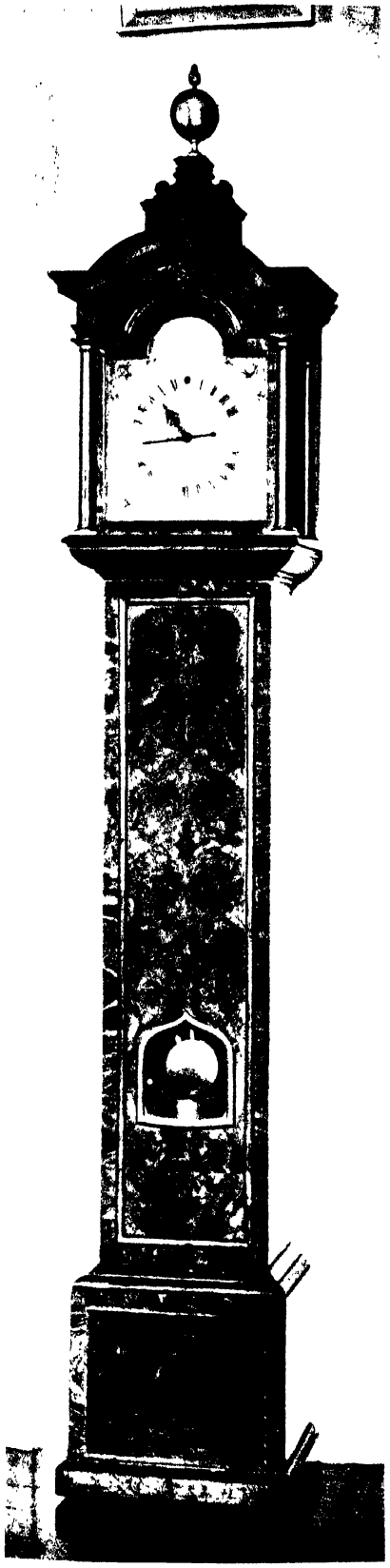
The silvered dial is divided into 24 hours, the Roman numerals I to XII being repeated for the hours before and after noon respectively. There is a double set of Arabic numerals for the minutes. One set, on the inner circle which is inscribed *Equal Time*, indicates mean time minutes; the other set, on the outer circle which is inscribed *Apparent Time*, indicates (apparent) solar time minutes. The outer circle is arranged to rotate backwards and forwards as required, to give the necessary corrections for the variations in the equation of time—thus dispensing with the extra hand usually employed.

In the arch above the dial is an opening for a calendar, with a year's wheel showing the months and days of the month; and above are the signs of the zodiac. (Illustrated in George IV's Pictorial Inventory, vol. ii. pl. 13.)

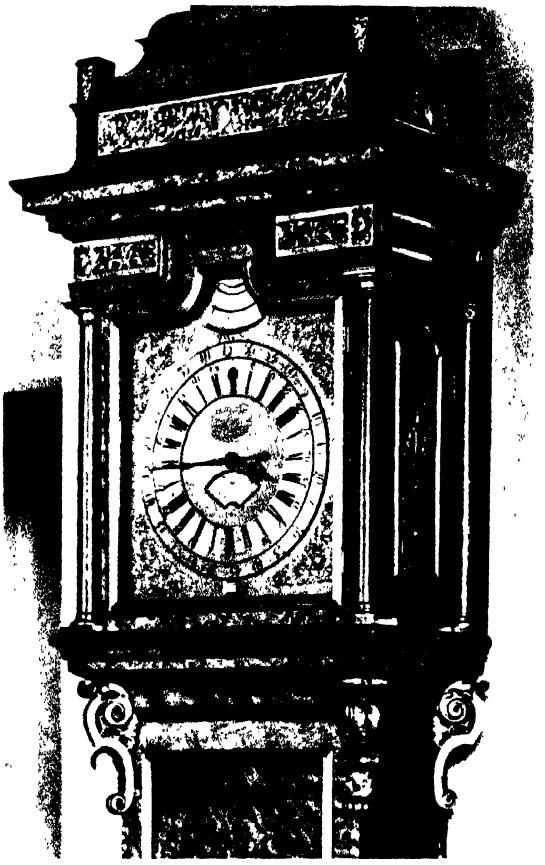
Thomas Tompion, known as 'The Father of English Clockmaking,' was born at Northill in Bedfordshire in 1639. He was the first to make a clock constructed to go for a year with one winding, and the first to put into practice, in his watches, the invention of the spiral balance spring. In 1675 he presented to King Charles II a watch which he had constructed on this principle. 'The Theories of Dr. Hooke and the Rev. Edward Barlow,' says Britten in *Old Clocks and Watches*, 'would probably have remained in abeyance, but for Tompion's skilful materialisation of them; . . . and after years of application he left English watches and clocks the finest in the world.' He died in 1713, and was buried in Westminster Abbey.

A LONG-CASE TWELVE-MONTH ASTRONOMICAL CLOCK, made for Queen Anne, between 1702 and 1707, by Thomas Tompion and Edward Banger. Height 9 ft. 1 in., width 2 ft., depth 13 in. (See p. 233.) (Plates 326 and 327.)

The case is veneered with very richly figured burr walnut, which has faded to a pale amber colour; and is ornamented with water-gilt brass mounts, exquisitely chased, and gilt mouldings with brazed mitred joints. They consist of a sub-plinth (below the base and plinth) formed of swags of flowers with cherubs' heads



[325] LONG CASE TWELVE-MONTH ASTRONOMICAL CLOCK
OF WALNUT. MADE ABOUT 1695 FOR KING WILLIAM III BY THOMAS TOMPION. HEIGHT 8 FT., WIDTH 1 FT. 6 INS., DEPTH 10½ INS.



[326] DETAIL OF UPPER PART OF THE CLOCK BY TOMPION AND BANGER ILLUSTRATED IN PLATE NO. 327



[327] LONG CASE TW
ASTRONOMICAL
OF WALNUT, WITH FI
MOUNTS, MADE ABOU
ANNE BY THOMAS
EDWARD BANGER. HI
WIDTH 2 FT., DEPTH





[328] CLOCK

FOR A TABLE, OF TORTOISE-SHELL AND ORMOLU, THE FACE MOUNTED WITH CHASED SILVER; THE ORMOLU PANELS AT THE BACK AND SIDES CHASED WITH LANDSCAPES. MADE ABOUT 1765 BY JAMES NEWTON. HEIGHT 1 FT. 2½ INS., WIDTH 8 INS., DEPTH 7 INS.

between the open scroll feet; a moulding around the door of the body and the face, four pierced scroll trusses supporting the hood; pierced frets, chased with strapwork, figures, and foliage, in the frieze and cornice and on the sides of the hood; and —upon the summit—the gilded figure of a cherub.

The brass face of the clock, which is water-gilt and burnished, is engraved with a scroll-work border, and has silvered dials and chased gilt spandrels. The centre of the face is of matted gilt, and bears, on a burnished oval plate, the inscription:

THO. TOMPION
EDW. BANGER
LONDON

The dial arrangements of this clock are similar to those of the other Tompion clock, with the outer circle made to move backwards and forwards to correct for the equation of time. The outer circle is inscribed, *Temp. apparens*; the inner dial, *Temp. Æquale*. The inner dial has a silvered fan-shaped compartment for the days of the week engraved with mythological figures. Below is an opening for the days of the month; and above is an aperture with dials for months of the year, and the signs of the zodiac. (George IV's Pictorial Inventory, vol. ii. pl. 10.)

This monumental timepiece, of superb proportions, which may be considered Tompion's *chef d'œuvre*, was probably executed about 1705, soon after his nephew Banger had joined him; and an indication of the date is provided by the concave moulding beneath the hood, in contrast to the convex moulding upon the other and earlier of these two clocks.

Both clocks stood in old Buckingham House. As examples of the finest of Tompion's craftsmanship they were specially selected by George III for the furnishing of the 'Queen's House,' being brought, probably from Kensington Palace, in 1762. They were taken later to St. James's Palace; and are recorded as having been rescued from the fire which occurred there in 1809.

Another (a three-month) clock by Tompion, with less elaborate mechanism, the walnut case and ormolu-work of which, however, resemble it very closely, was sold in the Duke of Cambridge's collection at Christie's in 1904; and after passing through the Dunn and Wetherfield collections, was purchased in 1928 (for a sum stated to be £5000) by a private collector in America, and is now (1930) on exhibition at the Pennsylvania Museum, Philadelphia.[1] It has on the little pedestal of the finial that surmounts it, the cypher of William III; but the pedestal in the same position upon the Queen Anne clock at Buckingham Palace does not display the Royal cypher.

The great walnut timepiece in the Royal collection at Hampton Court, with

[1] This clock is illustrated in detail in the *Dictionary of English Furniture*, vol. ii. p. 107.

a twelve-month movement by the celebrated clockmaker, Daniel Quare,[1] which was made to the order of Queen Anne, stands upon a sub-plinth, also of chased ormolu, but of more elaborate design than that on the Tompion and Banger, and on the Duke of Cambridge's clocks. It is surmounted by cherubs closely resembling the gilded figure upon the summit of the Tompion and Banger clock.

Reference books on early horology state that Edward Banger was in partnership with a cousin—another nephew of Tompion's—Thomas Tompion, Junior. This is an error, for no trace has yet been found of such a firm. From Tompion's numbered series of watches and clocks, and from advertisements in newspapers of the day, Edward Banger appears to have been in partnership with his uncle, Thomas Tompion, from about 1702 to 1707. During this period some of his finest work was produced. Soon after this date Tompion was associated with George Graham, who succeeded him in the business.

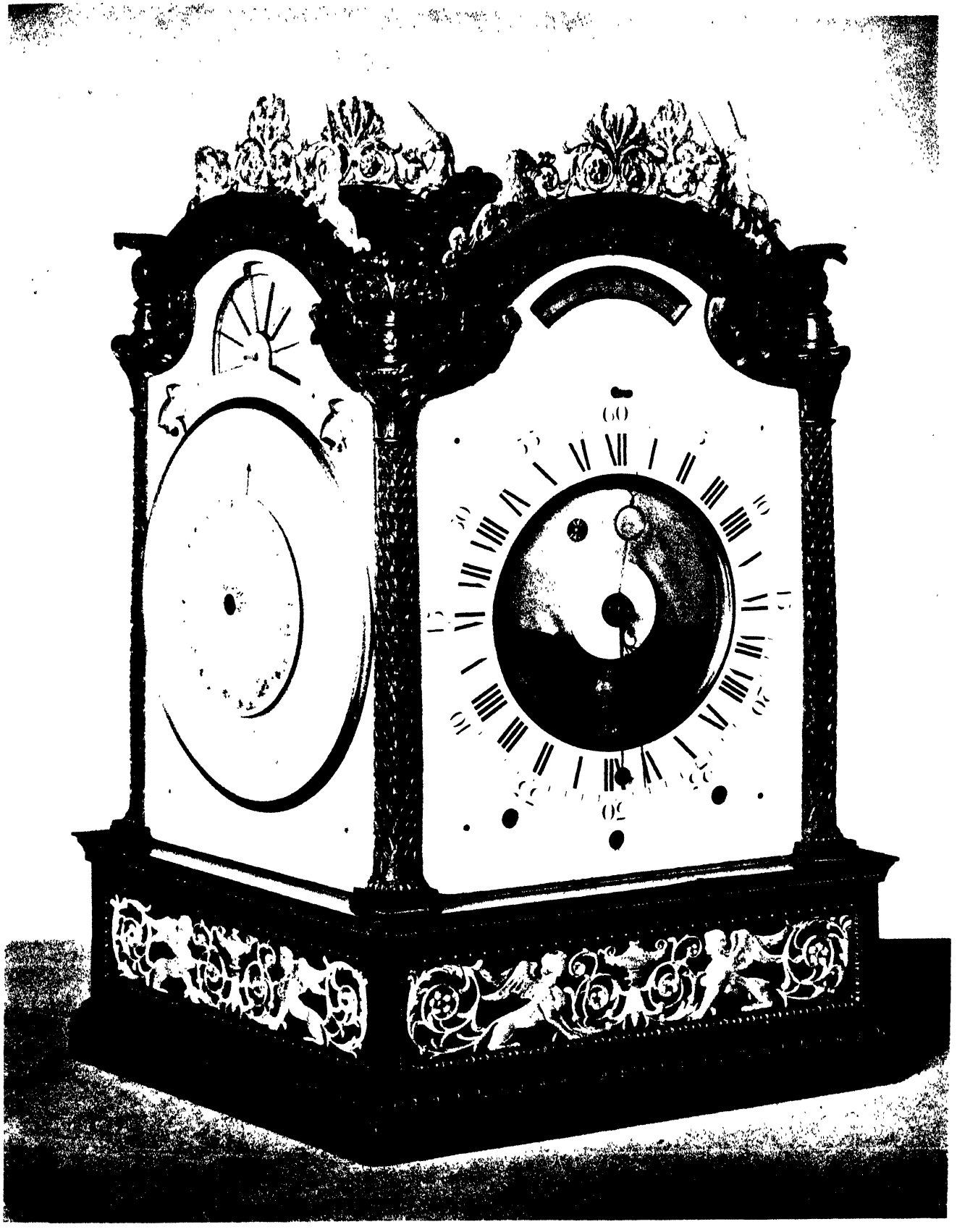
The numbers on Tompion's clocks of this period are roughly between 200 and 500—his bracket clocks being numbered below the dial, and his tall clocks on the door of the case. The two Tompion clocks at Buckingham Palace being outstanding specimens, are not, apparently, so numbered.

BRACKET CLOCK,[2] in an ebony case with 'inverted bell' top, brass lattice-work sides, and brass handle on the top. The silvered dial has finely chased spandrels of gilt brass with masks in the centre. Above the main dial are two subsidiary dials. One is a regulator, with a 'rise and fall' register, which, being connected with the pendulum, serves to regulate the time of its vibration by altering its effective length; the other dial has a 'strike and silent' hand with mechanism for stopping the striking of the clock. Signed 'Benj. Gray: Just. Vulliamy, London.' The dial is also engraved with the Royal cypher of George II. (Pictorial Inventory, vol. i. p. 29.) Height 1 ft. 9 in., width 10½ in., depth 7 in. About 1750. (See p. 240.) (Plate 299.)

