



THE FURNITURE HISTORY SOCIETY

NEWSLETTER

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BECKFORD'S TREASURE CHEST RETURNS TO LANSDOWN TOWER

If any furniture design exemplifies the combination of the antique and the modern infused with the Renaissance that William Beckford created in his Bath interiors, it is the four coffer cabinets on stands originally made for the Scarlet Drawing Room of Lansdown Tower (fig. 1). It is also in the design of the coffers that the change in Beckford's furniture collecting after he moved from Fonthill to Bath can be seen most overtly. It was a highly significant change that saw Beckford move away from many of his former interests in furniture that had been so vital to the spaces at Fonthill Abbey, and instead develop a highly personal new style, which at Lansdown Tower in particular, was even more directly linked to the form and mass of the building the furniture was created for. Recognition of the significance of these particular Beckford pieces was what led to the recent purchase by the Beckford Tower Trust of the only known complete survivor from the original set of four Scarlet Drawing Room coffers and stands.

Most probably made by Robert Hume Junior after 1831, the four coffers and stands, made of oak with contrasting veneers within moulded decorative panels, were located at either end of the Scarlet Drawing Room and served as both focal points and as treasure chests for items from Beckford's collection. Two of the set of four can clearly be seen in Willes Maddox's depiction of the room commissioned by Beckford and used to illustrate the publication *Views of Lansdown Tower*, published in 1844 after Beckford's death by Edmund English (fig. 2).

Lansdown Tower (now more commonly known as Beckford's Tower) was built 1826–7 as a study and retreat for Beckford, who would daily ride just over a mile up to the Tower from his home in Lansdown Crescent. Designed by architect Henry Edmund Goodridge (1797–1864) the Tower is one of the most significant British buildings of the 1820s, combining historical inspirations with modern forms. Goodridge was Bath's leading nineteenth-century architect whose Greco-Italian style, seen most strongly at Lansdown



Fig. 1 Oak Coffer and Stand, probably by Robert Hume Junior, after 1831

Tower, later developed into a distinctive villa style that re-introduced Renaissance forms. The partnership between Beckford and Goodridge was a mutually creative one, with Beckford's experience and imagination combining with the younger Goodridge's ideas of history and innovation. It was a partnership that also extended into the design of furniture for the building. The result was furniture with strong architectonic forms, creating a clear path from the bold design of the building, through the crafted spaces of the interiors and distilled into the detailing of the furniture.

The domed tops of the coffers are like the outer surface of a barrel-vault and echo the coffered ceilings that Goodridge designed for two corridors at the Tower, the Book Room and the Sanctuary. The vault arch at each end of the coffer can also be seen in the round-headed window openings, the arched mirrors above fireplaces and in doorways throughout the Tower interiors, clearly illustrating the strong continuity of design running between the Tower furniture and the spaces it was created for. This continuity is further reinforced by the studs that decorated the arches of the coffer; a combination that it has been suggested is a direct quotation from an internal arch by Bramante at Santa Maria della Grazie, Milan. These studs are also interspersed between the raised lozenges on the domed top of the coffer and made even more significant by the Hamilton Cinquefoil from Beckford's Coat of Arms they have carved into them.

The coffers and stands are perhaps the most complex pieces designed for the Tower and yet the most overt in showing the link between the building and what it represented for Beckford. Lansdown Tower was to be Beckford's mausoleum as well as his retreat, with several of the interiors possessing atmospheres of solemnity and reverence. In the design



Fig. 2 The Scarlet Drawing Room by Willes Maddox, Lithograph from Views of Lansdown Tower by Edmund English, 1844

of the coffers the idea of memorial is continued, taking inspiration from the form of Roman sarcophagi and being described as such when they were listed for sale in 1841 as 'Sarcophagus headed coffers and stands'. The barrel-vaulted form was used by Goodridge in a more directly funereal way when he designed the tomb of Beckford's dog Tout in the Tower garden (now demolished) (fig. 3). It was a form Goodridge used again for the pillars he designed to enclose Beckford's own sarcophagus when it was briefly located at Bath Abbey Cemetery, and which now form part of the Lansdown Cemetery entrance, adjacent to the Tower (fig. 4).

Inside the Tower the coffers became monuments to Beckford's collection, functioning as both an integral part of the Scarlet Drawing Room's interior scheme and as reliquaries containing treasures. Behind the plate glass door of the coffers Beckford placed magnificent items from his collection. Thus they served as a cabinet of curiosities, and were an intrinsic part of the highly influential system of displaying collections that Beckford cultivated at Fonthill Abbey and perfected at Lansdown.

The interiors of Lansdown Tower were first designed in 1828, and then refined from 1831, when more pieces of furniture started to be commissioned. The first known reference to the set of four coffers and stands is in a letter from Beckford to his bookseller George Clarke dated 17 September 1833 when Beckford claimed that 'Never did I behold any piece of furniture half so striking and original'. Despite having sold some pictures in the spring of 1840, by January 1841 Beckford appears to still have been in need of funds and several



Fig. 3 The Tomb of Mr Beckford's Favourite Dog by Willes Maddox from Views of Lansdown Tower by Edmund English, 1844

items from the Tower including the four Scarlet Drawing Room coffers and stands were put up for sale. Recent work by Caroline Dakers has found evidence that two of the four coffers were purchased at the 1841 sale by James Morrison and taken to Basildon Park (*Furniture History*, XVI, p. 197). However, in 1845, the year after Beckford's death, the contents of the Tower were auctioned and the catalogue lists again four coffers of very similar description, suggesting that all four were still at Lansdown Tower. They again appear to have been unsold as an 1852 inventory of the Duchess of Hamilton's household lists 'four oak coffers, dome tops'. There is therefore, still some confusion as to the history of the coffers and their movements that requires clarification, in order to attempt to ascertain when the particular coffer and stand purchased by Beckford Tower Trust left the Tower and Beckford's collection.

What is perhaps most revealing is that having put the coffers and stands in the sale of January 1841, four months later Beckford appears to have placed a renewed importance on them. The frame of the coffer door had already been highlighted with gilt, but in May 1841 Beckford instructed Edmund English to enrich the lids of the coffers with gilding (although there is no reference to how many of the coffers he still had in his possession at that date). His urgency for this alteration is clear when he writes 'Allow me to tell you that you ought to have spurred the metal mongers long ago — I will not wait for them — it wd be better to finish all in wood — hoops, studs and moulding than wear out my soul in this manner'. It is urgency reminiscent of the many letters written during the construction of Fonthill



Fig. 4 Pillars designed by Goodridge in 1844 and originally around Beckford's Tomb at Abbey Cemetery, now incorporated into Lansdown Cemetery Gateway and curtain wall

Abbey that overflow with Beckford's frustration and need to see the work completed as soon as possible. In 1841 he was altering and redecorating the Tower interiors, using gilding on oak furniture to enhance the richness of the rooms and moving away from the earlier austerity of the initial interior designs. His impatience with finishing the coffers is illustrative of Beckford's desire to have everything exactly as he envisioned it to be, with the details being rushed in order for the bigger scheme to be achieved. This urgency was perhaps more poignant in 1841, when at eighty-one Beckford must have been aware that the fulfilment of the Tower's function as his own lasting monument was approaching.

