

ROYAL INSTITUTE OF BRITISH ARCHITECTS, LONDON

Drawings Collection

*Catalogue of
the Drawings Collection
of the Royal Institute
of British Architects*

THE WYATT FAMILY

Derek Linstrum

GREGG INTERNATIONAL PUBLISHERS LIMITED



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Published 1973 by Gregg International Publishers Ltd,
1 Westmead, Farnborough, Hants, England

0 576 15999 9 (complete set)

0 576 15564 0 (this volume)

Designed and produced by Design for Print Ltd, London NW1

Text printed in Hungary by Franklin Nyomda, Budapest

Plates printed in England by Cotswold Collotype Co. Ltd, Wotton-under-Edge

Preface

I am grateful to Mr John Harris for suggesting I should be responsible for this volume of the RIBA Drawings Collection catalogue, as it has enabled me to collate much information I have accumulated about the numerous architects and artists who were members of the remarkable Wyatt family; he and the staff of the RIBA Drawings Collection (especially Mrs Jill Lever and Mrs Margaret Richardson) have consistently been helpful, as have the staff in the RIBA Library. Mr Howard Colvin generously allowed me to use his list of Wyatt drawings in private and public collections, without which the compilation of Appendix A would have been a difficult task. Mr J. M. Robinson kindly supplied me with a list of Samuel Wyatt's drawings and commented on the section devoted to that architect in my introduction. Mr R. Stanley-Morgan allowed me to quote from the correspondence in his possession relating to the designs for Waterloo Palace, and Mrs J. M. Don gave me permission to use her Wyatville manuscripts. Capt. John Wyatt placed at my disposal the information about the Wyatt genealogy which has been built up by several generations of the family, and the pedigree included in this volume owes much to his help. The list of Wyatt family manuscripts in the RIBA Library (Appendix B) was prepared for the Royal Commission on Historical Manuscripts by Mr T. W. M. Jaime and is printed here with the Commission's consent. Finally, I would like to make a general acknowledgement of gratitude to all the friends, colleagues, architects, archivists and librarians who have supplied me with information, helpful criticism and encouragement, and to the owners of the many manuscripts and drawings I have been allowed to use in attempting to put together an account of what must be the most prolific family in architectural history.

DEREK LINSTRUM

The King's Manor, York, July 1973

Abbreviations

BIBLIOGRAPHICAL

- ABN* *Architect & Building News*, 1926-
AR *Architectural Review*, 1897-
APSD *Dictionary of Architecture*, ed. Wyatt Papworth for the Architectural Publication Society, 8 vols, 1852-92
Architectural History Journal of the Society of Architectural Historians of Great Britain, 1958-
Art Jnl *The Art Journal*
Builder *The Builder*, 1843-
CL *Country Life*, 1897-
 Colvin H. M. Colvin, *A Biographical dictionary of English architects, 1660-1840*, 1954
 Dale A. Dale, *James Wyatt*, 1956
DNB *The Dictionary of National Biography*
 Farington Typescripts of the unpublished journal of Joseph Farington in the Royal Library, Windsor Castle and the BM
 Gunnis R. Gunnis, *Dictionary of British sculptors, 1660-1851*, revised edn, n.d.
 Linstrum D. Linstrum, *Sir Jeffry Wyatville, Architect to the King*, 1973
 Pevsner 'Buildings of England' volumes e.g. Pevsner, *Herts*
RIBA Jnl *Journal of the Royal Institute of British Architects*, 1894-
Survey of London Committee for the Survey of the Memorials of Greater London, and Greater (originally London) County Council, *Survey of London* volumes
 WY Wyatt family MSS in the RIBA MSS Collection

TEXTUAL

- AGRC Architectural Graphic Records Committee
 Bibl bibliography
 BM British Museum
c. *circa*
 dem. demolished
 Exhib exhibited
 ft foot, feet
 FS full size
 in inch, inches
 Insc inscribed
 Lit literature
 LHS left-hand side
 n.d. not dated
 pl. plate
 Pres. presented
 PRO Public Record Office
 Prov provenance
 pur. purchased
 RA Royal Academy of Arts
 Reprd reproduced
 RHS right-hand side
 RIBA Royal Institute of British Architects
 s & d signed & dated
 Soane Sir John Soane Museum
 SPAB Society for the Protection of Ancient Buildings
 V & A Victoria & Albert Museum
 w/m watermark

The Wyatt family

'Mr. Wyatt, the Architect, has so much taste, that I think he must be descended from Sir Thomas', wrote Horace Walpole in 1772 in an excess of ecstasy after visiting the Pantheon in Oxford Street; 'so glorious a vision that I thought I was in the old Pantheon, or in the Temples of Delphi or Ephesus, amidst a crowd of various nations'.¹ On another occasion his curiosity about the possible relationship between the Tudor poet and the Georgian architect caused him to ask James Wyatt if they were of the same family, but the reply was not encouraging; he had no knowledge of his ancestors any further back than his great-grandfather. Since Horace Walpole's time there have been several attempts to trace the earlier history of the Wyatts. Connections have been established or suggested with Edward I and Eleanor, a shadowy Richard de Wyat in Richard III's reign, Yorkshire and Dorset landowners in Edward III's, and others in Kent, Surrey, Buckinghamshire, Norfolk and Essex in the time of Henry VII and Henry VIII.² There were marriages into noble families, but for the purpose of architectural history there is no need to look back any further than John I (1675-1742), a Staffordshire farmer of Thickbroom in the parish of Weeford near Lichfield.

John Wyatt I married Jane, daughter of William Jackson of Thickbroom, and they had nine children. Two of their sons, William I (1701-72) and Benjamin I (1709-72), were to father architectural dynasties, but three others, John II (1700-66), James I (1717-92) and Job (1719-?), were also connected with building, and among the descendants of John II and yet another son, Joseph I (1707-89), were architects, craftsmen and builders. At a conservative estimate, the family of John Wyatt I included 25 architects, 11 surveyors, 8 builders, 5 sculptors, 3 painters and 2 engineers, and complicated intermarriages between cousins resulted in a closely-knit family which inescapably appears in any aspect of architecture and the decorative arts in the British Isles over more than a century. It is a record of a prolific family in an architecturally prolific age, and the drawings in the RIBA Drawings Collection are only a fraction, often not representative, of their enormous collective output. In an attempt to amplify the information in this catalogue an appendix has been included which indicates the known locations of other Wyatt drawings; it is offered as an aid in research and does not pretend to be exhaustive.

BENJAMIN WYATT AND SONS

The Staffordshire Wyatts were of farming stock. In the eighteenth century they were also dealing in timber, and it was from this activity that the family gradually moved towards building and architecture. John II, the eldest son of John I, is said to have been working as a carpenter in his native village until he was about thirty.³ Already the Wyatts were connected with the building trade, and in 1737 John II submitted a design for building Westminster Bridge.⁴ Evidently he was gifted with a fertile creative ability, and during the 1730s he invented a machine for cutting files and a spinning machine; but he was unfortunate in the business partners with whom he became associated, and he never reaped the reward he expected from his inventions. Instead he found himself in prison for debt.⁵ Samuel I (1703-74), a tradesman in London, is believed to have lost money in these unsuccessful enterprises and urged his brother to give up his attempts to establish himself in business and to

work instead for Matthew Boulton and James Watt in their Soho foundry.⁶ John II is said to have invented a form of ball-bearing while working there. In 1744 he perfected a design under his own name for a weighbridge which was built in Birmingham, and in the following year he repeated his success in Shrewsbury. Ten years later he contracted to build one of these machines in Hereford.⁷

The Wyatts were an inventive family, and many of them patented gadgets and processes connected with building. Job, the youngest son of John I, patented a form of screw (Pat. No.751) in 1760. It is very likely that this was connected with an enterprise of William I and Benjamin I, who converted a water-driven corn mill in Tatenhill into a screw mill. This business was no more successful than their elder brother's, and they sold the mill at a loss to Shortose, Wood & Co. which, 'being ingenious enough to improve the invention', was said to have made 'about 700 grose per week of various sizes' and to be employing 'thirty pair of hands at the mill' at the end of the eighteenth century.⁸ This combination of inventiveness and a lack of business acumen was to appear again in later generations of the family.

William I, the second son of John I, was agent to the 8th and 9th Barons Paget (the latter was advanced to the earldom of Uxbridge in 1784) of Beaudesert in Staffordshire. This office also provided him with a residence, Sinai Park, near Burton-upon-Trent, which was described by Stebbing Shaw, the Staffordshire historian, twenty-six years after William I's death: 'This situation is very bold and fine . . . commanding a rich extensive prospect along the river Trent, winding through the vale below. The house has still its marks of antiquity remaining; being moated round, and encompassed with a lofty group of trees. It is built after the Norman fashion, half-timbered, with the upper stories projecting over the base. It is now stuccoed and white-washed on the outside, and, having been much repaired, I could discern no remains of painted glass, or other curious relics'.⁹

William I was engaged in the timber trade with his brother Benjamin I, but there is no evidence that he had any pretention to being an architect. Benjamin I seems to have been the first Wyatt who could claim that distinction, but there is only scanty information about his work. He is said to have designed the 'mansion house of the Swinfens, a very noble edifice which first brought him and his family into professional repute'.¹⁰ The illustration in Shaw's *History of Staffordshire* shows a curiously assembled design of stock elements. In 1754 a survey of the Lyttleton estate was made and signed 'Ben. Wyatt & Sons'¹¹ indicating that already some of Benjamin I's family were assisting him. The major buildings for which they were responsible were Stafford General Infirmary, 1769-72¹² and Burton-upon-Trent town hall, c.1771,¹³ but as both were built during the last few years of Benjamin I's life, it can reasonably be assumed that much of the work was left to the sons associated with him. Joseph III (1739-85) was employed as an architect and builder in Staffordshire, but the evidence suggests that William II (1734-80), Samuel II (1737-1807) and Benjamin II (1744-1818) were their father's chief assistants and contributed the architectural skill.

A fragmentary diary¹⁴ kept by Benjamin II shows that in 1766 he was '4 days surveying and measuring over the forrest in order to make straight line from Yoxall to Draycot', and in the same year he noted that

in June he spent four days 'surveying the Rd. from Sudbury to Ashbourne in order to make plans to lay before the Commissioners of the different parts of the road where it required much alteration'. It can be assumed the Wyatts made several such surveys; in 1767 Samuel II wrote to Sir Edward Lyttleton about mapping his estate of Teddesley Hay.¹⁵ In the same year Benjamin II's diary refers to another of their activities. On 3 January Benjamin I, his brother James I, and Benjamin II went off to value timber at Erdington 'belonging to Mr. Hacket of Moor Hall', and on 4 February Benjamin II was again valuing timber 'betwixt Lord Suffolk & Mr. Sawny'. On 5 April 1767 he was at Sinai Park, the home of his uncle William I; there he was 'drawing plans for Uncle William', and ten days later he was drawing 'a plan of a dog kennel to be built for Lord Suffolk'. The single drawing in the RIBA Collection signed 'Benjn Wyatt & Sons', dated 1767, is of a design for a farmhouse for Lord Suffolk at Elford; from this evidence in Benjamin II's diary it seems likely that he made this drawing.

On 7 May the two Benjamins went to an 'auction of timber at S[sinai] Park' and bought £600 worth on behalf of 'B[enjamin] & W[illiam] W[yatt]'. In August Benjamin II was designing a bookcase for a Mr. Grundy, and on 30 October he was at Sinai Park again, this time drawing for William I a map for Lord Donegall. In 1770 there is a reference to a visit to Burton-upon-Trent with his brother Samuel II 'about the Drawings & bill of scantling for Stafford Infirmary'. On 6 April 1772 James I and Benjamin II went as far as South Wales 'to value Mr. Harley's timber'. Three months later Benjamin I died; the few remaining entries for the year are taken up with Benjamin II's marriage to Sarah Ford, and there is nothing about business until 18 March 1773, when the writer was at Burton-upon-Trent 'helping brother Sam to settle with the men'. This was probably a reference to the town hall at Burton. The diary ends in 1773, but it can be assumed that Benjamin II continued to work in Staffordshire, where he was living in his father's house, Blackbrook, until 1785, when he resumed the fragmentary account to record setting off to Wales to take up an appointment as agent to Lord Penrhyn. Within a few weeks, on 23 January, he was 'making a plan of a house to send Lord Penrhyn', but this cannot have been Penrhyn Castle. Samuel II had been employed by the Welsh landowner a few years earlier, and it is with this brother and his work that the Wyatt's architectural achievements moved upwards to a more important level, though one still closely linked with the Midlands.

SAMUEL WYATT (1737-1807)

It is not certain for how long Samuel II continued to work from Staffordshire, although he was there in the 1760s and 70s, when he was executing building contracts in the Midlands. It is very probable that he was the designer of the alterations and additions to Blithfield Park for Sir William (later 1st Baron) Bagot. These were executed in 1769-70 by Benjamin Wyatt & Sons, and the building accounts include references to Samuel, acting on behalf of his father, his uncle and himself.¹⁶ The same accounts show that Joseph III was employed as a stonemason.¹⁷ By 1769 Samuel II was working in London. In that year he began to build the Pantheon in Oxford Street to the design of his brother, James II, but there is every reason to believe that he maintained his Midlands connections, just as Benjamin II did, in spite of his Welsh appointment.

Some work at Winnington Hall, Cheshire, c.1780, for Richard Pennant (later 1st Lord Penrhyn); Shugborough, Staffordshire, 1792, for George (later 1st Viscount) Anson, whose surveyor and agent was Robert Harvey Wyatt (1769-1836); Tixall House, Staffordshire, c.1780 for the Hon. Thomas Clifford, and Kinmel Park, Denbighshire, after 1786, for Edward Hughes; all these commissions point to the continuing demand for Samuel II's services as an architect in Staffordshire, Cheshire and

North Wales. Yet, in spite of the evidence of these houses, there is still a pardonable speculation about how Samuel II acquired the architectural knowledge and taste evident in the designs attributed to him. Slowly, as more information about his work as architect and tradesman comes to light, it strengthens the evidence that Samuel II was developing his own architectural character almost independently of the famous younger brother who has hitherto obscured a true assessment of his achievements.

In considering Samuel II's work, it is interesting to speculate how much he was influenced as a designer by being employed more or less simultaneously in the 1760s by James Stuart at Blithfield (and possibly Shugborough) and at Kedleston by Robert Adam. It was in 1760 that Adam was called in by Sir Nathaniel Curzon (later 1st Baron Scarsdale) to succeed James Paine, and on 24 July he wrote: 'Mr. Swan the great dismissed and Mr. Wyatt the carpenter now fills the place which I think is mostly brought about by me, and now none of them sets a stone or cuts a bit of timber without my positive instructions, which occasions my writing at least 3 or 4 letters every week and drawings, sketches, moulds, &c. eternally.'¹⁸

Samuel II was working at Kedleston for at least six years, and as well as becoming familiar with the details of the Adam style through supervising their execution, he could have acquired a greater knowledge of architecture through the influence of Lord Scarsdale, the possessor of a fine library of architectural books and a respected connoisseur. Evidence that Samuel II was employed for this long period at Kedleston can be found in a letter from him to Matthew Boulton in 1766, in which he wrote about 'Escutcheons for the Dining Room doors and Sconces for the glass frames'.¹⁹ Boulton's influence on Samuel II was probably responsible for the incorporation in his work of decorative details derived from French sources. Boulton had returned from Paris in 1766, and some of his enthusiasm for the buildings and decoration he had seen was probably passed on to the several Wyatts with whom he was closely associated. It is not difficult to see the result in, for example, Doddington Hall, Cheshire, and Baron Hill, Anglesey, or the façade of Trinity House 1793-95.

Samuel II's reputation as a designer was growing in the later 60s and 70s. In 1776 he was introduced to Sir Thomas Broughton, for whom he designed Doddington Hall,²⁰ and he also executed the building contract which took over twenty years to complete. In 1774 he made the first designs for Tatton Park, Cheshire,²¹ for Samuel Egerton, although the execution was delayed for some years until the new owner, William Egerton, was able to raise the money to embark on the building. His next known design, Baron Hill for Lord Bulkeley, dates from 1774. Closer to home, he was employed in 1777 to design the façade of the Theatre Royal, Birmingham, which was built between 1780 and 1782,²² and he was making alternative designs for James Watt for Heathfield House, Handsworth, from 1783 onwards.²³ There were several family connections with Boulton and Watt, and it has been suggested that Samuel II designed part of the Soho Foundry which was built by Benjamin Wyatt & Sons.²⁴ He and James Watt were also associated in the great Albion Mill project at Blackfriars, where building started in 1783. But in spite of the importance of this famous industrial building and the distinguished Neo-Classical Trinity House, 1793-95,²⁵ and although Samuel II established himself in London as a builder and architect, with an official appointment as Clerk of the Works to Chelsea Hospital (1797-1807), he continued to work extensively for landowners in the Midlands.

It has been reasonably established that Samuel II took up residence at No.63 Berwick Street, Soho, about 1774, although he is believed to have lived for a time with his elder brother, John II, in Great Newport Street. John II was a surgeon, described on his marble monument in

Weeford church as 'John Wyatt Esq F.R.S. late of Essex Street, Strand, ... & sometime Master of the Corporation of Surgeons of the City of London'. Yet as Samuel II was married to Anne Sherwin before 1767 (the year in which his father-in-law died and was buried at Weeford²⁶), this belated taking of a house in London suggests that his wife might still have been living in Staffordshire and that he was still associated with the family business. He was also, like many of his family, an inventor and patentee. He is credited with the invention of the useful 'sympathetic hinge'²⁷ and in 1801 he took out a patent for building cast iron bridges, warehouses &c (recorded in *Repertory of Arts and Manufactures*, LXXXI 1801, a journal published by his cousin, John III (1752-?), who was a bookseller).

That close links between Samuel II and his brother Benjamin II were maintained to the end of their lives is confirmed by the plates published by Lewis (the latter's son) in 1800-01 in *A Collection of architectural designs, rural and ornamental, executed in a variety of buildings, upon the estate of the Right Hon. Lord Penrhyn in Carnarvonshire and Cheshire*. The complete series of projected parts was not published, but of those buildings included, two are by Samuel II and five minor ones by Benjamin II. Samuel II had been called to Penrhyn to remodel the medieval house in 1782,²⁸ and as Benjamin II became agent to the newly created Lord Penrhyn three years later²⁹ the connection is clear enough. It was one of many instances of the Wyatts helping one another to appointments and commissions.

The designs made by 'Benjn Wyatt & Sons', as far as can be seen from the few that are known, were neat, straightforward, and typical of a provincial builder's work of the time. The Gothic design for Penrhyn Castle³⁰ made by Samuel II in 1782 is equally provincial and unsophisticated when compared with the Gothic work of his brother James II of the same year. It was the latter's Lee Priory, near Canterbury, that earned from Horace Walpole the often-quoted commendation, 'a child of Strawberry prettier than the parent, and so executed and so finished!... and a prior's library so antique, and that does such honour to Mr. Wyatt's taste!'³¹ Samuel II's Penrhyn Castle, though mainly a remodelling, seems to have lacked any suggestion of that sense of knowledge of the medieval style James II showed at Lee Priory; yet a comparison of their classical designs suggests that although it is impossible to dismiss entirely the opinion that has been expressed more than once that James II had a hand in some of the more notable of the designs that are nominally his brother's, it is becoming less credible in the light of recent research. It is true, if it is accepted that James II returned to England from Italy in about 1768, that there is not a great deal of conclusive evidence for Samuel II's ability as a designer before his brother's return. It is also said that both were living in London with their surgeon brother, John II, before setting up their own establishments – a situation that would obviously have facilitated mutual assistance. But it is likely that Samuel II's knowledge of building practice and current architectural fashion (as, for example, at Kedleston) was of greater assistance to James II than the latter's Italian experience was to his elder brother. But what exactly was the Italian experience?

JAMES WYATT (1746-1813)

It is with James II that the Wyatt architectural dynasty moves from provincial success and competence to the world of fashion, academic honours, official appointments, and a secure place in architectural history. In making this ascent, he was undoubtedly able to help some of his family to move upwards too; yet there is as yet no useful evidence about his formative years. It might be assumed that, like his elder brothers, he learned something of building, surveying and the elements of draughtsmanship while he was at home in Staffordshire; but there is

little reason to think that he was ever associated with his relatives in their work.

The vague and poorly documented story of his youth took a different direction from the other Wyatts – towards Italy where William Chambers, Robert Adam, George Dance and Robert Mylne had preceded him, and where he was to be followed by John Soane. He is said to have been taken there in 1760 (or 1762), when he was only fourteen (or sixteen), but the whole of the Italian experience is strangely obscure. Many of the details lack confirmation and have been confused, and the 'Lord Bagot' who is said to have been the boy's patron was non-existent at the time. Mr Anthony Dale has suggested³² that Richard Bagot (brother of Sir William (later Lord) Bagot of Blithfield), who was secretary to the 7th Earl of Northampton when the latter was appointed Ambassador Extraordinary and Plenipotentiary to the Republic of Venice in 1762, might have been James II's benefactor. On the other hand, it is not impossible that the young man was sent by his father (as were Robert and James Adam by their builder-architect father) to acquire a first-hand knowledge of classical architecture and decoration. Yet the precise means by which, and under whose care, he travelled and was maintained, are comparatively unimportant beside the fact that he had the opportunity to study architecture in Italy for at least six years.

It is curious that from such a long period nothing seems to have survived in the way of letters, journals, drawings or other travellers' tales; yet that is the case. James Adam, who was in Italy from 1760 to 1763, made no mention in any of his surviving letters of James II, although at some time during the latter's stay in Rome he is reported to have caused much amazement and drawn a large number of spectators to watch him as he was slung horizontally upon a ladder without cradle or side-rail into the voids of the domes of St Peter's and the Pantheon so that he could measure and draw every detail.³³ James II himself seldom referred to his time in Italy when talking to the arch-recorder Joseph Farington, though he did criticize St Peter's as 'bad architecture' while conceding 'there is good architecture at Venice, by Palladio'.³⁴ In 1798 he showed Farington a painting he owned by his Italian master, Antonio Visentini, but his unilluminating comment was that the latter was 'a hundred years old when [he] first saw him at Venice'.³⁵ Otherwise, he said only that Visentini was 'a very temperate man, went to Bed & rose with the Sun, [and] on Sundays he for many years indulged himself in drinking a bottle of Burton Ale, which was procured for him by Mr. Smith, the old English Consul, his Associate and friend'.

Visentini is remembered principally as one of the minor Venetian *vedutisti*, and particularly for his engravings of Canaletto's views and for the series of eleven architectural *capricci* that he and Francesco Zuccarelli painted for Consul Smith in 1746. These well-known compositions, many of which are in the collection of Her Majesty the Queen,³⁶ show English buildings, taken mostly from the plates in *Vitruvius Britannicus*, placed in Italian landscapes peopled by Venetian and Arcadian figures. Visentini³⁷ was closely associated with Smith for many years as architect, painter and engraver, and as James II was naturally welcomed to Smith's palazzo, which Visentini had designed for him in 1751,³⁸ it is not surprising that the young Englishman became acquainted with the Italian maestro and probably worked for him.

The connection is particularly interesting in view of the statement in the *Gentleman's Magazine* that James II's architectural paintings rivalled those of Gian Paolo Panini, and that at one time he was undecided whether to take up painting, music or architecture as a career when he returned to England. In 1761 Visentini became *maestro di architettura* and began to instruct in the art of perspective at the Accademia, which had been founded five years earlier. However, the existence of numerous drawings of elevations of Italian buildings made under Visentini's direc-

tion suggest that for many years before he took these appointments he had a large number of pupils and assistants.³⁹ Indeed, it appears he must have set up a workshop for the mass production of sets of measured drawings for visitors to Venice. Some of those in the RIBA Collection were acquired by Lord Burlington c.1740, and a set in the British Museum belonged to Consul Smith. It is quite possible the young James II was assisting Visentini in making similar drawings when he drew attention to himself by his intrepidity in measuring the domes of the Pantheon and of St Peter's.⁴⁰ It certainly seems unlikely that the Italian, who followed the Palladian tradition, was much of an influence on James II, except in the perfection of a technique, and it is probably far more important that he is said to have made the acquaintance in Venice of Richard Dalton, George III's librarian, who was there in 1763 to receive the collection of books and drawings sold by Smith to the King.⁴¹ It is also said that James II returned to England with Dalton, with whom he contracted a life-long friendship which was almost certainly the means of introducing him to George III and the royal family and putting him in the way of the post of Surveyor General of the King's Works.

Although there are no known examples of James II's architectural paintings to confirm if the praise he is said to have received was merited, it is not impossible to believe when confronted by the eminently paintable interior of the Pantheon in Oxford Street, the building which so dramatically introduced him to London society. There are copies of James II's design in the Soane Museum,⁴² but the most vivid representation is the large oil painting of the interior in the collection of Leeds City Art Gallery in Temple Newsam House. It is tempting to suggest that this, so reminiscent of Panini's style, is the work of James II; but there is a strong probability that it is a painting referred to by Henry Angelo as being the work of William Hodges and of Johann Zoffany who painted the figures.⁴³ It would not be at all surprising, however, if James II had been concerned in the making of this obviously important representation of his first building to win acclaim.