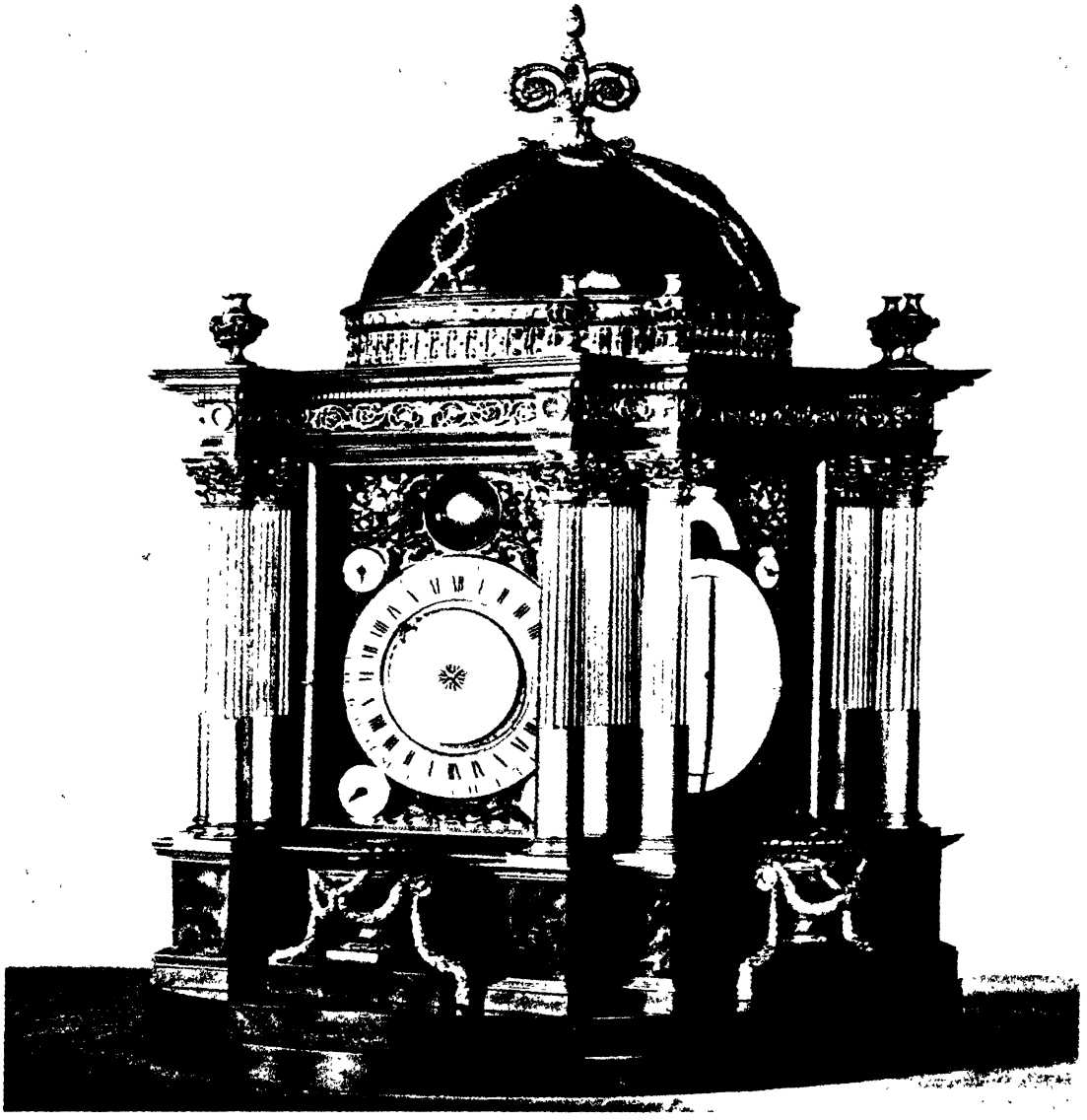
This clock is of special interest as the earliest of the many clocks by Vulliamy in the Royal Collection. It bears the names of both Benjamin Gray (clockmaker to George II) and of Justin Vulliamy—the first of the well-known family who obtained the appointment of Clockmakers to the Crown in 1742, and held the office for one hundred and twelve years. Justin Vulliamy migrated from Switzerland, settled in London, married Gray's daughter, and subsequently joined him as partner in his business at No. 64 Pall Mall, becoming the head of the firm on Gray's death in 1764.

[1] *Dictionary of English Furniture*, vol. ii. p. 108.

[2] The term 'Bracket Clock,' for a portable spring-driven timepiece with a short pendulum, is actually a misnomer. This type of clock, which came into use in the reign of Charles II, may be regarded as a development of the earlier 'Table Clock,' and Chippendale uses this term to describe it. The bracket clock—unlike the brass lantern clock, which though frequently mounted on a bracket is never termed a bracket clock—often has no bracket; and was primarily intended to stand upon a pedestal or table to enable its decorative case to be seen from all sides.



[329] FOUR-SIDED ASTRONOMICAL CLOCK
IN MAHOGANY CASE WITH SILVER MOUNTS. MADE IN 1765 BY FARDLEY NORTON. THE CASE MADE BY JOHN BRADBURN, KING GEORGE III'S CABINET-MAKER (FOR VIEWS OF THE OTHER DIALS,



[330] FOUR-SIDED ASTRONOMICAL CLOCK
DESIGNED BY KING GEORGE III AND SIR WILLIAM CHAMBERS MADE BY PINCHBECK IN 1768. THE DIAL ON THE LEFT SHOWS THE TIDES AT THE LEADING PORTS AROUND GREAT BRITAIN; THAT ON THE RIGHT, THE SIGNS OF THE ZODIAC AND THE SIDEREAL TIME. (FOR VIEWS OF THE TWO OTHER DIALS, SEE PLATE 172.) HEIGHT 2 FT. 8 INS., WIDTH 1 FT. 9 INS. (SQUARE).

BRACKET CLOCK, with quarter-striking movement, in a mahogany case with 'broken-arch' top, and brass lattice-work sides and handle. The corner spandrels are of gilt brass; the main and subsidiary dials are silvered, and have centres of matted gilt. It has a subsidiary 'rise and fall' regulator, 'strike and silent' dials, and a calendar for the month. Signed, 'Benj. Gray and Just. Vulliamy, London.' About 1760. The mahogany case dates from about 1780. Brought in 1913 from Barton Manor, Osborne, Isle of Wight. Height 1 ft. 5 in., width 10½ in., depth 6 in. (See p. 237.) (Plate 301.)

The movements of clocks by Gray and Vulliamy are notable for their fine quality; and this, like the preceding clock by Gray and Vulliamy, has the back plate handsomely engraved with scroll work, and the makers' names in fine cursive lettering.

BRACKET CLOCK, of tortoise-shell and ormolu, with oval domed top, and silver dial ornaments. Made by James Newton. About 1762. Height 1 ft. 2½ in., width 8⅞ in., depth 6¾ in. (Plate 328).

The panels at the back and sides are delicately chased with landscapes, trees, rocks, and water, in open-work rococo borders ; and the shaped trusses at the angles are mounted with exquisite open scroll designs in the manner of the finest goldsmith's work found on the snuff boxes of the time. The little panels on the dome are minutely chased with buildings and trees; and on the side near the base of the dome are a pair of chased oval handles. Around the enamel dial (which is some forty years later) are spandrels of open silverwork. The original movement had a crown wheel escapement with a bob pendulum which has been replaced by an anchor escapement, and the repeating bells have been disconnected.

This beautiful little clock was made for George III for Buckingham House. It was taken later to St. James's Palace, and was removed from there at the time of the fire in 1809. (Illustrated in George IV's Pictorial Inventory, vol. ii. p. 18.) The name of the maker of this clock (James Newton) does not appear to be recorded in any of the standard horological works of reference. A somewhat similar clock, by George Prior, dating from about 1765, in a tortoise-shell and ormolu case with domed top, ormolu trusses, and scroll feet resembling those upon this clock, and with an ormolu crown above the dial, is in the Jones Collection, Victoria and Albert Museum. (*Catalogue of the Jones Collection*, vol. ii. *Ormolu, Clocks, etc.*, by C. T. P. Bailey, p. 68, No. 263.)

ASTRONOMICAL CLOCK, with four enamelled dials, made for George III in 1765 by Eardley Norton for £1178. A striking clock with 'ting-tang' quarters. The case, of mahogany with silver mounts, was made by John Bradburn, King George III's cabinet-maker, for £35. 15s. 0d. Formerly in the Octagonal Library, Buckingham House. Height 1 ft. 5½ in., width 9½ in. (square). (See p. 220.) (Plates 74 and 329.)

The following contemporary information which gives an accurate description

of the movement appeared in the *Gentleman's Magazine* for June, 1765: 'Messrs. Pinchbeck & Norton have just set up at *The Queen's House* a new clock with four faces, which is greatly admired.

'The first and principal face shews the true and apparent (*i.e.* Sun's) time, with the rising and setting of the sun in several parts of the world, by a moving horizon;

'The second front shows the motion of the planets in their orbits, according to the system of Copernicus;

'The third, the age and different phases of the moon, with the time of the tide at 32 different sea-ports;

'The fourth, by a curious retrograde motion in a spiral, shews every day of the month and year, with the number and days of the week in proper emblems.

'The calculations and numbers for the wheels for the solar system were given by Dr. Bevis, and the designs for the dial plates, with the numbers and calculations and mode of performing, etc., by Mr. Ferguson.'

* * * * * * *

The bill for this clock, dated 1765, is charged in George III's Privy Purse Accounts at Windsor Castle to Christopher Pinchbeck, and the explanation for the statement in the *Gentleman's Magazine* for 1765 that the clock was 'set up' by Pinchbeck and Norton, would be that Pinchbeck, being the King's Clock-maker by Appointment, was responsible for ordering the clock of which Eardley Norton [1] was the actual maker.

That this is the clock mentioned in the Accounts, and that the clock signed by Pinchbeck (now in the Music Room) is a second clock, made three years later by Pinchbeck himself, may be inferred from the fact that the date of the bill shown in the Privy Purse Accounts, and the date of the announcement in the *Gentleman's Magazine*, agree. This supposition is confirmed by two entries in the Lord Chamberlain's Accounts at the Public Record Office for 1765-1766, under the name of John Bradburn, the King's cabinet-maker.

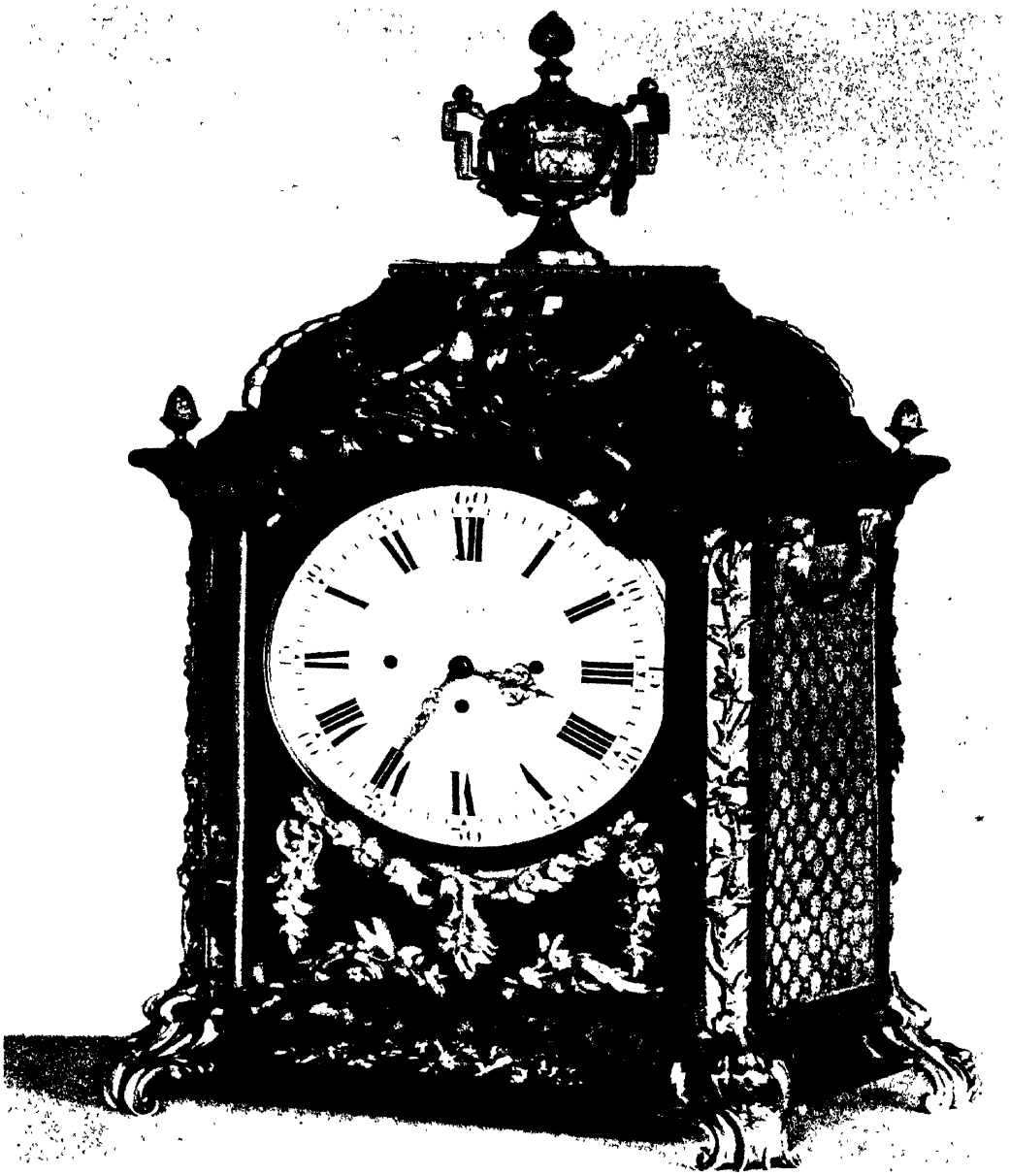
The first entry shows the very moderate charge of £35. 15s. od. for what, though described as a 'bracket,' appears to be the actual case or frame of the clock. The description, though somewhat confused, is of such importance that it deserves to be quoted in full:

'For the Queen's House in St. James's Park'

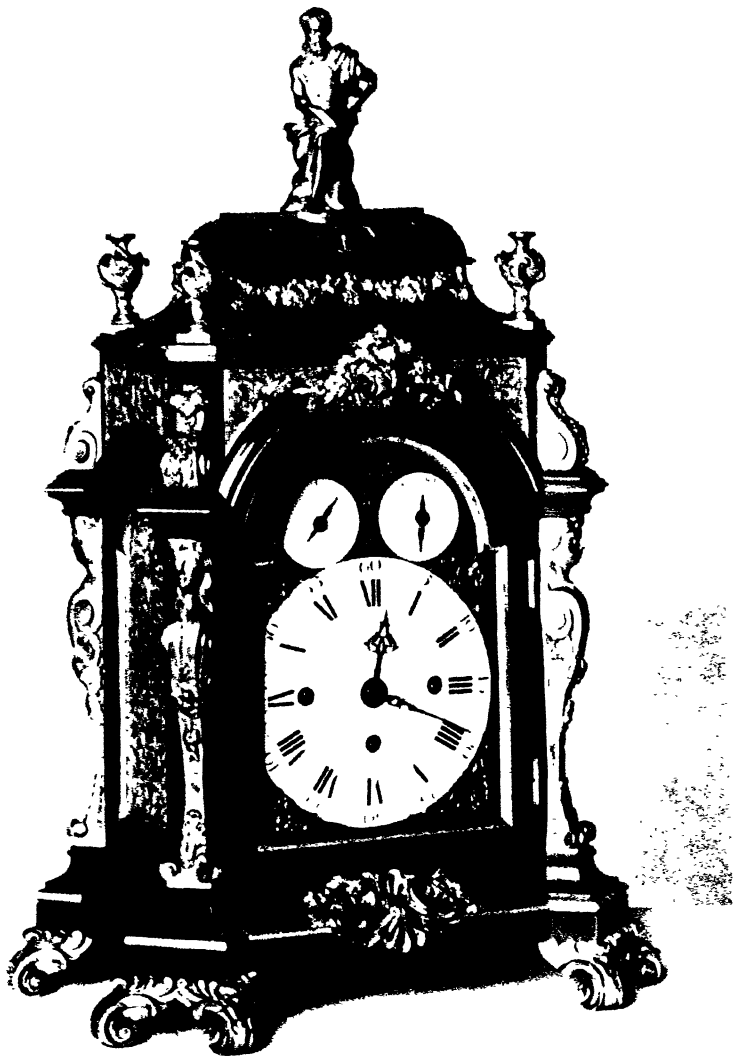
'A very rich antique [2] carved and burnished gilt [3] bracket (? case) for a clock in His Majesty's Dressing Room. The top cornice very richly carved with a very neat mosaick work [4] border round ditto . . . and Flowers pierced through, and the

[1] Eardley Norton was in business from about 1765 to 1795. There is a long-case clock with a year movement by this interesting maker at the Admiralty Offices, Whitehall.

[2] In the classical style. [3] The silverwork may once have been gilded. [4] Scroll work.



[331] BRACKET CLOCK
OF TORTOISE-SHELL AND ORMOLU. ABOUT 1760. MOVEMENT BY BENJAMIN WILLIAMY. HEIGHT 2 FT. 7 INS., WIDTH 1 FT. $5\frac{1}{2}$ INS.



[332] BRACKET CLOCK
WITH QUARTER-CHIMING MOVEMENT, OF EBONY WITH ORMOLU MOUNTS. MADE ABOUT 1765 BY JUSTIN VULLIAMY. HEIGHT 1 FT. 6 INS.



[333] BRACKET CLOCK
WITH QUARTER CHIMING MOVEMENT, IN TORTOISE SHELL AND ORMOLU CASE, MADE ABOUT 1770 BY JUSTIN VULLIAMY, THE MOUNTS PROBABLY BY MATTHEW BOULTON. FORMERLY IN THE GREAT LIBRARY, BUCKINGHAM HOUSE. HEIGHT 2 FT. 1 IN., WIDTH 1 FT. $2\frac{1}{2}$ INS., DEPTH 10 INS.

ground pannelled and enriched with a small ogee; the front part and the sides enriched with an Antique Foliage Leaf[1] which spreads at each end to support a demi Lion and Unicorn,[2] the whole very rich and completely finished.'