The coffer and stand was subject to a temporary export bar from March 2011, following recommendation by the Reviewing Committee for the export of Works of Art and Objects of Cultural interest (administered by the Museums, Libraries and Archives Council). The subsequent purchase of the coffer and stand by the Beckford Tower Trust was made possible with the assistance of the National Heritage Memorial Fund, the Art Fund and numerous personal donations. The Beckford Tower Trust would also like to thank Sarah Medlam, Suzanne Baker and Rachael Browning for their advice and support.

The coffer and stand can be seen alongside other pieces of furniture from Beckford's collection at Beckford's Tower & Museum, Bath. Open at weekends from Easter until the end of October.

Dr Amy Frost

FUTURE SOCIETY EVENTS

BOOKINGS

For places on all visits please apply to the Events Secretary, Sara Heaton, 18 First Street, London, SW3 2LD. Tel. 07775 907390 enclosing a separate cheque and separate stamped addressed envelope for each event using the enclosed booking form. Some advance event information (including weekends) will be available by email, please email the Events Secretary or send your email address with your application: furniturehistorysociety@hotmail.com.

Applications should only be made by members who intend to take part in the whole programme. No one can apply for more than one place unless they hold a joint membership, and each applicant should be identified by name. If you wish to be placed on the waiting list please enclose a telephone number where you can be reached. Please note that a closing date for applications for all visits is printed in the *Newsletter*. Applications made after the closing date will be accepted only if space is still available.

CANCELLATIONS

Please note that no refunds will be given for cancellations for occasional visits costing £10.00 or less. In all other cases, cancellations will be accepted up to seven days before the date of a visit, but refunds will be subject to a £10.00 deduction for administrative costs. Separate arrangements are made for study weekends and foreign tours and terms are clearly stated on the printed details in each case.

N.B. PLEASE REMEMBER TO SEND SUFFICIENT STAMPED, SELF-ADDRESSED ENVELOPES FOR ALL APPLICATIONS, INCLUDING REQUESTS FOR DETAILS OF FOREIGN TOURS AND STUDY WEEKENDS

THE 36TH ANNUAL SYMPOSIUM OF THE FURNITURE HISTORY SOCIETY

The Upholstered Interior

The Goodison Lecture Theatre, The Wallace Collection, Hertford House, Manchester Square, London W1

Saturday 10th March 2012, 10.00 am–4.30 pm



*Denis Diderot and Jean Le Rond d'Alembert, Encyclopédie, Vol. 9.
Geneva: Chez Cramer l'Aîné & Compagne, 1771*

Sarah Medlam and Leela Meinertas of the Furniture Textiles and Fashion Department of the V&A have organised the 2012 Annual Symposium. Upholstery has always been an important vehicle for texture, colour and pattern within the interior. However because of the fragility of textiles, historic upholstery schemes are often replaced and reinterpreted. This symposium will consider some of the recent re-upholstery projects and will address new research being carried out in this field.

- 10.00 am Registration & coffee/tea on arrival
- 10.30–10.35 am Simon Swynfen Jervis (Chairman of the FHS)
Introduction
- 10.40–11.05 am Frances Collard (Freelance Furniture Historian)
Upholstery projects in the Victoria and Albert Museum 1970–2010
- 11.10–11.35 am Lucy Wood (Freelance Furniture Historian)
The Warwick Castle Stools
- 11.40–12.05 pm Xavier Bonnet
The Connection between Parisian and English Upholsterers 1760–1790
- 12.10–12.35 pm Charlotte Rostek (Curator, Dumfries House)
The Dumfries Bed and Chairs
- 12.45 pm Lunch
- 14.00–14.25 pm Annabel Westman (Independent Textile Historian)
Parisian Fringe and Turkish Tassels: The contribution of the trimmings-maker to Regency Furnishing
- 14.30–14.55 pm Matthew Hirst (Head of Collections, Chatsworth)
Reinstalling the Scots and Leicester Apartments at Chatsworth — New insight into the 6th Duke of Devonshire’s interior decoration
- 15.00–15.25 pm Emma Slocombe (Curator, National Trust)
Upholstery at Knole: interventions revealed in a nineteenth-century inventory
- 15.30–15.55 pm Ulrich Leben (Art Historian)
A Napoléonic Achievement — Eugène de Beauharnais and the Hôtel Beauharnais in Paris
- 15.55 pm Simon Swynfen Jervis
Concluding remarks
- 16.10 pm Tea

Fee: £35 (£30 students and OAPS) for FHS members, all non-members £40. Includes morning coffee and afternoon tea. A light lunch will be available for FHS members in the Meeting Room at the Wallace Collection at a cost of £19.50 to include a glass of wine. Tickets for lunch must be purchased at least 7 days in advance from the Events Secretary. Tickets are selling fast so if you are hoping to attend please apply as soon as possible. The Wallace Collection restaurant will be open (for bookings tel. 0207 563 9505) and there are numerous other cafes/restaurants in the area of Wigmore Street and St Christopher’s Place. All ticket bookings must be made via the FHS Events Secretary, email furniturehistorysociety@hotmail.com, tel. 07775 907390.

SPRING STUDY WEEKEND: NORTHUMBERLAND

This visit is now fully subscribed

OCCASIONAL VISITS

STUDY DAY: TEMPLE NEWSAM, Leeds

Monday 21st May 2012, 11.00 am–4.00 pm

In 1711, John, 1st Earl Poulett, commissioned a superb state bed for Hinton House in Somerset for a planned visit of Queen Anne. The flying tester or 'angel' bed was hung with crimson velvet, silk damask and trimmed with silver-gilt lace. By the early nineteenth century, the bed had been lowered and foot posts added. In the early twentieth century, it was purchased by Lord Anglesey for his house, Beaudesert and then later sold to the Henry Ford Museum in Delaware. It passed through six antique dealers until it was finally purchased in 1981 for Temple Newsam with the active involvement of Christopher Gilbert. By this stage the bed was in a dire need of restoration and after considerable research and with the help of generous external funding this has now been completed. The state bed will form the centrepiece of a year-long exhibition at Temple Newsam called *Bed Time Stories*. Chapter One (until 15th May) considers the restoration of the bed and Chapter Two (from 15th May) explores beds and bedrooms in the country house.

This special study day will examine the state bed with Annabel Westman, independent textile historian and in-house furniture conservator, Ian Fraser who have been responsible for the bed's conservation and restoration with the help of Caroline Rendell. Focus will also be given to the objects in the exhibition with Polly Putnam, curator of the exhibition and project manager of the bed.