As a tribute to James II's ability as an artist one might quote Farington's belief that his design for a staircase for a royal palace was 'the finest Architectural drawing I ever saw',⁴⁴ but as he then recorded two days later (probably as a comment on this design) that 'the name of the Artist who is employed by Wyatt to draw for him is Dixon',⁴⁵ there is an element of uncertainty in putting forward any drawing as undoubtedly in James II's own hand. As Farington noted, John Dixon had 'been with Wyatt from the time of the Building the Pantheon', and when the architect died in 1813 Farington was told that £900 was owing to Dixon, who was still in James II's employ.⁴⁶ It can therefore be assumed that throughout James II's whole career some (probably many) of the drawings were the work of this admirable assistant who, according to Smirke, was not permitted to exhibit at the Royal Academy because his employer said 'the designs are borrowed from [Wyatt's] drawings'; in spite of this remark,⁴⁷ Dixon exhibited designs by his master and himself between 1781 and 1803.⁴⁸ It is difficult to know what to make of Farington's noting in 1796 'the light manner in which Wyatt had spoken of execution in Architectural drawings, adding that some of the greatest Architects could not draw at all'.⁴⁹ The evidence of the surviving drawings from his own office, especially those of the decoration in what might be termed the Adam manner, do not bear out his implied indifference to presentation techniques. The superficial similarity of this style of decoration to that of the Adams might have been in their minds when the brothers referred, in the preface to *The Works of Robert and James Adam*, to 'the imitation of other artists, to such a degree as in some measure to have brought about in this country a kind of revolution'. This was in 1773, and if it was in fact intended as an accusation of plagiarism it evidently persisted. In 1794 James II told Farington of 'the reports which had

reached the King's ears, propagated by [the Adams], of Wyatts having recd. instructions from them & obtained drawings out of the collection'. The diarist noted he was told 'the whole [was] grossly unfounded',⁵⁰ and it is doubtful if such reports had any effect on James II's successful career. Horace Walpole wrote that 'In his preface Adams seems to tax Wyatt with stealing from him; but Wyatt has employed the antique with more judgment, and the "Pantheon" is still the most beautiful edifice in England'.⁵¹

Walpole's growing admiration for the domed building that Samuel II was building to his brother's design can be followed in his letters, from 'What do you think of a winter-Ranelagh erecting in Oxford Road, at the expense of sixty thousand pounds?'⁵² in 1770 to 'Imagine Balbec in all its glory!'⁵³ when it was almost finished a year later. The measure of society's agreement with Walpole's opinion of the Pantheon is confirmed by the story that after its opening James II's house was the scene of tremendous enthusiasm as the carriages of the nobility and foreign ambassadors crowded to bring their owners to praise the architect. The French Ambassador told Walpole, 'Ce n'est qu'à Londres qu'on peut faire tout cela',⁵⁴ and the Russian Ambassador is said to have been instructed by the Tsarina Catherine to secure his services as her architect in St Petersburg, a story which is probably well founded.⁵⁵ On 20 August 1772 (the year of the opening of the Pantheon) the Tsarina wrote to the sculptor, Etienne-Maurice Falconet, who had made designs for furniture and decoration for her, that they 'lead me to ask you to write . . . for the name of someone able to do the following for me - I should like a design for an antique house laid out on the antique plan. Each of its rooms would have to be decorated according to its particular purpose and furnished in the style of the decorations . . . I could build a Graeco-Roman house of the sort in my park at Tsarskoe Selo . . . I desire all this and need your help to indulge my fancy, for which I will naturally pay'.⁵⁶

But it was Charles Cameron who, six years later, was to arrive in Russia to become Catherine's architect. James Wyatt's future was to be in England as Surveyor General of the King's Works, President of the Royal Academy and a country house architect. As John Wolcot ('Peter Pindar') wrote:

*I know the foolish kingdom all runs riot,
Calling aloud for Wyat, Wyat, Wyat,
Who on their good opinion hourly gains.*⁵⁷

But in spite of all this flattering success, James II's early career was not so very different from the established Wyatt pattern in one important respect - the combination of architectural design and building. It would be misleading to suggest that he became exclusively an architect, even after he had become Surveyor General of the King's Works and President of the Royal Academy; but there was no professional etiquette in the eighteenth century that required such exclusiveness. He was contracting at Ragley Hall, at Strawberry Hill (where he executed James Essex's design for the offices) and at Killerton Park in 1775 (where he wrote on the working drawings, 'This plan I agree to execute according to my Agreement entered into this day with Sir Thomas Ackland Bart. James Wyatt'). He is a strong candidate for identification as the 'Mr. Wyatt who built No.21 Portman Square (the home of the RIBA Drawings Collection) in 1772 for William Lock, to a design probably made by James Adam'.⁵⁸ It has been said that James II was in partnership with Samuel II as joint builders of Albion Mill,⁵⁹ and he was contracting for some of the work at Bulstrode Park,⁶⁰ Frogmore House, Fonthill Abbey and Dodington Park - all houses for which he had made the designs.

It is difficult to see any evidence in James II's work that he had been influenced by contemporary Italian architecture. The London Pantheon shows, besides the obvious debt to the Roman original, a probable derivation in plan from St Sophia, Istanbul, and recollections of Bernini's

treatment of the piers of the dome in St Peter's; but all these buildings, and many more, could have been studied in engravings. The library of Oriel College, Oxford, 1787-89, was probably based on Antonio da Ponte's prison in Venice, 1589-1600; but this is a strangely slight result of several years in Italy. Indeed, it might be concluded that the main profit he derived was an acquaintance with men who could help him to further his career in England, and there is no real indication that he attempted to do anything when he returned but follow the current Adam fashion, although he had recourse to Chambers's *Treatise on civil architecture* on several occasions.⁶¹ His reported assertion that 'when he came from Italy he found the public taste corrupted by the Adams and he was obliged to comply with it'⁶² sounds a curious self-indictment of his own work, but there is no evidence that he had any ambition to mark out a path of his own. His designs for decorative plasterwork, from what is probably his first country house commission (Great Gaddesden Place, Hertfordshire)⁶³ through the 70s, 80s and 90s, continued to make use of the familiar Adamesque repertoire of Neo-Classical motifs and arabesques.

There are innumerable designs from James II's office in the albums in the Victoria & Albert Museum⁶⁴ and the Metropolitan Museum,⁶⁵ as well as the designs for Milton Abbey in the RIBA Collection and for other houses in private collections, which demonstrate the facility with which he and his assistants turned out the fashionable decoration; but it would be unjust to include such rooms as the hall, saloon and dining-room at Heveningham Hall, Suffolk, in this category.⁶⁶ These are James II's supreme achievement in this particular style, and in them he showed himself capable of developing the Adam style and, as Walpole said, employing 'the antique with more judgment'. Nevertheless, Walpole recognized how closely this sort of decoration was approaching the trivial when he wrote, 'the architect who shall endeavour to refine on Mr. Wyatt, will perhaps give date to the age of embroidery. Virgil, Longinus and Vitruvius afford no rules, no examples, of scattering finery'.⁶⁷ Christopher Hussey aptly summed up this aspect of James II's work when he wrote that his 'adventurous but uneven genius required, in order to reveal its best qualities, to be controlled by and synthesized with classical scholarship'.⁶⁸

Like all designers gifted with a facility to design in almost any style, James II in the end failed to make any one style recognizably his own. Sir John Summerson calls him 'a stylistic weathercock [who] turned with the breeze of fashion',⁶⁹ and the ease with which he could turn his hand from Neo-Classicism in its different guises, first of Adamesque decoration and later of Spartan severity, to Gothic and even Greek, explains why he continued to retain his position as the unrivalled fashionable architect during the eclectic years of the late eighteenth century and the first decade of the nineteenth. C. R. Cockerell dismissed James II as 'a secondary star, first man of his day, but hardly to be counted among the genii of England'⁷⁰ and administered the *coup de grâce* by concluding he was 'a carpenter & excellent joiner'. It has already been seen that the latter was literally true, but surely the fastidious Cockerell was underestimating James II's ability when he judged him 'an arrant carpenter & no artist nor a gentleman nor a man of feeling in any way, much less of learning in his art'.⁷¹

Cockerell was writing after James II's death, but opinion had been turning against the architect before the fatal accident in 1813 in Mr Codrington's carriage. His assumption of the chair at the Royal Academy in 1805 had not improved his reputation in the world of art if Farington's admittedly unfriendly observations can be believed. The favourable light in which he had been regarded by the royal family, which resulted in his being given the coveted appointment of Surveyor General in 1796,⁷² had begun to fade during the years George III was confined to Windsor

Castle, and there was open criticism of the confusion in the Office of Works due to James II's mismanagement. It is very likely that his death prevented his being dismissed from the post. It was well known that his 'want of punctuality and exactness . . . in keeping his accounts, and the extreme disorder into which they had fallen, gave occasion, in 1814, to new regulations'⁷³ and the appointment of an administrative head of the Office of Works and three 'attached architects'. Jeffrey Wyatt told Farington how he had 'deplored the neglect of my relation, which destroyed the Office of Works as it was',⁷⁴ and the diarist seems almost to have delighted in noting how enraged James II's patrons were because of his neglect of their business. He recorded how Lord Yarborough had employed a ruse to carry his architect to Brocklesby⁷⁵ and how Beckford was 'often in a rage at being disappointed by Wyatt';⁷⁶ again, we read 'His Majesty *piqued* at Wyatt's neglect of his business',⁷⁷ although Benjamin West 'accused Wyatt of ruining the King as he had Beckford'.⁷⁸

After James II's death, Farington recorded a conversation with a Dr Thorpe, who had been an intimate friend of the architect, and of his 'speaking of the irregularity of Wyatt in carrying on his professional business, and of his habitual neglect of appointments by which & His general had management of His affairs He failed to make a fortune which He might have done to a great extent'.⁷⁹ James II's affairs were a constant source of interest to his colleagues; Smirke reported 'Wyatt was in very distressed circumstances notwithstanding the vast opportunities afforded him to make a fortune. Neglect and a total want of regularity in His arrangements & in conducting His business made the means for His success of no avail'.⁸⁰ The list of criticisms could continue endlessly, and the bankrupt conclusion was a sad but inevitable contrast to the career that had begun so auspiciously with the Pantheon. Success had come too easily and too soon, as Eastlake charitably wrote of the architect whose cathedral restorations he was condemning as the 'painful' result of James II's 'presumption or ignorance': 'Raised by private interest and the caprice of public taste to be the fashionable architect of his day . . . it is no wonder that this highly favoured and fortunate gentleman not only believed himself to be a great architect, but induced the world to think so too . . . Artistic reputation has a rapidly accumulative quality. Everybody had employed him, and therefore everybody continued to do so . . . Other practitioners might have his ability, but who had heard of them . . . If this sort of practice is to be condemned, let us call it the fault, not of the overworked architect, but of the public who insist in giving him more than he can possibly manage, with credit to himself, to undertake'.⁸¹

Jeffrey's comments to Farington throw some light on his uncle's behaviour, in his account of James II's being out of London in 1806 for four months, moving around from Dodington to Fonthill, Wilton and Ragley and back again, 'neglecting all his business in other places'. He gave an example of James II's apparent inability to organize his work: 'He says His uncle is a very singular man. He will often employ himself upon trifling professional matters which others could do while business of importance is waiting for Him. When a Commission to build a House or to do other professional business is proposed to Him by a Nobleman or Gentleman by whom He has never before been employed, He will eagerly attend to it till He has got all the instructions necessary for the commencement of the work, but then He becomes indifferent to it and has lost many great commissions by such neglect, they having after long delay been put into the hands of others. At times He will when at the House of an Employer work very hard in making designs and will frequently leave the company and bottle after dinner to go to his Clerk'.⁸²

Jeffrey also spoke of James II's stay at Ashridge where, 'While He was employing Himself for so long a time . . . there were many other works standing still, which, if He had divided His time properly wd. not have been the case, but by this management He has always been in difficulties'.

Cockerell added to this information about James II's way of working: 'Wyat liked to meet with those difficulties & accidents from which agreeable circumstances of effect might be derived, said they were much better than anything to be revealed in ones own . . . Would stay 6 weeks [at Dodington] contriving his drawgs, his letters remaining unopened. When recommended to do so, would say, no they can wait. Would make any no: of drawgs & destroy them for others with pleasure. If with advantage to the work, would knock down whole cielings if not pleasing to him, without remorse. Always doubtful & uncertain of himself – would sit whole evenings wrapt in consideration of his plans.'⁸³

If this account of a man who, by the end of his career, had lost confidence in his ability to design and make decisions is added to James II's telling Farington that he charged 'by the common estimate of 5 per cent rough & smoothe – but charges according to the nature of the work – when business is done the other way it is a great temptation to induce Architects to increase expense for sake of per centage',⁸⁴ we can begin to understand his failure. He gave Farington a specific example of how he gained very little financially on one occasion when 'he built a House for Lord Rouse [Henham Hall, Suffolk] which He estimated at £12,000 – it cost £20,000 but He only took percentage on his estimate & never does, so He has no interest in increased expense'.⁸⁵

William Porden told the receptive Farington that James II lost £2,000 to £3,000 a year 'from mere neglect in respect of order in his accounts',⁸⁶ and there were others who were only too ready to repeat the latest story they had heard about his profligacy. If we can believe Beckford, his architect's downfall was due partly to the common human weakness for wine and women⁸⁷ – an explanation that adds weight to Cockerell's account of James II's vacillations, doubt and uncertainties, and George Dance's remarking in 1812 of the 'alteration of Wyatt's countenance' and his aged appearance.⁸⁸

The evidence of Cockerell and Jeffry Wyatt tallies in referring to James II's habit of spending several weeks at an important house under construction, making drawings himself and supervising the work of his assistant. It can be assumed from Jeffry's information that some of the working drawings dated 1812 for Ashridge, now in the RIBA Collection, are in James II's hand, and possibly Dixon was his assistant there. There is little information available about the number of assistants he employed.⁸⁹ When he died in 1813 there were four clerks working in his London office,⁹⁰ but it is difficult to believe that so few were sufficient to assist him in his large practice. These four may be compared with the ten clerks employed by Jeffry⁹¹ when he had a comparatively small practice. It must be assumed that James II had other assistants who were resident on the site on occasions, but one would also like to know more about his arrangements with other architects. For example, Joseph Potter of Lichfield was responsible for much of the work at Plas Newydd and eventually took it over completely;⁹² he also supervised the execution of James II's restoration of Lichfield cathedral⁹³ and may have been employed in a similar capacity on other contracts in the Midlands. There was also a close association with John Foster of Liverpool, whose son became one of James II's pupils.⁹⁴ It is very likely that there were other architects to whom work was delegated, and it would be interesting to find out more about James II's Irish designs,⁹⁵ and the way in which he was able to control the work done by assistants in his London office if he spent so much time out of town and travelled, as he said, 4,000 miles a year.⁹⁶ Obviously it would have been impossible for him to execute, even in the reputedly unsatisfactory manner, the large number of commissions he had on hand without considerable assistance: yet he seems to have been jealous of the possible success of 'the young men & others who have been educated or employed under him',⁹⁷ if Smirke can be believed, and he evidently wished it to be known that he was himself responsible for

the design of all his buildings. There is, indeed, no evidence which suggests this was not so, and in spite of the ease with which James II could turn from one style to another, there is a clear development in his Neo-Classical designs from the early 1771 proposal for a house in Sussex Heaton Hall, 1772,⁹⁸ and the 1775 design for Killerton Park, to the later houses.

Despite its superficial magnificence, the 1771 design is immature: the domed central section, overloaded with applied pilasters and panels, contrasts unsatisfactorily with the bare wings which need the extra length and end pavilions that were incorporated in the more modest and better balanced Heaton Hall. This suffers from the fault common to many Neo-Classical houses of having been conceived as an elevation to be seen only from a central position, but it became a prototype for many houses by the Wyatts and others. The proposed elevation of Killerton Park is a conventional arrangement of applied pilasters and decorative panels, probably intended to be executed in the Coade stone that James II used extensively. His recourse to this material and to cast iron was probably the result of the very large number of commissions he took on, and it was inevitable that his detailing should become standardized to some extent.

In the 80s and 90s his designs became plainer, externally and internally. The Adamesque decoration of such houses as Milton Abbey changed to the barely ornamented manner of Plas Newydd, although some parts of the later Dodington Park show how long the earlier manner persisted. As early as the late 70s James II's designs for the exteriors of houses were exhibiting a quality that Cockerell called 'a cold & old stateliness which appales & awes me'.⁹⁹ He saw this in 1824 when he looked at Bryanston House which, 'Instead of having its roots & wings attaching it to the ground . . . rises like a great box dropt upon the ground. I think Wyatt was the first who moulded these boxes'.¹⁰⁰ James II's later Neo-Classical designs grew even more severely geometrical, and in 1798 S. P. Cockerell was anticipating his son's criticism when he told Farington that the 'outside designs are blocks of stone',¹⁰¹ a characteristic apparent enough in James II's last work, Dodington Park.¹⁰²

A similar tendency to severity is noticeable in his Gothic designs, which changed from the pretty Lee Priory, 1782-90, in which Walpole detected 'the Gothic parts are classic', to the small, plain, castellated Shobury, 1797, Norris, 1799, and Pennsylvania, 1800,¹⁰³ and the enormous Fonthill Abbey, 1796,¹⁰⁴ and Ashridge, 1807. By the time these last houses were being built, James II had acquired a better knowledge of Gothic detailing through his cathedral restorations, but what is evident in these later designs is that he was attempting to rationalize the Gothic style. 'Wyatt said Grecian must be Grecian – but fancies – such as Gothic – Moreich – Chinese &c might be imitated – some of them capable of being reduced to rules',¹⁰⁵ wrote Farington in 1798; a belief that seems to have found practical expression in the regular, at times mechanical, repetition of Classical and Gothic elements on the buildings that reflected the Neo-Classical love of geometric forms. A similar belief in the possibility of a rationalization of Gothic architecture was probably the reason for the much criticized and injudicious cathedral restorations. 'When he was invested with full power not only to restore but to alter and "improve" these ancient structures, the result was melancholy indeed. Durham, Winchester, Salisbury, and too many other cathedrals bore for a long while, and in some cases still bear, painful evidence of his presumption or ignorance', wrote Eastlake in 1870, but he was ready to accept that some allowance should be made for James II. 'In [his] day, while the grammar of Mediaeval art had still to be re-acquired – while the sentiment which had begun to recommend it to popular favour remained, as yet, but a weak and misdirected sentiment, it was in vain to expect that restorations would be conducted on any other principle than

that which suggests a literal reproduction of old work. In so far as Wyatt confined himself to this principle, he was successful; but when he presumed – and he frequently presumed – to alter and, as he thought, to *improve* upon the architecture of the Middle Ages, the result was a lamentable failure’.

In 1854 it was said of James II’s restoration of Salisbury cathedral that he ‘seems to have had the entire Cathedral at his disposal, and to have re-arranged its ornaments and proportions just as arbitrarily as he would those of an ordinary house. He even changed the position of all the tombs and actually lost one in the process’. There are two facts about James II’s restorations to be abstracted from these comments. One is the word ‘improve’ and the other the analogy with ‘an ordinary house’. His favourite improvement was to open up the choir to the Lady chapel; Lichfield and Salisbury were treated in this way, and he recommended that Hereford and Durham should follow suit, exactly as if he were dealing with opening up drawing-rooms in a country house. It can also be seen that most of his work on the cathedrals was undertaken with a view to adding a uniformity of style and appearance, an action that, however indefensible it might appear today, can be explained by reference to prevailing ideas of taste; so can the neat rearrangement of the tombs at Salisbury under the nave arcades, and the raising, levelling and draining of the Close, which had previously been a neglected churchyard. It was the application of late Georgian domestic ideas to a great Gothic cathedral that drew down the bitter criticism of John Carter in the late 90s and the violent denunciations of the young Pugin thirty years later. ‘This monster of architectural depravity – this pest of cathedral architecture – has been here; need I say more?’, wrote Pugin after visiting Lichfield. When he went to Hereford it was the same story: ‘horror! dismay! the villain Wyatt had been here, the west front was his. Need I say more? No! All that is vile, cunning and rascally is included in the term Wyatt...’ Yet not all his restorations deserved such strong language. His refacing of the decayed, propped up exterior of Henry VII’s chapel, Westminster Abbey, was almost exemplary, according to Eastlake: ‘Restorations such as this, conducted with a careful reverence for ancient work and an accurate reproduction of its detail, would have won for Wyatt the respect of his antiquarian contemporaries, and saved him from the censure of later critics.’ But the work at Westminster was exceptional in its reticence, its cost and its supervision by a committee of amateurs and sculptors; it is ‘Wyatt the Destroyer’ whose reputation has survived.

In his official appointment as Surveyor General of the King’s Works, James II was in a good, but not altogether unassailable, position to favour his relatives. As the account reads in *A History of the King’s Works*: ‘... at Carlton House the carpenter was a Wyatt and the Labourer in Trust was a Wyatt. At the Lazaretto both the carpentry and copper contracts were held by Wyatts. At Windsor the commissions for gilding and decorative painting were given to two more Wyatts. It was Sir William Chambers who had awarded the carpentry contract for Westminster and Somerset House to James Wyatt’s brother Samuel. Naturally enough he continued to be employed after 1796, notably at Somerset House and the Lazaretto. But the supply of a patent form of tinned copper for the Lazaretto was also given to one of the Surveyor General’s numerous nephews. Another nephew, Jeffry Wyatt, ... served a double apprenticeship under Samuel and James Wyatt before achieving the status of Labourer in Trust at Carlton House in 1797. He was succeeded in 1800 by yet another of the Surveyor General’s talented nephews, Lewis William Wyatt... Jeffry Wyatt received the carpentry contract for Carlton House when he surrendered the position of Labourer in Trust to his cousin. Lewis William was also Assistant Architect to James Wyatt at the Ordnance. In 1798 another nephew, Edward Wyatt, was

appointed “gilder at all the Palaces etc. under the direction of this Office”. But at Windsor Farington noted a still more blatant example. For the decoration of the reconstructed apartments, “he had his son Matthew Wyatt, a young inexperienced artist, appointed, to the exclusion of artists of known ability”.’¹⁰⁶

By the end of the eighteenth century a large number of Wyatts had established themselves in London. In 1801 Benjamin II and his wife Sarah paid a visit to the capital from Wales, and the latter’s journal¹⁰⁷ gives a vivid account of the family gatherings in one or other Wyatt household and in parties to the play and the opera. Her son, Lewis William (1777-1853), then in practice with his cousin George¹⁰⁸ in Albany was her most frequent companion; but day after day there are accounts of meeting different Wyatts. They dined with ‘Brother James, met brother Sam there – a tolerable visit considering *Mrs James & a dirty Drawing room*’.¹⁰⁹ They dined at ‘brother Sams Chelsea’, where they ‘were very kindly received *indeed* & had a most charming dinner & spent a very pleasant day’¹¹⁰ with Samuel II, his wife and their niece, Louisa Ann (daughter of William II), whom they had adopted. But they were also convivial with a dozen or so other Wyatts and it is apparent from this journal that there was a strong feeling of kinship between members of the family. They were, of course, closely connected in their work as well as by marriage; leaving aside the troublesome problems already referred to in the James-Samuel professional relationship, there are many instances of mutual assistance. It began with architectural pupillage. Jeffry and Lewis William were trained by both Samuel II and James II, and in the latter’s office at various times were his sons, Benjamin Dean (1775-1850) and Philip (?-1835), as well as his relatives George and Henry John (c.1789-1862).

One letter, to which there must have been many similar, has survived, in which Jeffry (by then Sir Jeffry Wyatville) recommends his cousin, Lewis William, ‘already one of the six Clerks of the Works under the Surveyor-General ... to succeed Mr. T. Hardwick deceased’.¹¹¹ Presumably the appointment requested was the Clerkship of the Works at Hampton Court, which Hardwick retained until his death in 1829. In recommending his cousin, Jeffry wrote, ‘I can from a knowledge of upwards of thirty years most conscientiously declare that I do not believe His Majesty could have a more honourable or efficient servant’. In private contracts, as well as those public appointments already noted, there was also a noticeable inclination to favour the relatives who carved, gilded, painted or supplied patent cement, timber and metalwork. There must have been many disappointed architects and craftsmen who would have shared in William Beckford’s outburst against the ‘plague of Wyat-tiana – that infamous style will corrupt all England’.¹¹²

During his lifetime James II was indisputably the architectural head of the family. Benjamin Dean made a reputation, unaided and against his father’s wishes, in 1811 when he made the successful design for the Theatre Royal, Drury Lane,¹¹³ and both Lewis William and George had been obtaining commissions, mostly for houses, since leaving their uncle’s office. Lewis William had submitted a design for Downing College, Cambridge, in competition with his uncle’s, but there was a suspicion of a collusion between the two Wyatts to try to ensure the work was kept in the family. The Wyatt who was most successfully building up a reputation before 1813 was Jeffry, who was becoming well known as a country house architect. But when James II was suddenly killed on 4 September 1813 when he was travelling towards London with Christopher Codrington of Dodington Park, his appointments and commissions were regarded as the natural property by inheritance of one or other Wyatt. The principal claimants were Benjamin Dean (1775-1850), Philip (?-1835), Lewis William (1777-1853) and Jeffry (1766-1840); the only question was – which Wyatt?