The second entry is Bradburn's bill for a glass clock-shade or cover:

'His Majesty's Apartment'

'For a wood mould for a glass case to the Astronomical Clock	£1. 19s. 0d.
For a large square glass Blow-over - - - - - -	£6. 6s. 0d.
For extraordinary Trouble and Attention in blowing the glass according to His Majesty's Direction - - -	£1. 1s. 0d.'

ASTRONOMICAL CLOCK, of architectural form, of tortoise-shell and ormolu, with silver mounts, and with four enamelled dials. Designed by George III and Sir William Chambers; made in 1768 by Christopher Pinchbeck, and completed by John Merigeot and Edward Monk. Height 2 ft. 8 in., width 1 ft. 9 in. (square). It is marked: 'Reconstructed by Chas. Frodsham, Anno Domini. MDCCCLXXIX.'

This clock, which stood in the Queen's House in the 'Passage Room from the Hall into the Garden,' resembles the one by Eardley Norton (Pictorial Inventory, vol. ii. pl. 3). On the front is a 24-hours' circle, the hours up to 12 occurring twice for the periods before and after noon respectively; with hands showing mean and solar time, and also a seconds hand. This dial indicates the time at various places of different longitude throughout the world. (See p. 161.) (Plates 172 and 330.)

At the back is a dial the readings of which indicate the state of the tide at a number of places on the coast of the British Isles, and at the neighbouring Continental ports. A recess above this dial contains a globe representing the moon, and showing its phases. Near the corners are adjustments for controlling the striking and for regulating the pendulum.

The right face forms a small orrery showing the motion of the six planets from Mercury to Saturn.

On the left face are indications of the days of the week and the position of the sun in the zodiac, while the days of the month are also given, and there is a planisphere showing the positions of the stars.

Christopher Pinchbeck, the Younger (1710-1783), was the eldest son of Christopher Pinchbeck, the discoverer of the alloy of metals named after him. He was principal clockmaker to George III, and carried on his business in Cockspur Street, Charing Cross.

John Merigeot was apprenticed to the Clockmakers' Company in 1742, became a freeman in 1750, and a liveryman of the Company in 1766. Edward Monk became an apprentice of the Company in 1762.

[1] The silver acanthus leaf in the centre of the pediment.

[2] The word 'demi' may be taken to mean that the figures are not modelled in the round.

BRACKET CLOCK, with a quarter-chiming movement, of ebony, with ormolu mounts. By Justin Vulliamy. Height 1 ft. 6 in., width 11 in. About 1765. (See p. 225.) (Plate 332.)

This handsome and beautifully designed clock, of architectural form, with 'bell' top, is notable for the quality of its chased rococo mounts, which include double scroll feet, angle supports of female terminals surmounted by inverted trusses, and finely engraved open-work panels over red silk. The main dial, and the 'regulator' and 'strike-and-silent' dials are of enamel; the latter is signed, *Vulliamy, London*. The back-plate, which is engraved with rococo ornament, is also signed, *Justin Vulliamy, London*.

It is illustrated in George IV's Pictorial Inventory, vol. ii. pl. 2, where it is described as having been formerly at Buckingham House (the Queen's House).

BRACKET CLOCK, with a quarter-chiming movement, of tortoise-shell and ormolu, with 'inverted bell' top. The present movement by Benjamin Vulliamy added about 1800. Height 2 ft. 7 in., width 1 ft. 5½ in., depth 1 ft. About 1765. (Plate 331.)

The chased rococo mounts and circular dial are in the French taste. The scroll feet, and the floral designs at the angles and below the dial resemble some of the designs for 'Table Clock Cases' published in Chippendale's *Director* in 1754. The hands are gilt and finely chased. The enamel dial is inscribed 'Vulliamy, London.'

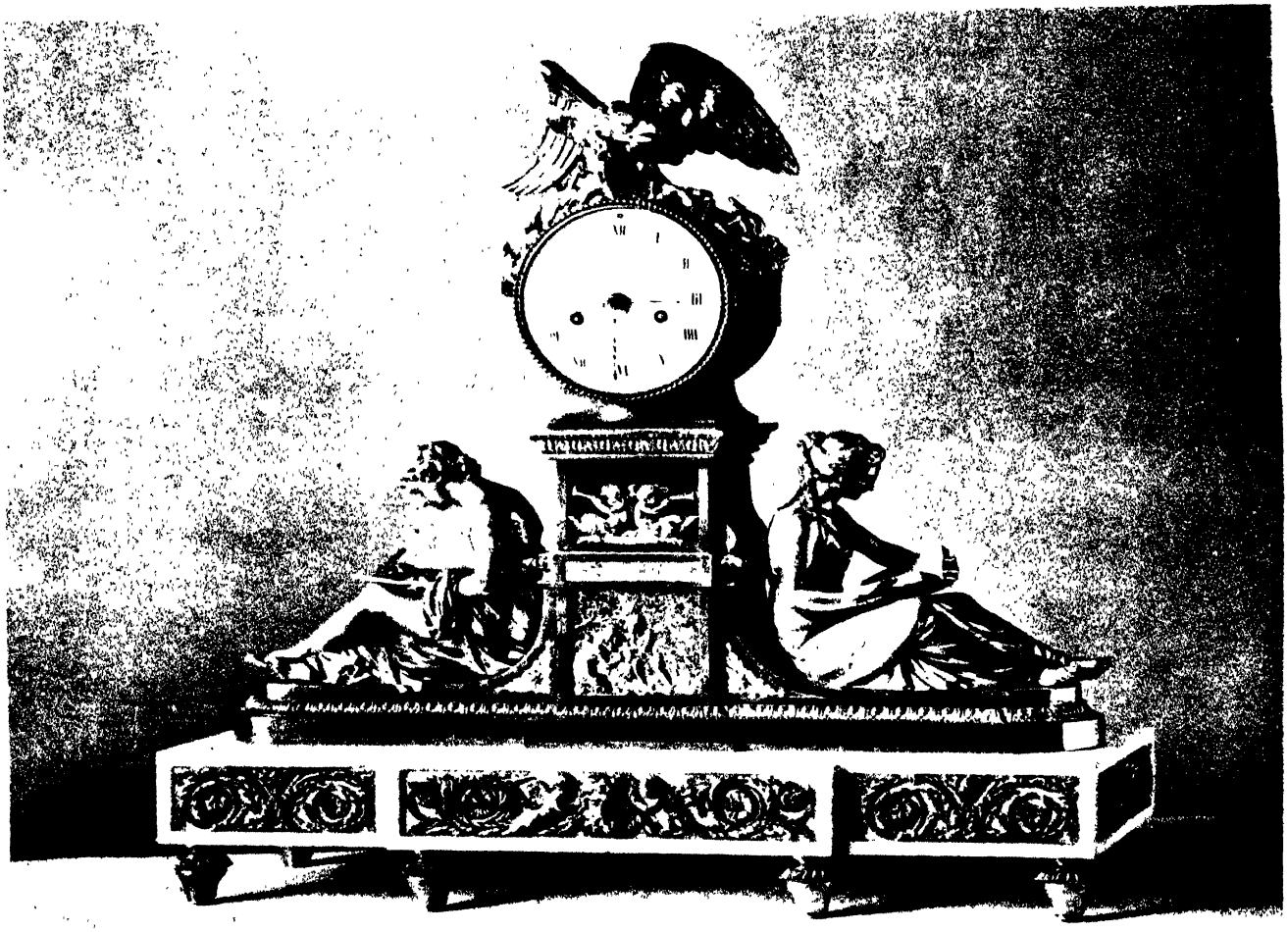
BALLOON-SHAPED BRACKET CLOCK, with a quarter-chiming movement, of tortoise-shell richly mounted with finely chased and gilt brass, the base resting on chased paw feet and the top surmounted by a vase. The metal-work was probably executed by Matthew Boulton, of Birmingham. The silvered dial is engraved, *Justin Vulliamy, London*. Originally in the Great Library at Buckingham House (Pictorial Inventory, vol. ii. pl. 6). Height 2 ft. 1 in., width 1 ft. 2½ in., depth 10 in. About 1770. (See p. 212.) (Plate 333.)

CLOCK, of satinwood with ormolu mounts, resting on a temple with boxwood columns containing a Derby biscuit group representing 'Time clipping the wings of Cupid.' The movement is by Benjamin Vulliamy. The enamel dial has gilt numerals, and its case is adorned with festoons of chased ormolu. The pedestal on which it stands is of satinwood painted by G. B. Cipriani, R.A. Height (with pedestal) 6 ft. 10 in., width 1 ft. 11 in. About 1785. (See p. 226.) (Plate 337.)

CLOCK, of marble and ormolu, with symbolical group in Derby biscuit china. The movement is set in a broken marble column placed on the top of four curved white marble steps, with the inverted Corinthian capital of the column lying beside it. Leaning on the column is a Derby biscuit figure of Astronomy with a globe and telescope; in front is the figure of a child, also in biscuit, with a sextant;



334] CLOCK
OF BRONZE AND ORMOLU, ON MARBLE BASE DECORATED WITH ORMOLU, PERIOD OF LOUIS XVI. HEIGHT 2 FT. $4\frac{1}{2}$ INS

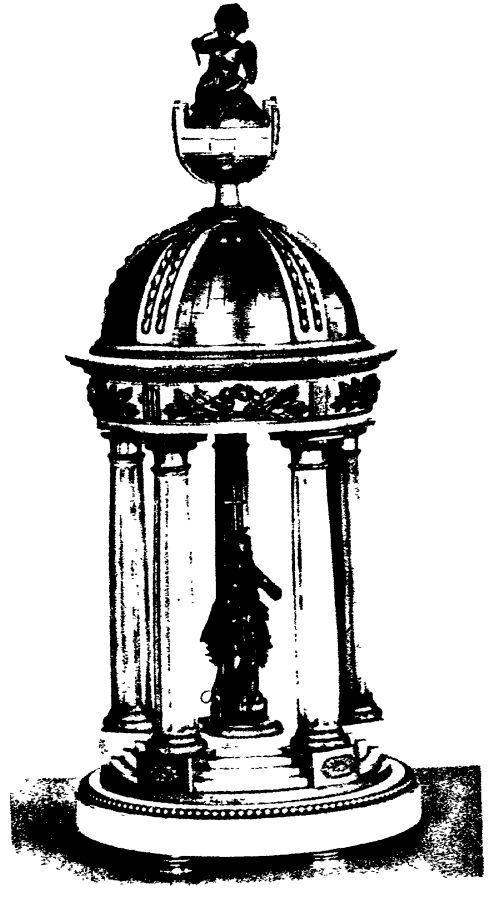




[336] CARTEL CLOCK
IN ORMOLU CASE IN THE STYLE OF DELAFOSSE. PERIOD OF LOUIS XVI. THE MOVEMENT BY VULLIAMY. HEIGHT 2 FT. 3½ INS., WIDTH 1 FT. 1 IN.



[337] PEDESTAL CLOCK
OF INLAID SATINWOOD, WITH ORMOLU MOUNTS, SURMOUNTING A TEMPLE WITH BOXWOOD COLUMNS CONTAINING A CHINA GROUP, 'TIME CLIPPING THE WINGS OF CUPID'. MOVEMENT BY BENJAMIN VULLIAMY, ABOUT 1785. THE SATINWOOD PEDESTAL PAINTED BY GIBBIANI. HEIGHT 6 FT. 10 INS., WIDTH 1 FT. 11 INS.



[338] CLOCK
OF MARBLE, WITH ORMOLU MOUNTS, WITH AN ORMOLU FIGURE OF DIANA WITHIN A TEMPLE. THE HOUR SHOWN ON TWO CIRCLES SET ROUND THE VASE ON THE SUMMIT. BY GAVELLE. PERIOD OF LOUIS XVI. HEIGHT 2 FT., DIAMETER 10 INS.

and, on the left, an angel pointing to the dial of the clock. Below the angel is an ormolu book inscribed, *Vulliamy*. Made in 1788 by Benjamin Vulliamy for George, Prince of Wales (Pictorial Inventory, vol. i. pl. 5). Height 1 ft. 5½ in. (See p. 170.) (Plate 343.)

CLOCK, of ormolu, mounted with the painted figure of a Chinese drummer whose drum holds the dial of the movement. Made about 1790 for the Chinese Drawing Room, Carlton House, and shown in the illustration of the room in Sheraton's *Cabinet Maker* (Plate 101). The present movement, by Charles Frodsham, was added about 1870. Height 2 ft. 6 in., width 1 ft. 10 in., depth 8 in. (See p. 229.) (Plate 288.)

BALLOON CLOCK, of inlaid satinwood. (The maker is not known.) Height 1 ft. 1 in., width 1 ft. 1 in. About 1790.

PEDESTAL CLOCK, of white marble, of architectural design with chased ormolu mounts. The top, surmounted by an urn, has seated figures of lions on either side, and below the dial is an eagle of French design. The pendulum descends into a tall, finely moulded yellow scagliola pedestal, which is decorated with ormolu and rests on a satinwood base. Made by Benjamin Vulliamy for George III about 1790, and formerly at Windsor Castle. Height 6 ft. 9 in., width 2 ft.

LONG-CASE REGULATOR,[1] of figured Spanish mahogany. The seconds and minutes on the silvered dial are indicated by pointers, and the hours shown through an opening within the minute circle. The works are fitted with two independent pallets, one above and one below the escape wheel—a form of escapement known as a 'Grasshopper' escapement which is intended to eliminate friction. Made by Benjamin Vulliamy about 1790 for George III for Kew Observatory. (Pictorial Inventory, vol. ii. pl. 1.) Height 6 ft. 8 in. (See p. 200.) [2]

LONG-CASE REGULATOR, of figured Spanish mahogany, finely moulded and with pedimented top. The sub-divided silvered dial is marked for seconds, minutes and hours; and a mercurial pendulum is fitted which beats the seconds. The main dial for the seconds hand is marked with Arabic numerals; the smaller dial on the upper part of the large dial (for the minutes), and that on the lower part (for the hours) are marked with Roman numerals. Inscribed 'Vulliamy, London, 830.' Height 7 ft. 1½ in. About 1800.

SKELETON STRIKING CLOCK, with a special form of detached escapement invented by William Congreve, and described as an 'extreme detached escapement.'

[1] The term 'regulator' is used to denote any high-grade pendulum clock, employed for accurate time-keeping only, without striking or other accessories.

[2] A fine long-case regulator, also with a 'Grasshopper' escapement and other features in common with this clock—which was made by Benjamin Vulliamy, probably at the same time, and was formerly the principal time-keeper at George III's Observatory at Kew—is now in the Science Museum, South Kensington. It belonged in turn to George IV; William IV; the Duke of Sussex; Ernest, Duke of Cumberland and King of Hanover; and to his son George, King of Hanover; by whom it was given in 1854 to the widow of Benjamin Louis Vulliamy, the maker's eldest son. From his descendants it was purchased for the Science Museum in 1879.

It has a helical balance-spring and a compensating balance which are visible below the dial. A bell is provided for the striking. It is inscribed: *Invented by Wm. Congreve, Esq.* J. MOXON FECIT. Height 1 ft. 3½ in., width 11¾ in. About 1800.

From the Day Book of Benjamin Jutsham.

'Aug. 24. 1808. Delivered to Mr. Congreve.

'The curious clock for the measurement of time, with a pedestal from the Library at Carlton House, to be regulated.'

'May 27, 1809.

'The pedestal painted to imitate lapis lazuli with stand for the clock, and glass shade to be fitted to the Congreve clock.'

From Buckingham Palace Outfit Bills, 1837.

'Work done by order of the Lord Chamberlain's Office by Benjamin Louis Vulliamy, Clockmaker, 68, Pall Mall. Dec. 30.