We will also have the chance to study some Chippendale furniture with James Lomax Curator Emeritus of Temple Newsam, including the Chippendale Society's collection of drawings, manuscripts, and portable pieces. We hope to study the astonishing replica of Chippendale's Diana and Minerva Commode with its maker, Jack Metcalfe.

Fee: £40 (to include coffee and lunch) Limit: 25 members

Closing date for applications: 15th April 2012

KENSINGTON PALACE, London W8

Tuesday 26th June 2012, 9.15 am–12.30 pm

Alexandra Kim and Sebastian Edwards, Curators, Historic Royal Palaces, have kindly agreed to show us Kensington Palace which will be reopened in May after considerable renovations. Purchased by William and Mary in 1689, the house subsequently became home to many monarchs including George II and Queen Caroline and young Queen Victoria. The Palace contains remarkable furnishings from the Royal Collection and other museum collections.

With access before the Palace is open to the public we will have a chance to examine some of the furniture in the State Apartments, before having coffee in the new Clore Learning Centre. We will see the new *Victoria Revealed* display, which offers a glimpse into Queen Victoria's remarkable life through a spectacular selection of paintings, jewellery and dress, and the Jubilee exhibition which explores the exuberant and momentous celebrations for Queen Victoria's Diamond Jubilee in 1897.

Fee: £28 (to include coffee) Limit: 25 people

Closing date for applications: 15th April 2012

STUDY DAY: EASTNOR CASTLE, Ledbury, Herefordshire

Monday 9th July 2012, 10.30 am–4.00 pm

Eastnor Castle dates from 1820 when the 1st Earl Somers commissioned Robert Smirke to build a Norman Revival Castle. In 1849 the Crace brothers redecorated parts of the Castle to the designs of A. W. N. Pugin. The Castle epitomises three phases of nineteenth-century domestic taste, Regency Baronial, Catholic Gothic and Aesthetic Italian.

Furniture at Eastnor includes pieces designed by Smirke as part of his commission for the Castle and later furniture designed by Pugin. There are also purchases from the 1851 Great Exhibition. The 3rd Earl Somers (1819–1883) was interested in classical antiquity and the Mediterranean and collected seventeenth-century Italian furniture, Louis XVI furniture, Flemish and Brussels Tapestries and early arms and armour. He provided appropriate Italianate settings for his collection. We will have a full day at Eastnor and be able to examine this remarkable building and closely examine some of the furniture.

Fee: £40 (to include coffee and lunch) Limit: 25 people

AUTUMN STUDY WEEKEND

POTSDAM AND ENVIRONS, Germany

Saturday 22nd to Tuesday 25th September 2012

The Prussian Palaces and Gardens Foundation of Berlin-Brandenburg is marking the 300th birthday of Frederick II of Prussia with an extensive celebratory programme set within several of its palaces. Dr Samuel Wittwer, director of the Foundation has kindly invited the FHS to this event and Dr Henriette Graf, Furniture Curator of the Foundation and her colleagues will give the group exclusive access to some of the former Prussian kings' and emperors' most magnificent palaces.

The main exhibition, *Friederisiko — Frederick the Great* (28th April to 28th October 2012) is staged in 70 recently restored rooms (some newly accessible) at the New Palais in Sanssouci Park, Potsdam and explores in twelve themes the famously multifaceted monarch and his era. A morning visit to this exhibition will be followed by an afternoon studying in detail the palace's precious furnishings by Johann August Nahl the Elder, Johann Michael Hoppenhaupt the Elder, Melchior Kambly, and Johann Friedrich and Heinrich Wilhelm Spindler.

The study tour, organised by Dr Melanie Doderer-Winkler, will include highlights of the Frederician rococo, the charming summer palace of Sanssouci and, further afield, the picturesque Rheinsberg Palace where Frederick spent his happiest and most carefree time as crown prince.

Other visits in and around Potsdam will include the early-neoclassical Marble Palace containing pieces by David Roentgen, David Hacker and Johan Gottlob Fiedler, and the little *Lustschloss* in the shape of an artificial ruin across the lake of Heiliger See on Peacock Island, both built for the private pleasure of Frederick's nephew and successor, Frederick William II. Also set within the Sanssouci Park is Charlottenhof Palace, the summer residence of Crown Prince, later King Frederick William IV for whom Karl Friederick Schinkel remodelled the original farmhouse in the image of an old Roman villa. The interior, comprising of only ten main rooms is still largely intact and its furniture, mostly designed by Schinkel himself, is remarkable for its cultivated simplicity.

The Schinkel-theme will be continued in Berlin in Queen Luise's private rooms at Charlottenburg Palace (where we will also visit the barock and rococo State Rooms) and in Tegel Palace. The latter was the former home of William and Alexander von Humboldt and is still owned by their descendants.

There will also be a private tour of the Museum of Decorative Arts at Köpenick Palace led by the furniture curator, Dr Achim Stiegel. Its impressive collection ranges from the Renaissance to the rococo with furniture, tapestries and textiles presented together with gold, silver, enamel, glass and porcelain items demonstrating their original function and interplay.

Further details and application forms are available from the FHS Events Secretary.

Closing date for applications: 5th April 2012

The Tom Ingram Memorial Fund and the Oliver Ford Trust invite applications from MA/PhD students or junior curators for funding towards participation in this study weekend/overseas tour. For details of funding and grant application form please contact Clarissa Ward, email clarissaward@hotmail.com. Completed grant applications for this particular FHS weekend/tour must be returned for consideration by 15th March 2012.

ADVANCE NOTICE

ABRAHAM AND DAVID ROENTGEN: PRIVATE VISIT TO THE EXHIBITION AT THE METROPOLITAN MUSEUM OF ART, New York

Monday, 3rd December 2012

The meteoric rise of the workshop of Abraham Roentgen (1711–1793) and his son David (1743–1807) blazed across eighteenth-century Continental Europe. The landmark exhibition *Seductive Luxury and Innovation: Furniture by Abraham and David Roentgen* (30th October 2012 to 27th January 2013; accompanied by a catalogue) will be the first comprehensive survey in the Anglo-American cultural area of the cabinetmaking firm from around 1742 to its closing in about 1795. Innovative designs combined with intriguing mechanical devices revolutionised traditional French and English furniture types. From its base in Germany the workshop employed novel marketing and production techniques to serve an international clientele.

Some 60–65 pieces of furniture and several clocks will be complemented by paintings as well as prints that depict these unrivaled masterpieces in contemporary interiors. The most complicated mechanical devices will be illustrated through virtual animations and sound recordings. Working drawings, portraits of the cabinetmakers, their family, and important patrons, as well as a series of documents from the Roentgen estate owned by the Metropolitan Museum, will underline the long-underestimated significance and legacy of the Roentgens as Europe's principal cabinetmakers of the ancien régime.

Dr Wolfram Koeppe, curator of this major exhibition and Roentgen specialist *par excellence* has most kindly invited fellow FHS members to an exclusive and close-up tour outside public viewing hours.

Some other visits to be included on this trip will be announced later in the year.