'The eldest son of Wyatt is appointed a writer to India', wrote Farington of Benjamin Dean.¹¹⁴ 'He was intended for the Law, but the Queen directed Lord Aylesberry to apply to the Court of Directors for the above appointment, and has promised further assistance.' The Queen's personal interest in the young man is confirmed by his declared intention to send her a gift of lace from India.¹¹⁵ He left England in 1797 and was appointed to a place in the Secrets Department of the East India Company's Secretary's office in Calcutta. In letters to his brother Matthew¹¹⁶ he enlarged on his regret at being separated from his family, and within a few months he was sadly disillusioned about the reality of life in India: 'Those *Golden Tales* you hear in England are all an illusion which serves mighty well to please the imagination, but in reality do not exist.'¹¹⁷ The arrival of his brother Charles Burton did little to make life in India more tolerable, and in 1800 he was writing about the prospect of returning to England. It was a curious coincidence that during the time Benjamin Dean and Charles Burton were in Calcutta in administrative appointments, their cousin Charles II (1758-1819), son of William II, was building the new Government House there. The Governor General, Lord Mornington (later 1st Marquess Wellesley), had arrived in Calcutta in 1798 and found the existing accommodation unsuited to the dignity of his position. He decided on the erection of a new Government House, and obtained designs from Edward Tiretta, the company's architect, and Charles II; the latter was a captain in the Bengal Engineers and there is no evidence that he had ever received any architectural training. In plan, his design was based on the published plan of Kedleston in James Paine's *Plans, elevations and sections of noblemen and gentlemen's houses*, II, 1783, but the elevations were more up-to-date in their Neo-Classicism than the Palladian plan might suggest. The foundation stone was laid in February 1799, and the building was completed four years later, when it was described by Lord Valentia as 'a noble structure, although not without faults in the architecture... The sums expended upon it have been considered as extravagant by those who carry European ideas and European economy into Asia, but they ought to remember that India is a country of splendour, of extravagance and of outward appearance... In short, I wish India to be ruled from a palace, not from a counting-house; with the ideas of a Prince, not with those of a retail-dealer in muslins and indigo'.¹¹⁸ So far as is known, this building (with the exception of some minor work at Barrackpore) was Charles II's only architectural work. It is natural to wonder if he could have had any help from his cousins, but there is no evidence they had been in any way concerned with architecture or building, except as an inescapable background at home.

The East India Company was less convinced than Lord Valentia that a palace was necessary in Calcutta, and it is believed that the directors' displeasure over the cost of the Government House (£167,359) led to the recall of Lord Wellesley in 1805, in spite of his defeat of the Sultan Tippoo and the destruction of the empire of Mysore. Benjamin Dean had returned to England in 1803, but he maintained the connection with the Wellesley family and went to Ireland in 1807 as private secretary to Sir Arthur Wellesley (afterwards 1st Duke of Wellington), who had been appointed Chief Secretary of Ireland. Two years later George Shee was writing to Benjamin Dean that he had 'heard with great concern a day or two ago that you had given up in Ireland but on recollecting a conversation we had when travelling together I could not help thinking you had made a better choice'.¹¹⁹

There is no reason to suppose that Benjamin Dean had any architectural experience before 1809, but it is assumed this was the 'better choice' referred to. From Farington's reported conversation in 1812 with Jeffry, in which the latter said that Benjamin Dean had 'for three years past...

after being some time in His Father's Office... devoted his attention particularly to the study of a Theatre',¹²⁰ it can be inferred that he had immediately gone into James II's office when he gave up the appointment with Sir Arthur Wellesley. In 1810 he had already made a design for the Theatre Royal, Drury Lane, in spite of James II's displeasure that his two sons should be competing for the work.¹²¹ Benjamin Dean remained on good terms with his former employer and made designs for a large palace in the New Forest for the Duke of Wellington in 1815-16; ultimately Stratfield Saye was bought and presented to the Duke as a gift by the grateful nation, and Benjamin Dean made alterations to it in the 1830s. He was also employed by the Duke from 1816 to alter Apsley House and add the magnificent Waterloo Gallery wing, decorated in the French taste of which he became the leading purveyor in the 20s.¹²² It was probably the Wellesley influence that led to Benjamin Dean's being given the commission for the Duke of York's column in 1831, but long before these commissions came to him he had tried to enlist the support of the Duke of Wellington. When James II was killed in 1813 Benjamin Dean's wife wrote to Wellington, apologizing that her husband was at Lord Sunderlin's in Ireland, but venturing 'to solicit the honor of your Lordship's Patronage in his behalf'.¹²³ Although the final design for the façade of the Theatre Royal showed that he was turning to the revived Greek style and away from his father's, Catherine Wyatt's claim that her husband deserved consideration because he 'has been brought up under the tuition of his Father, and of course pursues his stile, and taste in Architecture' is an apt judgment. He did not succeed to many of his father's positions, but he was appointed Surveyor of Westminster Abbey (where he and Bernasconi carried out some restorations, and where the former was in charge of the necessary work for George IV's coronation),¹²⁴ and he completed the work on hand at Ashridge in 1813. Like his father, his financial affairs (which had troubled him ever since he was at Oxford) were in a sad state towards the end of his life; although he was released from the King's Bench prison, where his creditors had put him in 1839, he died in obscurity, and probably penury, in 1850.

The second Wyatt to contend for James II's appointments in 1813 was Philip ('poor little Philip', as Benjamin Dean called him in one of his letters from India).¹²⁵ He spent most of his life as assistant to his father and then to his brother, and his design for the Theatre Royal was rejected in favour of the latter's. Very little is known about him, but he seized the opportunity of his brother's absence in Ireland in 1813 to ride to Ragley and awaken the Prince Regent at three o'clock in the morning to announce his father's death. Then, as Farington tartly commented, he 'proceeded with the real business... which was to solicit the Prince... to bestow upon him such of the advantages possessed by his late Father as His Royal Highness might think proper'.¹²⁶ The Prince 'returned a civil answer in a general way', but Philip was even less lucky than his brother, for whom he had to be content to work until he died in 1836. The only important building attributed to him as sole architect is Wynyard, the Durham house of the Marquess of Londonderry, c.1828,¹²⁷ but he probably made valuable contributions to York House, 1825-26,¹²⁸ Crockford's, 1827, the Oriental Club, 1827-28, Apsley House, 1828, and Londonderry House, 1825-28.¹²⁹

Lewis William was another Wyatt who might have expected to inherit some of his uncle's work. The son of Benjamin II, he had left home in his teens to join Samuel II and then James II in their London offices. He exhibited designs at the Royal Academy in 1797 and 1798 for buildings for Lord Penrhyn, and began to publish in 1801 the designs by his uncle and his father for the Welsh landowner. He was in practice in Charlotte Street and then, from 1812, in Albany with his cousin George. In 1818 he was appointed Clerk of the Works at Whitehall, and he was also employed at Hampton Court and Kew. After Samuel II's death in 1807, Lewis was

given the completion of Tatton Park, Cheshire,¹³⁰ and he was responsible for the designs, on his own account and in the familiar Wyatt manner, of Willey Hall, Shropshire, 1812,¹³¹ Hackwood, Hampshire, 1805-13, possibly Rudding Park, Yorkshire, c.1807¹³² and such country house improvements as Lyme Park, Cheshire, 1816, and Cuerdon Hall, Lancashire. He had a comparatively uneventful career and died in 1853.

Another Wyatt who might have tried for favours in 1813 was Charles Burton, who had returned from India and then gone out to Canada for a brief and apparently unsuccessful career as Surveyor General of Crown Lands. Hardly anything is known about him, and after his father's death he seems to have faded out of architecture altogether. Evidently he turned to the wine business, and in 1822 he was writing to his brother, Matthew Cotes, from Paris about the prospect that his new work 'will yield very abundantly'.¹³³

It is possible, but not likely, that other Wyatts put forward claims for consideration; but the only one who was ultimately successful and who undoubtedly benefited from the opportunities opened up by James II's death was his nephew, Jeffry, who, according to Farington, 'wrote 15 letters to different persons soliciting their interest to get something that His uncle enjoyed'.¹³⁴

SIR JEFFRY WYATVILLE (1766-1840)

Jeffry was the son of Joseph III and his first wife, Myrtila, daughter of William I of Sinai Park. Joseph was employed as a stonemason at Blithfield and Beaudesert (1769-70)¹³⁵ and he is known to have repaired or rebuilt the bridge at Burton-upon-Trent;¹³⁶ but he also made designs for a few buildings and was described as an architect in his son's obituary.¹³⁷ His first wife died in the year Jeffry was born, and it can be inferred that the latter found life unhappy in Burton-upon-Trent with a 'clever, but indolent' father and a growing family of step-brothers and sisters. After more than one attempt to escape by going to sea, Jeffry was taken into the office of his uncle Samuel II at about the time Joseph III died in Burton-upon-Trent. He learned there 'all the processes of designing, estimating, and executing buildings of various kinds',¹³⁸ and it can be assumed that he had acquired good experience by 1792 when he changed to the office of his other uncle, James II.

He began to exhibit at the Royal Academy in 1786, submitting Neo-Classical studies such as can be seen in a collection in the British Museum Print Room.¹³⁹ These entries became more ambitious after Jeffry had moved to James II's office, and in 1794 he exhibited an 'Idea for an entrance at Hyde Park Corner'¹⁴⁰ which can be identified as a monumental composition of screens of Greek Doric columns. Ruins and Gothic designs began to appear, and in 1798 he exhibited the first of a series of imaginative architectural fantasies which are strangely prophetic of John Martin's apocalyptic visions of the 1820s. These are said to have 'attracted great public notice',¹⁴¹ and the earliest, 'Priam's Palace', which is in the RIBA Collection, suggests, despite its poor condition, that these paintings deserve some attention.

It is possible that Joseph Michael Gandy,¹⁴² who was a fellow student in James II's office from 1792 to 1794, was the originator of such fantasies in the Wyatt office, although Jeffry's predate the former's earliest known works in this genre by several years. There are sketches for other fantasies in the British Museum collection, and the detailed notes Jeffry made after reading Homer and before starting work on 'Priam's Palace', 1798, and the 'Palace of Alcinous', 1799, have survived.¹⁴³ William Beckford, who allowed Jeffry to study in his library, admired these designs and bought the 'Palace of Alcinous' for £50.¹⁴⁴ The list of works exhibited at the Royal Academy (other than the fantasies) enables some of the untitled drawings in the British Museum to be identified, and it can be seen that several of those made in the 1790s

were accomplished Neo-Classical exercises in a manner that owed much to Piranesi; several were included in the exhibition 'Giovanni Battista Piranesi, his predecessors and his heritage' at the British Museum, 1968, when these hitherto underestimated designs were seen as comparable with those by Robert Adam, Charles Cameron and George Dance.¹⁴⁵ Perhaps they represent a transmitted experience of James II's stay in Italy. Hardly anything is known of what Jeffry was doing in James II's office: Farington's references to Jeffry and Beckford suggest that the former was well known to the owner of Fonthill.¹⁴⁶ There is no evidence that he worked there, although he made drawings of the tower and Farington noted in 1797 that James II 'privately desired his nephew . . . to write as from himself to Egginton, who resides near Birmingham, to know his terms for' painted glass for Fonthill.¹⁴⁷ Undoubtedly he would have been able to familiarize himself with Gothic details during the time he was employed by James II, and it is not impossible that he was working on the improvements of Windsor Castle in the late 1790s. According to Rutter, he acquired his knowledge of Gothic architecture from studying in Beckford's library at Fonthill.¹⁴⁸

In 1799 Jeffry left James II's office to work on his own account. Accustomed to the dual architectural-building role of his two uncles and many of his Staffordshire relatives, he too set up as architect and carpenter. Samuel II had a timber yard at the rear of his house in Berwick Street, and it is no surprise to find that Jeffry had one also at the rear of the house in Lower Brook Street which he leased in 1802. But already there was a change in the attitude towards architect-builders. Soane had denounced the practice in 1788 when defining the responsibilities of an architect; 'with what propriety can his situation and that of the builder, or contractor, be united?'¹⁴⁹ he asked rhetorically. Since most architects were also contracting to some extent, it is surprising that Jeffry's dual role was regarded with such disfavour as late as 1817, when, after he had been proposed for Associateship of the Royal Academy almost annually for fourteen years, Smirke was objecting 'on the ground of Wyatt carrying on the business of a Carpenter with that of an Architect'.¹⁵⁰ It can only be surmised that he had made it too obvious by entering into a regular partnership with John Armstrong,¹⁵¹ an established carpentry contractor, and by signing the early drawings for his first important design, the remodelling of Longleat House from 1800 onwards, with the unequivocal 'For Armstrong and Self. Jeffry Wyatt. Archt'.¹⁵² He continued to work as architect and carpenter until 1824, and it was said that 'the advantages he derived from this source [contracting] enabled him to practise architecture with great independence'.¹⁵³ It also enabled him to do what no other Wyatt had done hitherto – to live in comfort and leave a considerable fortune.¹⁵⁴

Jeffry's finished drawings, such as those that have survived for Longleat,¹⁵⁵ Dinton, Chatsworth¹⁵⁶ and Windsor Castle,¹⁵⁷ show the attention that he paid to techniques – a quality that is not surprising when the drawings and watercolours in the collection in the British Museum are examined. He was an accomplished draughtsman and colourist, and he probably made many of the finished drawings himself; there is a consistency in the technique in almost all the drawings for his important designs. The sketchbook¹⁵⁸ that has survived from the early visits to Chatsworth to receive the Duke's instructions and record the existing building includes, as well as neat and accurate details of the plans and elevations, some fine freehand drawings of the house and estate. His method of making designs is fully documented in some instances. He put down alternative ideas, then selected some for development, and finally prepared sets of alternative designs in plan, elevation and perspective. These were mounted, bound up with a title page and list of contents and presented to his patron. The volumes for Chatsworth,¹⁵⁹ Lilleshall Hall,¹⁶⁰ Woburn Abbey¹⁶¹ and Wollaton Hall¹⁶² still

exist. The speed with which he was able to work when necessary is shown in the building history of Banner Cross, Yorkshire.¹⁶³ He was first consulted in July 1817,¹⁶⁴ the sketches and plans were sent up to Yorkshire in August,¹⁶⁵ the building was set out by the architect in September¹⁶⁶ and the first payment in the accounts was made in October.¹⁶⁷

Jeffry had been critical of James II's unprofessional lack of organization when talking about his uncle to Farington, and his own work was commendably methodical. He abandoned James II's practice of having the drawings made on the site under his erratic supervision. Instead, all the drawings were prepared in his London office, checked by him and sent by mail to the site. The surviving working drawings of Ashridge in the RIBA Collection, and of Towneley Hall,¹⁶⁸ Chatsworth¹⁶⁹ and Golden Grove,¹⁷⁰ show how thoroughly his buildings were thought out and detailed. The drawings in the RIBA which came from the collection of W. J. Donthorne (Jeffry's pupil from 1817 to 1820) were presumably part of the office record made on tracing paper of preliminary designs. In some cases they correspond closely to the final result, but they also add considerably to the knowledge of contemplated designs which were not executed. Jeffry claimed that he gave the builder 'precise drawings', and he checked and signed each one before it left his office.¹⁷¹ Often he added detailed notes and instructions to the clerk of the works, and it is apparent that his experience as a contractor was put to good use in helping to form a methodical and professional procedure.

When he was a young man he was ambitious to succeed. 'When . . . I found there was a Surveyor-General of His Majesty's Works, and such a desirable thing as being Royal Academician, I set out with a view to succeed to both, if I could',¹⁷² he said in 1828. It was not until 1822 that he was elected an Associate of the Royal Academy; two years later he was promoted to full Academician status and presented as his diploma work a perspective of the grandiose design for a palace at Brocklesby for Lord Yarborough.¹⁷³ By that time he was unable to achieve his other ambition. After James II's death and the revelation of his mismanagement of the Office of Works, it was reorganized under an administrative head and three 'attached architects'. Under the circumstances, it is perhaps understandable that none of the surviving Wyatts was given one of these appointments (Soane, Smirke and Nash were chosen), but Jeffry was remembered in 1823 when George IV invited him to undertake some work on Royal Lodge¹⁷⁴ and then to submit a design in competition with the 'attached architects' for the improvements to Windsor Castle.¹⁷⁵ By then he had built up a reputation as a country house architect, especially as an improver, and his work for the 6th Duke of Devonshire at Chatsworth had given him an opportunity to demonstrate how he could combine practicality and a taste for grandeur. The partnership between the Duke and his architect was a happy one. The series of magnificent rooms that they created was the Duke's greatest joy, and it was undoubtedly his recommendation that induced the King to add Jeffry's name to the list when considering the improvement of Windsor Castle. According to the Duke, 'George the Fourth was so much pleased with a sketch of his at Chatsworth, having a plan on the same paper, that Sir Jeffry always attributed his appointment to my having shown that drawing to the King'.¹⁷⁶ This was an exceptional example of the value of an architectural drawing. The Duke's part in the appointment is confirmed by his writing of being invited to be one of the Commissioners in the improvements of the Castle; 'he [the King] said that having taken my recommendation of Jeffry Wyatt he particularly wished this and in short put it in the strongest light'.¹⁷⁷

In his drawings for Windsor Castle,¹⁷⁸ Jeffry employed a technique calculated to show the designs to the greatest advantage. The elevations and perspectives of the upper ward of the castle, showing the remodel-

ing by Hugh May for Charles II and the few changes made by James Wyatt II for George III, were drawn out and rendered in monochrome. These occupied the lower half of each drawing. Above was drawn out the corresponding proposed remodelling, skilfully rendered in full colour and showing the building in the Romantic form it was to receive, its turreted and crenellated outline making the existing appear sadly lacking in the character the King and his architect felt it should possess. Although the rival designs by Nash¹⁷⁹ and Smirke¹⁸⁰ have disappeared without leaving any record for comparison, it is not surprising that it was on Jeffry's plan and his elevation of the south front that George IV and the Commissioners signed their names to confirm their approval of his design.

The work at Windsor brought fame to Jeffry, and in 1824 he changed his name to Wyatville. This has been interpreted by some as an unforgivably snobbish action, and his critics can quote the wording in the licence signed by George IV and recorded in the College of Arms. This states that the change was made as a 'Mark of Our Royal Favour and to distinguish himself from the numerous branches of his family of the same profession'.¹⁸¹ (The historian of the Wyatt family might wish that other members had more clearly distinguished themselves!) It is true too that Cockerell, whose opinion of James II has already been quoted, called Jeffry 'no gentleman, vulgar-minded, good-natured, great boaster',¹⁸² but the Duke of Devonshire thought otherwise and recalled his architect as 'a delightful man, good, simple like a child, indefatigable, eager, patient, easy to deal with to the highest degree'.¹⁸³ Jeffry was undoubtedly proud of the royal commission that had come to him relatively late in life, and he evidently saw himself, perhaps rather naively, as the first of another dynasty of architects. If he wished to distinguish it from all the uncles and cousins who had followed the same profession in their various ways, it seems a harmless foible. His knighthood in 1828 was the first in the family and only the fifth to honour an architect. Indeed, as Taylor's in 1782 was for being elected Sheriff of London, Chambers's in 1770 was a Swedish, not English, honour and Vanbrugh's in 1714 was for political reasons, it can be said that only Wren had previously received the accolade for architectural services. This great distinction must have added to Jeffry's sense of being the founder of a dynasty, but his only son, George Geoffrey, died in 1833 and there was no continuation of the new name. George Geoffrey intended to follow his father's profession, but apart from exhibiting a drawing of a monument at the Royal Academy in 1832 and making an elaborately finished design 'for the Queen's doorway at Windsor Castle',¹⁸⁴ there is little evidence that he was applying himself very seriously to what he called 'that delightful Profession which has already heaped so many well earned honours on your head'.¹⁸⁵ when writing to his father. Another honour was added in 1837 when Sir Jeffry was awarded the Commander's Cross of the Saxon Ernestine Order by the Duke of Saxe-Meiningen, Queen Adelaide's brother.¹⁸⁶

He spent the last years of his life in semi-retirement, devoting his time to the supervision of the sumptuous publication in which is recorded his work at Windsor Castle. 'I am preparing my own monument', he said, and according to his assistant, Henry Ashton, the work was meticulously supervised. 'He had every portion of the building accurately measured, and drawn out on the spot by an assistant who had seen the works executed';¹⁸⁸ these drawings were then sent to London where they were redrawn 'under the eye of Sir Jeffry himself, who paid constant attention to their labours, directing even the minutest detail, and testing and correcting every particular by reference to the building, and he was no less scrupulous in directing the proceeding of the artists by whom the drawings were transferred to the copper-plate'.¹⁸⁹ The volume was not completed until after Sir Jeffry's death, and in the year it was published

his apotheosis was consummated by the placing of his bust by Chantrey¹⁹⁰ alongside his portrait by Lawrence¹⁹¹ in the gallery in Windsor Castle, where they can both be seen displayed, appropriately, over the King George IV gateway.

Sir Jeffry figured prominently in the moving ceremony in 1835 when, on behalf of the subscribers, he presented a gold medal to Soane as a 'Tribute of Respect from the British Architects'.¹⁹² By then he had long ago given up his connection with the carpenters 'Armstrong and Wyatt', and he had become the prototype of the professional gentleman of Victoria's reign. He took a great interest in the founding of the Institute of British Architects, and when it came into being in 1834 he was elected an Honorary Fellow. Thirty-five years earlier he had claimed that 'the liberal profession of an architect'¹⁹³ entitled him to the same consideration as a gentleman in independent circumstances, and the implied respectability of membership of the IBA seemed to set the seal on this claim. In return for the Honorary Fellowship Sir Jeffry presented the Institute with two items that are prominently displayed in the home of the RIBA Collection in Portman Square, Rysbrack's model for his statue of Inigo Jones which stands outside Chiswick House and an allegorical painting of Architecture by Antonio Zucchi.

PAINTERS AND SCULPTORS

'Your prospect of becoming a Portrait Painter ... affords me inexpressible satisfaction', wrote Benjamin Dean from India in November 1880 to his brother Matthew Cotes.¹⁹⁴ 'Painting is a profession, which, to a person of ordinary ability in that line, seldom furnishes an adequate reward for the expence, time, & trouble bestowed upon the study of the Art; but I am inclined to believe, from the tenor of my Father's communication to me upon the subject, that your talents in that way are brilliant, and that your success will principally depend upon your diligent and judicious application of your natural powers ... I should certainly recommend something splendid in the first outset; If you can only contrive to make the *Ladies* believe that no other Man can paint a fashionable Portrait, you need give yourself no further trouble; indeed, after having accomplished that object, I believe you might make your fortune by hiring a common *sign*-painter to paint for you, provided you could conceal the personal deception.'

Earlier in 1800, James II had shown Farington '3 portraits painting by his son which being the first He has done promise extremely well. He said that appearing to be His Son's inclination He shd. not discourage it'.¹⁹⁵ It might be inferred that, far from merely not discouraging, James II did all he could to promote his son's interests. Matthew Cotes exhibited paintings, mostly portraits, at the Royal Academy almost every year from 1800 onwards, but he was soon given more important commissions. In 1812 he told Farington that 'for seven years past He had been employed in painting ceilings at Windsor Castle having been appointed by the King's commands. The King, He sd at the time discriminated between Him and Rigaud, to the latter He assigned the painting a part of Ceiling of which the other part was painted by *Verrio*. To match that suitably will be proper for Rigaud who has much experience in manners of painting; You on the contrary not having such experience will be best employed in inventing & painting in such manner as you are best prepared for'.¹⁹⁶ It is not clear how Matthew Cotes had been trained, but by the end of 1811 he had been paid almost £3000 for painting the ceilings at Windsor Castle.¹⁹⁷ Some of Farington's artist friends spoke of them 'as works that wd. do honour to any artist', but the shrewd diarist noted 'the pictures which He had sent to the Exhibition wd. not justify such a report'.¹⁹⁸ One ceiling represented 'the History of St. George containing ten figures ... with a Cove ... containing fourteen figures, with a very rich gold Mosaic Ground, Flowers, Ornaments, &c &c.' Another

showed 'Juno with the Cestus of Venus appeasing the wrath of Jupiter against the Greeks. Cupid attending her leading on Somnus who is surrounded by soft dreams &c &c.' And a third reverted to St George, depicting him as an infant, 'attended by numerous Genii, &c. &c. containing near Sixty figures'.¹⁹⁹ In 1814 he was paid for painting in the tomb house at the east end of St George's Chapel (later to become the Albert Memorial Chapel) 'Twenty Eight Pictures representing the Sovereign, Knight Companions, and Officers, the Founders of the Most Noble Order of the Garter ... as large as the Life in Armour with their Surcoats Richly Emblazon'd'.²⁰⁰ In view of all this painted splendour, it is strange that Farington noted in 1815 that Dance had told him 'that Matthew Wyatt ... had lately applied to Him to be recommended by Him as a *House Painter*'.²⁰¹

He worked with his brothers Benjamin Dean and Philip in Wyatt family collaborations in the 1820s at York (later Stafford) House, Apsley House and Belvoir Castle.²⁰² He also continued to follow the family interest in building. In 1837 he and John Howell acquired a site from the Grosvenor Estate and built Victoria Square as a speculation;²⁰³ and in the 40s he was borrowing money from the London Assurance Corporation to develop Tyburnia.²⁰⁴ But long before he was engaged in these building speculations (in which he might have had the assistance of his son Henry (c.1810-99) who built the Spa Saloon and St Nicholas House in Scarborough and extensions to Aldby Park, Yorkshire) he had added sculpture to his activities.