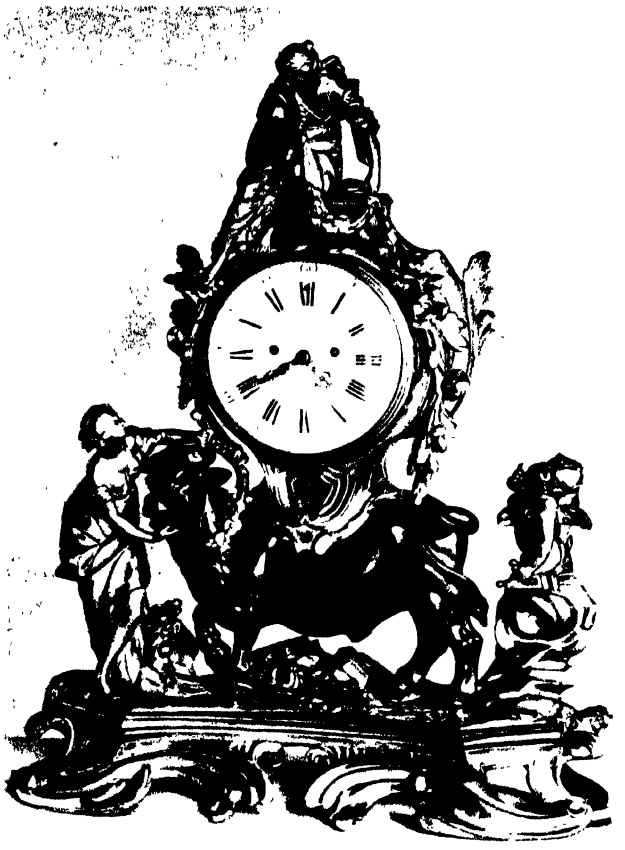
'Repaired and made perform properly a spring Clock made by Moxon with extreme detached escapement upon Sir William Congreve's principle, that goes mounted in a large double skeleton frame, a *most complicated and troublesome machine*; and new silvered the work that had been silvered before, and lacquered the skeleton plates and all the large parts, and lacquering spirit levels. . . . £4.'

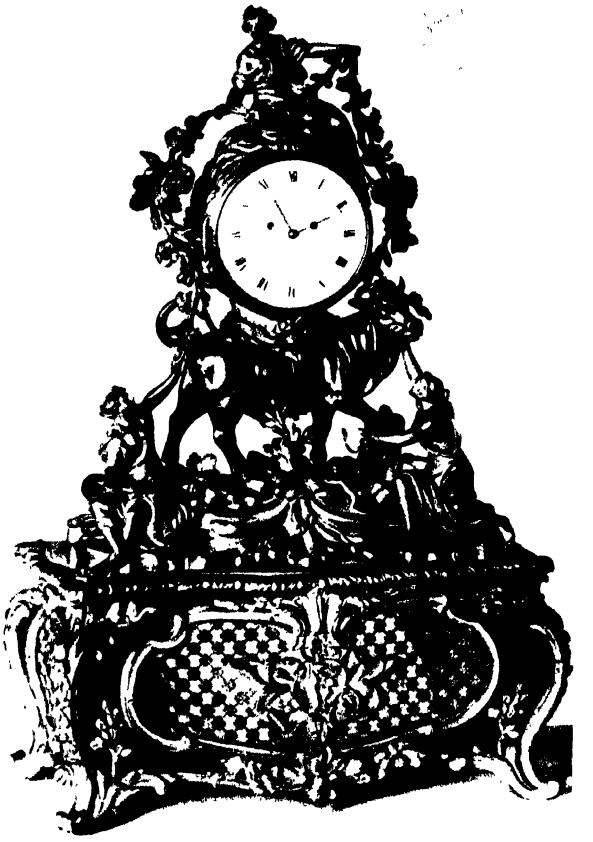
ASTRONOMICAL WALL CLOCK, in a finely figured mahogany case inlaid with rosewood. The large astronomical dial in the centre shows sidereal time, and the procession of the stars round the North Pole. It is driven by the small clock above by means of a pinion on its periphery. The maker is not known. Height 4 ft. 7 in., width 2 ft. 7 in., depth 7¾ in. About 1820. (See p. 240.) (Plate 300.)

CLOCK, of ormolu and porcelain. Made by Benjamin Louis Vulliamy for the Saloon of the Brighton Pavilion. The dial and case for the movement are fitted into the shoulder of a Chinese vase of K'ang Hsi porcelain enamelled with flowers and dragons in green and red ; the whole surrounded by elaborate rococo wreaths of lotus and sunflower plants in ormolu. On either side are a pair of seated Kylins of Ch'ien Lung porcelain, in peacock blue and aubergine. Above the dial, amidst the foliage, is a small seated Japanese figure with a dog on his shoulder, a girl at his side, and a second dog on his lap. The ormolu base is set with open-work panels of Japanese porcelain. Height 3 ft. 8 in. About 1820 (Plate 342).

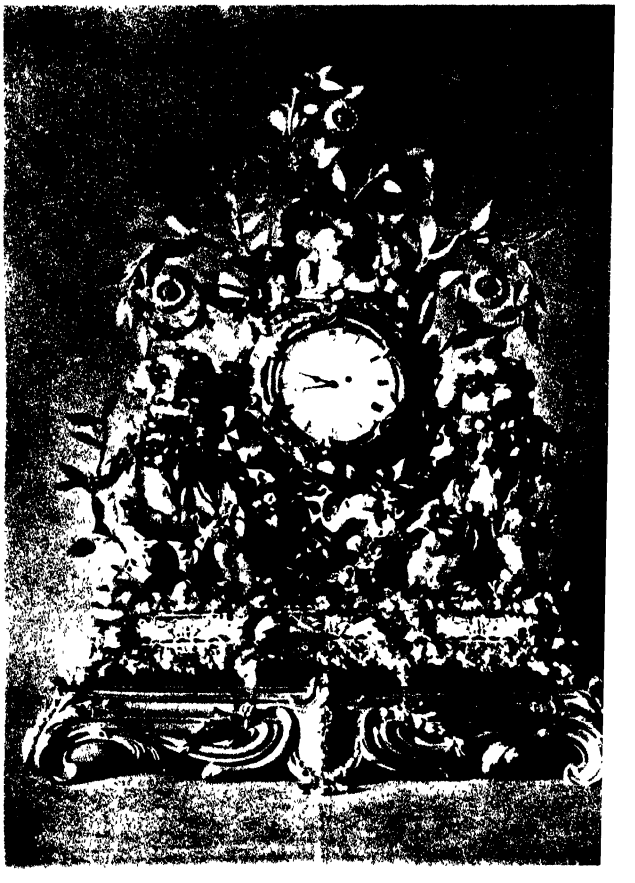
THE FRENCH CLOCKS

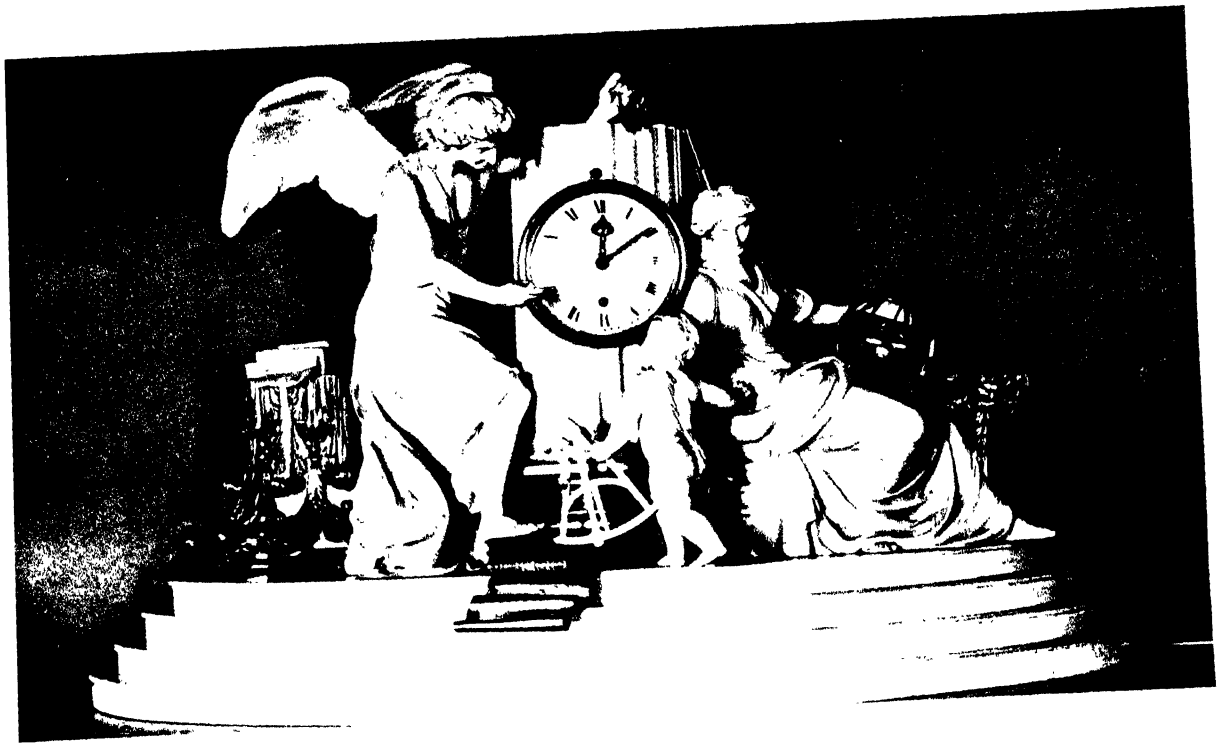
ASTRONOMICAL LONG-CASE CLOCK. The case is veneered with tulip, rose and kingwood and is richly mounted in ormolu in the style of Caffieri (1678-1755). It bears on the door the signature of the cabinet-maker François Duhamel (1723-1801). From the Palace of Versailles. Purchased by the Prince Regent in 1816 for £262. 10s. 0d., and placed on the Grand Staircase, Carlton House (Pictorial Inventory, vol. i. pl. 23). The movement has been altered and renewed by Vulliamy.



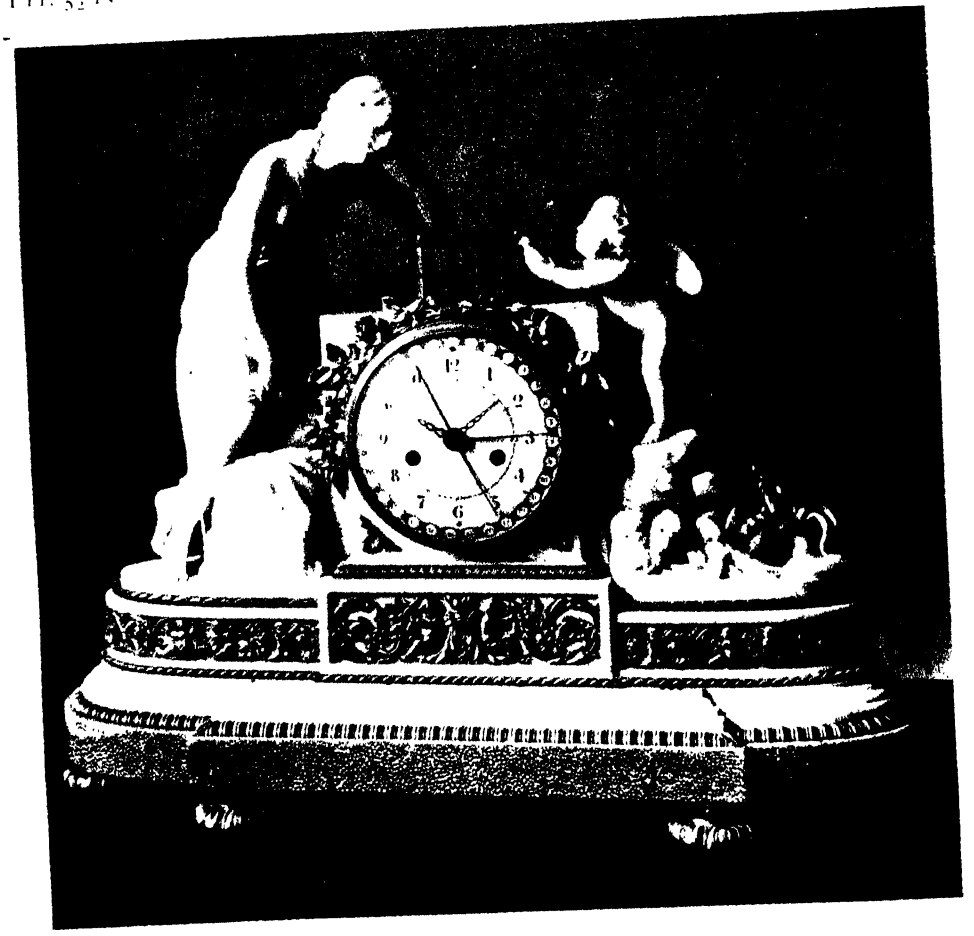








43] CLOCK
OF MARBLE AND ORMOLU, WITH SYMBOLICAL GROUP IN DERBY BISCUIT CHINA
MADE IN 1788 BY BENJAMIN VULLIAMY FOR GEORGE, PRINCE OF WALES
HEIGHT 1 FT. $5\frac{1}{2}$ INS



Height 9 ft. 2 in., width 2 ft. 10 in., depth 1 ft. 5 in. Period of Louis XV. (See p. 183.) (Plate 199.)

CLOCK, of bronze and ormolu, the design representing the subject of Europa and the Bull, in the style of Caffieri. The base contains a musical box. The dial and movement renewed by Vulliamy in 1829. Bought by the Prince Regent in 1815 for £125, and placed in the Library at Carlton House. Height 2 ft. 2½ in., width 1 ft. 5 in. Period of Louis XV. (See p. 229.) (Plate 340.)

CLOCK, of bronze and ormolu, the design again representing the subject of Europa and the Bull, in the style of Caffieri. The movement renewed by Vulliamy. Height 1 ft. 2½ in. Period of Louis XV (Plate 339).

CLOCK, of ormolu; the case is surmounted by a winged Chinese dragon; below is a finely modelled group in white Sèvres porcelain picked out with gold, composed of two Chinese figures, a boy upon one side and a girl upon the other. Upon the base are the Royal Arms of France. The present works by Vulliamy replace the original astronomical movement which was by Le Sieur. From the Music Room Gallery of the Brighton Pavilion. Height 2 ft. 9½ in. Period of Louis XV (Plate 341).

CLOCK, of ormolu; the elaborate rococo case consists of rockwork supporting the dial, with a dragon entwined around a palm tree attacked by Mars. Above the dial are figures of Juno and Cupid with a peacock. Ascribed to Antoine Sebastian Slodtz (*c.* 1750). The movement is by Vulliamy. From the Saloon of the Brighton Pavilion. Height 4 ft. Period of Louis XV. (See p. 223.)

THE 'NEGRESS HEAD' CLOCK, of bronze, ormolu, and white marble; the face of the negress being in bronze. The time is indicated in the eyes of the figure, the hour numerals appear in one eye, the minute divisions in the other; the base is fitted as a mechanical organ and music box. By Jean Antoine Lepine, clockmaker to the King. Formerly in the Bow Room at Carlton House (Pictorial Inventory, vol. i. pl. 4). Height 2 ft. 6 in., width 1 ft. 5 in., depth 9 in. Period of Louis XVI. (See p. 207.) (Plate 249.)

ASTRONOMICAL CLOCK, of marble, enriched with finely chased ormolu. The centre one of the three painted and enamelled dials is raised within an arch supported by columns. Of the outer dials, that on the left denotes the days of the month, and that on the right the days of the week and the phases of the moon. The clock is surmounted by a celestial globe, on each side of which are figures of cupids in bronze with mathematical instruments. By Jean Antoine Lepine. The dials painted in enamel by Coteau. Formerly in the Royal Closet at Carlton House. Height 2 ft. 5 in. Period of Louis XVI. (See p. 166.) (Plate 100.)

From George IV's Privy Purse Accounts:—'To Vulliamy & Son, Mar. 24, 1808.

'For cleaning a very large astronomical clock with three dials, name Le Pine, that shows the rising and setting of the sun, the moon's age, the year, the days of

the month and week, and the signs of the zodiac; polished the whole of the steel work, and put the whole in the same state as when new. £10. 10s. 0d.