Please register your interest by email and you will be contacted when further arrangements have been made (furniturehistorysociety@hotmail.com).

SPECIAL EVENTS FOR STUDENTS/JUNIOR CURATORS AND PROFESSIONALS IN HISTORY OR CONSERVATION OF FURNITURE/DECORATIVE ARTS

The FHS Grants Committee is organising two free special events in 2012 specifically for MA/PhD students, junior museum curators and young professionals at an early stage of career development. These are a new initiative by the Society and it is hoped that they become regular events if the trial runs prove successful and funding is available.

1. Geffrye Museum, Kingsland Road, London E2, Thursday 1st March 2012, 6.00–8.00 pm, study visit to be led by Dr Adam Bowett and Dr Eleanor John. Limit 10 people. (1 place only available per institution/museum/company).

2. H. Blairman & Sons, Mount Street, London W1, Thursday 23rd February 2012, 6.00–7.30 pm. Limit 12 people. (2 places only available per institution/museum/company).

Applications for these events should be made by the interested individual (not the institution) to Clarissa Ward, FHS Grants, email clarissaward@hotmail.com. Details of the educational course or current museum/trade employment should be provided. Places will be assigned on a first come basis.

OTHER NOTICES

Please note that these are not organised by the Furniture History Society. Information/booking instructions will be found under individual items.

THE LOW COUNTRIES SCULPTURE SOCIETY AWARD, for the best Low Countries sculpture conservation project 2002–2012

Ghent, 14th March 2012

To be presented in an eighteenth-century town house on the evening on the occasion of the Society's tenth anniversary, preceded by a study day on eighteenth-century town houses in Ghent.

See www.lcsculpture.org for further details or contact Dr Léon Lock, PO Box 1304, B-1000 Brussels 1, Belgium.

CONFERENCE: CARRARA MARBLE AND THE LOW COUNTRIES

Rome and Carrara, 4th to 8th June 2012

This will discuss the extraction of Carrara marble, the trade of it to and via the Low Countries and its use in architecture and sculpture in the Low Countries, from the Late Middle Ages to today. The papers will include many links to historic interiors (floors, mantelpieces), church furniture, etc. In total, a wide variety of themes will be discussed by a panel of 26 speakers from seven different countries. It will be preceded by two study days in Roman palace galleries rarely open to the public. Conference organised by several Dutch and Belgian universities and museums and the Low Countries Sculpture Society, with the support of the Dutch and Belgian embassies in Rome.

See www.lcsculpture.org for further details or contact Dr Léon Lock, PO Box 1304, B-1000 Brussels 1, Belgium.

CONFERENCE: EARLY MODERN MERCHANTS AS COLLECTORS

Ashmolean Museum, Oxford, 15th and 16th June 2012

International experts in the field of collecting will be presenting papers addressing merchant collectors across a wide geographical range, from Europe to Persia, India and Japan; and a broad spectrum of objects from furniture to icons, books, plants and paintings. The conference is being organised by Dr Christina Anderson, FHS member and research fellow at the Ashmolean Museum and Hertford College, University of Oxford.

The full programme of speakers, along with registration costs and details can be found at the conference website: <http://earlymodernmerchants.ashmus.ox.ac.uk>

NEW CHIPPENDALE SOCIETY INTERACTIVE WEBSITE

In October the Chippendale Society launched a new and interactive website which will help engage primary school age children with the life and work of Thomas Chippendale. The new website has been jointly funded by The Chippendale Society, the Heritage Lottery Fund, Leeds Art Collections Fund, the Friends of Nostell Priory, Harewood House Trust, Burton Constable Foundation and Temple Newsam House.

www.chippendaleactivities.org

CALLS FOR PAPERS

FHS RESEARCH SEMINAR, Friday 23rd November 2012

Details appeared in the FHS November *Newsletter*. Deadline for abstracts to be received by the FHS Grants Secretary will be 16th April 2012. E-mail: clarissaward@hotmail.com. Full programme and details for booking attendance tickets will appear in a future *Newsletter*.

BEDTIME STORIES: BEDS AND BEDDING IN BRITAIN 1650–1850, Temple Newsam House, Leeds

21st and 22nd June 2012

This conference is being held as part of a year long celebratory exhibition of beds and bedrooms at Temple Newsam House following the restoration of the Queen Anne State Bed from Hinton House. The conference brings together both museum professionals and scholars to share insights on historic beds and bedrooms in order to further understanding and inform the interpretation of early modern beds and bedroom interiors.

Leeds Museums and Galleries and the Museum Studies Department of the University of Leeds are issuing a call for papers exploring these areas within a broad date range of 1650–1850.

- Conservation or restoration projects related to beds and bedroom interiors
- Material culture of the bedroom, waking up, going to sleep, making and cleaning beds and other rituals and practices associated with the bedroom
- Interpretation of beds and bedrooms to different audiences
- Upholstery and textiles of the Early Modern bedroom
- Types of beds, nomenclature, materials and construction
- The bedroom and its place within the wider interior

Please send titles and abstracts of no more than 300 words to polly.putnam@leeds.gov.uk



Queen Anne state bed from Hinton House, 1711. Courtesy of Temple Newsam House, Leeds Museums and Galleries.

REQUEST FOR INFORMATION



FHS member Philip Solomons is researching this 1660s cocus wood cabinet that has strong similarities with one in Powis Castle (see Adam Bowett, *English Furniture from Charles II to Queen Anne*, pp. 42–43), to the point that it can be concluded that the two cabinets had a common maker.

If anyone is aware of another cabinet with similar features from this period, please contact Mr Solomons: philip.solomons@virgin.net

BOOK REVIEWS

Suggestions for future reviews and publishers' review copies should be sent to Dr Reinier Baarsen, Reviews Editor, Rijksmuseum, PO Box 74888, 1070 DN Amsterdam, The Netherlands, tel. 00-31-20-6747220. E-mail: r.baarsen@rijksmuseum.nl

Caroline Dakers, *A Genius for Money* (New Haven and London: Yale University Press, 2011), viii + 344 pp., 61 illus., ISBN 9780300112207, £25.

An article by Caroline Dakers in the 2010 *Furniture History* gave an account of the furniture made for or collected by James Morrison (1789–1857) and his second son, Alfred (1821–1897), and the decoration of their several houses. *A Genius for Money*, benefitting from access to the Morrison archive, supplies the background to this opulent patronage. By the mid-1820s James Morrison, the son of a Hampshire innkeeper, was seriously wealthy, thanks to his involvement in and expansion of Joseph Todd's haberdashery business from 1809 to 1824. In 1814 he married Todd's daughter, Mary Anne, in 1819 turnover passed the £1 million, and in 1824 the firm became Morrison & Co: thenceforward mastery of what he called 'the science of business' brought ever-increasing riches, with heavy investments in America, in European railways and in property. Morrison was a radical, a free-thinker and a confident and assiduous self-educator: a revealing 1823 diary entry records that on a visit to the poet, Robert Southey, the topics addressed included Robert Owen and the Spinning

Jenny, Christianity and cookery, Wordsworth and Mary Wollstonecraft Shelley. The architect and designer, John Buonarotti Papworth (1775–1857), not only worked for Morrison from 1815 to a final quarrel in 1844, but also acted as his artistic mentor.