In 1811 he exhibited a bust of King George III at the Royal Academy, another mark of the royal favour shown to James II and his family. There is no more knowledge of how he trained as a sculptor than of how he became a painter, but he published a design in 1808 for the Nelson monument in the quadrangle of the Mansion House in Liverpool,²⁰⁵ which James II had extended and remodelled. It seems likely that the latter was also involved in some way as in 1812 he was writing to Matthew Cotes to advise him on the colour of the marble and referring to the details of the agreement concerning the workmanship. He did, however, ask his son 'how is it in yr. model?',²⁰⁶ which seems to confirm the main responsibility was Matthew Cotes's, even though most of the modelling is said to have been executed by Sir Richard Westmacott. This model was evidently still in existence in 1834, when it was exhibited with some of his other works.²⁰⁷

Matthew Cotes's most important sculptural commission was the monument to Princess Charlotte in St George's Chapel, Windsor, started in 1820. It is a testimony to the royal family's patronage of the Wyatts that such a work should have been placed in the hands of a comparatively inexperienced artist at the time when Chantrey and Westmacott were the leading sculptors; and on this occasion it must be recognized that Matthew Cotes surpassed himself and made a compellingly dramatic design despite a slightly hollow sentimentality. He was faithful to the Neo-Classical tradition in this and in his similar design for the mausoleum at Belvoir Castle, 1828,²⁰⁸ but his use of coloured glass in both can be seen as a Picturesque intensification of the theatrical visions of the soul of Princess Charlotte leaving the shrouded body on the ground and the figure of the Duchess of Rutland rising from the tomb. Attendant grieving figures, welcoming angels and elaborate draperies add to the theatrical effect which recalls the earlier and comparatively restrained designs of James II at Brocklesby, where light pours down through coloured glass on Nollekens's figure of Mrs Pelham,²⁰⁹ and of Jeffry at Belton, where light enters from the side to heighten the vision of Canova's statue of Religion with upraised arm pointing to eternal glory.²¹⁰

There is an equally Picturesque element in Matthew Cotes's figure of the Duchess of Rutland set against a mirror in the Elizabeth saloon, which he decorated, in Belvoir Castle. He exhibited his skill in carving

marble here by making a side table for a punch bowl 'covered in appearance with a table-napkin, the folds of which are so accurately represented in the marble as to require a close inspection to convince the observer of the solidity of the material'.²¹¹ There was a similar realism intended in the extraordinary effigy of the Duke of Rutland's favourite dog, Bashaw, which its maker described as 'a work of sculpture, *entirely unique*'.²¹² He described the number of clay models he had made, and the dog's fifty standings, until the Duke exclaimed, 'there you stand Bash, *in propria persona* indeed!'²¹³ Matthew Cotes's instructions were, 'the variations of colour were to be clearly imitated, the varied coat in every curl and wave was to be minutely imaged; and the vivid lustre of the eye was to be represented with fidelity in precious stones of the proper tint'.²¹⁴ These last were topaz and sardonyx, and the black and white marble dog stands upon a cushion of yellow marble and tramples upon a bronze serpent with ruby eyes. It is still standing in the Victoria & Albert Museum.

It was said this figure had 'been contended, *pro* and *con*, with as much earnestness as if the fate of an empire depended upon the issue, that to sculpture in colour is a degradation of the art'.²¹⁵ Matthew Cotes's sculptures seemed fated to cause controversy. In 1822 he had been given the commission for a monument to George III. A sketch in the RIBA Collection is probably connected with the first thought of erecting a quadriga in which would stand the late King and allegorical figures. As the cost of such a grandiose monument ruled out its execution, it was limited to a single equestrian statue. It was not until 1836, after the site had been changed from Waterloo Place to Cockspur Street, after the statue had been damaged and after two months of litigation, that the Duke of Cumberland unveiled the statue and revealed its 'gorgeous gold colour'.²¹⁶ This is probably Matthew Cotes's best work, and far more successful than the enormous equestrian statue of the Duke of Wellington erected in 1846 on top of Decimus Burton's arch at Hyde Park.²¹⁷

In the making of this well-known statue nearly 30ft high, for which nobody had a good word, Matthew Cotes had the assistance of his son, James V (1808-93). It might be assumed that he had previously worked for his father, but the earliest known date of any of his works is 1838. In that year he exhibited a statue of 'Lilla asleep' at the Royal Academy and he made the design for the monument to the Begum Sombre in the RIBA Collection. The latter clearly shows the influence of his father's monument to Princess Charlotte. He wrote to Matthew Cotes in 1840 expressing his hope to be allowed to work on the Wellington statue, for which it was said that almost £30,000 had been raised.²¹⁸ Terms were agreed, and it can be assumed that he played an important part in the work, as several of the sketches in the RIBA Collection are in his hand. During the time it was being made, James V was working on his own account, showing a marked preference for equestrian figures. In 1843 he exhibited 'Mazeppa' at the Royal Academy, illustrating the time when 'The sight renewed my courser's feet, A moment staggering feebly fleet, A moment with a faint low neigh He answered, and thus fell'. In 1844 he exhibited at Westminster Hall a statue of Richard Coeur de Lion, 'a bold and spirited horse and rider', and in the same year the Royal Academy saw 'An Arab and his steed'. In 1845 he tried to interest subscribers in an equestrian statue of Queen Victoria,²¹⁹ completed in time to be exhibited at the 1851 exhibition with its companion figure of the Prince Consort on a horse that was said to be 'admirably modelled and comes nearer to life than any which quite recent art has produced'.²²⁰

For all practical purposes, Matthew Cotes and James V can be regarded as one. The latter completed his father's work and seems to have had nothing original to offer; even his enthusiasm for equestrian figures was taken from Matthew Cotes, who had exhibited in 1835 'a "lay figure" of a horse. By the aid of metallic pivots, on which the various joints turn, and which are so arranged as to allow those joints to remain

in the position in which they have been placed, Mr. Wyatt has contrived to give to half-a-dozen small pasteboard figures . . . the utmost variety of character and action; from the vigour and animation of the youthful racer, to the decrepitude and listlessness of the old dead-beat hackney-coach horse. Even to the skilful animal painter or modeller this invention may suggest new and striking compositions, which would not have presented themselves to his imagination; but to those who are not familiar with the form of the horse, it must be invaluable'.²²¹

The third Wyatt sculptor, Richard James (1795-1850)²²² was a more considerable artist than James V. He was the son of Edward II (1757-1833),²²³ a woodcarver and sculptor who was employed by James II at Windsor Castle and by Jeffry at Ashridge. Of his three sons, Edward III (?-1860)²²⁴ continued his father's business, Henry John (c.1789-1862) became an architect,²²⁵ and Richard James a sculptor. He was apprenticed to John Charles Felix Rossi, who made a bust of James II and worked for Jeffry at Longleat, Chatsworth and Windsor Castle. It is said that Sir Thomas Lawrence was impressed by Richard James's work, 'The Judgment of Paris', exhibited at the Royal Academy in 1818, and that he introduced the young man to Canova when he was in England in that year. One of the reasons for the famous Italian's visit to this country was to see the setting of his statue of 'The Graces' at Woburn Abbey in the domed shrine that Jeffry was building for the 6th Duke of Bedford,²²⁶ and when Richard James went to Italy in 1821 he took with him, probably among other letters of introduction, one from Jeffry reminding Canova of their meeting at Woburn and commending his young kinsman to him.²²⁷ Evidently Canova helped Richard James, who also worked for a time in Thorvaldsen's studio. He remained in Rome until his death in 1850, returning to England only once, in 1841, but his works were added to several collections in this country. The Duke of Devonshire bought 'Musidora' for his gallery at Chatsworth, and other statues went to the royal collection, Wrest Park, Eaton Hall and Escrick Park. He exhibited at the Royal Academy each year from 1831 until his death (except for the period 1842-47). John Gibson, the English sculptor who had been consulted by the Duke of Devonshire about the layout of his gallery at Chatsworth, believed that 'no sculptor in England has produced female statues to be compared with those by Wyatt'.²²⁸ His figures, though in the Neo-Classical tradition, exhibited a feeling for nature that explains the praise in the *Gentleman's Magazine* that in his work Richard James 'surpassed all living artists in representing the pure and delicate beauty of the female form'.²²⁹

Nymphs and Dianas were frequently the subjects of Richard James's statues, and Henry II (1794-1840) painted canvases of classical figures as well as portraits. The elder son of Joseph II (1749-98), he joined the Royal Academy schools in 1812, the same year as Richard James. In 1815 he was working in Lawrence's studio, and in 1817 he exhibited a portrait of 'C. Wyatt Esq.', probably Charles I (1750-1819) who manufactured Parker & Wyatt's Patent Cement. Henry II also made a portrait of Jeffry, c.1820,²³⁰ and outside the Wyatt family he painted the architect Thomas Harrison and the engineer Mark Isambard Brunel, 1836. He worked as a peripatetic portraitist for a time in Birmingham, Liverpool and Manchester, but returned to London in 1826 where he stayed until 1835, when he made Leamington Spa his last home. Henry is said to have enjoyed considerable popularity, and he was considered a good designer and colourist. Although he seems to have been largely forgotten, the inclusion of his 'Mars and Venus', 1826, in the exhibition 'Firenze e l'Inghilterra. Rapporti Artistici e Culturali dal XVI al XX Secolo' (Florence, 1971)²³¹ emphasized the Wyatt-Italy link that had started with James II. It did not finish with Richard James, but made itself manifest in the work of Matthew Digby (1820-77) one of the two eminent Victorian Wyatts.

EMINENT VICTORIANS

Some of the sons and grandsons of William I (1701-72), agent to the 8th and 9th Barons Paget and in business in the timber trade with his brother Benjamin I, might have dabbled in architecture, although there is little evidence. His eldest son, Samuel III (1736-1807), who was buried at Burton-upon-Trent, is referred to as an architect in some family memoranda, but it is not impossible that he was being confused with his better-known cousin, Samuel II, who was almost an exact contemporary. William I's third son, Thomas I (1748-1820), followed his father as agent to Lord Paget and the 2nd Baron Boston, and Thomas I's son, Arthur (1775-1833), and grandson, Osmund Arthur (1811-94), were agents to the 6th, 7th and 8th Dukes of Beaufort. Thomas's eldest son, Matthew I (1773-1831), was agent to the 12th Viscount Dillon who had estates in Ireland, but he was also a lawyer and a magistrate in four English counties and five Irish. When he retired from his position in Roscommon in 1818 he was presented with a testimonial that referred to his civilizing influence, charity, humanity, attention to the wants of others and his perfect disinterestedness.²³² Some of these qualities of public service were passed on to his two sons, Thomas Henry I (1807-80) and Matthew Digby (1820-77), who took up again the Wyatt profession of architecture at the time it was beginning to fail in Benjamin I's line.

Thomas Henry I was born at Roscommon and educated privately and in Brussels. His father intended him to be a merchant, and for a time he attempted to 'learn the beauties of cottons, coffees and calicoes'.²³³ Finding this a distasteful occupation, he changed to the study of architecture and entered the office of Philip Hardwick. It seems slightly surprising that Thomas Henry I was not associated with one of his numerous relatives active in the profession, but he probably gained valuable experience in assisting Hardwick with the drawings for St Katherine's docks, the later work in Goldsmiths' Hall, and probably the Euston arch. For a short time he held an appointment as district surveyor in Hackney, but in 1838 he entered into partnership with David Brandon (1813-97) at No. 77 Great Russell Street. After their partnership ended in 1851, Thomas Henry I continued to practise from the same address and was responsible for a prodigious list of works, even by Victorian standards, probably second only to that of Sir Gilbert Scott.²³⁴

Thomas Henry I began to play a part in professional affairs as early as 1833, when he read a paper to the Architectural Society which expounded 'The advantages we may derive from the observance and interchange of our mutual thoughts and acquirements' as well as 'The advantages of friendly intercourse amongst the members of a profession deemed polite and liberal'.²³⁵ One of his themes was the superior training of students of architecture in France, and he was always ready to acknowledge the responsibility of his pupils and assistants in the execution of his vast number of designs. Thomas Henry I typified the spirit that led to the formation of the Institute of British Architects in 1834, and four years later he became a Fellow. In 1842 he was elected to the Council, and in 1870 he became President. He was also President of the Architects' Benevolent Society, and in 1879 he took on the duties of Honorary Secretary of the Institute. His private and professional character is implicit in his belief, expressed in 1833, that 'sacrifices and efforts of no ordinary nature must be made [for] an Institution alike important to ourselves and to society ... There must be the sacrifice of all self-conceited opinions, there must be the entire abandonment of every petty cause of dissatisfaction in our mutual anxiety to promote one common object; there must be the effort made to judge rather less favourably of ourselves and more charitably of others than is perhaps in strict accordance with human nature'.²³⁶ As his obituarist in the *Builder* wrote, he was 'conciliatory and politic; always modest and a gentleman'.

These were fine sentiments, and Thomas Henry I's devotion to his

profession undoubtedly merited the award of the Royal Gold Medal in 1873. Yet it cannot be claimed that his work often attained more than a respectable level. The list of courthouses, jails, hospitals, public buildings, markets, town houses and country houses, schools, churches and parsonages is prodigious. Many must have been almost entirely the responsibility of assistants, as Thomas Henry I seemed to be acknowledging when he received the Royal Gold Medal and modestly deprecated the honour: 'no one can know so well as I do how much I am indebted to others for what there is of interest in these works, - I mean to faithful and attached assistants, who have been long with me'.²³⁷ Nevertheless, it would be misleading and unjust to dismiss Thomas Henry I as nothing more than a practitioner with a large office and a manner that pleased his many official and private clients.

It is worth noting that Eastlake wrote: 'It has been the lot of some architects to see many aspects of the [Gothic] Revival, and of those who have steered a safe middle course between old errors and modern heresy, Mr. T. H. Wyatt may be selected as an example'.²³⁸ Eastlake rightly drew attention to the remarkable fact that this typical Victorian architect, who was still in active practice until within two decades of the twentieth century, had been engaged in 1836 on the enlargement and restoration of Llantarnam Abbey in the Late Georgian castellated manner, and although Eastlake does not note this, it might be recalled that it was in 1836 that Pugin published *Contrasts*. It can probably be assumed that in his early days in practice with Brandon, Thomas Henry I was active as a designer; and it is recorded that he was personally responsible for the church of St Mary and St Nicholas, Wilton, which Eastlake fairly and without any bias towards the pointed arch called 'the most important Anglican Church erected about this time [1843]'.²³⁹ It was in the Lombardic style, possibly suggested by the marble and Cosmati-work altar, brought by Octavia, Countess of Pembroke from southern Italy (and subsequently excluded from the church by the Bishop of Salisbury as being contrary to the rubrics). Eastlake thought 'the sumptuous nature of its decoration exercised in course of time a great and valuable influence on private patronage and public taste in architecture'; and although the *Ecclesiologist* disapproved of it in 1846, it was suggesting the use of a similar basilican plan in 1862. As Professor Henry-Russell Hitchcock has noted, Thomas Henry I's plan of St Mary and St Nicholas 'proved quite satisfactory for the needs of an advanced Anglican ritual', and he believes the church 'not unworthy of comparison internally with Pugin's best work'.²⁴⁰ It was also one of the few English churches of the 40s to be published abroad.²⁴¹ There were other designs in the Lombardic style, such as St Matthias's, Bethnal Green, 1848, as well as various Gothic designs. Of these, Eastlake singled out the Herbert memorial church at Bemerton, 1858, which he thought had 'a quite rural simplicity ... which fits it excellently for its purpose'.²⁴²

Thomas Henry I, like other Wyatts, had a large country house practice. Eastlake noted 'he has generally adhered to the late Tudor type of architecture, to which rural squires of the last generation gave a decided preference',²⁴³ and it might be said that he took over where Jeffry left off after Lilleshall and Golden Grove. It is difficult to feel much interest in the many gaunt, large, basically Tudor mansions (although some were embellished with mildly French roofs and towers) that fill Thomas Henry I's more than forty years of practice. Occasionally his Gothic country houses had considerable charm, as in his additions to Jeffry's Lypiatt Park, Gloucestershire, 1876;²⁴⁴ but even the best of his larger houses such as Orchardleigh, Somerset, 1856, recall Dr Mark Girouard's dismissal of Thomas Henry I and David Brandon as 'indefatigable purveyors of Elizabethan houses designed, to judge from the results, when they had more important matters on their minds'.²⁴⁵ In the case of Thomas Henry I, this is probably a truer statement than the

author intended, for he was more occupied with advancing the standing of his 'polite and liberal' profession than with the niceties of architectural design.

The career of Matthew Digby, Thomas Henry P's youngest brother, led him into wider architectural fields, although he too was responsible for a large number of buildings. In 1836, when he was sixteen, he entered his brother's office, and in the following year he became a student at the Royal Academy. Ambitious to study abroad, he 'determined to save money . . . and began to get a little employment on my own account. I practised etching, lithography and colouring'²⁴⁶ as well as acting as architect for a few small buildings. In 1844 he was able to afford to travel, and after two years abroad he returned 'bringing home with me . . . nearly a thousand drawings from the principal monuments of architecture and decoration in France, Italy, Sicily and Germany'.²⁴⁷ Many of these drawings survive, 150 in the RIBA Collection and hundreds of others in the possession of members of the Wyatt family. They reveal an observant eye for the minutiae of decoration, an evident feeling for colour and practically no interest in anything but historical buildings and decoration. Out of those in the RIBA Collection, only two record relatively recent designs (a *Little Church (modern) near the Walballa* at Regensburg, and the theatre at Aix-la-Chapelle). The scholarly attention that he paid to the delineation of medieval, and to a lesser degree Renaissance, decorative arts was put to good account after his return to England.

In recalling these early years when he was delightedly discovering European architecture and decoration, he wrote that 'the most elaborate of these [drawings] were a series of "Specimens of the Geometrical Mosaics of the Middle Ages" which were published in facsimile in 1848, accompanied with a "Historical Notice of the Art" founded upon papers read by the author before the Royal Institute of British Architects, the Archaeological Institute, and the Society of Arts'. Matthew Digby then relates how, 'through some of the most active members of the last named body, I became interested in the practical improvement of manufactures, and was led at various times to communicate to the Society the following papers in addition to the one on mosaics already alluded to, "On enamels and enamelling", on metal work generally, "On the Paris Exposition of 1849" and "An attempt to define the principles which should determine form in the Decorative Arts"'.²⁴⁸

In 1849 he went to Birmingham to study the arrangements for the Exhibition of Manufactures, and then he was sent to Paris by the Society of Arts to report to them on the Exposition. His companions on this visit were Henry Cole and Francis Fuller, who returned to England to give an account to Prince Albert, leaving Matthew Digby to complete the investigation and present the result as 'an elaborate report'. This led to his being appointed a special commissioner and secretary to Cole and Fuller, who were instructed 'to ascertain the views of Manufacturers and others with respect to a great national Exhibition'.²⁴⁹ When the Royal Commission was formally set up, Matthew Digby was made Secretary to the Executive Committee, until 'the Building Committee demanded my exclusive attentions'. Then he was employed 'to superintend the works [of the Great Exhibition], make all contracts with Fox, Henderson & Co., regulate the accounts &c. Upwards of £50,000's worth of work beyond that originally contracted for was directed by me as sole architect'.²⁵⁰ He wrote more than one account of Paxton's exhibition building, but his contribution to the 1851 International Exhibition was exclusively administrative.

His membership of the Building Committee introduced him to Brunel, with whom he collaborated in the design of the Great Western Railway station at Paddington, confidently making use of various decorative details from France and Italy in what Sir Nikolaus Pevsner has called a

'completely relaxed tensionless trailing on of ornament'.²⁵¹ Paddington station was being built in 1854, and by that time Matthew Digby's tireless efforts had produced an account of the contents of the Great Exhibition which appeared in two folio volumes (which, 'with 160 plates in chromolithography, involved no mean labour') under the title *The Industrial arts of the nineteenth century*, 1851-53, and completed another work, 'the preparation of which had been commenced many years previously and for which while abroad I had made many drawings and extensive collections'. This was *Metalwork and its artistic design*, 1852, in which were used several of the drawings in the RIBA Collection. In most cases Matthew Digby used the actual drawings that he had made during his two years on the Continent, but some were redrawn especially for this publication.

Almost inevitably this preoccupation with historical decoration and craftsmanship led him to play an important part in the re-erection of the Crystal Palace at Sydenham in 1854, when it was turned into a great museum of historical styles and artefacts. As he described it, 'with Sir Joseph Paxton and Mr. Owen Jones I went into the several questions connected with the design & arrangement, &c of the present structure, as well as the objects by which it should be made interesting & instructive. In August 1852 I started on a tour with Mr Owen Jones to collect works of art from the principal Museums &c of Europe, and backed by a credit of £20,000 and Foreign Office credentials, met with unexpected success . . . On returning after four months of incessant labour I started through England to collect casts of medieval sculptures'.²⁵² And after all these preparations he designed the settings in which the exhibits were to be displayed: the Pompeian House, the Court of Christian Monuments, the Byzantine, Medieval, Renaissance and Italian Courts. These designs²⁵³ are luxuriantly coloured in the manner of his highly finished watercolours of Subiaco and Assisi in the RIBA Collection; as Pevsner writes of that for the Byzantine Court, it is 'painted in hot colours under a smiling blue sky, with fat dark green and *sang-de-boeuf* columns and a general rotundity characteristic of the mid-nineteenth century'.²⁵⁴

If it was inevitable that Matthew Digby's preoccupation with historical styles should have led him into the museum world, it was equally so that his own architectural designs would be wildly eclectic. In 1863 he sent in three designs for the Albert Memorial, described in the *Builder* as 'an open four-porticoed Classic Temple for the statue of the Prince, with other statues around under flat canopies, with steps, rich adornments and water; a "cross", so to speak, Italian Gothic in style, highly decorated; and thirdly, a separate sculptural group, consisting of a figure of the Prince, seated, with a standing figure of Fame crowning him, on a richly carved pedestal of a sarcophagus outline'. He also sent in alternative designs for the memorial hall, Italian and Gothic, and the *Builder* commented that 'the latter suggest[ed] that he had Pisa in his recollection when he drew it'.²⁵⁵ Although the drawings have not been found, the writer was probably correct when he called their presentation 'effective and admirable'. Matthew Digby must be credited with a flamboyance and a certain magnificence in the uninhibited application of the Tuscan Gothic, the Tudor, the French Henri IV, the Genoese Quattrocento, even if many of his designs reveal an extraordinary lack of sensitivity in their uncontrolled form and in the apparently indiscriminate mixture of styles and ornamental details.

His most successful architectural work was in the India Office in London. In 1855 he was appointed by the East India Company 'to cooperate with their regularly appointed Architect in preparing designs &c for additional accommodation', and in the following year he was given sole charge. His work for the East India Company (or the Council of India, as it became) included barracks, a hospital, churches, post offices, telegraph stations, drill halls and riding schools, and he collabo-

rated with James Meadows Rendel in the design of several bridges;²⁵⁶ but the India Office presented him with a great opportunity.

The design was divided between George Gilbert Scott and Matthew Digby: the former was responsible for the exterior, as it adjoined the Foreign Office, and the latter for the interior. At that time Scott was battling for the acceptance of his Gothic design for the new buildings, but when he had to accept defeat he adopted an idea for the façade overlooking St James's Park which was 'as to its grouping and outline suggested by a sketch of Mr. Digby Wyatt's. This I thought very excellent although in his own drawing he had done but little justice to the conception.'²⁵⁷ It is arguable that the romantic Italianate exterior of the India Office as executed owes much to Matthew Digby, but in the centre of the building he added a typical example of his own designing – the cortile surrounded by three superimposed arcades in a style derived from the Certosa di Pavia (which he must have drawn and painted, although there are no records of it in the RIBA Collection). It was executed in Peterhead red granite, red Mansfield stone, grey Dean Forest stone, friezes in della Robbia ware (made by Minton in green and white), and tiles and mosaics coloured blue, yellow and brown. This decoration is further enriched by Anglo-Indian statues and busts, but the repetitive character of the semicircular-headed openings in the arcades added a discipline and unity rare in Matthew Digby's work. Whether the design produced the research, or vice versa, in the autumn of 1856 his tireless pen produced two essays on 'Renaissance' and 'Italian ornament' for his friend Owen Jones's monumental work, *The grammar of ornament*. Ten years later A. J. Beresford-Hope handed Matthew Digby the Gold Medal of the RIBA, apostrophizing the recipient as 'a most distinguished combination of the literary man with the architectural investigator and practical administrator'.²⁵⁸

Matthew Digby died in 1877, and Thomas Henry I in 1880. Matthew Digby was the second architect in the family to receive a knighthood, the first to be Honorary Secretary of the RIBA (1855-59), the first to be awarded the Gold Medal (1866), the only one to be the Slade Professor of Fine art at Cambridge (1869), a Knight of the French Legion of Honour and a Member of the Italian Order of San Maurizio and Lazzaro. His brother also received the Gold Medal (1873) and was the only Wyatt to be President of the RIBA (1870-73). These were fine distinctions to complement those awarded to the Late Georgian James II and Jeffry, and with them the family's contribution to architectural history ended on an exalted level, although Matthew (1840-92), Thomas Henry I's eldest son, was an architect in partnership for a time with Phené Spiers, and another son, Thomas Henry II (1841-1920), was an Honorary A.R.I.B.A. The latter's son, Philip Humphrey (1890-1946), was an Associate, and with him the long connection of the Wyatt family and the Institute came to an end, although portraits of several members of the family hang on the walls in Portland Place and Portman Square and their drawings form a part of the Drawings Collection in the house built by one of the Georgian architect-builders. Whether or not Horace Walpole was right in thinking 'Mr. Wyatt, the Architect' was descended from Sir Thomas because he had so much taste, John Wyatt of Thickbroom founded a dynasty remarkable for its contributions to architectural and decorative taste.