'For taking the case entirely to pieces, repolishing all the marble, cleaning all the gilt ornaments, regilding the eight feet. £12. 12s. 0d.'

A sketch for this clock, from George IV's Pictorial Inventory, vol. i. pl. 12, is also shown in Plate 99.

CLOCK, of ormolu, on a marble base decorated with ormolu. The pedestal which supports the dial has two panels chased with figures of infants. The figures seated on each side, representing Art and Literature, are in ormolu. A crouching eagle surmounts the dial. The dial is signed, 'Lepine, Place des Victoires, Paris.' Height 2 ft. 4½ in., width 2 ft. 4 in. Period of Louis XVI. (See p. 210.) (Plate 335.)

CLOCK (similar to the last), of bronze and ormolu, on marble base decorated with ormolu. The front panel of the pedestal which supports the dial is chased in low relief with a group of children who drag along a goat on which is an infant Bacchus. The female figures seated on either side of the pedestal are in bronze; the eagle with outspread wings which surmounts the dial is of ormolu. The original movement by Lepine was renewed in 1818 by Vulliamy (Pictorial Inventory, vol. i. pl. 10). From the Ante Chamber to the Throne Room, Carlton House. Height 2 ft. 4½ in., width 2 ft. Period of Louis XVI. (See p. 157.) (Plate 334.)

ASTRONOMICAL CLOCK, of marble, with ormolu mounts. The design consists of a beautifully modelled marble figure of a young girl kneeling and bending over the top of the clock, on which is placed a gilt bird-cage; on the other side is a figure of Cupid with a dove which he is about to place in the cage—symbolising the 'Return of Love.' Round the base of the pedestal is an ormolu border exquisitely chased with foliage, and figures of infants blowing trumpets; the lower plinth is decorated with a black and white mosaic composition. The dial is painted in enamel by Dubuisson. It is signed: *F. L. Godon Rel^o de Camara de S.M.C.* Height 1 ft. 10 in., width 2 ft. 2 in., depth 9 in. Period of Louis XVI (Plate 344).

François Louis Godon, of Paris, was clockmaker to the Court of Spain.

CLOCK, of ormolu, by Nicolas Sotiau, the dial, decorated with wreaths and surmounted by an eagle in ormolu, is supported on either side by male and female figures in bronze. The base, of dove-coloured marble, is decorated with figures and foliage chased in ormolu. Height 1 ft. 4 in., width 1 ft. 10 in. Period of Louis XVI. (See p. 204.)

LYRE-SHAPED CLOCK, of *gros bleu* Sèvres porcelain with ormolu mounts, the crystal-beaded circle in front moving with the pendulum; above is the head of Apollo in ormolu. Signed 'Kinable.' Height 2 ft. Period of Louis XVI. From the Middle Room, Attic Floor, Carlton House. (Pictorial Inventory, vol. i. pl. 19.) (See p. 213.)

A fine lyre-shaped clock of similar design, by Kinable, of *bleu de Roi* Sèvres

porcelain with ormolu mounts, is in the Jones Collection, Victoria and Albert Museum (*Catalogue of Jones Collection*, Part II, No. 262. Plate 61).

MONUMENTAL LONG-CASE CLOCK, of bronze and ormolu, with panels of glass in the four sides, and supported by two female figures in bronze representing Literature and Art. From the top massive ormolu festoons are suspended from rams' heads on each side of the dial, which is surmounted by two bronze cupids upholding the Gallic emblem of a cock. The drum of the clock is fitted with an English spring movement. The ebony pedestal has ormolu reliefs representing Neptune, Minerva, Venus and Vulcan. The case is signed: *De La Croix, Fondeur, Ciseleur*. Height 9 ft. 6 in. Period of Louis XVI. (See p. 185.)

CARTEL CLOCK, of ormolu, chased in the style of Delafosse. The movement has been renewed by Vulliamy. Formerly in the South Lobby of the Royal Pavilion. Height 2 ft. 3½ in., width 1 ft. 1 in. Period of Louis XVI. (See p. 193.) (Plate 336.)

CLOCK, of ormolu, chased with trophies and oak leaves. The enamel dial signed *Le Faucheur à Paris*. Height 1 ft. 6 in., width 11½ in. Period of Louis XVI. (Property of Queen Mary.) (Plate 348.)

CLOCK, of chased ormolu, the enamel dial signed *Passement, Hgr. du Roi, Paris*. Height 1 ft. 4½ in., width 10 in. Period of Louis XVI (Plate 347).

CLOCK, of marble with ormolu mounts, with an ormolu figure of Diana within a temple. The time shown on two circles set round a vase on the summit. By Gavelle. Height 2 ft., diameter 10 in. Period of Louis XVI. (See p. 195.) (Plate 338.)

LONG-CASE CLOCK, by Breguet, in a mahogany case with glass panels in the front and sides, a flat top, and a projecting cornice and plinth enriched with chased ormolu mouldings. Height 6 ft. 8 in., width 1 ft. 7½ in., depth 11½ in. (See p. 236.) (Plate 294.)

The clock has two independent but identical movements which are combined; and two white metal dial plates, one showing mean time, the other the equation of time and the hours, minutes, and seconds. Each has pin wheel escapements which are driven by one weight for both of the barrels. There are two gridiron pendulums, one in front of the other, the one being designed to synchronise the other. Each pendulum is formed of three sections, with zinc and iron compensations. The dials are inscribed, *Breguet et Fils, Hger de la Marine Royale. No.* 3671.

This masterpiece of Abraham Louis Breguet (1747-1823) was purchased by George IV in 1825, and is noted as having been received from the Custom House on 19th September. The bill for it is entered in the Privy Purse expenses as follows:

'L. Breguet & Fils. Pour un Régulateur double d'une Nouvelle Invention, 3rd Oct. 1825 - - - - - - - - - £1115. os. od.'

It is described in Messrs. Breguet's own records as a 'Pendule double à equation,' and as having been sold 'au Roi d'Angleterre' for 25,000 francs.

In the Royal Archives at Windsor Castle is a long technical description of the

clock, written on two closely-written folio sheets, signed by Breguet's son, Louis Antoine Breguet, and accompanied by a large coloured drawing of the front and profile of the clock (measuring 2 ft. 3 in.). It begins:

'Ces constructions ont été imaginées pour prévenir l'influence d'un mouvement étranger communiqué accidentellement aux corps oscillants, dont la fonction est de mesurer le temps.'

* * * * * * *

The document ends thus:

'Cet ouvrage est la plus grande recherche tant pour la main d'œuvre que pour sa belle composition et peut être considéré comme un monument de l'art de horlogerie à cette époque de notre Siècle.

'SON PRIX EST DE MILLE LIVRES STERLINGS.

Paris 17 Xbre. 1824.

L. A. BREGUET.'

A similar clock, with two movements, is recorded as having been previously made by Breguet for the Palais des Tuileries.

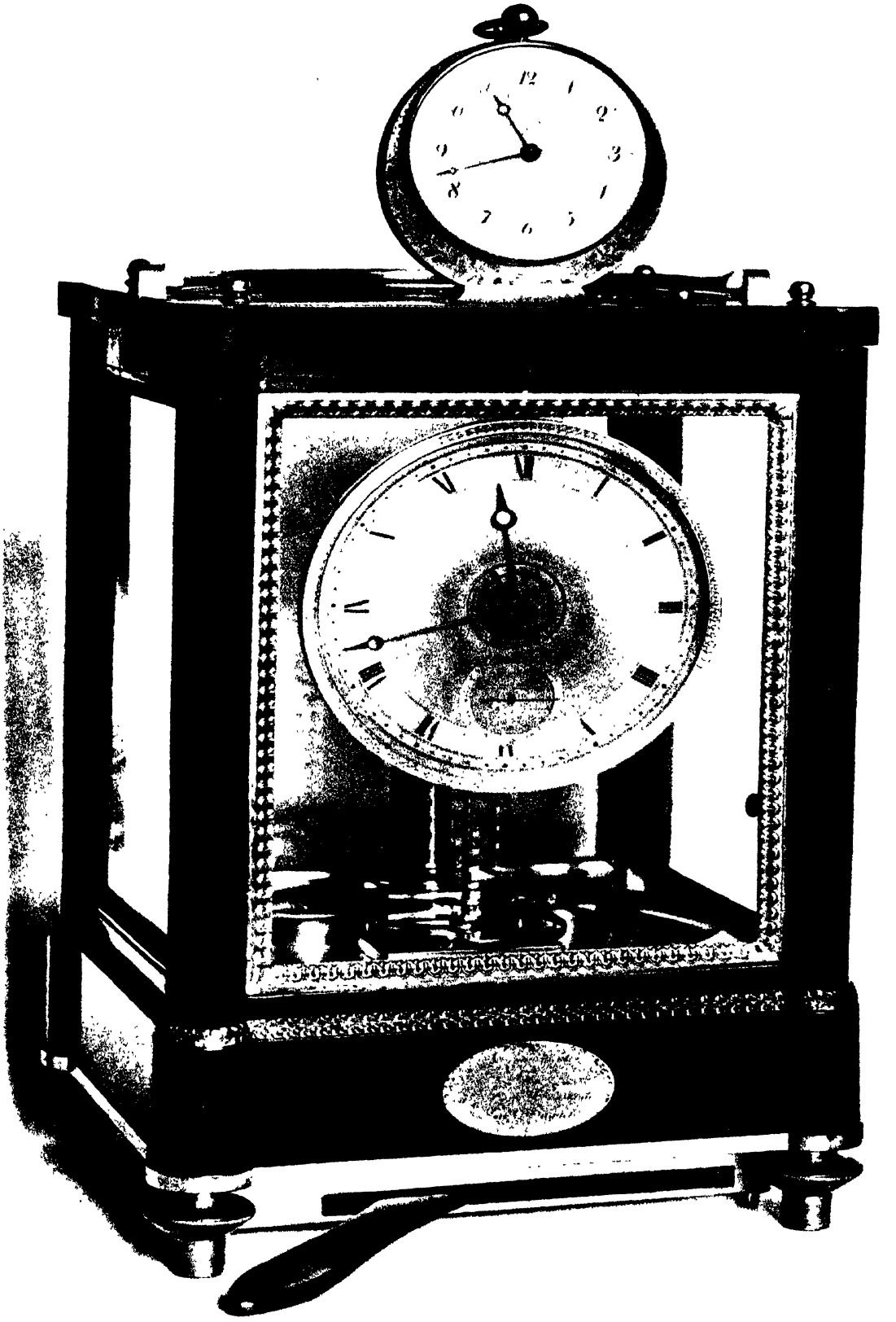
CLOCK,[1] by Abraham Louis Breguet, in upright gilt metal case, the four sides fitted with plate glass panels. The circular enamel dial, 8 in. in diameter, has Arabic numerals, and a seconds hand. Above the enamel dial is a silvered dial marked 'Chronometer' indicating hours and minutes. The clock, which is designed to work on the metronome principle of splitting the seconds, is fitted with a striking action and chime barrel, and with a special temperature compensation to the pendulum. A unique arrangement, worked by a button above the dial, serves to put the pendulum out of action, so as to avoid damage to the very delicate escapement. Above, on either side of the dial, are levers for adjusting the working of the bell, that on the left marked 'timbre,' the other 'toque' ('bell' and 'box'). This latter serves for marking time for musical purposes. Attached to the stand of the glass case covering the clock is a spirit level to ensure the accurate performance of the movement. Formerly in the Ante Room, the Attic Floor at Carlton House (Pictorial Inventory, vol. i. pl. 17). Height 1 ft. 10 in., width 1 ft. 1 in., depth 11 in. (See p. 199.)

BREGUET'S 'SYNCHRONISER,' or 'PENDULE SYMPATHIQUE'—a combined clock and watch; the watch being set to time by the clock. Made in 1814, for the Prince Regent, who wore the watch, which is of gold.[2] The clock, the case of which is of mahogany with ormolu mounts, bears the number 666. Height 1 ft. 1 in., width 6 in., depth 5 in. (Plate 345).

This is a complicated mechanism whereby a clock is employed to correct the

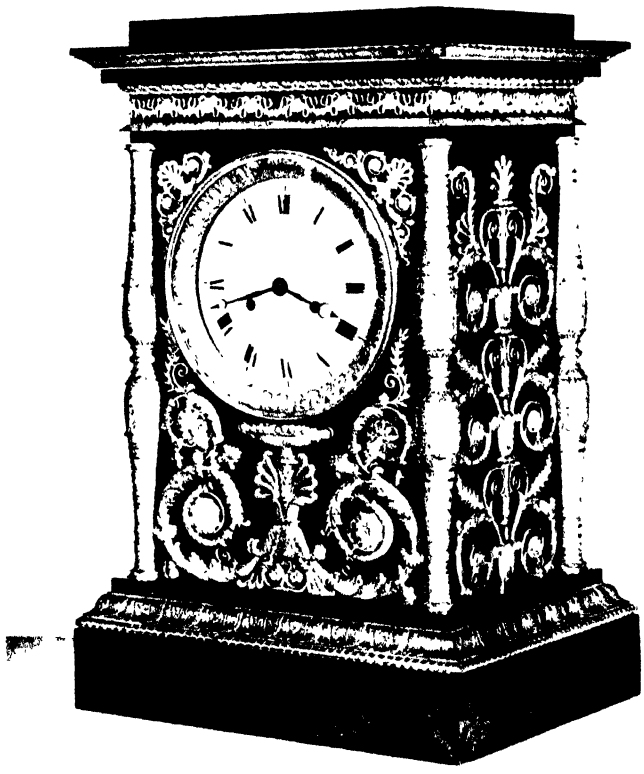
[1] This clock for reasons which cannot be explained bears no number, and cannot, therefore, be identified in Messrs. Breguet's records.

[2] The watch bears on the cover, in error for 721, the number 507, which is the number of another sympathetic watch sold with a clock numbered 758 to the Ministry of Foreign Affairs for 35,000 francs. The 'pendule sympathique' sold to the Prince Regent cost 11,500 francs. (Information supplied by Messrs. Breguet of Paris.)