In 1830, Morrison purchased the surviving wing of Fonthill Splendens, Wiltshire, which remained his country house until he finally moved to Basildon Park, Berkshire in 1846. He had almost certainly seen Fonthill Abbey at the time of the 1823 sale, and owned the illustrated accounts by Rutter (1822) and Britton (1823). He was later a subscriber (not noted by Dakers) to Edmund English, *Views of Lansdown Tower* (1844), and bought several objects at the 1840s sales of Beckford's collections there, including a great *pietre dure* table admired by Waagen. Beckford's taste seems indeed to have been a cardinal influence on Morrison, who wanted only 'the superlative' (an echo of Beckford's 'Nothing second-rate enters here?'). But it was Papworth's versatility and professionalism, centred on a mild classicism, and his contacts with leading suppliers, for instance Morants, Snell and Seddon, which delivered the refined luxury which reigned at both Fonthill and Basildon. Morrison, with his textile interests, was a major promoter of the School of Design, of which Papworth was briefly the first director, and had contacts with the new design establishment, including Owen Jones and Lewis Gruner, who worked at Basildon, where Jackson & Graham were also involved.

In employing Owen Jones and Jackson & Graham at Fonthill and in his town house at 16 Carlton House Terrace, Alfred Morrison was thus drawing on his father's contacts, and his appetite for the exquisite had a similarly Beckfordian cast. But, whereas James's taste was formed in the 1820s, Alfred's was quintessentially of the 1850s and 1860s, with Jones ascendant. Chinese porcelain and enamels from the Summer Palace, damascened furniture by Zuloaga, bronzes by Barbedienne, a clock by Falize, enamels by Lepec (the present writer acquired one of his Morrison tazzas for the Fitzwilliam Museum in 1994), and a cabinet by Fourdinois from the London 1862 Exhibition made an overpowering impression, too much for some.

A Genius for Money, buttressed with judicious quotations from contemporary novels, presents many insights into the motivations of and influences on patrons and collectors, and on larger changes — and vagaries — in taste in furniture and decoration, *inter alia*. Alfred was indeed a man of the 1860s, yet the galleries he added to Fonthill in about 1890 had chandeliers by W. A. S. Benson. His pursuit of portrait engravings and autographs fits a conventional stereotype, but he also collected paintings by Richard Dadd. Intriguingly his nephew, Harold Moffatt, who inherited Goodrich Court in 1878, formed a discriminating collection of English oak and walnut furniture. He published a selection in his 1928 *Illustrated Description*. Taste, for his generation, had shifted decisively.

Simon Swynfen Jervis

Jet Pijzel-Dommisse and Madelief Hohé, *XXSmall, Poppenhuizen en meer in miniatuur* (The Hague: W. Books), 128 pp., 237 col. illus., ISBN 9789040078323, €27.95.

Those who attended the Society's Annual Symposium on Miniature Furniture and Interiors last March will remember Jet Pijzel-Dommisse's illuminating talk on late seventeenth-century Dutch dolls' houses. In the lavishly illustrated *XXSmall*, published to coincide with an exhibition at the Gemeentemuseum in The Hague (until 25th March 2011), she collaborates with Madelief Hohé, a specialist on dress, to tackle a wide spectrum of dolls, as well as dolls' houses. Those of a nervous disposition should be warned that one colour double-spread depicts no fewer than nineteen Barbie dolls in all their early 1960s glory — and dolls are an insistent presence throughout. But there is much else besides: miniature books, silver, ceramics, indeed every aspect of the domestic interior in miniature,

including, of course, an enormous range and variety of furniture. And there are many interior ensembles, from the late seventeenth century via the first of Sophia Rothé's two dolls' houses, made by the Amsterdam cabinet-maker Jan Meijer in 1743, and containing a linen cabinet which is a miniature version of the house itself, to such contrasts as the picturesquely historicist dolls' house of Lita de Ranitz of about 1910 and the later De Stijl houses by the ADO toy firm and by Gerrit Rietveld himself. References and a useful bibliography conclude this cheerful compendium, *multum in parvo* in more senses than one.

Simon Swynfen Jervis

REPORTS ON THE SOCIETY'S EVENTS

STUDY WEEKEND, LINCOLNSHIRE, 20th September to 3rd October 2011

BUCKMINSTER PARK

Buckminster Park was the first of a series of privileged visits to private houses on our Lincolnshire trip. The original neo-Classical house, built by Samuel Saxon in 1790 for William Manners, later Tollemache (cr. Baronet 1793; styled Lord Huntingtower after 1821), was demolished in 1950, rebuilt in 1965 and later extended in 1989. The provenance of the collection, at least in part, is from Ham House passed down through the Dysart earldom and the Tollemache family line. The knowledge and insight from Christopher Rowell and Tessa Murdoch, a result of their current research preparation for a forthcoming publication on Ham House, was to greatly enhance our visit.

Richard Tollemache kindly welcomed us into his family home. As part of his introduction Mr Tollemache explained the challenges they had faced during the recent renovation of the house in trying to create a comfortable family home suitable for modern living, whilst also preserving and accommodating the five lorry-loads of contents, original to the house, which had been passed down from his parents. As we explored, we found the interior scheme seamlessly combines many elements of the old and new.

We began in the dining room, a space successfully lit by the creation of an oval gallery to the upper floor. We looked in detail at a number of objects, in particular a pair of oyster veneered document chests known to have been in the estate office in the 1950s. Discussions over the type of wood used concluded cocus or rosewood to be the top candidates. Other examples admired were a walnut longcase clock by George Graham from the Servants' Passage at Ham and a set of four satinwood knife boxes with boxwood inlay and silver lockplates engraved with the Manners crest, from the 1790s.

Elsewhere in the house, much discussion was held around a small 7-day Joseph Knibb longcase clock with gilt bronze mounts, featuring the Lauderdale coat of arms and ducal Coronet, confirmed in a bill of 1673 as coming from Ham House. A Chinese-style galleried table encouraged further excitement and discussion due to the supremely high quality of its craftsmanship. Could this table also have come from Ham House? The group congregated on the landing to admire the 'two blompotts in miniature' by Adam Mase, supplied by Toussaint Gelton to the Duke and Duchess of Lauderdale in 1672–73. Gill Darby identified the pots as blue and white maiolica, decorated with gilt bronze mounts, holding an oversized arrangement of vibrant painted flowers. We felt further investigation was required to establish the medium — noted as watercolour — could they be in fact be tempera on panel?

This house is very much a family home featuring clever design features for the comfort and convenience of modern day living, whilst preserving the family's important heritage

and the character of the past through carefully selected pieces, elegantly positioned throughout. We are very grateful to Richard Tollemache and his family for permitting us such privileged access to their home and providing such an enjoyable beginning to our Lincolnshire study weekend.