NOTES

- 1 P. Cunningham (ed.), *Letters of Horace Walpole*, 1906, V, p.386: Walpole to Mason, 9 May 1772.
- 2 There are many MS notes in the RIBA Library, WY.6/1-39. These were made during the nineteenth century by Thomas Henry II.
- 3 Anon., *John Wyatt, Master Carpenter & Inventor*, 1885, p.4.
- 4 H. M. Colvin, *Biographical dictionary of English architects 1660-1840*, 1954, p.717.
- 5 *John Wyatt, op. cit.*, pp.11 et seq.
- 6 *Ibid.*, p.18.
- 7 *Ibid.*, pp.19 et seq.
- 8 S. Shaw, *The History and antiquities of Staffordshire*, 1798, I, p.109.
- 9 *Ibid.*, I, p.24.
- 10 J. Nightingale, *The Beauties of England and Wales*, 1813, XIII, II, p.328.
- 11 Staffs CRO, D260/M/E/353A & B.
- 12 BM, *King's Maps*, XXXVIII, 46a is a contemporary print signed *Benj. Wyatt & Sons. Archit.* William II has been suggested as the designer.
- 13 Staffs CRO, Paget MSS, D603/F148.
- 14 A copy made by Thomas Henry II of *Extracts from the diaries of Benjamin Wyatt of Limegrove, Bangor, Carnarvon, formerly of Blackbrook, Co. Stafford – in the possession of B. E. Vawdrey of Tushington Hall, Cheshire (Beatrice E. Wyatt) written on page of Diary 18 Jan. 1767* (collection Capt. John Wyatt).
- 15 Staffs CRO, Hatherton MSS D.260/M/E/429/35.
- 16 Staffs CRO, Bagot MSS D1721/3/215.
- 17 *Ibid.*
- 18 J. Fleming, *Robert Adam and his circle*, 1962, p.368, quotes a letter in the Clerk MSS from Robert Adam to his brother James, 24 July 1760.
- 19 A. W. Skempton, 'Samuel Wyatt and the Albion Mill', *Architectural History*, XIV, 1971, p.56. The letter is in the Assay Office, Birmingham.
- 20 C. Hussey, *English country houses – Mid Georgian*, 1956, pp.160 et seq.
- 21 A. Oswald, 'Tatton Park', *CL*, CXXXVI, 1964, pp.165 et seq.
- 22 Colvin, *op. cit.*, p.735; BM, *King's Maps*, XLII, 82 1.
- 23 Skempton, *op. cit.*, p.57.
- 24 Probably William II was the designer and Benjamin II the draughtsman.
- 25 G. Richardson, *New Vitruvius Britannicus*, 1810, I, pls.22-23.
- 26 Benjamin Wyatt's diary, *loc. cit.*, 18 Jan 1767, 'Brother Sam & Mr. Sowter came to bury their father Sherwin at Weeford, the snow being so deep made it impracticable to take him into Derbyshire as was intended'.
- 27 *APSD*, VIII, p.77.
- 28 C. Hussey, *English country houses – Late Georgian*, 1958, p.82.
- 29 Benjamin Wyatt's diary, *loc. cit.* He left Staffordshire for Wales on 11 January 1785.
- 30 Repr'd in Hussey, *op. cit.*, pl.349.
- 31 Cunningham, *op. cit.*, IX, p.442: Walpole to Mary Berry, 28 September 1794.
- 32 A. Dale, *James Wyatt*, 1956, pp.3 et seq.
- 33 *Gentleman's Magazine*, II, 1813, pp.296-297.
- 34 Farington, p.1122, 7 November 1797.
- 35 *Ibid.*, p.1281, 28 July 1798.
- 36 M. Levey, *The Later Italian pictures in the collection of Her Majesty the Queen*, 1964, pp.104 et seq.
- 37 E. Bassi, *Architettura del sei e settecento a Venezia*, Naples 1962, pp.359 et seq. Visentini's design is repr'd on pl.254.
- 38 Now Palazzo Mangili-Valmarana, the façade was altered in 1784. It was known as 'Terra Firma' when Smith occupied it.
- 39 S. Lang, 'Visentini drawings', *AR*, CXIII, 1953, pp.192 et seq.; *Italian architectural drawings*, a catalogue of drawings from the RIBA Collection, Washington 1966.

- 40 There are two elevations of the Pantheon in the RIBA Collection, but no sections.
- 41 Dale, *op. cit.*, p.7; K. T. Parker, *The Drawings of Antonio Canaletto ... at Windsor Castle*, 1948, pp.11 et seq.
- 42 Soane Museum, drawer 18, set 6, Nos. 1-4.
- 43 W. Wells, 'The Pantheon, Oxford Road', *Leeds Arts Calendar*, V, 17, 1952, pp.11 et seq.
- 44 Farington, p.110, 19 January 1794.
- 45 *Ibid.*, p.110, 21 January 1794.
- 46 *Ibid.*, pp.6396 et seq., 18 September 1813.
- 47 *Ibid.*, p.733, 4 August 1796.
- 48 A. Graves, *Royal Academy exhibitors*, 1905, II, pp.339 et seq.
- 49 Farington, p.858, 12 December 1796.
- 50 *Ibid.*, p.110, 19 January 1794.
- 51 Cunningham, *op. cit.*, V, p.489, Walpole to Rev. William Mason, 29 July 1773.
- 52 *Ibid.*, V, p.235, Walpole to Sir Horace Mann, 6 May 1770.
- 53 *Ibid.*, V, p.294, Walpole to Sir Horace Mann, 26 April 1771.
- 54 *Ibid.*
- 55 T. F. Hunt, *Architettura campestre*, 1827, p.XV.
- 56 T. T. Rice, 'Charles Cameron. Architect to the Imperial Russian Court', catalogue of Arts Council exhibition, 'Charles Cameron', 1967-68, p.7.
- 57 P. Pindar, *Lyric odes to the Royal Academicians*, 1782-85, Ode 22.
- 58 A letter in the RIBA Collection dated 22 September 1772 to William Lock reveals that a Wyatt was responsible for the house as builder, even if not as designer: 'before this you will have received two or three accounts of your new house or rather no House in Portman square, but now I can tell you that the foundation is going on, and that Wyatt whom I have seen about it says it is to be even with the ground this season and that it will be the better for having no more done to it this year and that he will proceed with the utmost expedition next spring he has had £400 from Mr Angerstein upon his convincing him that it was reasonable he should have it. and I have asked Mr. Cause[?] whether it is true that the House will be the better for the foundations being built a winter before the rest of the House, and he says, *undoubtedly*. - now we are aware of Mr Wyatts dilatory method, you may depend on our looking after him next spring.' The reference to Mr Wyatt's 'dilatory method' suggests James II rather than Samuel II as the builder responsible, but it is not certain who can be credited with the design for the house. James Adam has been suggested.
- 59 *APSD*, VIII, p.78.
- 60 Farington, p.5908, 20 September 1811: 'The House was built by J. Wyatt in a wretched manner'; see also J. Harris, 'Bulstrode', *AR*, CXXIV, 1958, pp.319 et seq.
- 61 Such designs as the mausolea at Cobham, c.1783, and Brocklesby, 1787-95, owe a great deal to Chambers's designs, as does the later manner of, for example, Dodington Park. James II said 'there had been no regular architecture since Sir William Chambers'.
- 62 Farington, p.2498, 8 January 1804.
- 63 *CL*, CXXVI, 1959, p.1218.
- 64 V & A, 93.H.35.
- 65 Metropolitan Museum, Whittelsey Fund 1958.511. See J. Harris, *A Catalogue of British drawings ... in American collections 1550-1900*, New Jersey 1971, p.294.
- 66 C. Hussey, *English country houses - Mid Georgian*, 1956, pp.165 et seq.
- 67 H. Walpole, (ed. Wornum), *Anecdotes of painting in England*, 1862, I, XVI.
- 68 Hussey, *op. cit.*
- 69 J. Summerson, *Architecture in Britain 1530-1830*, 1953, p.282.

- 70 J. Harris, 'C. R. Cockerell's "Ichnographica Domestica"', *Architectural History* XIV, 1971, p.11.
- 71 *Ibid.*
- 72 Farington, p.3527, 11 December 1806: 'West said that Wyatt owed his situation with the King, and the place of *Surveyor General of the Works* to the Queen & Princess Elizabeth.'
- 73 *Report of the Select Committee on the Office of Works and Public Buildings*, 1828, p.3.
- 74 *Ibid.*, p.99.
- 75 Farington, p.1489, 16 March 1799.
- 76 *Ibid.*, p.3891, 14 December 1807.
- 77 *Ibid.*, p.2894, 14 January 1805.
- 78 *Ibid.*, p.3891, 14 December 1807.
- 79 *Ibid.*, p.7389, 17 May 1818.
- 80 *Ibid.*, p.6397, 18 September 1813.
- 81 C. L. Eastlake, *A History of the Gothic Revival* (ed. J. M. Crook), 1970, pp.93 et seq.
- 82 Farington, p.3472, 16 October 1806. Again, Farington notes (p.3523, 8 December 1806) that James II 'had been out of town five months, & had been trifling away thirteen weeks at the Marquess of Hertford's'.
- 83 J. Harris, *op. cit.*, p.14.
- 84 Farington, p.1117, 2 November 1797.
- 85 *Ibid.* Sir John Rous Bart (later 1st Earl of Stradbroke) was the owner.
- 86 *Ibid.*, p.3477, 19 October 1806. Porden also believed James II 'had no principles in his own art'.
- 87 B. Alexander, *Life at Fonthill 1807-1822*, 1957, p.15.
- 88 Farington, p.6070, 20 April 1812.
- 89 See Colvin, *op. cit.*, for a list of some of James II's pupils.
- 90 At his death, James II possessed (WY.5/1-2) a house with fifty taxable windows, one carriage with four wheels, three horses for riding or drawing, two horses in husbandry, or mules, and two dogs, and he employed two male servants and four clerks.
- 91 Farington, p.6153, 2 November 1812.
- 92 See the drawings by Potter in the RIBA Collection.
- 93 Potter's son, Joseph Jnr, wrote a defence of the restoration of Lichfield cathedral by James II and Joseph Potter Snr, 1861.
- 94 See Colvin, *op. cit.*, p.211.
- 95 It is quite possible that he never visited Ireland, although he revised the design for Castle Coole, 1790-97, and made designs for Slane Castle, 1785, and other buildings (see catalogue of exhibition of Irish Architectural Drawings, RIBA, 1965).
- 96 Farington, p.706, 20 July 1796.
- 97 *Ibid.*, p.733, 4 August 1798.
- 98 C. Hussey, *English country houses - Mid Georgian*, 1956, pp.18 et seq.
- 99 Harris, *op. cit.* p.10.
- 100 *Ibid.*
- 101 Farington, p.1352, 10 November 1798.
- 102 C. Hussey, *English country houses - Late Georgian*, 1958, pp.41 et seq.
- 103 Dale, *op. cit.*, pp.160 et seq.
- 104 *Ibid.*, pp.143 et seq.
- 105 Farington, p.1229, 24 March 1798.
- 106 I am grateful to Mr Howard Colvin for allowing me to quote from a forthcoming volume of *A History of the King's Works*.
- 107 MS copy, *Journal of Sarah (Ford) Wife of Benjamin Wyatt 1801* (collection Capt. John Wyatt).
- 108 This George is one of the Wyatts who is difficult to place. There was a George, of whom there is no record in any family papers, who was 'surveyor and inspector of the pavements to the city of London and formerly for several years one of the Common Council for the ward of Farringdon Without', and he was mysteriously identified in his obituary

in the *Gentleman's Magazine* 1790 (p.186) as 'brother of Mr. James Wyatt the architect'. His niece Elizabeth Smith married John Soane (who inherited his wife's uncle's houses in Albion Place in 1790), and there is no evidence that this George was connected with the Staffordshire Wyatts. Nor is there anything to identify the younger George with that branch of the family, although as he was a pupil of James II from 1798 to 1800 and was in practice in Albany at the same time as, and probably with, Lewis William, a relationship can be assumed. Mrs Benjamin II refers to George in the MS journal of her visit to London in 1801, and it is that elbissop he was the son of Charles I (1750-1819) who manufactured Parker & Wyatt cement. If this supposition is correct, George (1782-1856) married Eliza (1789-1858), a daughter of Benjamin II. It was George who made a design for the Theatre Royal, Drury Lane, which Benjamin Dean was accused by some of having used as the basis of his own; and in 1812 the former published *A Compendious description of a design for a theatre*. . . It was presumably the same George who, under the pseudonym of 'Sussexiensis', published in 1822 *Reasons of a subscriber for opposing Mr. Wyatt's plan for a monumental trophy to the late King George III* (see WYATT, Matthew Cotes, [1]).

109 *Journal of Sarah Wyatt, loc. cit.*, 15 April 1801. Farington noted (p.260, 14 December 1794), 'Mrs Wyatt was so affected by the loss of her daughter 5 years ago that she has not since been in the dining parlour, and only lately come into the drawing room'.

110 *Ibid.*, 22 April 1801.

111 Collection D. Linstrum. Undated letter (1829) from Wyatville to Sir William Knighton.

112 Alexander, *op. cit.* p.157.

113 Farington, p.6153, 2 November 1812.

114 *Ibid.*, p.844, 1 December 1796.

115 WY.3/1/3.

116 WY.3/1/1-6.

117 WY.3/1/3.

118 S. Nilsson, *European architecture in India 1750-1850*, 1968, p.105.

119 WY.2/4.

120 Farington, p.6153, 2 November 1812.

121 *Ibid.*

122 See J. Cornforth, 'Stafford House revisited', *CL*, CXLIV, 1968, pp.1257 et seq., and C. Hussey, *English country houses - Late Georgian*, 1958, p.138, for references to Benjamin Dean and the French style of decoration.

123 R. Stanley-Morgan, 'Benjamin Wyatt and his noble clients', *AR*, CXLV, 1969, p.101.

124 J. Perkins, *Westminster Abbey, its worship and ornaments*, 1938, I, pp.94 et seq.

125 WY.3/1/4.

126 Farington, p.6397, 18 September 1813.

127 The drawings are in the collection of the Marquess of Londonderry.

128 H. Colvin, 'The Architects of Stafford House', *Architectural History*, I, 1958, pp.17 et seq.; some designs are in the collection of Mr & Mrs Paul Mellon, see J. Harris, *A Catalogue of British drawings . . . in American collections*, 1971, p.292, pl.233.

129 H. Hobhouse, *Lost London*, 1971, pp.47 et seq. Built by James Stuart 1760-65, altered by Jeffry Wyatt, 1802, and again by Benjamin and Philip Wyatt, 1825-28, dem. 1962.

130 *CL*, CXXXVI, 1964, pp.162 et seq., 232 et seq.

131 C. Hussey, *English country houses - Late Georgian*, 1958, pp.115 et seq.

132 *Ibid.*, pp.74 et seq.

133 WY.3/1/27.

134 Farington, p.6397, 18 September 1813.

135 Staffs CRO, Bagot MSS, D1721/3/215.

136 Staffs CRO, Paget Estate Accounts, D603/F148, [Payments for Masonry].

137 *Gentleman's Magazine*, May 1840, p.545.

138 *Ibid.*

139 BM Print Room 198/C15.

140 *Ibid.*, 198/C15/129 & 132, reprd D. Linstrum, *Sir Jeffry Wyatville - architect to the King*, 1972, pl.7.

141 H. Ashton (ed.), *Illustrations of Windsor Castle*, 1841, I, i.

142 J. Summerson, 'The Vision of J. M. Gandy', *Heavenly mansions*, 1949, pp.111 et seq.

143 Collection Mrs J. M. Don, see Linstrum, *op. cit.*, pp.225 et seq.

144 Farington, p.1611, 1 August 1799.

145 See the catalogue of the BM exhibition, 'Giovanni Battista Piranesi, his predecessors and his heritage', 1968, pp.49 et seq.

146 Farington, p.3472, 16 October 1806.

147 *Ibid.*, p.1115, 1 November 1797. Francis Eginton's biggest commission was for fifty subjects in painted glass after Gavin Hamilton for Fonthill (*Journal of the British Society of Master Glass Painters*, 11, 1927-28).

148 J. Rutter, *Delineations of Fonthill and its Abbey*, 1823, p.14.

149 J. Soane, *Plans, elevations and sections of Buildings*, 1788, p.7.

150 Farington, p.7250, 4 November 1817.

151 Linstrum, *op. cit.* pp.19 et seq.

152 The drawings are in the collection of the Marquess of Bath at Longleat House.

153 Ashton, *op. cit.*, I, ii.

154 He left £70,000 when he died. Somerset House, *Probate Act Book 1840*.

155 See also the drawings at Longleat House.

156 See also the drawings at Chatsworth House.

157 Most of the known designs for Windsor Castle are in the Royal Library, Windsor Castle, but there are some in the collection of Mr & Mrs Paul Mellon.

158 In the Devonshire Collection, Chatsworth House.

159 Chatsworth House, Vol.74, *Designs / For additions and Alterations at Chatsworth / His Grace the Duke of Devonshire / By Jeffry Wyatt F.S.A. Architect / 1818*.

160 Collection Mr & Mrs Paul Mellon, *Designs made for the Rt Honble the Earl Gower for his Seat at Lilleshall by Jeffry Wyatville Architect 1826*; see J. Harris, *A Catalogue of British drawings . . . in American collections*, 1971, pp.306 et seq.

161 Collection the Duke of Bedford, Woburn Abbey, *Designs for the Terrace Garden, Woburn Abbey, August 1838*.

162 University of Nottingham, Middleton MSS, Mi P3, *Designs / for Wollaton Hall / a Seat belonging to / The Right Honl / Lord Middleton*, 1823.

163 Linstrum, *op. cit.*, pp.129 et seq.

164 John Rylands Library, Manchester, Bagshawe MSS, 6/1/342.

165 *Loc. cit.*, 6/1/346.

166 *Loc. cit.*, 6/1/350.

167 *Loc. cit.*, 12/1/30-34.

168 Towneley Hall, Burnley, see Linstrum, *op. cit.* pp.81 et seq., 98.

169 Chatsworth House, see Linstrum, *op. cit.*, pp.23, 141 et seq.

170 Carmarthen CRO, Cawdor MSS, see Linstrum, *op. cit.* pp.136 et seq., 236 et seq.

171 Linstrum, *op. cit.*, pp.23 et seq., discusses Jeffry's practice.

172 *Select Committee on the Office of Works and Public Buildings, Report*, 1828, p.99.

173 Linstrum, *op. cit.*, pp.122 et seq., 231 et seq.

174 PRO Works 1/12. Treasury to Works, 31 Dec 1823; Linstrum, *op. cit.*, pp.163 et seq., 254.

- 175 *Select Committee on the Expense of Completing the Alterations and Improvements of Windsor Castle, Report*, 1830, p.23.
- 176 Duke of Devonshire, *Handbook of Chatsworth and Hardwick addressed to the Countess Granville*, 1845, p.238.
- 177 Chatsworth House, unpublished diary of the 6th Duke of Devonshire, 1824.
- 178 Royal Library, Windsor Castle, *see* Linstrum, *op. cit.*
- 179 The elder Pugin is said to have worked on Nash's design, but the drawings have not yet been found.
- 180 There are some preliminary drawings of Smirke's design in the RIBA Collection and a coloured perspective of the castle from the SE in the collection of D. Linstrum. Britton unhelpfully commented, after seeing all the proposals, that 'much, very much credit' was due to Jeffry in comparison with the other architects' designs. J. Britton, *Graphic illustration . . . of Toddington, Gloucestershire*, 1840, p.24.
- 181 Linstrum, *op. cit.*, p.221, Appendix A reproduces the royal warrant.
- 182 Unpublished diary of C. R. Cockerell, 1 November 1823.
- 183 Duke of Devonshire, *op. cit.*, p.238.
- 184 Royal Library, Windsor Castle.
- 185 Letter in the collection of Mrs J. M. Don, quoted in Linstrum, *op. cit.*, p.50.
- 186 The award was made for the help Wyattville gave the Duke of Saxe-Meiningen with the design of his castle at Landsberg; *see* Linstrum, *op. cit.*, pp.215 et seq.
- 187 *Gentleman's Magazine*, May 1840, p.545.
- 188 Ashton, *op. cit.*, I, i; *see* Linstrum, *op. cit.*, Appendix C, pp.223 et seq.
- 189 *Ibid.*
- 190 Windsor Castle, reprd Linstrum, *op. cit.*, pl.16.
- 191 Windsor Castle, reprd Linstrum, *op. cit.*, pl.13.
- 192 *Athenaeum*, 1835, p.245.
- 193 Collection Mrs J. M. Don, undated leaflet referring to the election of officers in the St Mary-le-Bone Volunteer Corps.
- 194 WY.3/1/6.
- 195 Farington, p.1758, 3 February 1800.
- 196 *Ibid.*, p.6153, 2 November 1812.
- 197 WY.3/1/12.
- 198 Farington, p.6162, 9 November 1812.
- 199 W. St John Hope, *Windsor Castle, an architectural history*, 1913, I, pp.350 et seq.
- 200 *Ibid.*, II, pp.486 et seq.; PRO Works 5/103.
- 201 Farington, p.6700, 3 July 1815.
- 202 C. Hussey, *English country houses - Late Georgian*, 1958, pp.137 et seq.
- 203 H. Hobhouse, *Thomas Cubitt: master builder*, 1971, p.149.
- 204 *Ibid.*, p.339.
- 205 Sir Richard Westmacott appears to have been responsible for most of the modelling (Gunnis, p.446).
- 206 WY.3/1/13.
- 207 Collection D. Linstrum, a handbill announcing the exhibition in the Great Room, No.21 Old Bond Street, and quoting reviews from *The Times*, *Literary Gazette*, *Morning Herald* and *Morning Chronicle*.
- 208 Hussey, *op. cit.*, pl.246.
- 209 T. Espin, *A Description of the mausoleum, Brocklesbury Park*, 1808
- 210 Linstrum, *op. cit.*, pl.69.
- 211 I. Eller, *The History of Belvoir Castle*, 1841, p.315.
- 212 WY.3/1/48/5.
- 213 WY.3/1/48/8.
- 214 Handbill, *see* note 207.
- 215 WY.3/1/40.
- 216 *Literary Gazette*, 1836, p.507.
- 217 J. Physick, *Designs for English sculpture 1680-1860*, 1969, pp.42, 183 et seq.
- 218 WY.4/1.
- 219 WY.4/3-9.
- 220 Quoted in R. Gunnis, *Dictionary of British Sculptors 1660-1851* (rev. edn, n.d.), p.446.
- 221 Handbill, *see* note 207.
- 222 R. A. Martin, *The Life and work of Richard James Wyatt (1795-1850) sculptor*, BA thesis, University of Leeds, 1972.
- 223 Gunnis, *op. cit.*, p.446.
- 224 Hobhouse, *op. cit.*, p.403. Edward III was executing work for Buckingham Palace in 1849.
- 225 Colvin, *op. cit.*, pp.722, 748.
- 226 Linstrum, *op. cit.*, p.121 & pl.97.
- 227 Biblioteca Civica, Bassano del Grappa, Canova paper 1772. Letter from Wyattville to Canova, 5 February 1821.
- 228 E. R. Eastlake, *Life of Gibson*, 1870, p.130.
- 229 *Gentleman's Magazine*, 1850, p.99.
- 230 Collection Rev. G. A. B. Newenham, reprd Linstrum, *op. cit.*, frontispiece.
- 231 *Mars and Venus*, reprd as No.107 in the catalogue of the exhibition, 'Firenze e l'Inghilterra Rapporti Artistici e Culturali dal XVI al XX Secolo', Pitti Palace, Florence, 1971.
- 232 M. Wyatt, *Memoirs of Thomas Henry Wyatt and Sir Matthew Digby Wyatt, architects*, privately printed 1888. These memoirs were reprinted from the obituaries in the *Builder* and as an appendix the 'tributes of respect and esteem' are reprinted in full.
- 233 *Ibid.*, p.4.
- 234 *Ibid.*, pp.12 et seq.; lists Thomas Henry P's works.
- 235 RIBA MS X72(42)(06), unpublished MSS lectures.
- 236 *Ibid.*
- 237 Wyatt, *op. cit.*, p.5.
- 238 C. L. Eastlake, *A History of the Gothic Revival* (ed. J. M. Crook), 1970, pp.300 et seq.
- 239 *Ibid.*, p.218.
- 240 H.-R. Hitchcock, *Early Victorian architecture in Britain*, 1954, I, p.105.
- 241 *Ibid.*; it was published in the Vienna *Allgemeine Bauzeitung*.
- 242 Eastlake, *op. cit.*, p.301.
- 243 *Ibid.*, p.302.
- 244 R. Cooke, *West Country houses*, 1957, pp.29 et seq.; CL, VIII, 1900, pp.688 et seq.
- 245 M. Girouard, *The Victorian country house*, 1971, p.34.
- 246 Collection Capt. John Wyatt, MSS notes by Matthew Digby, *My Memorial for Mr. C. Knight's English Cyclopaedia 1857*, p.1.
- 247 *Ibid.*, p.1.
- 248 *Ibid.*, p.1.
- 249 *Ibid.*, p.2.
- 250 *Ibid.*, p.3.
- 251 N. Pevsner, 'Matthew Digby Wyatt', *Studies in Art, Architecture and Design*, 1968, II, p.99.
- 252 *My Memorial*, *loc. cit.* p.4.
- 253 V & A, V.1 & Box 85.
- 254 Pevsner, *op. cit.* p.98.
- 255 *Builder* XXI, 1863, p.233.
- 256 *My Memorial*, *loc. cit.*, p.5.
- 257 G. G. Scott, *Personal and professional recollections by the late Sir George Gilbert Scott*, 1879.
- 258 Wyatt, *op. cit.*, p.32.