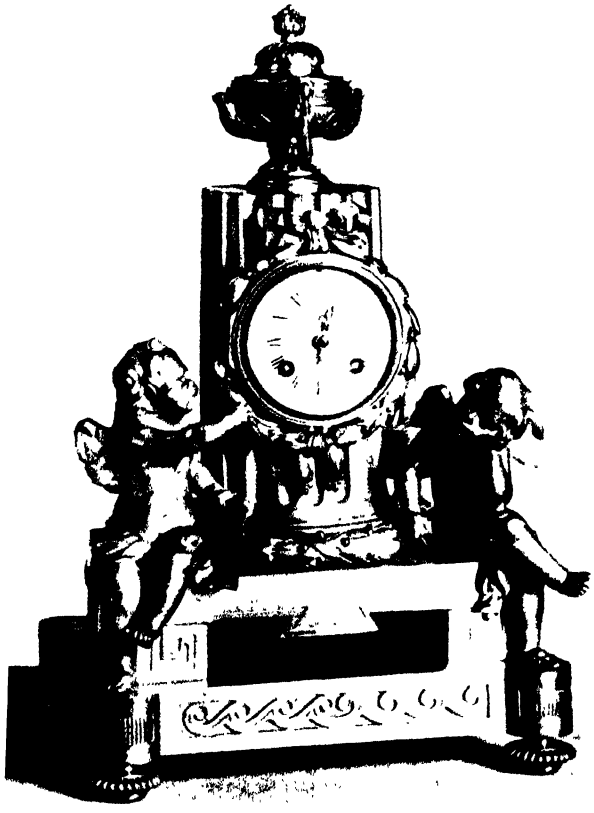
[345] BREGUET'S 'SYNCHRONIZER'

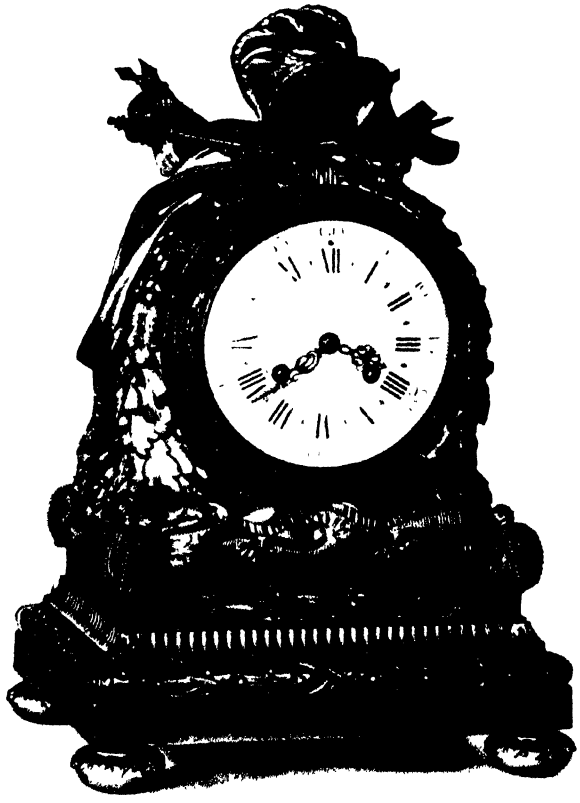
A COMBINED CLOCK AND WATCH, THE WATCH BEING SET TO TIME BY THE CLOCK. MADE FOR THE PRINCE REGENT, WHO WORE THE WATCH. THE MAHOGANY CASE OF THE CLOCK BEARS THE INSCRIPTION 'ECHAPEMENT



EMPIRE CLOCK

OF MAHOGANY, WITH ELABORATELY CHASED ORMOLU MOUNTS, THE ENAMELLED DIAL SIGNED 'DENIÈRE FABR. DE BRONZE,' FROM THE COLLECTION OF THE SULTAN MAHMOUD II. HEIGHT 2 FT., WIDTH 1 FT. $3\frac{1}{2}$ INS., DEPTH 1 FT.





errors of a watch. The watch may be worn during the day and at night is placed in a cradle mounted on the top of the clock. Projecting from the top of the clock are two vertical push pieces which engage with pins that pass into the interior of the watch. Special contrivances fitted to the clock, and to the watch, are so designed that the clock not only corrects any errors of the watch but also effects any adjustment of the regulator which may be necessary. The clock is spring driven, and is fitted with Breguet's constant-force escapement, the compensation balance and helical balance-spring being visible below the dial. The driving mechanism is arranged in the base of the case, and is wound up by means of a reciprocating lever (shown in the illustration), which is connected with a rack-and-pinion mechanism. The oval gilt plate on the base of the clock bears the inscription: *Echapement Libre à Force Constante, par Breguet.*

EMPIRE CLOCK, of ormolu, known as the HORATII CLOCK. The ormolu figures represent the Father of the Horatii handing weapons to his sons. The reliefs on the *verde antique* marble base show the two dying Horatii; the surviving brother acclaimed by his father; and his sister recognising on the victor the robe of her lover, one of the Curiatii, whom he has slain. Purchased by George, Prince of Wales, in 1809, and formerly in the Large Crimson Drawing Room at Carlton House. The movement was renewed by B. L. Vulliamy in 1818. Height 2 ft. 2 in., width 1 ft. 11¼ in., depth 8 in. (See p. 149.) (Plate 145.)

EMPIRE CLOCK, of bronze and ormolu, representing Apollo in his chariot, the wheel of which forms the dial of the clock. The arch represents the span of Heaven on which are the signs of the zodiac. Ascribed to Thomire. Purchased by George, Prince of Wales in 1810. Height 2 ft. 5 in., width 2 ft. 6 in. (See p. 171.) (Plate 183.)

EMPIRE CLOCK, of malachite with ormolu mounts. By Thomire. The movement of the clock is by Louis Moinet, of Paris. It is surmounted by a figure of Apollo with his lyre. Height 4 ft., width 1 ft. 1½ in. (Pictorial Inventory, vol. ii. p. 20.) (See p. 178.) (Plate 185.)

Louis Moinet, *ainé* (1758-1853), was an eminent clockmaker, who worked with Breguet. He was author of *Nouveau Traité Général . . . d'Horlogerie*, 1848.

This clock was purchased by George IV in 1818 together with a thermometer and the ormolu and malachite candelabra in the State Dining Room (shown in Plate 186) for the sum of £500.

EMPIRE CLOCK, of bronze and ormolu. On one side of the dial is a bronze figure of Apollo holding a lyre and leaning on the dial, on the other side is a bronze torch. The Siena marble base is decorated with masks and winged figures in ormolu. The movement has been renewed by Vulliamy. Formerly in the Library Ante Room at the Brighton Pavilion. Height 2 ft. 4 in., width 1 ft. 8 in. (See p. 141.)

EMPIRE CLOCK (similar to the last). The figure of Apollo is here in ormolu instead of bronze. The base is of *rosso antico* marble. Formerly in the Golden Drawing Room at Carlton House. Height 2 ft. 4 in., width 1 ft. 8 in. (See p. 152).

EMPIRE CLOCK, of mahogany, richly mounted with elaborately chased ormolu. The enamelled dial is signed *Denière Fabr. de Bronze*. Made for the Sultan Mahmoud II, and subsequently in the Haversham and Adrian-Hope Collections. Height 2 ft., width 1 ft. 3½ in., depth 1 ft. (See p. 214.) (Plate 346.)

EMPIRE CLOCK, of ormolu, decorated with figures and animals, and surmounted by two seated classical figures. The dial is signed *Denière Fabr. de Bronze*. Height 1 ft. 11 in., width 1 ft. 6 in. (See p. 209).

LONG-CASE EMPIRE CLOCK (probably made for exhibition in a clockmaker's shop), in a mahogany case with chased ormolu mounts, and with glass front and sides. The gridiron pendulum is an imitation, the clock movement being contained in the bob of the pendulum which is moved by the spring of the clock. Height 7 ft. 6 in. (See p. 236.)

EMPIRE CLOCK, of ormolu, in the form of a chariot drawn by a swan and driven by a cupid, with a second cupid pushing the car at the rear. The dial of the clock is set in the wheel of the chariot. The marble base is mounted upon lions' paw feet. The movement was renewed by Charles Frodsham in the second half of the nineteenth century. Height 11½ in., width 1 ft. 3 in. (See p. 195.)

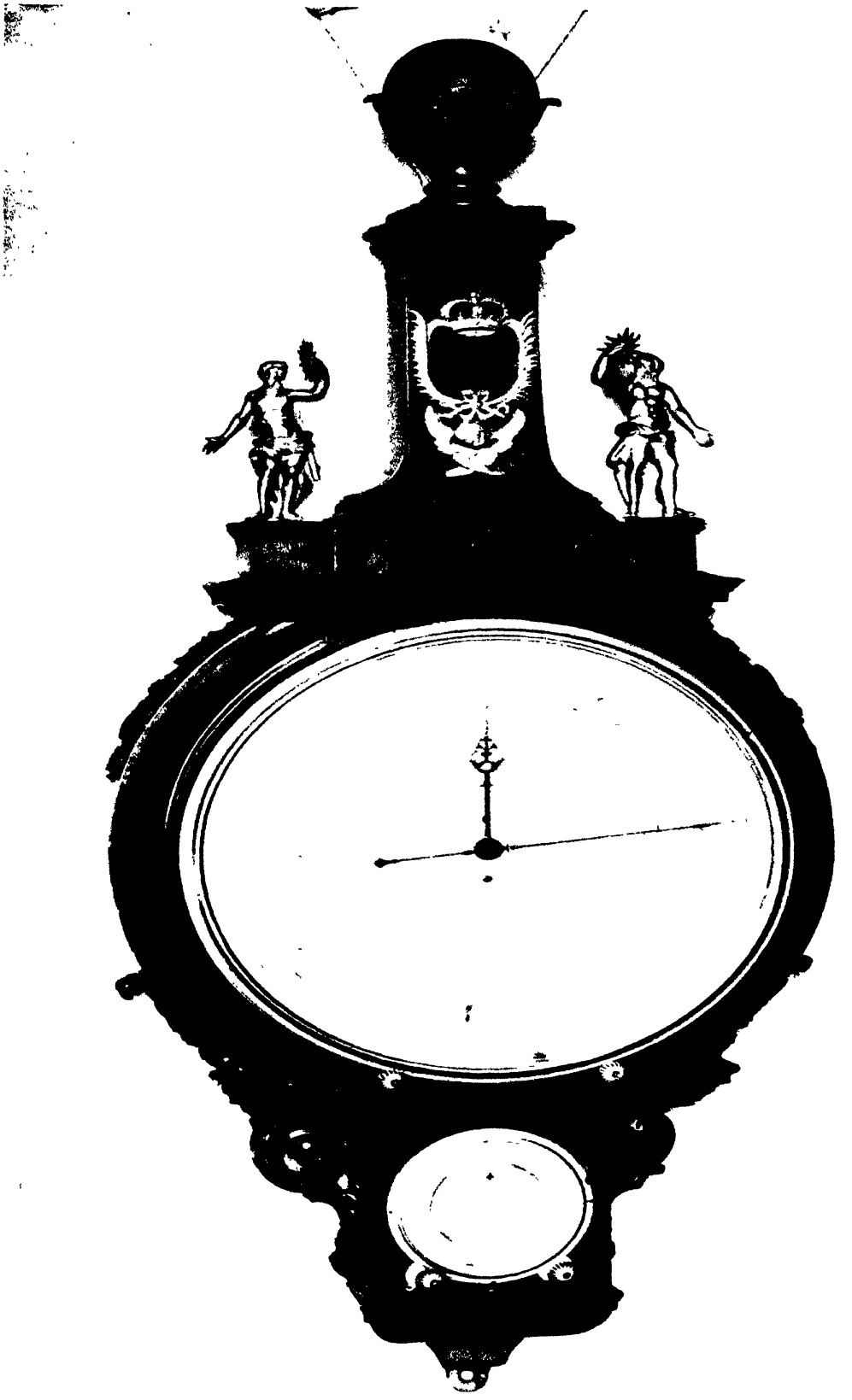
EMPIRE CLOCK, of ormolu, in the form of a cupid standing in a Roman chariot drawn by a pair of horses, a wheel of which forms the dial. Height 1 ft. 11 in., width 1 ft. 5 in. (See p. 204.)

THE BAROMETERS

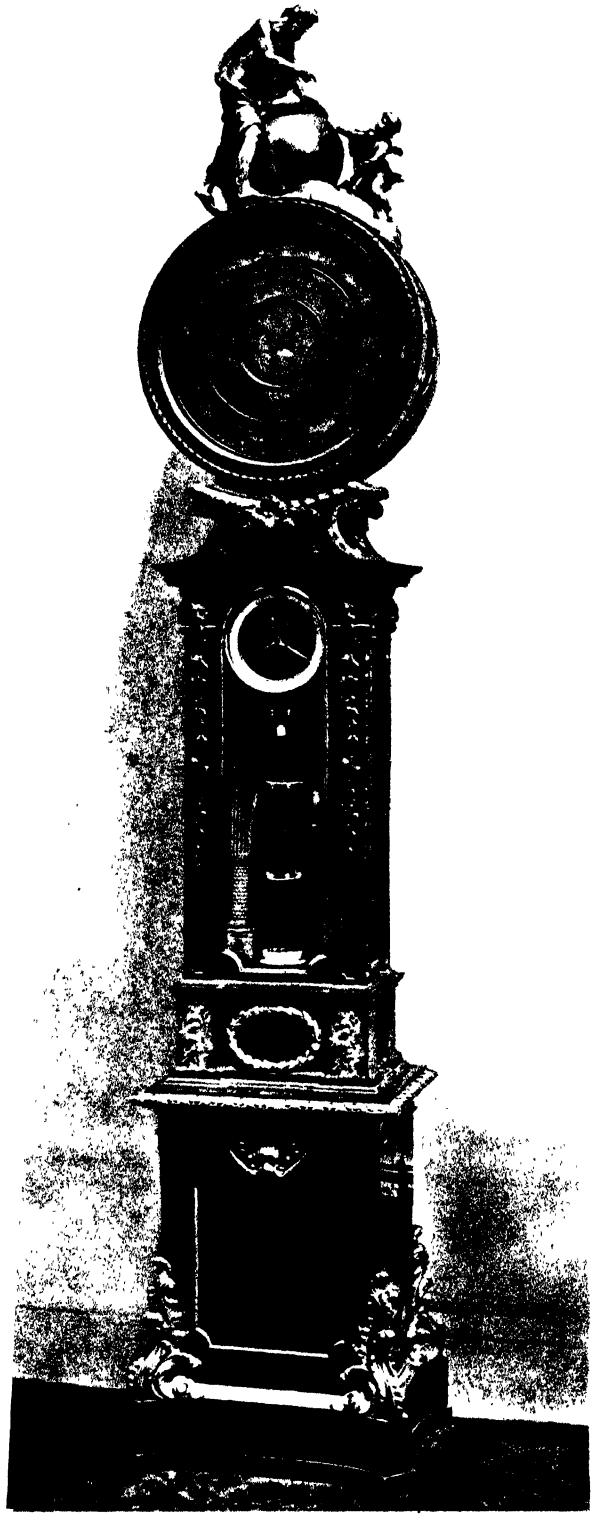
WHEEL BAROMETER (BAROSCOPE), in a case of carved and figured walnut, with gilt brass mounts, made for King William III by Thomas Tompion about 1695. Height 3 ft. 3 in., width 1 ft. 4 in. (Plate 349).

Upon the summit is a large ball-shaped walnut finial carved with acanthus; the borders of the frame of the dial are carved above with swags of husks and hops, and below with acanthus, while the dial is supported by scrolled and voluted trusses carved in open-work. Standing upon acroteria on either side of the top of the dial are two nude bearded figures in ormolu, each holding a rayed face of the sun; and on the column of the pediment between them are mounts consisting of crossed palm branches, with a winged cherub's head below and a crown above, also in gilt brass, which probably enclosed the cypher of William III, now missing.

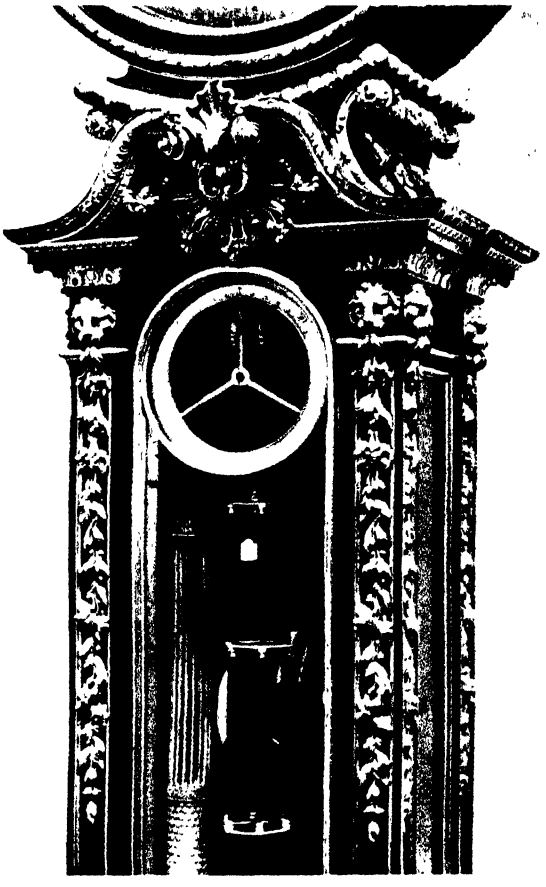
The silvered dial, the inner circle of which is of matted gold, is inscribed: *Tho. Tompion fecit. Londini*; the weather indications being also engraved in elegant cursive lettering adorned with graceful flourishes. The graduations of this dial are



[349] WHEEL BAROMETER
IN WALNUT CASE, WITH ORMOLU MOUNTS, MADE ABOUT 1695 FOR KING WILLIAM III BY THOMAS TOMPION. BROUGHT BY KING GEORGE IV FROM KENSINGTON PALACE TO CARLTON HOUSE.