Mandy Murray

THE MANOR HOUSE, SOUTH CARLTON

We were warmly welcomed by Emma, Lady Monson. The Monson family have lived at South Carlton since 1507, acquiring the estate from Charles Brandon, Duke of Suffolk, to whom the land had been granted by his brother-in-law, Henry VIII. John Monson was visited at South Carlton and knighted by Henry VIII. The Monson family later moved to nearby Burton, moving back to this early-eighteenth-century manor house in 1949. Whilst some of the collection from Burton Court was sold by Sotheby's, a very carefully selected portion of the collection was retained to furnish the house at South Carlton.

In guiding us round the house, Lady Monson explained that the carefully selected décor and cleverly curated layout and positioning of the collection was all down to the good taste of her late mother-in-law.

The most exquisite and intriguing object which sparked the group's interest was a silver mounted medal cabinet based on designs by Vivant Denon, very similar to an example in the Metropolitan Museum. Inspired by Egyptian architecture and motifs, the panels to the front and back of the cabinet are inlaid with silver scarab beetles flanked by *uraei* (sacred serpents) entwining and surmounting lotus stalks. To open, a key must be inserted into the eye of each serpent, releasing a mechanism to reveal the keyhole to the cabinet. There were of course many other objects to which we paid particular attention, including a bow fronted commode and china cabinet attributed to George Brookshaw, a pair of giltwood pier glasses attributed to Thomas Johnson and a set of four giltwood chairs from Wanstead attributed to James Moore. A set of three early-twentieth-century English marble topped tables manufactured by Thomas Ross in a French manner, characterised by a lozenge pattern inlay, is similar to an example by his father Donald Ross displayed in the British Galleries in the V&A.

In the drawing room, Lady Monson explained that when the family moved back to South Carlton, her late mother-in-law was determined that the large portrait of the 3rd Lord Monson by Batoni and the portrait of his wife, Elizabeth, by Romney, must also come. To accommodate these, two small rooms were adapted to create a larger drawing room and the original frames removed and replaced by slips to ensure they would fit. In addition, an impressive Regency gilded curtain pelmet, featuring elephant heads to either end was also retained and adapted to fit its new space.

We ended the day with a visit to the nearby Monson mausoleum and the church of St John the Baptist, where we received a lovely afternoon tea, kindly arranged by Lady Monson. The church was almost entirely rebuilt in 1859 by Teulon. In the north chapel, behind wrought iron railings, there is a large alabaster and marble tomb of Sir John and Lady Monson, by Nicholas Stone. Built in 1851, the Monson family mausoleum was recently restored by Lady Monson and her late husband Lord Monson.

We are very grateful to Lady Monson for allowing us such privileged access to her home, to the ladies who kindly provided the delicious afternoon tea and to David Stocky from English Heritage for his introduction to the church and the Monson Mausoleum.

Mandy Murray

HUNGERTON HALL

Now the home of Sir Francis Le Marchant, Bt, and his mother, Lady Le Marchant, Hungerton Hall was built for the De Ligne Gregory family in 1785 to replace a hunting lodge. The first baronet, Sir Spencer Le Marchant, was killed at the head of the heavy cavalry charge at Salamanca in 1812. An example of the sabre introduced by Le Marchant was framed in the entrance hall, among other memorabilia. Surrounded by lavish grounds, Hungerton is the architectural epitome of restrained elegance. Upon arriving we were led into the dining room where we were introduced to exquisite eighteenth-century pieces, including a George III mahogany tea chest and its original silver tea canisters. We also saw a mahogany *bureau plat* with gilt-tooled red leather top and its *en suite* gold stamped-leather *cartonnier* by Claude-Charles Saunier. They are characteristic of the furniture in the *goût anglais* fashionable in France. More gems awaited us in the Drawing Room. The attribution of a *bureau à cylindre* to Jean-François Oeben or Jean-Henri Riesener was the subject of much debate. A slight flare to its shape could have suggested that it was Oeben's work. We also paid particular attention to a small table, also known as *coiffeuse*, by David Roentgen. Its top was inlaid with a marquetry panel depicting the construction of beams. While the distinctive and very refined quality of Roentgen's marquetry was admired, the choice of a rather 'masculine' iconographic subject matter for a 'feminine' piece of furniture was pondered upon. The visit ended with a delicious tea prepared by Lady Le Marchant, Sir Francis's mother, in his studio, which provided us with the opportunity to learn more about Sir Francis's own artistic practice.

Barbara Lasic

FLINTHAM HALL

Once described as 'the most gloriously romantic Victorian house in England', Flintham Hall was successively the seat of the Thoroton and Hildyard families. The house was extensively remodelled in the 1820s by Lewis Wyatt (1777–1853), and later in the 1850s, by the Nottingham-based architect Thomas Chambers Hine (1813–1899) in a lavish Italianate style. The splendid 40 ft high cast-iron barrel-vaulted conservatory inspired by the Crystal Palace is the most striking feature of Hine's ambitious scheme.

In the Great Library, open to the conservatory with its Great Exhibition fountain, we were thrilled to be able to admire a monumental fireplace designed by T. R. Macquoid and made by Holland & Sons. It too was exhibited at the 1851 Great Exhibition. Hine had to adapt the size of the room to accommodate it. Also by Holland were a large library table, two writing tables, two further round tables and two settees. A discreet but nevertheless interesting small colonial Dutch table also raised some questions regarding its provenance.

More Holland furniture awaited us in the Dining Room, and the group eagerly examined the large sideboard that provided the focal point of the room. In the Blue Drawing Room, we looked at a delicately carved early eighteenth-century English frame and a walnut English cabinet c. 1700–20. Upstairs, we were delighted to be able to inspect an extensive collection of mid-nineteenth-century French furniture mounted with hard-paste porcelain plaques. They were compared to the pieces by Edouard Kreisser, acquired in Paris by Queen Victoria from the Universal Exhibition of 1855. We also admired some of the best pictures in the house, including family portraits by Mercier, Reynolds and Batoni, and Old Masters.

Blessed by splendid warm weather, our visit concluded with a lively and highly enjoyable *alfresco* dinner on the terrace of Flintham Hall.

Barbara Lasic

DODDINGTON HALL

Doddington Hall, now the home of James and Claire Birch, was built by the leading Elizabethan architect Robert Smythson. Its exterior has changed very little since it was completed in 1600.

We first gathered in the Great Hall where we were introduced to the fascinating histories of the families who lived at Doddington Hall. The house, which had never been sold, has passed five times by the female line. The room was dominated by a long table made from single oak tree grown at Doddington, and a set of seventeenth-century and later bobbin-turned chairs. The room and its furniture were admirably complemented by an extensive and elegant collection of contemporary ceramics.