WYATT, Benjamin I (1709-1772)

Sixth son of John I and Jane Wyatt of Thickbroom, Weeford, Staffs, was a farmer and timber merchant. Together with his sons, Samuel II (1737-1807) and Benjamin II (1744-1818), he was also in business as an architect-builder under the style of Benjn. Wyatt & Sons. They made survey for local landowners and were responsible for the design and construction of Swinfen House, Staffs, Stafford General Infirmary, 1769-72, and Burton-upon-Trent town hall, c.1771. On 27 May 1731 he married Mary Wright; they had ten children, of whom five sons became architects. He was buried at Weeford on 13 July 1772.

Bibl: *APSD*; *Colvin*

ELFORD (Staffs): Farmhouse

Design for a farmhouse for Henry, 12th Earl of Suffolk & 5th Earl of Berkshire, 1767

Elevation [Fig.1]

Scale: $1\frac{1}{2}$ in to 10 ft

Insc: *An Elevation of a Farm House built at Elford in Staffordshire for the Right Honble the Earl of Suffolk and Berkshire, 1767*

s: *Benjn Wyatt & Sons*

Pen & wash with ruled border (285 × 410)

Prov: Pur. 1962

Elford was one of the Staffordshire properties of Lord Suffolk, whose sister, Frances (eventually his heir after the death of her nephew in 1779), married into the Bagot family, one of whom is said to have taken James Wyatt with him to Italy. The main interest of this drawing is that it is one of the few surviving of the first generation of architects in the Wyatt family which bears a signature. According to a copy of a MS diary of Benjamin (1744-1818), he was making drawings for estate buildings for Lord Suffolk in 1767, and this example is probably in his hand.

WYATT, Benjamin Dean (1775-1850)

Eldest son of James II and Rachel Wyatt, was born in London and educated at Westminster School. In 1797 he went to India to take up a secretarial appointment in Calcutta in the office of the East India Company, but returned to England, probably in 1803. In 1807 he went to Ireland as private secretary to Sir Arthur Wellesley (later 1st Duke of Wellington), but two years later he returned to London and took up architecture by entering his father's office. His first success was the Theatre Royal, Drury Lane, for which he made a design in 1810. His patronage by the Wellesley family resulted in commissions to alter Stratfield Saye House, Hants, and Apsley House, Piccadilly, after 1816, and to design the Duke of York's Column, Waterloo Place, 1831. He succeeded to the Surveyorship of Westminster Abbey when James II was killed in 1813, and completed some of his father's work at Ashridge, Herts. He married Catherine Stafford, and there was one daughter, Susan. In 1839 he was put in the King's Bench prison by his creditors, but his later life is obscure. He died in 1850, it is said in Camden Town.

Bibl: *APSD*; *DNB*; *Colvin*; *A&BN*, CXCHII, 1948, pp. 294 et seq.; *AR*, CXLV, 1969, p.101

[1] ASHRIDGE PARK (Herts)

Completion of James Wyatt II's work for the 7th Earl of Bridgewater

1-9 Furniture & details for the entrance hall & great staircase, 1813-14

1 *Lamp on the first flight | of the Great Staircase | Ashridge; verso No.283*

Pen (525 × 350)

2 *Plan of the Lamp on the first flight | of the Gt Stair Case - | Ashridge; No.283*

Pen (525 × 330)

1-2 s & d: *Designed by the late James Wyatt | Benjm Wyatt | Octr 18th 1813*

3 *Elevation of Lamp and of Pedestal to support it in Entrance Hall & Principal Staircase [Fig.2]*

Scale: $1\frac{1}{4}$ in to 1 ft

Pen & grey & yellow washes (765 × 310)

4 *Iron Bracket for Upper Landing | of Staircase Hall*

Scale: FS

Pen (1120 × 520)

3-4 s & d: *Benjm Wyatt Archt | Jany 1814*

5 *Design for a firedog [Fig.3]*

Pen & brown & yellow washes with ruled border (355 × 280)

6 *Sketch of a Hall Chair*

Scale: 1 in to 1 ft

Pen & pink & brown washes with ruled border (245 × 415)

7 *Sketch of a Bench for the Entrance Hall [Fig.4]*

Scale: 1 in to 1 ft

Pen & pink & brown washes with ruled border (245 × 415)

8 FS detail of No.7

Pen (730 × 530)

9 FS detail of No.7

Pen (695 × 730)

5-9 s & d: *Benjm Wyatt Archt | March 31st 1814*

10-17 Working drawings & details for the chapel, 1813

10 *Elevation of Desk to Stalls & front Seats No.250*

Pen (330 × 535)

11 *End of Desk to stalls in the Chapel | full size No.276*

Pen (530 × 655)

12 *Back of the front Seats in the Chapel - full size No.277*

Pen (535 × 650)

13 *Bottom Pannels and Corbel full size | for the Pulpit No.278*

Pen (535 × 650)

14 *Plan of the Pulpit, to a Scale 3' to 1' No.279*

Pen (330 × 535)

15 *Top Pannels in the Pulpit full size No.280*

Pen (530 × 655)

16 *Profile of the Corbel for the Pulpit | - full size No.281*

Pen (535 × 655)

17 *Pannels in the Reading Desk for the Chapel - full size No.282*

Pen (535 × 330)

10-17 s & d: *Designed by the late James Wyatt Benjm Wyatt Octr 18th 1813*

Prov: Pres. SPAB through AGRC, 1936

The loss of the Ashridge building accounts makes it difficult to elucidate the exact division of responsibility between the three Wyatts, James, Benjamin and Jeffry. One known payment to Benjamin of £132, 1s, 0d in 1815 confirms that he was acting as architect for a time; but the working drawings suggest he was only completing his father's work. James was killed on 4 September 1813, and the drawings dated October and signed by Benjamin were inscribed *Designed by the late James Wyatt*. The others, dating from October 1813 to March 1814, are for minor details and furniture in the great staircase and entrance hall which were almost complete when James was killed. Jeffry's first drawings for the new house are dated April 1814 when he presumably succeeded officially to his uncle's appointment.

See also *Wyatt, James II*; *Wyatt, Sir Matthew Digby*; *Wyatville, Sir Jeffry*; *Buckler, John*; *Plant, Charles*

[2] CLUMBER HOUSE (Notts)

Designs for proposed alterations for 4th Duke of Newcastle, 1814 (3):

1 Ground floor plan

Scale: $1\frac{1}{2}$ in to 1 ft

Insc: *No.1 - Ground Plan of Clumber House, showing the proposed alterations, according | to two different ideas s & d: Benjm Wyatt (March 1814) Archt*

Pen & pink & buff washes with ruled borders (575 × 900)

Attached flyer (250 × 400) showing alternative, insc. *Second idea, showing the Chapel | at the Northern extremity of this | Wing*

2 First floor plan

Scale: $1\frac{1}{2}$ in to 1 ft

Insc: *No.2 - Bed Chamber Plan of Clumber House, showing the proposed alterations, according | to two different ideas*

s & d: *Benjm Wyatt Archt March 1814*

Pen & pink & buff washes with ruled borders (575 × 900)

Attached flyer (245 × 440) insc. *according to the Second idea ... (which appears to be the best of the two)*

3 Attic floor plan

Scale: $1\frac{1}{2}$ in to 1 ft

Insc: *No.3 - Plan of Clumber House, showing the Attics of the North wing, according to the Second idea | described in Plans Nos.1 & 2*

s & d: *Benjm Wyatt Archt March 1814*

Pen & pink, buff & blue washes with ruled borders (575 × 900)

Prov: Unknown

Lit: Neale, III, 1820; Burke (2nd series), I, 1855, pp.126 et seq.; *CL*, XXIV, 1908, pp.352 et seq, 384 et seq.

Burke quotes Thoroton's description of Clumber as 'truly magnificent, although the building is neither lofty nor very extensive', and Britton's 'with respect to the house itself, so much has been said in its praise, that it is difficult to find novel terms in which to express its elegance. It has been said that it embraces magnificence and comfort more than any other nobleman's mansion in England...' The house was built to a design by Stephen Wright, a protégé of the 1st Duke of Newcastle, in 1767. Neale's view shows the Palladian house to which Wyatt proposed to add a new wing to balance one already existing. He also suggested building a central portico between the two, enclosing a space on the S front, and making other minor additions. The design was not executed, and the house was remodelled and partly rebuilt after a fire in 1879 by Charles Barry. It was dem. 1938. See *Winter, T.*; *Barry, Sir Charles*; *Barry, Charles Jnr*

[3] LONDON: Theatre Royal, Drury Lane, Westminster

Designs for a new theatre, 1810-12 (17):

1 Ground floor plan [Fig.5]

Insc: No.1 - Ground Floor, shewing the Pit, the Entrances, and the Stage floor | of the reduced plan

s & d: Benjn. Wyatt. Feby. 1810

Pen & wash with ruled border (450 x 655)

2 First circle plan [Fig.6]

Insc: No.2 - Plan of the First Circle of Boxes, upon the reduced scale

s & d: Benjn. Wyatt. Feby. 1810

Pen & wash with ruled border (450 x 655)

3 Lower ground floor plan (?)

Pen & wash with ruled border (450 x 655)

4 Second circle plan (?)

Pen & wash with ruled border (450 x 655)

5 Third circle plan (?)

Pen & wash with ruled border (450 x 655)

6 Fourth circle plan (?)

Pen & wash with ruled border (450 x 655)

7 Section

Insc: No.11 - Section shewing the Timbers of the Roof, &c.

s & d: Benjn. Wyatt Feby. 1810

Pen & yellow & brown washes with ruled border (475 x 655)

8 Front elevation [Fig.7]

Insc: Elevation of the principal Front of the Theatre

s & d: Benjn. Wyatt Feby. 1810

Pen & wash with ruled & wash border (475 x 655)

The basement is rusticated with three entrances in semicircular headed arches; the central portico is tetrastyle, unfluted Doric and pedimented.

9 Side elevation [Fig.8]

Insc: Elevation of one side of the Theatre

s & d: Benjn. Wyatt Feby. 1810

Pen & wash with ruled & wash border (475 x 655)

The treatment of the entrance elevation is continued, but the central section of three-quarter Ionic columns is surmounted by a heavy panelled attic (cf. James Wyatt's Dodginton Park and Jeffrey Wyatt's Dinton Park and Government House, Quebec). The slightly projecting end bays have tripartite pedimented windows and a panelled attic in the crowning balustrade.

10 Longitudinal section [Fig.9]

Insc: No.10

Pen & wash with ruled border (430 x 655)

A design showing scroll arabesque decoration in the panels framing the stage boxes and diagonal lattice decoration in the panels on the front of the auditorium and stage boxes.

11 Longitudinal section [Fig.10]

Insc: No.16

Pen & wash with ruled border (430 x 655)

An alternative decorative design to No.10. The spacing of colonettes between the boxes is doubled, and the panels on the front represent classical figures.

12 Perspective sketch of proscenium & part of auditorium [Fig.11]

Pen & wash with ruled border (325 x 390)

The decoration conforms to that shown in section No.16 (No.11). The drop curtain shows a figure standing in a wooded landscape with a lake and hills in the background.

13 Cross-section

Insc: Perspective view of the Proscenium, or opening of the Stage

s & d: Benjn. Wyatt. Feby. 1810

Pen & wash with wide wash border (475 x 655)

The decoration conforms to that shown in section No.10 (No.10). The drop curtain represents an alternative wooded landscape with a building and hills in the distance.

1-13 show the 1810 design but this was revised before the building was erected in 1812.

14 Front elevation [Fig.12]

Pen & wash (365 x 490)

Exhib: RA 1812, No.855, 'Drury Lane Theatre'

This is the design illustrated in the frontispiece to *Observations on the design for the Theatre Royal, Drury Lane, as executed in the year 1812, 1813.*

15 Longitudinal section [Fig.14]

Pen & coloured washes (270 x 440)

Alternative decorative schemes for the fronts of the three tiers of boxes.

16 Longitudinal section [Fig.13]

w/m: J. Whatman 1809 (cut off)

Pen & coloured washes (335 x 475)

Alternative decorative schemes for the two lower tiers of boxes, including caryatid supports in the lower.

17 Longitudinal section [Fig.15]

Pen & coloured washes (335 x 475)

As No.16, but with marbled or scagliola Ionic columns in the lower tier of boxes.

Prov: 1-11 & 13 pres. by R. St J. Roumieu, 1901; 12 & 15-17 from the office of J. Fox Jones (L), 1956

Lit & repr: George Wyatt, *A Compendious description of a design for a theatre*... 1812; Benjamin Wyatt, *Observations on the design for the Theatre Royal, Drury Lane*... 1813; Pugin & Britton, *Public buildings of London*, I, 1838, pp.324 et seq.; Survey of London, XXXV, 1970; J. Harris, *A Catalogue of British drawings*... in *American collections*, 1971, p.292; CL, CXLVIII, 1970, pp.1116 et seq.

Holland's theatre was destroyed by fire on 24 February 1809. In November of that year, according to George Wyatt (in practice in Albany with Lewis Wyatt and probably his brother-in-law as well as his distant cousin), 'An adequate subscription having been raised, and a Committee formed, for the purpose of carrying into effect the project of erecting a third theatre for dramatic entertainment in the Metropolis, directions were officially transmitted to me... to prepare a design for it, ... which design was delivered into the possession of the Committee in June, 1810'. There were allegations in the press, indignantly refuted by Benjamin Wyatt, that the latter's design for the new Drury Lane theatre had been based on George Wyatt's; but this was not the only dissatisfaction within the family. Designs were also made by Philip Wyatt, Benjamin's brother, and Farington recorded his conversation with Jeffrey Wyatt on this subject (2 November 1812, p.6153): 'I spoke [to Jeffrey] of the Theatre at Drury Lane just completed, and as two of [James] Wyatt's Sons were Candidates for the building of it, I concluded that Wyatt had assisted both. He said it was not so; on the contrary Wyatt was much displeased with [Benjamin] Wyatt for offering a design as His younger Brother Philip Wyatt had proposed for it. [Benjamin] Wyatt however persisted & succeeded and the consequence was that Wyatt ceased to have any intercourse with him & so it remained sd. Jeffrey to that time. I asked him how [Benjamin] Wyatt had acquired sufficient knowledge of Architecture to qualify Him for such an undertaking, as it was known that He had been in India in the Civil Service as a writer. He replied that for three years past [Benjamin] Wyatt after being some time in His Father's Office, had devoted his attention

particularly to the study of a Theatre.' Although there was a competition in 1811, it is significant that Wyatt's design was first made in 1810 when he was showing it to members of the royal family. He had obviously made a good impression on Samuel Whitbread MP, the leading spirit of the Committee, who, according to Farington (9 July 1811, p.5861), 'spoke of the rebuilding... & said the business of settling all that related to it went on so well as to be nearly concluded. He mentioned a Model for a new Theatre designed by Benjamin Wyatt, son of Jas. Wyatt, & spoke of it as being a very beautiful model, finished most accurately in all its parts. From this I perceived that Wyatt wd. have His support & interest.' Perhaps it was the same model, presumably of the revised design, that Wyatt exhibited at his house in 1812 (Ackermann, *Repository of Arts*, VIII, 1812, p.287). The probable source of the design was not only Victor Louis's Grand Theatre in Bordeaux, 1773-80, but an ideal theatre illustrated in *A Treatise on theatres* published in 1790 by George Saunders, the architect of the Theatre Royal in Birmingham which was built in 1793-94 behind Samuel Wyatt's façade of 1780. It was said that the auditorium of Wyatt's theatre was well designed acoustically, but the proscenium and backstage accommodation were soon being remodelled in 1822-23 by Samuel Beazley, and the whole auditorium was rebuilt in 1922. The exterior is still largely Wyatt's, but the portico that he intended for the main front was not executed, and the severe Greek façade is not improved by the porch added in the 1820s. An album of 54 working drawings dated January-June 1812 is in the Folger Shakespeare Library, Washington DC (see Harris, *op. cit.*).

[4] LONDON: Duke of York's monument, Waterloo Place, Westminster

Designs & working drawings, c.1829, 1831-34 (28):

1-4 Preliminary designs

1 Perspective, elevation & section, c.1829 [Fig.16]

Pencil & coloured wash (380 x 340)

Prov: Pur. from Mrs J. M. Don 1968

A fluted Doric column with base, set on a stepped plinth and flanked on E & W by a flight of stairs between a pair of animals on plinths. It is sited opposite the (W) parade ground front of the Horse Guards building in Whitehall, in the centre of an exedra terminating at each end in an equestrian statue.

2 Elevation of the Horse Guards building to Whitehall, showing 2 alternative designs, & 2 small perspectives, c.1829 [Fig.19]

Scale: 1/4 in to 1 ft

Insc: No.1 & No.2

Pencil & coloured wash with double ruled border (400 x 750) & flyer (115 x 280)

Prov: Pres. by Mrs Humphrey Wyatt, 1961

The first design is for a square monument on the central axis of the building, combining the character of a triumphal arch and a pavilion. The E and W fronts have coupled three-quarter Corinthian columns at each side, and in each of the four fronts is an open semicircular headed arch with sculptured spandrels. The high attic is surmounted by an equestrian statue facing E. The design also includes a pair of pedimented cavalry sentry-boxes. Through the central opening of the building can be seen the base and lower part of the shaft of a column based on that of Trajan, evidently intended as an alternative to that in No.1. The second design is for a fluted Doric colonnaded screen across the courtyard on the line of the pedimented outer buildings. The three central bays (of which the central is wider and breaks upward as a semicircular arch into the sculptured attic) are surmounted by an equestrian statue facing S. At each side of this central feature a pair of columns is replaced by a pair of piers and three-quarter columns, and the entablature breaks forward to form a cavalry sentry shelter.

3 Elevation of the Horse Guards building to Whitehall showing an alternative design, c.1829 [Fig.18]

Scale: $\frac{1}{10}$ in to 1ft

Pen, pencil & coloured washes, mounted with double ruled & wash border (360×740), damaged bottom RHS

Prov: Pres. by Mrs Humphrey Wyatt, 1961

A design for an entrance archway with a semicircular headed opening, rusticated stonework and an attic with an inscribed sunken panel surmounted by a standing figure on a base representing the royal arms and supporters, flanked by groups of classical military trophies. The central archway is flanked by detached cavalry sentry-boxes, also rusticated and with sculptured pediments, all linked by an ornamental iron railing. The two outer buildings of the Kent-Vardy group are shown as refaced with rusticated stonework and the pediments filled with sculpture incorporating the royal arms.

4 Elevation of the Horse Guards building to Whitehall showing an alternative design, c.1829

Scale: $\frac{1}{8}$ in to 1ft

Pen, pencil & coloured washes, mounted with double ruled border (475×870) damaged RHS & part missing left & right

Prov: Pres. by Mrs Humphrey Wyatt, 1961

Similar to No.3, but without the rusticated stonework and the refacing of the outer buildings.

5-28 Working drawings of the column on its present site, 1831-34

5-15 Plans of courses

Scale: $\frac{1}{4}$ in to 1ft

Insc: *Duke of York's Monument | No.(1-11) - Plan of the (1st-11th) course of the lower | Pedestal of the Column lettered (A-K) in Section No.18*

16 Plan of course

Scale: $\frac{1}{4}$ in to 1ft

Insc: *No.12 - Plan of the course forming the | Plinth of the Column - lettered L in Section No.18*

17 Plan of torus

Scale: $\frac{1}{4}$ in to 1ft

Insc: *No.13 - Plan of the Torus of the Base of the | Column - lettered M in the Section No.18*

18 Plans of courses

Scale: $\frac{1}{4}$ in to 1ft

Insc: *No.14 - Plans of the Courses forming the upper & lower diameters | of the shaft of the Column - lettered N & O in the Section No.18*

19 Plan of course

Scale: $\frac{1}{4}$ in to 1ft

Insc: *No.15 - Plan of the Molded course immediately | below the Abacus of the Column - lettered P in Section No.19*

20 Plan of abacus

Scale: $\frac{1}{4}$ in to 1ft

Insc: *No.16 - Plan of the course forming the | Abacus of the Column lettered Q in Section No.19*

21 Plans of courses

Scale: $\frac{1}{4}$ in to 1ft

Insc: *No.17 - Plans of the 7 Courses of the upper Pedestal | lettered R.S.T.U.W.X.Z. in the section No.19*

22 Section

Scale: $\frac{1}{4}$ in to 1ft

Insc: *No.18 - Section through the lower Pedestal | and base of the Column*

23 Section

Scale: $\frac{1}{4}$ in to 1ft

Insc: *No.19 - Section through the Upper Pedestal | and Capital of the Column*

24 Elevation

Scale: $\frac{1}{4}$ in to 1ft

Insc: *No.20 - Elevation of the lower Pedestal | and Base of the Column*

25 Elevation

Scale: $\frac{1}{4}$ in to 1ft

Insc: *No.21 - Elevation of the Upper Pedestal | and Capital of the Column*

26 Elevation

Scale: $\frac{1}{4}$ in to 1ft

Insc: *No.22 - Drawing showing the diminution of | the Shaft of the Column*

27 Elevation [Fig.17]

Scale: $\frac{1}{4}$ in to 1ft

Insc: *No.23 - Elevation of the Column*

28 Section

Scale: $\frac{1}{4}$ in to 1ft

Insc: *No.24 - General section thro' the Column*

5-28 Pen & coloured wash with double ruled borders (320×235)

w/m: (some) J. Whatman 1831 (part cut off)

Prov: Acquired before 1871

Lit: Britton & Pugin, *Public buildings of London*, I, 1838, pp.324 et seq.; A. Bolton, *The Portrait of Sir John Soane*, 1927, pp.427 et seq.; *Architectural Magazine*, I, 1834 HRH Frederick Augustus, Duke of York and Albany, died in 1827. On 4 July 1829 invitations were sent to several leading architects to attend a meeting of the Duke of Wellington's Committee to discuss the design of a monument. Lords Farnborough and Bexley were there, as well as Nash, Smirke, Soane, Wilkins, Wyatt and Deering. On 14 July a circular letter was sent to the architects quoting an estimate from William Burn for a column of Aberdeen granite like the one in St Andrew's Square, Edinburgh, and the exact size of Trajan's column in Rome, which would cost £15,000 plain or £18,000 ornamented. The letter quotes a sum of £22,000 as available for the Duke's monument and asks for designs for erecting it in St James's Park on the axis of the Horse Guards building; the committee was said to favour 'a granite pillar with statue' but had no wish to 'confine artists to that plan'. Preliminary design 1 was in accordance with this instruction. On 13 August 1829 another circular letter was sent, suggesting an arch and statue at the Whitehall entrance to the Horse Guards; preliminary designs 2-4 were made as a result. It is not certain when the site was moved to the bottom of Waterloo Place, but it is said that the space between the two Carlton House Terraces was left open at William IV's request, possibly with this in mind. On 3 March 1831 the committee decided in favour of Wyatt's design for the column and Westmacott's for the statue. It was erected by Philip Nowell, the mason who worked for Wyattville from his earliest contract at Longleat throughout the next forty years, and for Benjamin and Philip Wyatt at Apsley House in 1828. He was paid £15,760 (*Architectural Magazine*, 1834, p.192), and Westmacott's statue cost £4000 (Herts CRO AH2638). Soane's three designs are in the Soane Museum and Smirke's and Wilkins's are in the RIBA Collection. See also Smirke, Sir Robert; Wilkins, William.