350] MONUMENTAL BAROMETER AND CLOCK
OF KINGWOOD, WITH FINELY CHASED ORMOLU MOUNTS, MADE IN 1765 BY ALEXANDER CUMMING. HEIGHT 9 FT. 3 INS. (MINISTER'S STAIRCASE)



[351] DETAIL
OF CENTRE OF CLOCK, SHOWING IVORY FITTINGS WITH BAROMETRIC MECHANISM.

unusual and of considerable interest, the readings being from 0 to 300, with the following weather indications:

Stormy	corresponds to the	30	graduation.
Much rain	,, ,,	70	,,
Rain	corresponds to the	110	graduation.
Changeable	,, ,,	150	,,
Fair	,, ,,	190	,,
Dry	,, ,,	230	,,
Settled Fair	,, ,,	270	,,

On the lower part of the dial is an aperture with an adjustable indicator inscribed 'Falling,' 'Rising,' to show the barometric tendency. It is operated by one of the knobs below the dial. The other knob, on the right, is for turning the auxiliary pointer or index hand, which is under the barometer hand, and enables it to be set to the barometer reading.

At the base of the barometer is a subsidiary dial forming a twelve-month perpetual calendar. It is fitted with three adjustable rings, the inner one, which gives the day of the month, being controlled by the right-hand knob. The other two rings, which are worked from the left, give the month, the number of days in the month, and the signs of the zodiac, so that this dial may be set to the date.

Apparently this instrument was originally a wheel barometer of the siphon type. It was subsequently modified, and is now of the aneroid type. An aneroid box about 5 inches in diameter and half an inch deep has been fitted, and the back of the case shows signs of having been reconstructed. As the aneroid was not invented till 1848, this reconstruction must have taken place after the middle of the nineteenth century.

* * * * * * * *

This very beautiful barometer may be compared with another wheel barometer, in burr maple, which was also made by Tompion for William III and is now at Hampton Court. It has the same cherub's head and crown in ormolu with crossed palm branches, and between the head and crown is the Royal Cypher of William III.[1]

The Buckingham Palace barometer was probably made originally for Kensington Palace; and in Cattermole's view of the Queen's Bedchamber in Pyne's *Royal Residences*, published in 1819, it can be seen hanging above the mantelpiece. Soon afterwards George IV had it moved to Carlton House, and it is described in the Carlton House Inventory of 1826 as 'A wheel barometer by Tompion in a rosewood case ornamented with figures in ormolu.'

MONUMENTAL BAROMETRIC CLOCK (BAROMETER and CLOCK), of kingwood, with

[1] This barometer is illustrated in the *Dictionary of English Furniture*, vol. i. p. 13.

very elaborate and finely chased gilt brass mounts. Made in 1765 for George III by Alexander Cumming. (Pictorial Inventory, vol. ii. pl. 9.) Height 9 ft. 3 in. (See p. 193.) (Plates 350 and 351.)

For this magnificent instrument—a barometer-recording clock (or 'barograph')—Cumming was paid £1178, also an allowance of £150 a year to keep it in order.

The very large circular dial which surmounts the upright case has in the centre the small dial of a monthly clock; outside this are two annular dial bands which record the weather, by means of a barometer, for every day throughout the year; the bands, one within the other, marking respectively the year and half year.

The clock which is a fine regulator, with an escapement of Cumming's own invention, is fitted with a compensation pendulum of a special type designed by John Ellicott, F.R.S. (1706-1772), one of the most eminent mechanicians, and clockmaker to the King.

In the body, below the large barograph dial, is the open dial of a siphon wheel barometer, graduated from 28 to 31 inches in hundredths of an inch. The barometric height is indicated by a pointer operated by a float, the movement of which is communicated by a string to a wheel directly connected with the pointer.

The float of the barometer and of the barograph consists of an ivory carriage supporting six ivory rods; the two front ones are extended upwards, and carry an indicator which records the barometric pressure (by means of a pencil) upon the vellum front of the revolving six-monthly chart in the large circular dial on the top of the clock. The central rods extend upwards in a similar manner behind the annual chart, on which they cause the barometric pressure to be registered. The mechanism, which is visible behind the glass door of the case, has an elaborate fitting of ivory, composed of a carved entablature supported by Corinthian columns delicately carved and fluted.

The clock and the barometer bear the name: ALEXANDER CUMMING, LONDON. Alexander Cumming (1732-1814) was a celebrated mechanic, mathematician, and clockmaker. Born in Edinburgh, he settled in London and carried on his business with a great reputation for many years at 12 Clifford Street, Bond Street, moving in 1794 to 75 Fleet Street. He was elected an honorary freeman of the Clockmakers' Company, and a Fellow of the Royal Society. His valuable treatise, *The Elements of Clock Work*, was published in 1766.

Luke Howard states in his *The Climate of London*, vol. i. 1818, Introduction, p. 13: 'I have possessed for some years an eight-day Astronomical clock having a barometer connected with it, made in 1766 by Alexander Cumming, and which, on the decease of that excellent mechanic, his family allowed me to purchase. This curious instrument records, by means of a pencil supported on the quicksilver, and traversing a revolving scale, the movements of the barometer throughout the

year; requiring for this purpose little more attention than the regular winding-up of the clock.'

THREE DIAL-BAROMETERS, of identical design, made by John Russell. The case of one is of mahogany, decorated with brass mouldings, the cases of the other two are gilded; and all three have eglomisé panels, painted on glass, in black and gold, with acanthus foliage and Scotch thistles. 3 ft. 7½ in. high, 13 in. wide, and 2 in. deep. About 1800. (See p. 236.) (Plate 293.)

The silvered dial of each is inscribed: *J. Russell, Falkirk,* INV^{T} ET FECIT. WATCH MAKER to his R.H. the PRINCE of WALES. Upon this dial are two subsidiary dials which act as micrometers. The instrument is fitted above with a thermometer, the silvered plate of which is engraved, *Thermometers,* and is provided with three scales inscribed, *Réaumur: Fahrenheit: R. Society of London.*[1]

These three wheel-barometers are of the siphon type. The large dial is graduated from 28 to 31 inches in tenths of an inch, and by means of subsidiary movements shown on the two small indexes, the barometric height is indicated most accurately. The upper small dial is graduated to a hundredth part of one degree of the large dial, which is one-tenth of an inch—enabling a reading to be made to the thousandth of an inch. The adjustable pointer of the large dial, as well as that on the lower small dial, enables the barometer indication to be set by hand with the same accuracy. The right-hand knob serves to set the adjustable 'rise and fall' hand of the large dial; while the index on the lower dial is operated by the left-hand knob. As a further aid to the accuracy of the instrument, the float which rests upon the mercury column behind, is itself loaded with mercury, and is provided with an adjusting screw of its own.[2]

Two of these three barometers, the work of John Russell (1817), are stated to have been presented by him to George III and to the Prince of Wales. According to the *Alloa Monthly Advertiser* of 7th February, 1845:

'Wm. Dobbie (Falkirk) has just completed two of Russell's splendid and celebrated royal Barometers (now scarce), warranted identical with those made by

[1] The Réaumur scale of temperature was introduced in 1730 by René Antoine Ferchault, Seigneur de Réaumur, des Angles et de la Bermondière. In this scale the boiling point of water is 80° and the freezing point 0°. This scale is little used in this country or in France, but is popular in Germany.

The Fahrenheit scale was introduced in 1714, the corresponding temperatures in this case being 212° and 0°. This scale is used almost exclusively in English-speaking countries.

The Royal Society scale is difficult to trace, and authorities differ greatly as to the exact fixed points on this scale. Examples of it are very rare.

A comparison of the thermometer scales on the instruments by Russell gives the following common points which are marked by lines engraved across all the scales:

	Réaumur.	Fahrenheit.	Royal Society of London.
Fever Heat - - - -	43·5	112	+20
Blood Heat - - - -	34.6	96	+ 0.3
Freezing - - - -	−1⅛	32	−78¾

[2] A similar barometer is preserved at Dalkeith House, and another in the office of the National Galleries, Scotland.

the original constructor. The dial presents two indexes, the one of common range and the other indicating the thousandth of an inch in the rise or fall of the Mercury.'

'Mr. Russell had the honour of presenting one of these barometers to his late Majesty George III, and another to the then Prince of Wales, who were both pleased to express their approbation of them.'[1]

'On Monday, Mr. Russell of Falkirk, watchmaker to His Royal Highness the Prince Regent, waited on his Royal Highness at Carlton House, when he had the honour of delivering a superb gold chronometer of his making, according to his R.H.'s gracious order. His Royal Highness, with his usual condescension, was pleased to declare his satisfaction with this specimen of Mr. Russell's workmanship. . . . His Royal Highness conversed for some time with Mr. Russell with great affability, and showed him a great many curious clocks and watches.'—*Edinburgh Evening Courant*, 6th July 1812.[2]

EMPIRE BAROMETER, by *Rochette Jne, Quai d'Horloge à Paris*, in a mahogany case, with finely chased ormolu mounts. Height 3 ft. 6 in., width 5 in. About 1802. (See p. 236.) (Plate 295.)

This siphon barometer is fitted with two thermometers, that on the left being a mercury, and that on the right a spirit thermometer. Both thermometers are graduated in the Réaumur scale, with the following special indications:

Opposite the		+51.6	graduation	both	thermometers	are	marked	Paris 1802.
,,	,,	+17	,,	,,	,,	,,	,,	? Cham de Ha...?
,,	,,	0	,,	,,	,,	,,	,,	Glace.
,,	,,	-16.5	,,	,,	,,	,,	,,	Paris 1788.
,,	,,	-19	,,	,,	,,	,,	,,	Paris 1795.

Behind a sliding cover at the base of the barometer, which covers the mercury cistern, a tap is fitted in the neck of the tube, enabling the instrument to be locked for transport.

[1] John Smith, *Old Scottish Clockmakers*, p. 112.

[2] *Ibid.* p. 332.

APPENDICES

APPENDIX A

THE GORING HOUSE PROPERTY AND AUDLEY'S HEIRS. 1649-77

In 1649 Audley had let Goring Great Garden to one Thomas Hoskins for twenty years, at £80 per annum and 'a hundred of apples called pippins or pearmaines, or in lieu thereof 10s;' while the remaining portion of Lord Goring's former estate, the Mulberry Garden Field, was let by him in 1656 to his relative, John Davies, for nineteen years. Both these leases were found in 1661 to have been acquired by Coggan of whom they were bought in this year by King Charles II, who was busy in improving the 'amenities' of St. James's, and used Goring Great Garden as a Physic Garden during the 'remainder term,' which he purchased for £2,500.[1]

Meanwhile Goring House had remained in the hands of Hugh Audley, and then of his heirs, and was subject therefore to the disputes in which Audley's estates were involved after his death in 1662. The house does not appear to have been let to O'Neale till some months after the Restoration, and Audley would seem to have hired it out for functions, as when Pepys records on 10th July 1660 . . . 'to a great wedding of Nan Hartlibb and Mynheer Roder, which was kept at Goring House with very great state, cost and noble company.' It was between then and 1662 that the house was leased to Daniel O'Neale, Groom of the Bedchamber, Postmaster-General, and, apparently, landlord of 'The Mulberry Garden.'

Alexander Davies, the son of John Davies and Mary Peacock, Audley's niece, who inherited Audley's lands, including the Goring property, immediately brought an action for ejectment against O'Neale—apparently to test his title. For this he was summoned on 14th May, 1663, before the House of Commons for 'breach of privilege.'[2] He presumably however got what he wanted, for a fresh lease was devised to O'Neale on 30th May 1663, for forty years, at £200 per annum.

In the autumn of 1664 Daniel O'Neale died,[3] and either by him or by his widow, Katherine, Countess of Chesterfield, some assignment of his lease must have been made to Secretary Bennett (now Lord Arlington), before April 1665, when the house appears to have been divided between him and the Countess:[4] probably, as in former times, the true Mulberry Garden House, and Goring House were separated again. It would seem that Arlington had the house, and the Countess the Garden; but after the Countess' death, in 1667, Arlington must have occupied both properties.

Before this happened, Alexander Davies, their landlord, had been suddenly carried off by the plague in the autumn of 1665, after agreeing in the previous May with Lord Arlington to sell Goring House to him for £3,500. As a result, the sale was not effected for another twelve years.

The heiress of Alexander Davies—who was still quite a young man at his death—was his baby daughter, the famous Mary Davies (whose marriage in 1677 to Sir Thomas Grosvenor brought the great estates known later as the Grosvenor Estates into the Westminster family); and Goring House was settled with all Alexander Davies' other lands upon this daughter.

[1] *Stowe MS.* 498. ff. 43-46.
[2] House of Commons *Journal* viii. 483.
[3] *Calendar of State Papers, Domestic* 1664-5, p. 43.
[4] *Cal. S. P. Dom.* 1664-5, p. 329.

Her mother—Alexander Davies' widow—married *en secondes noces* John Tregonwell or Tregunnell, M.P. A bill brought in by Tregonwell to enable the sale of Goring House for the payment of the debts of Alexander Davies was the subject in 1666 of a petition by Thomas and William Davies, who, as younger brothers of Alexander, had a reversionary interest in the property after Mary Davies' death without issue, and who objected that the bill would prejudice them as well as the heiress, then not yet two years old. The petition was referred to the Committee considering the bill, with the consequence that nothing was then done (*Cal. S. P. Dom.* 1670. pp. 720-1).

APPENDIX B

KING GEORGE III's DIRECTIONS FOR ASSEMBLING A WATCH

(FROM A MANUSCRIPT IN THE HANDWRITING OF GEORGE III, IN THE ROYAL ARCHIVES, WINDSOR CASTLE)

'Directions for Mounting a Watch'

'On the Under Plate place the Barrel
then the fusee or Great Wheel
then the Third Wheel
the Contrate Wheel
the Center Wheel
fix the Upper Plate
place the third Wheel into the Upper plate
place the Contrate Wheel
put in the pins of the Pillars that fasten the two Plates together
Hook the Chain into the Barrel
Mount the Main Spring put Your finger on the Barrel to prevent the Chain from coiling among the Wheels
fix the Round Hook into the fusee
Wind up the Watch, be careful the Chain goes into the Worm of the fusee,
N.B. keep Your hand on the Contrate Wheel
let the Watch go down but at times toutch the Contrate Wheel to prevent great velocity.
skrew on the Regulating plate of the Ballance
put on the Ballance & fasten the Spring
then the Plate of the Ballance
then the Minute Wheel
then the Hour Wheel
put in the Pins that fasten the Dial Plate
put on the Hands'

'Directions for Unmounting a Watch'

'Take off the Cap of the Ballance
take off the Pin that fastens the Ballance Spring
put Your finger on the Contrate Wheel to prevent the evils occasioned by the acceleration
take off the hands

take off the Pins that fasten the Dial Plate
take off the hour Wheel
take off the Minute Wheel
make a mark that the main Spring be not on remounting wound to high
unmount the Spring
take off the Pins of the Pillars that fastens the two plates together.'

'*Explanation of the Motion*'

'The fusee of Great Wheel gives motion
of the Center Wheel;
the teeth of the Center Wheel give
motion to the leaves or pinions of the third Wheel
the teeth of the third Wheel give
motion to the leaves of the Contrate Wheel
the teeth of the Contrate give motion
to the leaves of the ballance Wheel.'

N.B.—The underlining throughout is King George the Third's.

(*The first sheet of this manuscript is reproduced in Plate 73*).

APPENDIX C

KING GEORGE III's MUSICAL INSTRUMENTS AND MUSIC (ROYAL ARCHIVES, WINDSOR CASTLE)

'LIST OF MUSICAL INSTRUMENTS AND MUSIC DEPOSITED IN A ROOM IN WINDSOR CASTLE, TILL THEY CAN BE REMOVED TO LONDON AGREEABLY TO HIS MAJESTY'S COMMANDS.'

Instruments	*From whom received*
1 Amati Violin	G. Griesbach
1 Bishandle	
1 Walmsley Violincello	H. Griesbach.
2 Without Names	
1 Amati Violincello at Carlton House	
1 Amati Violin Do.	C. Griesbach.
2 Silver French Horns, with 9 Crooks each	G. & I. Kneller (Kellner)
2 Double Basses	G. Myer.
1 Do. Foster	H. Niebour.
1 Do Do at Frogmore	
1 Do Do in London	
1 Alto Trombona (very bad)	A. Kellner.
1 Tenor Do.	F. Volrath.
1 Silver Trumpet	Found in store at Windsor.
1 Very Old French Horn	H. Griesbach.
1 Alto Trombona 3 Crooks	Found in store at Windsor.
1 Corna Basetto—incomplete	Do Do
2 Kettle Drums—small size	Found in store at Windsor.