On the half landing, we examined two japanned cabinets on stands. Both pieces had good quality engraved mounts and it was noted that those on European cabinets were usually thicker than those on Oriental pieces. We also examined a tapestry from 'The Battle of the Beasts' series. It was remarked that Sir John Delaval, Lord Delaval, who lived at Doddington in the eighteenth century, had very antiquarian tastes and used tapestry like wallpaper. The connections between Doddington and Vanbrugh's Seaton Delaval are evident in the range of family portraits, by Pond and Reynolds, and in the furniture. In the Brown Parlour are giltwood glasses, c. 1730, part of a larger set formerly at Seaton Delaval.

In the Drawing Room were playful *papier-maché* rococo oval glasses and pendant ornaments thought to be the work of Crompton and Spinnage. The room contains an important array of textiles and furniture. A Queen Anne half-table revealed a glorious red lacquer decoration when lifting its top. Two seventeenth-century Neapolitan cabinets with tortoiseshell backed with gold and painted glass panels framed the mantelpiece. They were acquired in the 1820s.

The Tiger bedroom revealed two ebony Indian chairs with caned backs dating from the 1660s. One chair was compared to Horace Walpole's ebony chairs at Strawberry Hill which he wrongly thought were made in England during the reign of Henry VIII.

Our group then proceeded to the Long Gallery, dominated by Sir Joshua Reynolds's monumental portrait *The Earl and Countess of Mexborough and their son* in a superbly elaborate carved frame. Two tables raised questions and one was firmly believed to be an original Tudor piece.

The visit ended with a refreshing ice-cream in the house's delightful formal gardens.

We are grateful to our hosts for granting us such privileged access to their house and collections, and to our guides for generously sharing their extensive knowledge with us.

BELTON HOUSE

On arrival at Belton we were greeted by Andrew Barber, Curator of the East Midlands Region of the National Trust, who has been involved in the presentation of the house since it left private hands in 1984. Built between 1684 and 1688, Belton is one of the greatest surviving Restoration houses in the country. It was commissioned by Sir John Brownlow (1679–97), heir to a line of successful lawyers who had already built up a considerable estate in Lincolnshire. The next owner of Belton was Sir John's nephew, Viscount Tyrconnel (1690–1754), who was a collector of note responsible for many of the finest pictures in the collection. The house then passed again to a nephew; Sir John Cust (1718–70), who served as Speaker of the House of Commons from 1761 to 1770. The house and its owners enjoyed something of a heyday in the nineteenth century due to the marriage of John, 1st Earl Brownlow (1779–1853) to Sophia Hume, heiress to the immense Bridgewater estates.

The first room on our tour was the Marble Hall. In the early-nineteenth century John, 1st Earl Brownlow employed Jeffrey Wyatt (1766–1840) to reorder much of the house, including

this room. Here overmantel carvings probably by Grinling Gibbons sit opposite another set by the aptly-named local carver Edward Carpenter. Particularly noticeable were two large Kent-style side tables deploying greyhound supports, the armorial crest of the Brownlows. The Saloon follows on the central axis of the house, where four full-length pictures by John Riley (1646–1691) show Sir John Brownlow, his first wife Alice and his brother William and his wife Dorothy. It was fascinating to see the silver sconces bearing the cipher of William and Mary, most likely sold by Rundell, Bridge and Rundell in defiance of George IV's orders to melt them. The carpet was made at the Aubusson manufactory for this room in 1839. In the Tyrconnel Room the Brownlow greyhound appeared once more in the unusual painted floor. The Chapel Drawing Room contained two Soho tapestries of the 'floating island' pattern; a remaining bill signed by John Vanderbank, the head of the Soho workshop, dates them to 1691. The green painted panelling in this room is an exciting survival from the seventeenth century. From the adjacent chapel gallery we were able to look down into the house's chapel where examples from the house's fine silver collection were shown. Tessa Murdoch later told us a toilet service made for the Brownlow family now in the Gilbert Collection will be returned to Belton on long term loan in the near future.

Upstairs, the Blue Bedroom contained a spectacular bed bought for Belton in the seventeenth century. It was reupholstered in the 1810s when the matching pelmets on the windows were also made. An eighteenth-century cabinet in this room was one of the most fascinating pieces in the house. Made from walnut, it was embellished with *verre églomisé* decoration, bevelled mirror glass and giltwood figures. After some discussion, it was agreed that it is most likely German, possibly from Dresden. The adjacent Blue Cabinet is a highlight of the house which contains the cream of the house's collection of Old Masters. For our group however a cabinet veneered entirely with lapis lazuli was the greatest masterpiece. Christopher Rowell gave us a run-through of the recent restoration of the cabinet. Restored at the Tankerdale workshop, radical decisions had to be made during the conservation process, including re-marrying the cabinet with its original early-eighteenth-century stand, which for many years had supported a Japanese coffer elsewhere in the house. The exclusive use of lapis-lazuli is extremely unusual. Review of its dating and manufacture revealed that it was probably made in Rome, around 1620–40. It was probably acquired for his house in Arlington Street by Viscount Tyrconnel during his visit to Italy in 1710–11. The carved giltwood stand has been restored to its original height and it has been re-gessoed and re-gilded.

The Library was converted by Wyattville from what was a drawing room and contains some good pieces of library furniture by Gillows of Lancaster. The Yellow Bedroom's mantelpiece was decorated with rare black Chinoiserie Sèvres in imitation of lacquer. The naming of the Queen's Bedroom refers to Queen Adelaide, who visited Belton twice in 1840 and 1841. The unpainted Rococo-revival style bed in this room was reupholstered especially for its royal occupant and still bears her cipher.

The Red Drawing Room has a decidedly Regency appearance when compared to others in the house due to a redecoration in 1829. The *bureau plat* in the centre of the room drew much attention from our group. The stamp 'GARNIER' was located, confirming that the piece had been repaired by Pierre Garnier, a maker well-known for his heavily classical *goût-grec* pieces.

We were treated to an enjoyable lunch and given time to roam in the spectacular gardens and visit the nearby church of Ss Peter and Paul where we enjoyed Antonio Canova's only monument in an English Parish church, dedicated to Sophia, Lady Brownlow.

David Oakey

LINCOLN CATHEDRAL LIBRARY

Lincoln cathedral made a striking contrast to the locations we had visited previously. We were welcomed to the cathedral library by Canon Dr Nicolas and Mrs Carol Bennett. The ancient reading room was built in 1422. The ceiling of the room is original, including the carved seraphim brackets. The room has places for 19 or 20 readers and has been arranged so that the windows allow light to fall either side of the medieval desks. The local blacksmiths copied the chains from the Francis Trigge Chained Library in Grantham and the desks are bound into the floor and the walls. There were around 260 manuscripts in the collection during the medieval period, swelling to 300 before 1700. Only around 100 were made in Lincoln, and many can be traced to other religious establishments at York, Durham and Canterbury. The collection dates back to the period directly after the Norman Conquest. By the time this room was built there were 109 books, 88 of which survive in the collection today. The most significant period for the library began when the enlightened churchman, Michael Honywood (1596–1681), was made Dean of Lincoln by Charles II in 1660. He endeavored to restore the Library to its pre-civil war status. By 1664 it had acquired 1000 printed books and the majority of its 260 medieval manuscripts. It was he who commissioned Wren in 1674 to design and build a modern extension to the library.