[5] STRATFIELD SAYE HOUSE (Hants)

Unexecuted designs for a house for the 1st Duke of Wellington, 1815-1818 (172):

Volume of bound drawings (139), lettered on spine *DRAWINGS | PLANS | ELEVATIONS | OF | STRATHFIELDSAYE*, bookplate of Gerald & Dorothy Wellesley, 7th Duke & Duchess of Wellington

1-20 Design drawings for first scheme 1A, 1815

1 Basement plan of house

Scale: $\frac{1}{8}$ in to 1ft

Insc: *No.1. Plan of the Basement Story of a House designed for His Grace the Duke of Wellington | Series No.1.A, with key to plan*

s & d: *Benjm. Wyatt Archt. AD1815*

Pen & wash, notes in red (610×900)

2 Principal floor plan of house

Scale: $\frac{1}{8}$ in to 1ft

Insc: *No.2. Plan of the Principal Story . . . | Series No.1.A with key to plan*

s & d: *Benjm. Wyatt Archt. AD1815*

Pen & wash, with dimensions & notes in red (605×805)

3 First floor plan of house

Scale: $\frac{1}{8}$ in to 1ft

Insc: *No.3. Plan of the Bedchamber Story . . . | Series No.1.A, with key to plan*

s & d: *Benjm. Wyatt Archt. AD1815*

Pen & blue wash, with dimensions & notes in red (610×860)

4 Attic plan of house

Scale: $\frac{1}{8}$ in to 1ft

Insc: *No.4. Plan of the Attic Story . . . | Series No.1.A, with key to plan*

s & d: *Benjm. Wyatt Archt. AD1815*

Pen & blue wash, with notes in red (610×780)

5 Principal floor plan of house, stable & kitchen court courts

Scale: $\frac{1}{4}$ in to 1ft

Insc: *No.5. General Plan of the Principal Story . . . | Series No.1.A*

s & d: *Benjm. Wyatt Archt. AD1815*

Pen, grey, green & buff washes, ruled border, folded (930×1330)

See also No.162.

6 Perspective of garden fronts, with alternative designs for dome & parapet [Figs.117-118]

Insc: *No.8. Perspective View of two of the Garden Fronts . . . | Series No.1.A*

s & d: *Benjm. Wyatt Archt. AD1815*

Pen & watercolour, ruled & wash border, folded three times (665×1700, flyer 330×610)

7 Perspective of principal & garden fronts, with alternative designs for central bay of latter [Fig.119]

Insc: *No.9. Perspective View of the principal Front & of one of the Garden Fronts . . . | Series No.1.A*

s & d: *Benjm. Wyatt Archt. AD1815*

Pen & watercolour, ruled & wash border, folded (670×1480, flyer 140×360)

8 Elevation of principal front

Insc: *No.10. Geometrical Elevation of the Principal Front . . . | Series No.1.A*

s & d: *Benjm. Wyatt Archt. AD1815*

Pen, grey & buff washes, ruled border (520×780)

9 Perspective of stable court [Fig.120]

Insc: *No.15. Perspective View of the interior of the Stable Court . . . | Series No.1.A*

s & d: *Benjm. Wyatt Archt. AD1815*

Pen, watercolour, ruled & wash border (420×950)

10 Perspective of kitchen court

Insc: No.16. *Perspective View of the interior of the Kitchen Court . . .* | Series No.1A
s & d: Benjm. Wyatt Archt. AD1815
Pen & watercolour, ruled & wash border (425 × 960)

11 Attic & roof plan of stable

Scale: $\frac{1}{4}$ in to 1ft
Insc: No.17. *Plan of Bed Rooms, Lofts, &c. in the Stable Wing . . .* | Series No.1A, with key to plan
s & d: Benjm. Wyatt Archt. AD1815
Pen & wash, with notes in red, ruled border (615 × 460)
See also No.152.

12 Attic & roof plan of kitchens

Scale: $\frac{1}{4}$ in to 1ft
Insc: No.18. *Plan of the Bedchambers, &c. in the Kitchen Wing . . .* | Series No.1A, with key to plan
s & d: Benjm. Wyatt Archt. AD1815
Pen & wash, with notes in red, ruled border (615 × 460)
See also No.153.

13 Elevation of offices [Fig.121]

Insc: No.19. *Elevation of Offices . . .* | Series No.1A
s & d: Benjm. Wyatt Archt. AD1815
Pen & watercolour, ruled & wash border (435 × 960)

14 Elevation of stable

Insc: Series No.1A
Pen & watercolour, ruled & wash border, folded (670 × 950)

15 Elevation of colonnade to forecourt

Pen & watercolour, part ruled & wash border, cut out, folded & damaged (320 × 1010)

16 Perspective of offices

Insc: No.21. *Perspective View of one of the office Wings, as seen from the Great Court . . .* | Series No.1A
s & d: Benjm. Wyatt Archt. AD1815
Pen & watercolour, ruled & wash border, twice folded (635 × 1550)

17 Perspective of pier at entrance [Fig.122]

Insc: No.22. *Perspective View of one of the Piers at the Entrance of the Great Court . . .* | Series No.1A
s & d: Benjm. Wyatt Archt. AD1815
Pen & watercolour, ruled & wash border (385 × 605)

18 Basement plan of servants' hall &c

Scale: $\frac{1}{8}$ in to 1ft
Insc: No.23. *Plan of the Servants Hall, Corridor, &c. on the Basement Story . . .* | Series No.1A, with key to plan
s & d: Benjm. Wyatt Archt. AD1815
Pen, with notes in red, ruled border (425 × 515)
See also No.154.

19 Basement plan of chapel &c

Scale: $\frac{1}{8}$ in to 1ft
Insc: No.24. *Plan of the Chapel & Corridor on the Basement Story . . .* | Series No.1A, with key to plan
s & d: Benjm. Wyatt Archt. AD1815
Pen, with notes in red, ruled border (425 × 515)

20 Elevation of NE front

Scale: $\frac{1}{8}$ in to 1ft
Insc: No.25. *Geometrical Elevation of the North East Front . . . being to a larger scale than the other Geometrical Drawings* | Series No.1A
s & d: Benjm. Wyatt Archt. AD1815
Pen, grey & buff washes, ruled border (520 × 915)

Alternative design for scheme B, 1815

21 Principal floor plan of house
Scale: $\frac{1}{8}$ in to 1ft
Insc: No.1. *Plan of the Principal Story . . . (showing an alteration of the Library & State Draw. Rm) | B. Standing alone, merely to show an arrangement suggested | by several Friends of the Duke, with notes about alternative design*
s & d: Benjm. Wyatt Archt. AD1815
Pen & wash, ruled border (640 × 950, flyer 350 × 510)

22-26 Alternative design for scheme 2A, 1815

22 Basement floor plan of house
Scale: $\frac{1}{8}$ in to 1ft
Insc: *Plan of the Basement Story . . . according to certain projected alterations | Series No.2A, with key to plan*
s & d: Benjm. Wyatt Archt. AD1815
Pen & blue wash (620 × 925)
See also No.141.

23 Principal floor plan of house

Scale: $\frac{1}{8}$ in to 1ft
Insc: No.3. *Plan of the Principal Story . . . according to certain | projected improvements | Series No.2A, with key to plan*
s & d: Benjm. Wyatt Archt. AD1815
Pen & wash, with notes in red, ruled border (640 × 940)
See also No.142.

24 First floor plan of house

Scale: $\frac{1}{8}$ in to 1ft
Insc: No.4. *Plan of the Bedchamber Story . . . according to certain | projected improvements | Series No.2A, with key to plan*
s & d: Benjm. Wyatt Archt. AD1815
Pen & wash, with notes in red, ruled border (640 × 940)
See also No.144.

25 Attic floor plan of house

Scale: $\frac{1}{8}$ in to 1ft
Insc: No.5. *Plan of the Attic Story . . . | according to certain projected improvements | Series No.2A*
s & d: Benjm. Wyatt Archt. AD1815
Pen & wash, with notes in red, ruled border (630 × 945)
See also No.145.

26 Principal floor plan of house

Insc: No.1. *Plan of the Principal Story . . . | showing an improvement of the Rooms at each end of the Library, | and a new arrangement of the Private Apartments in the Front | supposed to be North East.* | Series No.2A
Pen, blue & grey washes (480 × 490)

27-28 Alternative design for scheme 3A, 1815

27 Principal floor plan of house
Scale: $\frac{1}{8}$ in to 1ft
Insc: No.1. *Plan of the Principal Story . . . | showing the Rooms at | each end of the Library as originally designed, the Private | Apartments as subsequently proposed to be altered, and a new | arrangement of the Vestibule.* | Series No.3A, with key to plan
s & d: Benjm. Wyatt Archt. AD1815
Pen & wash, with notes in red, ruled border (590 × 845)

28 First floor plan of house

Scale: $\frac{1}{4}$ in to 1ft
Insc: No.2. *Plan of the Bedchamber Story . . . according to the principles | described in No.1 of this Series | Series No.3A*
s & d: Benjm. Wyatt Archt. AD1815
Pen & blue wash (530 × 460)

29-35 Alternative design for scheme 2C 1st part, 1817-18

29 Basement plan of house
Scale: $\frac{1}{8}$ in to 1ft
Insc: No.1. *Plan of the Basement Story . . . showing alterations and amendments of the first projected arrangement for detaching the Office Wings from | the Body of the House, and for introducing Mezzanine Rooms for Servants between the principal Floor and the Bedchamber floor | Series No.2C - 1st Part, with key to plan*
s & d: Benjm. Wyatt Archt. AD1817
Pen, with notes in red, ruled border (630 × 880)

30 Principal floor plan of house

Scale: $\frac{1}{8}$ in to 1ft
Insc: No.2. *Plan of the Principal Story . . . | Series No.2C - 1st Part, with key to plan*
s & d: Benjm. Wyatt Archt. AD1817
Pen, with notes in red, ruled border (630 × 855)
See also No.150.

31 First floor plan of house

Scale: $\frac{1}{8}$ in to 1ft
Insc: No.3. *Plan of the Bedchamber Story . . . | Series No.2C - 1st Part*
s & d: Benjm. Wyatt Archt. AD1817
Pen, blue wash, with notes in red, ruled border (630 × 865)

32 Mezzanine floor plan of house

Scale: $\frac{1}{8}$ in to 1ft
Insc: No.4. *Plan showing certain Mezzanine Rooms, for Servants, between the Bedchamber Story and the Attic Story* | Series No.2C - 1st Part, with notes
s & d: Benjm. Wyatt Archt. AD1817
Pen & wash, ruled border (625 × 855)

33 Elevation of principal front [Fig.124]

Scale: $\frac{1}{8}$ in to 1ft
Insc: No.5. *Geometrical Elevation of the Principal Front according to the Plan last arranged | omitting the Office Wings shown in the original Design | Series No.2C - 1st Part*
s & d: Benjamin Wyatt Archt. 1818
Pen & wash, ruled border (525 × 910)

34 Elevation of principal garden front

Scale: $\frac{1}{8}$ in to 1ft
Insc: No.6. *Geometrical Elevation of the Principal Garden Front (supposed South East) . . . | Series No.2C - 1st Part*
s & d: Benjm. Wyatt Archt. 1817
Pen, grey & buff washes, ruled border (430 × 920)

35 Elevation of drawing-room front with alternative design for dome [Fig.125]

Scale: $\frac{1}{8}$ in to 1ft
Insc: No.7. *Geometrical Elevation of the Drawing Room front . . . | Series No.2C - 1st Part*
s & d: Benjm. Wyatt Archt. 1817
Pen, grey & buff washes, ruled border (520 × 910, flyer 250 × 210)

36-38 Outline floor plans for scheme D, 1818

36 Half-plan of principal storey
Scale: $\frac{1}{4}$ in to 1ft
Insc: *Plan of half of the Principal Story . . . according to the last approved arrangements, made out with the | greatest precision, and describing the lines of the finishings - in order to ascertain correct dimensions for the purpose of making Carpets, of the Savonnerie | Manufactory for the Principal Rooms. (See the other half of this Plan) | Series D, with dimensions given*
s & d: Benjm. Wyatt Archt. 1818
Pen, yellow & orange washes, with notes in red (295 × 1240)
See also No.151.

37 Half-plan of principal storey (half of drawing)
Scale: $\frac{1}{4}$ in to 1ft
Insc: As No.36
s & d: *Benjm. Wyatt Archt.* 1818
Pen, yellow & orange washes, with notes in red
(605 × 730)

38 Other half of No.37

39-40 Alternative design for scheme 2C 2nd part, 1818
39 Perspective of entrance hall & staircase [Fig.129]
Insc: *No.1. Perspective view of the Entrance Hall and Staircase... according to the last arrangement | Series No.2C. 1Ind part*
s & d: *Benjm. Wyatt Archt.* AD1818
Pen & watercolour, ruled & wash border, folded
(750 × 890)
See also No.168 for another version.

40 Perspective of garden fronts
Insc: *No.3. Perspective Elevation of two of the Garden Fronts... according to the latest arrangement. Series No.2C. 1Ind part*
s & d: *Benjm. Wyatt Archt.* AD1818
Pen & watercolour, ruled & wash border, folded
(680 × 1220)

41-50 Alternative design for scheme 1C, 1816:
41 Basement plan of house
Scale: $\frac{1}{8}$ in to 1ft
Insc: *No.1. Plan of the Basement Story... showing a newly projected arrangement for introducing many of the Domestic Offices into the Body of the House | Series No.1C*
s & d: *Benjm. Wyatt Archt.* 1816
Pen, ruled border (620 × 865)
See also No.146

42 Plan of principal storey of house
Scale: $\frac{1}{8}$ in to 1ft
Insc: *No.2. Plan of the Principal Story... | according to the principle of the Basement plan. No.1 of Series No.1C, with key to plan*
s & d: *Benjm. Wyatt Archt.* 1816
Pen & wash, with notes in red, ruled border
(520 × 855)
See also No.147.

43 Ground floor plan of offices
Scale: $\frac{1}{4}$ in to 1ft
Insc: *No.3. Ground Plan of the Kitchen offices | supposing them to be completely detached | from the Body of the house as suggested | in The Duke's letter dated April 1816 | Series No.1C, with key to plan*
s & d: *Benjm. Wyatt Archt.* 1816
Pen & wash, with notes in red, ruled border
(480 × 620)
See also No.155.

44 Ground floor plan of stable
Scale: $\frac{1}{4}$ in to 1ft
Insc: *No.4. Plan of the Stable Buildings & Riding house | showing the Rooms over Kitchen Offices... | Series No.1C, with key to plan*
s & d: *Benjm. Wyatt Archt.* 1816
Pen & wash, with notes in red, ruled border (460 × 610)

45 Elevation of stable court
Scale: $\frac{1}{8}$ in to 1ft
Insc: *No.5. Elevation of one side of the Stable Court... showing Riding House, Kitchens, Offices, &c... | Series No.1C*
s & d: *Benjm. Wyatt Archt.* 1816
Pen, grey, buff & pink washes, ruled border
(300 × 970)

46 Ground floor plan of offices
Scale: $\frac{1}{4}$ in to 1ft
Insc: *No.6. Ground plan of the Kitchen Offices, as proposed to be detached from the body of the house, showing the position of the Stables without a Riding House | Series No.1C, with key to plan*
s & d: *Benjm. Wyatt Archt.* 1816
Pen & wash, with notes in red, ruled border
(485 × 630)

47 Ground floor plan of stable
Scale: $\frac{1}{4}$ in to 1ft
Insc: *No.7. Plan of the Stable Buildings... showing the Rooms over the Kitchen Offices | Series No.1C, with key to plan*
s & d: *Benjm. Wyatt Archt.* 1816
Pen & wash (470 × 615)

48 Elevation of stable court
Scale: $\frac{1}{8}$ in to 1ft
Insc: *No.8. Geometrical Elevation of one side of the Stable Court, showing a Section of the Kitchen Offices... | Series No.1C*
s & d: *Benjm. Wyatt Archt.* 1816
Pen, grey, buff & pink washes, ruled border
(300 × 970)

49 Elevation of kitchen offices
Scale: $\frac{1}{8}$ in to 1ft
Insc: *No.9. Geometrical Elevation of the Kitchen Offices... | Series No.1C*
s & d: *Benjm. Wyatt Archt.* 1816
Pen, grey & buff washes, ruled border (425 × 630)

50 Site plan [Fig.123]
Scale: $\frac{1}{32}$ in to 1ft
Insc: *No.10. General Ground Plan of House & Offices... supposing the Offices to stand detached from the Body of the House | Series No.1C*
s & d: *Benjm. Wyatt Archt.* 1816
Pen, grey, buff & green washes, ruled border
(600 × 780)
See also No.161.

51-54 Alternative design for scheme E, 1815
51 Ground floor plan of house
Scale: $\frac{1}{4}$ in to 1ft
Insc: *No.1. Plan of the principal Floor... | according to the larger of two separate Designs | Series E*
s & d: *Benjm. Wyatt AD1815*
Pen, ruled border (550 × 785)

52 Elevation of principal front of house [Fig.126]
Scale: $\frac{1}{4}$ in to 1ft
Insc: *No.3. Elevation of the principal Front... | according to the larger of two separate Designs | Series E*
s & d: *Benjm. Wyatt AD1815*
Pen & wash, double ruled border (535 × 785)

53 Elevation of garden front of house
Scale: $\frac{1}{4}$ in to 1ft
Insc: *No.4. Elevation of the principal Garden front... | Series E*
s & d: *Benjm. Wyatt AD1815*
Pen & wash, double ruled border (535 × 785)

54 Side elevation of house
Scale: $\frac{1}{4}$ in to 1ft
Insc: *No.5. Elevation of one end... | Series E*
s & d: *Benjm. Wyatt AD1815*
Pen & wash, double ruled border (535 × 785)

55-140 Working drawings, plans, elevations, sections & details, 1815
55 No.1. Plan of Piers and Arches &c in the Basement, with detailed specifications, notes & dimensions given
Scale: $\frac{1}{8}$ in to 1ft
Pen & pink wash, folded (685 × 1065)

56 No.2. Section showing Arches under Portico, | Wall & Parapet of Area, | Rustics, &c
Scale: $\frac{1}{2}$ in to 1ft
Pen, grey & pink washes (375 × 535)

57 No.3. Plan of Principal Story of the Body of the House, with detailed specifications, notes & dimensions given
Scale: $\frac{1}{8}$ in to 1ft
Pen, grey, pink & buff washes, folded (730 × 1080)

58 No.4. Plan of the Bed chamber Story, with detailed specifications, notes & dimensions given
Scale: $\frac{1}{8}$ in to 1ft
Pen, grey, pink & buff washes, folded (710 × 945)

59 No.5. Plan of the Attic Floor, with detailed specifications, notes & dimensions given
Scale: $\frac{1}{8}$ in to 1ft
Pen, grey, pink & buff washes (680 × 920)

60 No.6. Plan of the Timbers of the Principal Floor, with specification of timber
Scale: $\frac{1}{8}$ in to 1ft
Pen, grey, pink & buff washes (625 × 900)

61 No.7. Plan of the Timbers of the Bed Chamber Floor, with specifications & dimensions given
Scale: $\frac{1}{8}$ in to 1ft
Pen, grey, pink & buff washes (720 × 970)

62 No.8. Plan of the Attic Floor, with specifications & dimensions given
Scale: $\frac{1}{4}$ in to 1ft
Pen, grey, pink & buff washes (645 × 920)

63 No.9. Drawing full size showing | the King Bolt-Abutment Plate | &c for the Trussed Girders of all | the principal Floors throughout the Building
Scale: FS
Pen, blue & buff washes (660 × 490)

64 No.10. Plan of the Main Roof of the Body of the House, with specifications
Scale: $\frac{1}{8}$ in to 1ft
Pen, grey, pink & blue washes (705 × 935)

65 No.11. Elevation of the Front supposed to be North East. | N.B. All the Features of this Elevation | including Carvings, Bond Stones, &c | to be the same as those specified in | the Elevation No.14
Scale: $\frac{1}{4}$ in to 1ft
Pen, folded (640 × 1190)

66 No.12. Elevation of the Garden Front supposed to be | South West
Scale: $\frac{1}{4}$ in to 1ft
Pen, folded (630 × 1190)

67 No.13. Elevation of the Principal Garden Front | supposed to be South East
Scale: $\frac{1}{4}$ in to 1ft
Pen, folded (645 × 1265)

68 No.14. Elevation of the Principal Front | supposed to be N.W., with specifications & dimension given
Scale: $\frac{1}{4}$ in to 1ft
Pen, folded (640 × 1310)

69 No.15. Profile half the full size, of the Stone Cornices over the | Venetian Windows of the principal Fronts
Scale: $\frac{1}{2}$ FS
Pen (335 × 525)

70 No.16. Section, full size, showing | Iron Plug, Bar, &c for | facing the Ballusters in | the Upper Parapet
Scale: FS
Pen, grey & blue washes (530 × 370)

71 No.17. Base of the Corinthian Columns, a Quarter of the full size
Scale: $\frac{1}{4}$ FS
Pen (360×535)

72 No.18. Section, half the full size, of the External Cornice | under the Dome of the Great Staircase
Scale: $\frac{1}{2}$ FS
Pen (520×330)

73 No.19. Plan, full size, of the Stone | Architraves for windows outside
Scale: FS
Pen (375×270)

74 No.20. Drawing, a Quarter of the full size, of the | Entablature of the Corinthian Order
Scale: $\frac{1}{4}$ FS
Pen & wash (720×495)

75 No.21. Plan of the Ceiling of | the Portico
Scale: $\frac{1}{4}$ in to 1ft
Pen & wash (370×535)

76 No.22. Section through the red line marked A in the Plans, with specifications
Scale: $\frac{1}{4}$ in to 1ft
Pen, grey, pink & buff washes (495×910)

77 No.23. Section through the red line marked C in the plans
Scale: $\frac{1}{4}$ in to 1ft
Pen, grey, pink & buff washes, folded (520×985)

78 No.24. Section through the red line marked E | in the plans
Scale: $\frac{1}{4}$ in to 1ft
Pen, grey, pink & buff washes, folded (500×1130)

79 No.25. Section through the red line marked F | in the plans
Scale: $\frac{1}{4}$ in to 1ft
Pen, grey, pink & buff washes, folded (480×1280)

80 No.26. Section through the line marked (I) in the plans
Scale: $\frac{1}{4}$ in to 1ft
Pen, grey, pink & buff washes, folded (505×1165)

81 No.27. Section through the line marked H in the plans
Scale: $\frac{1}{4}$ in to 1ft
Pen, grey, pink & buff washes, folded (505×1025)

82 No.28. Section through the line marked G in the plans
Scale: $\frac{1}{4}$ in to 1ft
Pen, grey, pink & buff washes, folded (490×1245)

83 No.29. General Section across the Center of the Building – upon the | line marked B in the plans
Scale: $\frac{1}{4}$ in to 1ft
Pen, grey, pink & buff washes, folded (640×1350)

84 No.30. Section through the center of the | Body of the House at the red line in | the plans, marked D
Scale: $\frac{1}{4}$ in to 1ft
Pen, grey, pink & buff washes, folded (635×1285)

85 No.31. Diagonal Section through Great | Staircase – showing the Spandrels | immediately under the Dome, | Water Cisterns outside &c. &c.
Scale: $\frac{1}{4}$ in to 1ft
Pen, pink & grey washes (710×525)

86 No.32. Section of Bressumer-Stone Arch &c. over Openings in Great Staircase, with notes
Scale: 1in to 1ft
Pen, blue, grey & buff washes (375×535)

87 No.33. Plans & Sections (full size) &c. of the | Cap & base of Cast Iron Columns for the | great Openings in principal Staircase, with notes
Scale: FS
Pen, blue, grey & buff washes (715×520)

88 No.34. Section showing the mode | of tailing down the Iron | Cantilevers to support the | Middle Landings on each side | of the Principal Staircase, with notes
Scale: 1in to 1ft
Pen, blue, grey & pink washes (535×375)

89 No.35. Section showing the Iron Cantilevers &c. | to support the Upper Landing of the Great Staircase, with notes
Scale: 1in to 1ft
Pen, blue, grey & pink washes (370×535)

90 No.36. Plan of the Framing of the Dome over | the Great Staircase, with notes
Pen & pink washes, folded (515×710)

91 No.37. Truss for the Dome over Great Staircase, with notes
Pen, buff, blue & pink washes (370×540)

92 No.38. Drawing to a half inch scale of the | Curb Roof over Attics, with notes
Scale: $\frac{1}{2}$ in to 1ft
Pen, buff, blue & pink washes (370×530)

93 No.39. Plan and Section of the Iron Skylight | in the Dome of Great Staircase – showing | the Ribs & Moldings of Do. – full size
Scales: $\frac{2}{3}$ in to 1ft, FS
Pen (520×465)

94 No.40. Plan and Section of the | Lantern in the Roof of the Entrance Hall, with notes
Pen & buff washes (530×370)

95 No.41. Plan of the Timbers of the Flat Roof over | the Entrance Hall, with notes
Pen, pink & buff washes (480×625)

96 No.42. Section of Roof over Great Portico, with notes
Scale: $\frac{1}{2}$ in to 1ft
Pen, pink, grey & buff washes (500×640)

97 No.43. Section showing the form & scantling | of the Trussed Purlins of the Roof over | the Great Portico
Scale: $\frac{1}{2}$ in to 1ft
Pen, buff, grey, pink & blue washes (335×535)

98 No.44. Plan of the Flues for Warming the Entrance | Hall and Staircase – These Flues and Furnaces | to be constructed as described in Drawing No.45
Pen & pink washes (330×485)

99 No.45. Plan & Section of Flues and | Furnace for warming the Great | Staircase, the Hall, and the | Plate Rooms on the Basement | Story, with notes
Pen, grey, pink & blue washes (370×535)

100 No.46. Section through the Building at the line marked D, with notes of decorative finishes
Scale: $\frac{1}{4}$ in to 1ft
Pen, pink, blue & grey washes, folded (665×1185)
See also No.170 for finished version.