Instruments not yet obtained

Since Received	A Guarnarius Violin (formerly old Cramer's)	A. Griesbach.
	1 Violin 1 Amati Tenor	W. Griesbach.
	He claims £2. 12s. 6d. for repairs of these instruments.	
	A Violin and Tenor	H. Niebour Jun.
	He is wretchedly poor with 8 children and it is feared these instruments are pawned. W. Griesbach thinks the Tenor, which is a very good one, is pawned for £10, the Violin for £15.	

BUCKINGHAM PALACE

Music in the Presses at Windsor Castle

Handel's Oratorios, in score, Dr. Arnold's edition.
Handel's Chorusses, arranged for Instruments without Voices.
A great quantity of Pick's Music.
Trios, Quartetts, Quintetts, Symphonies & Concertos, by Corelli, Handel, Bach, Pleyel, Haydn, Mozart, &c.
Vocal and Instrumental Orchestra parts of Handel's Oratorios, in 19 Boxes.

The following note on the above document has been supplied by Mr. F. G. Rendall, of the British Museum:—

'*The Quarterly Musical Magazine and Review*, Vol. I (1818), p. 154, gives a very good account of the activities and composition of the band. It was assembled in 1777 and consisted then of 8 persons, which number was soon increased. George Griesbach, a pupil of *old* Cramer, was leader. Henry Griesbach was a pupil of Crosdill, a celebrated cellist who also taught the Prince Regent. Frederick Griesbach and Kellner, oboists, were pupils of Fischer, the most famous player of his time. Moller and Kellner, horn players, were under the famous Punto. The numbers were gradually increased to 20, and the players were in attendance every evening at Windsor. The uniform of the band was a scarlet frock, white waistcoat and breeches, a cocked hat and sword; and on Sundays full dress coats very much ornamented with gold lace.

George III had an especial partiality for Handel, and on Sundays a whole oratorio was performed, the solo voice parts being taken by the instrument within whose compass it best lay. This explains 'Handel's Chorusses arranged for Instruments without Voices' noted amongst the music at Windsor. All the latter probably came to the British Museum with the Royal Music, and would all be printed, except very possibly the choruses arranged for instruments without voices, and some of Pick's music. It would be reasonably accurate to date the document 1820.'

The subsequent history of the Royal Band is revealed in the following paragraph from the *Evening Standard* of 21st July, 1830, four weeks after the death of King George IV:—

> 'It is not quite true that the King [William IV] will dispense with the band of the late King [George IV]. That band was a drain of £8000 a year on his late Majesty's purse. It consists of 40 performers. We understand the fact is that the band will be cut down by one or two drums, two trombones and other instrumentalists.'

APPENDIX D

ROYAL CABINET-MAKERS (1740–1810)

CABINET-MAKERS, UPHOLSTERERS, JOINERS, ETC. TO THE KING FROM 1740-1810. WITH APPROXIMATE DATES OF SERVICE AS ROYAL TRADESMEN; AND THEIR ADDRESSES, WHERE OBTAINABLE.

Cabinet-Makers.

Benjamin Goodison, 1740-1767, then his successor Benj. Parran (his nephew and partner) to 1783.
William Vile,[1] 1760-1764.
John Bradburn, 1764-1777, (8 Long Acre.)
Benjamin Parran, 1767-1783 and
William Gates, 1777-1783.
Benjamin Parran & Wm. Gates for first quarter of 1783—then
Charles Elliott, upholsterer and cabinet-maker, 1783-1810 (97 New Bond Street.)
Samuel Beckwith,[2] 1784-1810; later Beckwith (Saml.) & France (Wm.), or
Beckwith & Co., upholsterers and cabinet-makers: with
Charles Elliott as both (101 St. Martin's Lane.)

Upholsterers.

William Reason, to c. 1755.
John Price, to c. 1756 ('At the Three Chairs & Cabbinet', Catherine Street, Strand.)
John Trotter, c. 1756-1761 (Frith Street, Soho.)
William Vile and John Cobb, 1761-1764 (72 St. Martin's Lane.)
William France, 1765-1786 (circa).
John Gilroy, 1777-1783.
Lucy Smith, 1783-1784.
Richard Taitt, upholsterer and joiner, 1793-1795 (92 Jermyn Street, St. James's.)
John Tait, cabinet-maker and upholsterer, 1793-1796 (254 Oxford Street.)

Joiners and Chairmakers.

Henry Williams, 1740-1759.
Katherine Naish, 1760-1770.
John Russell, 1773-1810 (New Bond Street; and, from 1793, as cabinet-maker and upholsterer, at 12 Broker Row, Moorfields.)

Carver and Gilder.

Wm. Adair, 1799-1805 (26 Wardour Street, Soho.)

Harpsichord makers.

Jacob Kirkman, 1764-1778 (Great Pulteney Street.)
Joseph Mahoon, 1761-1771 (At 'The King's Arms,' North Side of Golden Square.)
John Broadwood, 1796-1812 (32 Great Pulteney Street, Golden Square.)

Coffer maker.

Edward Smith, 1750-1756.

Mercers.

Hinchliff, Croft & Co., 1751-1775, later, —
William Hinchliff (or Thomas and William) and James Croft, c. 1760 ('At the Hen & Chickens,' Henrietta Street, Covent Garden.)

Paper-hangers, etc.

Robert Carr, and Edward Parker, c. 1762.
Thomas Bromwich, linen-draper & upholsterer, 1740-1748 ('At the Golden Lyon,' Ludgate Hill.)
Thomas Bromwich & Leonard Leigh, paper-stainers, 1758-1759, later —
Bromwich, Isherwood & Bradley, paper-hangers, 1777-1784 (35 Ludgate Hill.)
Crompton & Spinnage, 1762-1766 (Cockspur Street, Charing Cross.)
Benjamin Crompton & Son, 1771 (Cockspur Street, Charing Cross.)

[1] Vile was member of the firm of Vile & Cobb, upholsterers, but they invariably render separate accounts as 'cabinet-makers' and 'upholders.'

[2] Beckwith and France appear as cabinet-makers and also as upholsterers (Wm. France seems to have been the upholsterer); and Charles Elliott appears as upholsterer as well as cabinet-maker.

APPENDIX E

TRADESMEN'S BILLS FOR CERTAIN FURNITURE SUPPLIED TO KING GEORGE III AND QUEEN CHARLOTTE; NOW AT BUCKINGHAM PALACE

Three of the pieces of mahogany furniture referred to in Chapter III, which were supplied for the Queen's House between 1762 and 1770, are of such outstanding importance as to demand further consideration. The bills for them from the Lord Chamberlain's accounts are accordingly here quoted in full, and are accompanied by a detailed description of each piece.

1761. WILLIAM VILE, Cabinet-Maker.

For the Queen's Apartment at St. James's.

'An exceedingly ffine mohog^y^ secretary with drawers and a writing drawer, a sett of shelves at Top with a crown carved at the Top, and the Sides and Back all handsome Cuttwork - - - - - - £71. os. od.'

The construction and workmanship of this bureau-cabinet are of the highest possible quality. It is veneered with the finest and most brilliantly flashed mahogany; its carving is of extreme delicacy; and its design and proportions are alike admirable. The lower part, which has panelled bombé sides, is fitted as a bureau, with drawers below. The upper part contains two cupboards enclosed on the front and sides by mahogany lattice work ('handsome Cuttwork') which opens as doors in front. Above is an open shelf surmounted by a canopy carved on the top with a Royal Crown. The two top dummy drawer-fronts of the bureau let down to form a flap for writing, disclosing a series of pigeon holes and small inner drawers faced with thuja wood. The border of the projecting ledge, and the mouldings on the lower part of the base, are gadrooned, and the carved feet are united by rich scroll-work. The drawer-handles, of delicate rococo design, are very finely chased, and the bows of the keys also carefully tooled.

Height: 7 feet (upper part, 3 ft. 10 in.; lower part 3 ft. 2 in.), Width: 3 ft. 1 in., Depth, 1 ft. 6 in. (Plates 62 and 63).

1762. Messrs. VILE and COBB, Cabinet-Makers.

For the Queen's House in the Park.

'A very handsome Mohogony [*sic*] bookcase with plate Glass Doors [in] the upper part, and wood doors at bottom, a Pedement head with Pilastres and trusses, the whole very handsomely carved, to match the Cabinett in the Queen's Bow Closet in St. James's - - - - £107. 14s. od.'

This bookcase or cabinet, of Spanish (San Domingo) mahogany, of strongly marked architectural outline, is of particular interest on account of the character of its design, as well as of the exceptional quality, depth and vigour of its carving. The lower part, with six cupboard doors, forms a base for four detached columns which support an elaborate entablature surmounted by a broken pediment. The four glass doors in the upper part—which have unusually large glass panes set in their original carved bars—enclose cupboards backed with looking-glass. Above them, along the frieze, between the capitals of the columns, are graceful festoons of flowers. The columns have very delicately carved flutings which are partly filled with foliage, and their Corinthian capitals are finished with carving of the finest quality of execution.

The projecting ledge of the lower part of the bookcase is edged with bold gadroons; and the border below it is carved with a key pattern, and opens in the centre as a drawer. Of the six cupboard doors below, the two largest, in the centre, which project, are carved with the Garter Star in a frame of rococo scroll-work; the two smallest, on the outside, which form the bases of the outer columns, have swags pendant from lions' masks, those between being each carved with a circular wreath composed of laurel leaves and berries.

It should be noted that these two wreaths are almost identical in design and execution with the wreaths described by William Vile in his bill of 1763 as 'ovals of laurels,' which (when converting it from an organ case), he added to the base of the great cabinet formerly in Queen Charlotte's 'Japan Room,' and now in Queen Mary's Chinese Chippendale Room at Buckingham Palace (Plate 69).

Height, 8 ft. 8 in., Length, 8 ft. 7 in. (Plate 66).

1770. JOHN BRADBURN, Cabinet Maker.

For the Queen's House.

> 'A neat Mohogony [*sic*] press for Linnen with 4 wood doors [and 4 ditto at top] the pannels cross banded, and Roses in the Corners of the Framing, the whole inside groov'd like a Book Case, and Mohogony sliding shelves in d°, [a fret work Ballustrade on the Top of the 2 wings with carved ornaments and carved patuleæ on the pedestals, an handsome dentide Cornish to the middle part] and a carv'd Gudroon moulding to the Surbace, with 6 extra good guarded Tumbler Locks and 2 Dutch bow'd keys to pass d° . . £84. 10s. 0d.'

This serpentine-fronted cabinet is quartered ('cross-banded') with straight-grained veneer of Cuban mahogany, and has four doors panelled with finely figured veneer of the same wood. The centre folding doors, fitted with a brass astrigal, which enclose mahogany shelves sliding in grooves 'like a bookcase,' have their figured panels bordered with nulled ('gudroon') mouldings, and are decorated with paterae ('roses') at the corners. The veneered centres of the side doors, which enclose drawers, are ornamented with oval mouldings: and the panels on the incurved ends of the cabinet have mouldings which correspond in outline with those on the centre doors. Above the centre doors is a pull-out slide, with an adjustable flap for writing. The top, which is quartered with veneer, is surrounded by a moulded brass gallery.

This cabinet or commode, of very beautiful outline and design, originally formed the lower part of the double press described by Bradburn in his bill, the upper part of which, with its four doors surmounted by a dentil cornice and an open balustrade, is now missing.

Whether this part of the cabinet (the description of which in the bill is here enclosed within brackets) was ever brought into use is doubtful; for the present top, which like the front is finely veneered, is evidently intended to be seen.

Height, 3 ft., Length, 6 ft. 5 in., Depth, 2 ft. 4 in. (Plate 65).

APPENDIX F

ESTIMATE MADE IN 1826 BY JOHN NASH FOR ALTERATIONS AT BUCKINGHAM PALACE

RETURN to an order of the Honourable House of Commons, dated 19th April, 1826:—for

AN ACCOUNT OF THE SUM

Already expended for the building of Buckingham Palace; and an Estimate of the Amount that will be required to complete the Building and Improvements of the Ground about it.

The Amount expended on account of the building of Buckingham Palace, to the 5th of April, 1826 - - - - - - - - - - - -	£90,371
The estimated Amount of the Sum which will be required to complete the Building and Improvements of the Ground about it, is - - - - -	£162,319
	£252,690

WHITEHALL TREASURY CHAMBERS
26th May, 1826

J. C. HERRIES

A STATEMENT of the Expense already incurred on account of the Building of the King's Palace at Pimlico.

In the quarter ended 10th October, 1825 - - - - - - - -	£20,695
In the quarter ended 5th January, 1826 - - - - - - - - -	£33,276
In the quarter ended 5th April, 1826 - - - - - - - - -	£36,400
	£90,371

JOHN NASH
14 REGENT STREET
26th May, 1826

ESTIMATE of the probable cost of the Alterations and Additions to the King's Palace in St. James Park: 20th June, 1825.

APPENDIX F

FOR THE BUILDING

Raising the floors of the Basement Story 2½ feet	£4,200
Raising the ground floor 5 feet	£5,800
Taking down the Wings forming the Quadrangle and rebuilding them further back, and forming a Colonade on each side	£24,000
Extending the Colonades to the proposed depth of the Quadrangle, and building Wings at the eastern extremity	£9,000
The entrance Archway and Circular Railing (proposed sculpture of Archway not included)	£8,900
The Portico and Porte-cochère, and alterations of the Entrance Front (except sculptured Pediments)	£6,600
The Chapel (not gilt)	£7,500
The Hall and Great Staircase, including the carving and gilding the Capitals and Mouldings	£9,200
The Gallery, including carving and gilding the Moulding	£4,900
The Lower Gallery, including carving and gilding the Mouldings and Capitals	£3,800
The new Roof	£9,400
The raising the Library Building, and the other side corresponding with it	£10,600
The alterations of the interior of the House and the general Repairs of the parts not altered	£18,000
The raising the Building fronting the Flower Garden (North Front)	£3,500
The New Building in the West Front, including carving and gilding the Mountings, and exclusive of sculptured Ornament	£49,000
The Terraces and end Pavilions in the West Fronts	£9,000
External Domestic Offices, Court Yards, Privies, Drains, Sewers and Cesspools	£13,000
For Omissions, Casualties, &c.	£3,600
Carried forward	£200,000

SUPPLEMENTARY ESTIMATE OF ADDITIONS TO THE ORIGINAL PLANS. 10TH OCTOBER, 1825.

Additional Buildings forming an Entrance to the Palace from Pimlico, and the removal of the Gates into the Park	£9,600
Additional Domestic Offices next Pimlico, and forming a Kitchen Entrance with gates for Waggons and Carts	£5,600
Forming a private Court Yard on the North side of the buildings from the Park, and continuing a Gallery from the Portico of the said Court Yard, along the North side of the Buildings forming the Yard to communicate with the Buildings fronting the Flower Garden, for the private use of His Majesty	£6,400
Raising the range of Buildings fronting the Flower Garden an additional Story	£3,600
Widening the Building on the West front, between the centre Building and the Wings on each side	£3,600
Repeating the Colonade and Steps of the South end of the Hall at the North end, and forming an Entrance to the Gallery at that end	£1,600
	£230,400

FOR THE GROUNDS

Forming the Ornamental Water, and the Mound to screen the Buildings; pudling the Ornamental Water to secure it from leakage - - - - - -	£14,070
Making Drains to drain the Wharfs, and a Sewer to convey the superabundant Water, and under-draining the whole of the Garden - - - - - -	£1,520
Making a Brick Reservoir at Hyde Park Corner, to supply the House and Grounds with Water from the Serpentine - - - - - - - - - -	£3,500
Work done and doing for altering ground and planting - - - - - -	£3,200
	£22,290
	£252,690

SCULPTURE not included, except Capitals, Friezes and Cornices. The Chimney pieces, parquette and best floors, Scagliola columns, chimney-pieces, slabs and wood carving at Carlton House have been considered as used again; also the screen of columns on the wall have been considered as forming the pavilions at the ends of the Terrace, and the Great stairs to furnish the King's private stairs; but the timber, bricks, lead, slates and common floors have not been considered as applicable to the new Palace.

JOHN NASH
14 REGENT STREET
26th May, 1826

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