On moving into the newer library we saw a portrait of Honywell, attributed to Cornelius Johnson. The painted decoration is thought to be historically accurate; in 1983 a bookcase was removed, revealing the original marbling. Local Art College students were brought in to examine and replicate it. The drop-handled tables were probably designed for the library by Wren. The Library's future is promising; it has recently been able to take on a full-time conservator, and the catalogue will be available online in the new year.

David Oakey

BROCKLESBY PARK

We enjoyed an enlightening introduction to the history of the Brocklesby estates and the Earls of Yarborough from Charles Sebag-Montefiore. Charles Anderson-Pelham, (1749–1823) enjoyed a productive political career, that led in 1794 to his elevation to the peerage as the 1st Baron Yarborough. He was a major collector of Old Master paintings and furniture, and between 1787 and 1794 he commissioned James Wyatt to build the family mausoleum. Later his son, also Charles Anderson-Pelham (1781–1846), similarly pursued a political career and was made 1st Earl of Yarborough in 1837. He too was an important collector. He commissioned a major extension to the house from the neo-Classical architect Charles Heathcote-Tatham.

The collection is unusually intact; the only losses from the collection occurred in 1929 when 140 pictures were sold at Christie's. We were very pleased to be greeted by Lord Yarborough himself. He gave us some architectural background to the house, explaining how the first house was built for his ancestor Sir William Pelham in 1603 and then rebuilt by William Etty at the opening of the eighteenth century in a similar style to Buckingham House in London. Charles Heathcote Tatham added a Picture Gallery in 1807. A major fire in 1898 prompted some architectural modifications by Reginald Blomfield. In the 1950s much of Tatham's gallery was demolished along with one wing of the house.

On entering the house we were immediately able to appreciate the recent renovations in the East Hall which has been subtly redecorated. Here was an extraordinary collection of classical artefacts, the remnants of the famous collection of Sir Richard Worsley, the so-called *Museum Worsleyanum*. The Antique objects have gradually been restored over recent years.

In the Pink Bow Room we were treated to coffee and biscuits and were able to see part of the large collection of paintings by Stubbs. In this room there was also a fine pair of cabinets possibly by Mayhew and Ince (the sole proof of whose work for the family is a bill for twelve guineas) which still contain part of Richard Worsley's collection of intaglios and cameos. The Yellow Drawing Room has not been greatly altered in the recent renovations and its elaborate plasterwork ceiling is largely original. Furniture in this room included a rustic but exquisitely-made Italian games table inlaid with scenes of peasants. A semi-lunar side table prompted some discussion; with its French capitals, *paterae*, Etruscan pearl string and laurel garlands decorating the legs, this piece was suggested to be a possible work by Chippendale. However, it was agreed that the painted medallion on the top was more in the style of Mayhew and Ince. In the Red Room much interest was generated around a neo-Classical jardinière in the window. Made from mahogany and limewood it featured superb carving. Antique herm figures on each corner were considered by the group to be a definitive feature of the work of James 'Athenian' Stuart. In the same room there were some fine Empire-style footstools, probably by François-Honoré-Georges Jacob-Desmalter, close to some other nearby pieces of English seat furniture of a similar period probably designed by Tatham, no doubt for his Picture Gallery. The collection of paintings in this room was exceptional, including works by Tintoretto and Rembrandt.

On climbing to the top of the staircase, which was installed in its present format by Blomfield after the 1898 fire, we were confronted with the most controversial objects of the visit: a set of eight open armchairs, which have traditionally been considered to be the work of Chippendale, who was paid £3,000 by Sir Richard Worsley between 1776–78. This prompted a lively debate about whether this attribution was correct.

We enjoyed a wonderful lunch, with excellent wine, provided by our hosts, in the Orangery, designed by Wyatt.

David Oakey

THE PELHAM MAUSOLEUM

We ended the day at Brocklesby with a visit to the Pelham family mausoleum. Sited on an old Roman burial mound, the monument which was erected between 1787 and 1794 by Charles Anderson Pelham as a memorial to his wife Sophia. The design by James Wyatt is based on the Temples of Vesta at Rome and Tivoli. Inside, as our eyes adjusted to the light, the bright sunlight began to pour through the golden coloured lantern glass of the dome, painted by Francis Eginton with angels and cherubs. Surrounded by a floor of coloured marble and protected by a brass rail, the central figure is that of Sophia, carved by Joseph Nollekens, c.1791. Making our way out and down the stairs we proceeded into the darkness of the basement, the group was moved by such privileged access to the family crypt. One of the grandest mausoleums in Britain made for a poignant end to what was a thoroughly enjoyable Lincolnshire FHS weekend.

Mandy Murray

THANKS

Our warmest thanks are due to all our hosts for generously opening their homes and their furniture to us. Frances Collard and Tessa Murdoch masterminded a fascinating and memorable trip and we are very grateful to both of them. Our thanks are also due to Sara Heaton for her meticulous and inspired organisational skills. I am immensely grateful to the Tom Ingram Fund for funding my place on the trip.

Barbara Lasic

THE OLIVER FORD TRUST AND TOM INGRAM MEMORIAL FUND

In line with one of its roles — the promotion of interest in interior design — the Oliver Ford Trust has generously expressed the desire to sponsor a place on each FHS study weekend or foreign tour. Applicants should either be a student with a particular interest in interiors, or a junior museum professional. Applications from non-members will be considered. Grants will be awarded via the Tom Ingram Fund, to which candidates should apply.

The Tom Ingram Memorial Fund makes grants towards travel and other incidental expenses for the purpose of study or research into the history of furniture (a) whether or not the applicant is a member of the Society; (b) only when the study or research is likely to be of importance in furthering the objectives of the Society; and (c) only when travel could not be undertaken without a grant from the Society. Applications towards the cost of FHS foreign and domestic trips and study weekends are particularly welcome from scholars. Successful applicants are required to acknowledge the assistance of the Fund in any resulting publications and must report back to the Panel on completion of the travel or project. All applications should be addressed to Clarissa Ward, Secretary to the Fund at 25 Wardo Avenue, London SW6 6RA, clarissaward@hotmail.com, who will also supply application forms for the Oliver Ford Trust grants on request. Please remember to send an s.a.e. with any request.

The committee requests that applications for study trips be made well in advance of the final deadline for acceptance — preferably at least one month before.

COPY DEADLINE

The deadline for receiving material to be published in the next *Newsletter* is **15th March**. Copy should be sent, preferably by email, Elizabeth Jamieson ea.jamieson@tiscali.co.uk or posted to Elizabeth Jamieson, 10 Tarleton Gardens, Forest Hill, London SE23 3XN.

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