101 No.47. Section of one end of the entrance Hall | showing the decorations of the same, with notes
Scale: $\frac{1}{4}$ in to 1ft
Pen, ruled border (560×415)

102 No.48. Geometrical Plan of the Hall Ceiling, with notes of decorations
Scale: $\frac{1}{4}$ in to 1ft
Pen & wash (510×335)

103 No.49. Drawing, full size, of the Corinthian Entablature | for the Hall & Staircase
Scale: FS
Pen, folded (980×530)

104 No.50. Drawing, full size, of the Cornice and Frieze immediately | under the Dome in the Great Staircase
Scale: FS
Pen (925×545)

105 No.51. Drawing, full size, of one of the Flowers | for the Pannels of the Dome in the Great Staircase
Scale: FS
Pen (510×605)

106 No.52. Drawing of the Ornament for the large | Spandrels under the Dome in the Great Staircase
Pen (475×620)

107 No.53. Plan of Ceiling and Sections | of the four sides of State | Drawing Room, with notes of decoration
Pen (720×510)

108 No.54. Drawing, full size, of Architraves for Doors and Windows; of | Surbase Moldings & Pannels in Dado in the State Drawing Room
Scale: FS
Pen (530×370)

109 No.55. Drawing, full size, of the Cornice & Truss for the | Folding Doors in the State Drawing Room
Scale: FS
Pen, folded (1270×475)

110 No.56. Elevation of Folding Doors for the State Drawing Room | showing the Architrave, Pillasters &c.
Pen (370×510)

111 No.57. Drawing, full size, of the | Cornice & Frieze for the State | Drawing Room
Scale: FS
Pen (730×520)

112 No.58. Drawing, half the full size, of the | Corinthian Entablature for the Library
Scale: $\frac{1}{2}$ FS
Pen (710×510)

113 No.59. Profile & enrichment of Cornice & Frieze for | the two Dining Rooms, Vestibule, smaller Drawing Room, Breakfast Room, The Duchess's Sitting Room, &c. | The Duke's Sitting Room
Scale: FS
Pen (1080×500)

114 No.60. Plan of the Chapel on the Basement Story
Scale: $\frac{1}{8}$ in to 1ft
Pen & pink wash (535×375)

115 No.61. Plan of the Servants Hall &c. | upon the Basement Story
Scale: $\frac{1}{8}$ in to 1ft
Pen & pink wash (370×535)

116 No.62. Plan of the Kitchen Wing, with specifications
Scale: $\frac{1}{12}$ in to 1ft
Pen & pink wash (700×570)

117 No.63. Plan of the Stables, with specifications
Scale: $\frac{1}{12}$ in to 1ft
Pen, brown & pink washes (645×550)

118 No.64. Plan of Bedchambers &c. of Kitchen Wing, with specifications
Scale: $\frac{1}{12}$ in to 1ft
Pen, pink & grey washes (700×520)

119 No.65. Plan of the Bedchamber Floor of the Stable Wing, with specifications
Scale: $\frac{1}{12}$ in to 1ft
Pen, pink & grey washes (720×510)

120 No.66. Plan of the Floors of the Bed chambers in the Stable wing
Scale: $\frac{1}{12}$ in to 1ft
Pen, grey, pink & yellow washes (500×590)

121 No.67. Plan of the floors of the Bedchambers in the Kitchen Wing
Scale: $\frac{1}{12}$ in to 1ft
Pen, pink & yellow washes (505×620)

122 No.68. Plan of the Roofs over the Stable Wing, with specification
Scale: $\frac{1}{12}$ in to 1ft
Pen, grey & blue washes (495×615)

123 No.69. Plan of the Roofs of the Kitchen Wing
Scale: $\frac{1}{12}$ in to 1ft
Pen, grey & blue washes (500×610)

124 No.70. Plan & Elevation of the Gateways between the Great Court & the Offices Court, and of the Frontage towards the Great Court generally
Scale: $\frac{1}{4}$ in to 1ft
Pen, grey, pink & buff washes (530×510)

125 No.71. Plans, to a large scale, of the Walls of the Corridors between House & Offices on the two levels shown at the two red lines AA & BB described in the Section No.78
Scale: $\frac{1}{2}$ in to 1ft
Pen, pink, grey & buff washes (530×370)

126 No.72. Plan of the Chapel &c on the Principal Story
Scale: $\frac{1}{8}$ in to 1ft
Pen, pink & brown washes (490×350)

127 No.73. Elevation of the Kitchen side of Offices & its opposite
Scale: $\frac{1}{4}$ in to 1ft
Pen (370×530)

128 No.74. Elevation of the Stables on the two sides at right angles with the Gateway, with specifications
Scale: $\frac{1}{4}$ in to 1ft
Pen, pink & yellow washes (370×535)

129 No.75. Elevation of part of the Green House & also of the Conservatory showing the open arches and one end of each of those Buildings, with specifications
Scale: $\frac{1}{2}$ in to 1ft
Pen, pink & grey washes (500×810)

130 No.76. Elevation of the Corridors between the House & the Offices, towards the Gardens, showing the Rustics in the Area
Scale: $\frac{1}{2}$ in to 1ft
Pen & wash (535×370)

131 No.77. Section through the Offices on the side between the Kitchen Court and the Great Court, with specifications
Scale: $\frac{1}{4}$ in to 1ft
Pen, pink, yellow & brown washes (530×370)

132 No.78. Section through the Corridors between the House & the Offices on the Principal Floor & Basement, with specifications
Scale: $\frac{1}{4}$ in to 1ft
Pen, pink, yellow & brown washes (530×365)

133 No.79. Section through the Servants Hall at the Red line AB – in the general Plan of the Kitchen Wing
Scale: $\frac{1}{4}$ in to 1ft
Pen, pink, yellow & brown washes (365×530)

134 No.80. Section through the Confectioners Room at the red line marked CD on the ground Plan of the Kitchen Offices No.62
Scale: $\frac{1}{4}$ in to 1ft
Pen, pink, yellow & brown washes (365×530)

135 No.81. Section longitudinally through the Chapel and across the Altar end of do, with specifications
Scale: $\frac{1}{4}$ in to 1ft
Pen, pink, yellow & brown washes (365×530)

136 No.82. Section through the Conservatory and the center of Kitchen, with specifications
Scale: $\frac{1}{4}$ in to 1ft
Pen, pink & brown washes (370×530)

137 No.83. Section through the Gateway &c between the Great Court and the Kitchen Court, with specifications
Scale: $\frac{1}{4}$ in to 1ft
Pen, pink, yellow & brown washes (365×530)

138 No.84. Section showing the Iron and Timber Work of the Principals of the Roof of the Conservatory & of the Greenhouse, with specifications
Pen, blue & yellow washes (365×530)

139 No.85. Sections, full size, of the several parts of the Roof over the Green House and Conservatory
Scale: FS
Pen, blue & yellow washes (365×530)

140 No.86. Drawing, full size, of the Entablature for the Office Buildings
Scale: FS
Pen (1465×510)

55-140 Insc: As above
s & d: Benjm. Wyatt Archt. 1815

141-171 Loose drawings, separate from the volume catalogued above, several duplicates of bound drawings, 1815-17

141 Basement plan of house
Scale: $\frac{1}{8}$ in to 1ft
Insc: No.1. Plan of the Basement Story... with notes
s & d: Benjm. Wyatt Archt. AD1815
w/m: J. Whatman 1811
Pen & blue wash, with notes in red, ruled border (250×940)
Duplicate of No.22.

142 Principal floor plan of house
Scale: $\frac{1}{8}$ in to 1ft
Insc: With notes & dimensions given
s & d: Benjm. Wyatt Archt. 1815
Pen, blue & grey washes, with notes in red, ruled border (635×945)
Duplicate of No.23.

143 Loose double flyer for part of principal floor plan of house
Scale: $\frac{1}{8}$ in to 1ft
Insc: With notes
s & d: Benjm. Wyatt Archt. AD1816
Pen, blue & grey washes, with notes in red (365×510, 365×170)

144 First floor plan of house
Scale: $\frac{1}{8}$ in to 1ft
Insc: No.3. Plan of the Bedchamber Story... with notes
s & d: Benjm. Wyatt Archt. AD1815
Pen, blue & grey washes, with notes in red, ruled border (635×940)
Duplicate of No.24.

145 Attic floor plan of house
Scale: $\frac{1}{8}$ in to 1ft
Insc: No.4. Plan of the Attic Story...
s & d: Benjm. Wyatt Archt. AD1815
w/m: J. Whatman 1811
Pen, blue & grey washes, ruled border (625×940)
Duplicate of No.25.

146 Basement plan of house
Scale: $\frac{1}{8}$ in to 1ft
Insc: Plan A. Basement Story... describing the various domestic Offices &c. contained in the same, with notes
s & d: Benjm. Wyatt Archt. June 1816
w/m: J. Whatman 1811
Pen & wash, with notes in red, ruled border (635×955)
Duplicate of No.41.

147 Principal floor plan of house
Scale: $\frac{1}{8}$ in to 1ft
Insc: Plan of the Principal Floor... showing a new arrangement of the State Bedchamber and Private Apartments, with notes
w/m: J. Whatman 1811
Pen & wash, with notes in red, ruled border (635×850)
Duplicate of No.42.

148 Principal floor plan of house
Scale: $\frac{1}{8}$ in to 1ft
Insc: Plan of the principal Story... showing an amended arrangement of the State Bedchamber & Private Apartments, with notes
s & d: Benjm. Wyatt Archt. July 1817
w/m: J. Whatman 1811
Pen & wash, with notes in red, ruled border (635×860)

149 Mezzanine floor plan of house
Scale: $\frac{1}{8}$ in to 1ft
Insc: Plan showing certain small Rooms for Servants on a Mezzanine floor between the Bedchamber Story & the Attic Story...
s & d: Benjm. Wyatt Archt. 1817
w/m: J. Whatman 1811
Pen & wash, ruled border (620×485)

150 Principal floor plan of house
Scale: $\frac{1}{8}$ in to 1ft
Pen (640×875)
Duplicate of No.30.

151 Principal floor plan of house
Scale: $\frac{1}{8}$ in to 1ft
Insc: Plan made from the large plan (Series D) for the purpose of being sent to France as a Guide for the forms and dimensions of Carpets to be made at the Savonnerie Manufactory, with rooms labelled in French
s & d: Benjm. Wyatt Archt. AD1818
Pen & wash, with notes & dimensions in red, ruled border (745×965)
See also Nos.36-38.

152 First floor plan of stable wing
Scale: $\frac{1}{4}$ in to 1ft
Insc: No.14. Plan of Bed Rooms, Lofts &c in the Stable Wing... with notes
s & d: Benjm. Wyatt Archt. AD1815
Pen, blue & grey washes, with notes in red, ruled border (620×465)
Duplicate of No.11.

153 First floor plan of kitchen wing
Scale: $\frac{1}{4}$ in to 1ft
Insc: No.13. Plan of the Bedchambers over the Offices in the Kitchen Wing... with notes
s & d: Benjm. Wyatt Archt. AD1815
Pen, blue & grey washes, with notes in red, ruled border (615×465)
Duplicate of No.12.

154 Basement plan of servants' hall &cScale: $\frac{1}{8}$ in to 1ftInsc: No.15. *Plan of the Servants' Hall...* with notes
s & d: Benjm. Wyatt Archt. 25th. 1816Pen, blue & grey washes, with notes in red, ruled border (385 x 460)
Duplicate of No.18.**155** Ground floor plan of stables wingScale: $\frac{1}{4}$ in to 1ftInsc: Plan B. No.1 | *Plan of the Stable Court and Ground Floor of the | Kitchen Offices...* | ...supposing a Riding House | or Tennis Court to form one side of the Stable Court, the Offices | to be detached from the House, and the whole to be entirely | concealed by Plantations, with notes
s & d: Benjm. Wyatt Archt. | June 1816

w/m: J. Whatman 1811

Pen & wash, with notes in red, ruled border (610 x 730)

Duplicate of No.43.

156 First floor plan of stables wingScale: $\frac{1}{4}$ in to 1ftInsc: Plan B. No.2 | *Plan of the Stable Court & Bed Room floor...* with notes

s & d: Benjm. Wyatt Archt. | June 1816

w/m: J. Whatman 1811

Pen, grey, green & buff washes, with notes in red, ruled border (610 x 730)

157 Ground floor plan of stables wingScale: $\frac{1}{4}$ in to 1ftInsc: Plan C. No.1 | *Plan of the Stable Court and ground floor of the Kitchen Offices...* with notes
s & d: Benjm. Wyatt Archt. | June 1816

w/m: J. Whatman 1811

Pen & wash, notes in red, ruled border (610 x 735)

158 First floor plan of stable courtScale: $\frac{1}{4}$ in to 1ftInsc: Plan C. No.2 | *Plan of the Stable Court and Bed Room Floor of the Kitchen Offices...* | ...supposing those Offices to be detached from the Body of the House, | and to be entirely concealed by plantations, with notes
s & d: Benjm. Wyatt Archt. | June 1816

w/m: J. Whatman 1811

Pen, grey, buff & blue washes, with notes in red, ruled border (610 x 735)

159 Ground floor plan of kitchen wingScale: $\frac{1}{4}$ in to 1ftInsc: *Plan of the Kitchen Offices, &c.* | ...N.B. This plan has been | altered in some of its details since | I was in Paris, & is sent now only to | show the reference, which it contains, | to the Servants' Hall. | B.W. Jany. 25th. 1816
s & d: Benjm. Wyatt Archt. | AD1815

Pen & wash, with notes in red, ruled border, irregularly shaped sheet (610 x 485)

160 Section of houseInsc: *Section showing a Mezzanine floor between | the Bed Chamber Story and the Attic Story...*

s & d: Benjm. Wyatt Archt. | June 1817

Pen, pink & buff washes (410 x 465)

161 Site planScale: $\frac{1}{26}$ in to 1ftInsc: Plan D | *General Ground Plan...* with notes
s & d: Benjm. Wyatt Archt. | June 1816

w/m: J. Whatman 1811

Pen, green, grey, buff & blue washes, with notes in red, ruled border (620 x 900)

Duplicate of No.50.

162 Ground floor plan of house & side courts

[Fig.114]

Insc: No.5. *General Plan of the Principal Story...* with notes

s & d: Benjm. Wyatt Archt. | AD1815

Pen, green, grey & buff washes, with notes in red, ruled border, mounted on card (650 x 970)

Smaller scale copy of No.5.

163 General perspective of house, forecourt & side courts [Fig.115]Insc: No.6. *General Elevation of a House and Offices*

s & d: Benjm. Wyatt Archt. AD1815

Pen & watercolour, double ruled & wash border (540 x 990)

164 General perspective as No.163 but within the forecourt [Fig.116]Insc: No.7. *General Elevation (withinside the Colonnade)...*

s & d: Benjm. Wyatt Archt. AD1815

Pen & watercolour, double ruled & wash border (540 x 980)

165 Perspective of house from gardenInsc: No.8. *Perspective Elevation of two Fronts (towards the Gardens)*

s & d: Benjm. Wyatt Archt. AD1815

Pen & watercolour, double ruled & wash border (545 x 985)

166 Perspective of house from entrance, with alternative treatment of central bay of garden frontInsc: No.9. *Perspective View of the Principal Front and of one of the Garden Fronts, showing two modes of finishing the latter*

s & d: Benjm. Wyatt Archt. AD1815

Pen & watercolour, double ruled & wash border (670 x 1230)

167 Perspective of house & side courts, showing colonnade ending with sculptured groups & trophies
Pen & watercolour, double ruled & wash border.
linen-backed (585 x 1720)**168** Perspective of entrance hall & staircaseInsc: No.10. *Perspective View of the Entrance Hall & Staircase*

s & d: Benjm. Wyatt Archt. AD1815

Pen & watercolour, double ruled & wash border (610 x 695)

Another version of No.39.

169 Section of staircase hall, showing decorative schemeInsc: No.11. *Geometrical Section of the Principal Staircase...*

s & d: Benjm. Wyatt Archt. AD1815

Pen & watercolour, ruled border (690 x 620) mounted on card

170 Section of house, showing decorative scheme [Fig.127]Insc: No.12. *Longitudinal Section through the center...*

s & d: Benjm. Wyatt Archt. AD1815

Pen & watercolour, ruled border, mounted on card (680 x 1200)

Finished version of No.100.

171 Perspective of staircase [Fig.128]

Pen & watercolour, ruled border, linen-backed (740 x 590)

172 MS list of drawingsInsc: *List of Drawings sent to His Grace | The Duke of Wellington on the 28th. of | Decr. 1815. | Nos.1 Plan of the Basement Story of the | Body of the House, to a large scale. | 2 (Plan of the Principal Story of the | Body of the House, to the same scale, | sent by a former conveyance). | 3 Plan of the Bedchamber Story | 4 Do. of the Attics. | 5 General Ground Plan of House & | Offices to a smaller scale. | 6 Elevation of the House and Offices | taken withoutside the Colonnade. | 7 Do. Do. taken withinside the Colonnade. | 8 Perspective view of two of the Fronts | towards the Gardens. | 9 Perspective view of the principal | Front & of one of the Garden Fronts | detached from the Offices and to | a large scale. | 10 Perspective view of the Entrance | Hall & Principal Staircase. | 11 Geometrical Section of principal | Staircase. | 12 Longitudinal Section through | the House, from the Great Portico | to that of the Front towards the | Gardens. | 13 Plan of Bedchambers over Offices | in Kitchen Wing. | 14 Do. of Bedchambers & Lofts over | Stables.* (330 x 210)

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Lit: AR, CXLV, 1969, pp.101 et seq.

Even before Waterloo increased the nation's gratitude to the Duke of Wellington, Wyatt (together with other architects) was being consulted about the site and design of a palace to be presented to the military hero. Not surprisingly, this C19 version of the gift of Blenheim to the Duke of Marlborough reflected its glorious precedent in some respects, although Wyatt believed his ideas would result in a strikingly impressive building 'without incurring the monstrous expense of a Fabric extended to the dimensions of Blenheim, Castle Howard & many others which, after all, have no one feature in them half so striking as might be produced upon the principle which I have in view'.

The first design for what was known at the time as the 'Waterloo Palace' is dated 1815, although there had not then been a decision about the site of the building. Stratfield Saye in Hampshire was the final choice, and the first intention was to demolish the old house which was thought unworthy of its new owner's prestige. In 1814 Wyatt had written to the Duke that 'My idea with respect to the principle to be pursued in the architectural plan of a mansion for you is that a very magnificent & imposing effect should be produced by an accuracy of proportions, by a judicious arrangement of contiguous rooms & by a liveliness of Design & decoration in one or two parts of the Building rather than by the prodigious extent and magnitude of the Fabric'. The main feature of the design was the entrance hall and staircase, and Wyatt wrote, 'I am sure that... I could produce an effect which should be so striking that the impression made upon the Spectator, upon his first entrance, should afterwards be kept up by a moderate degree of space and enrichment in the rest of the Building'.

Wyatt amended the design of the building several times, but the great central staircase hall, closely modelled on his father's Pantheon, remained constant. In November 1815 he wrote to the Duke, '...the Drawing of the interior of the Staircase in perspective (which constitutes a very important feature of the Design) I have no copy of; I shall therefore put that Drawing in hand immediately'. Possibly No.168, a perspective dated 1815, was the result, but Wyatt continued, 'and in the meantime I shall send a geometrical view of the staircase which I have by me but that Drawing being confined to a view of only one side of the Area, its effect is very inferior to the perspective view which Your Grace saw when I was at Paris'. The geometrical view (No.169) is a fine drawing, as are most of this extensive series, but both it and No.168 are inferior to the magnificent version dated 1818 (No.30).

Wyatt was in Paris in September 1815 to discuss the design with the Duke, and in February 1816 he presented it to the Trustees. Wyatt's recollection of the meeting was that there was criticism of the design of the principal garden front's central feature as 'too heavy and that a Pediment instead of that Attic would be an improvement and the other was that the Dome over the Staircase in its external form is ugly'. His answer was that he had 'purposely given a grave character to the Attic in the Centre of the Garden Front... that a Pediment... would improve a sacrifice of some of the Rooms of the Attic story, and secondly as to the Dome I stated that the form and proportions of the exterior of the Dome of the Pantheon at Rome... had been my model on this occasion'. He does not seem to have acknowledged that for the interior the Pantheon in Oxford Street had been his model, but he did make revised designs by adding alternative suggestions on flyers (Nos.6 & 7) for the central section of the main elevation, the parapet and the dome.

It is not clear what instructions precisely were given to Wyatt, who made a set of 86 working drawings for the 1815 scheme (Nos.55-140). In April or May 1816 Wellington instructed Wyatt to revise the whole design, reducing its extent, and the result was scheme 1C (Nos.41-50), which showed 'a newly projected arrangement for introducing many of the Domestic Offices into the Body of the House... as suggested in the Duke's letter'. In 1817 at least three other architects, Tatham, Cockerell and Rickman, made designs, but in 1818 Wyatt was still working on his scheme (Nos.33, 36-40); finally, however, it was decided that the Duke would make do with the existing house at Stratfield Saye after some improvements had been made to it. Wyatt had produced a large number of drawings, many elaborately executed in an outstandingly skilful technique, and it is worth noting that his work was not entirely wasted. The plans made in 1827 for York House owe a great deal to the abortive design for the 'Waterloo Palace'.

Wyatt's drawings for this project indicate his great interest in the decoration of houses. The magnificent perspective views of the entrance hall and staircase (Nos.39 & 168) clearly show where his main interest lay, as do the preliminary and finished versions of the longitudinal section through the house (Nos.100 & 170) and the plans made for the ordering of carpets in France (Nos.36-38 151) at a time when there can have been no certainty that the house would be built. The richness of the intended decoration in the main rooms is illustrated in the detail (No.108) of a doorcase in the state drawing-room which specifies different woods, purple, Botany Bay and amboyna, all heightened with burnished gold. Similarly, the detail of the cornice and frieze for the same room (No.111) specifies a lavish application of matt and burnished gold, such as could be found later in Wyatt's work in Londonderry House and Apsley House and in Wyatville's at Windsor Castle and Chatsworth. There is, however, no indication in these drawings of the French rococo style that Wyatt was to revive so successfully in the 1820s, although it has been suggested that it was C18 decoration in that style in the old house at Stratfield Saye that first awakened his interest.

WYATT, James II (1746-1813)

Sixth son of Benjamin I and Mary Wyatt, went to Italy in his youth, returning in or about 1768 to set up as an architect-builder in London. The opening of the Pantheon, built by his brother, Samuel II (1737-1807), to James II's design, established the latter as a fashionable architect with a large number of country houses and public buildings to his credit. In 1776 he became Surveyor of Westminster Abbey, in 1782 (or 1783) Architect to the Ordnance, and in 1796 Surveyor General and Comptroller of the Works. Elected ARA in 1770 and RA in 1785, he became President of the Royal Academy in 1805-06. He married Rachel Lunn c.1774 and they had five children. He was killed while travelling on 4 September 1813 and was buried in Westminster Abbey.

Bibl: *APSD*; *DNB*; *Colvin*; R. Turnor, *James Wyatt*, 1950; A. Dale, *James Wyatt*, 1956; obituary: *Gentleman's Magazine*, II, 1813, pp.296 et seq.

[1] ASHRIDGE PARK (Herts)

Designs for a house for the 7th Earl of Bridgewater; working drawings for the conservatory, library & library cloisters, great staircase, N entrance & entrance hall, chapel tower & spire, ante-chapel & vestry room, chapel interior & furniture, façade & principal rooms of the S front, offices in the N front; & details of doors, windows & ornaments, 1807-13 (188):

1-18 Designs, 1807-08

1 Site plan

Insc: verso *A General Plan of the House | Offices Stables &c | at Ashridge | 1807*

Pen (535 × 1270), 2 sheets, damaged & joined by wax wafers

2 Plan of house [Fig.20]

Scale: $\frac{1}{2}$ in to 1ft

Insc: *Plan of the Ground Story of Design No.2 for Ashridge | Earl of Bridgewater*

w/m: Edmeads & Pine 1804

Pen, pencil & wash (590 × 1000)

3 N elevation [Fig.21]

Scale: $\frac{5}{8}$ in to 10ft

Insc: *N. Elevation of the Plan No.2*

Pencil (335 × 535), damaged

4 Basement plan

Scale: $\frac{1}{10}$ in to 1ft

Insc: *No.15; verso Plan of the Cellars | Earl of Bridgewater - Ashridge | July 1807. No.15*

Pen & wash (540 × 665)

5 Part-plan & elevation

Scale: $\frac{1}{8}$ in to 1ft

Insc: *No.16; verso Plan and Elevation of the Office, Waiting | Room, & Evidence Room; Do, of the Dairy | Scalding Room &c &c and of the Washhouse | Laundry &c &c*

s & d: *James Wyatt | July 1807*

Pen & pink & grey washes (350 × 550)

6 Plan (of N side of offices?)

Pencil (325 × 530)

7 Plan

Scale: $\frac{1}{8}$ in to 1ft

Insc: verso *Bedchamber over Steward Office*

Pen (340 × 540), damaged at edges

8 Elevation (of N side of offices?)

Scale: $\frac{1}{8}$ in to 1ft

Pencil, with ink dimensions (370 × 550)

9-10 Basement plans

Scale: $\frac{1}{2}$ in to 1ft

Pen (545 × 600, 510 × 680), both damaged

One plan used later, when the services were altered, to record new *Service pipe to Cellars under paving | March 20 1816*.

11 Attic plan (part)

Pen & pencil (530 × 330)

12 Site plan

Scale: $\frac{1}{20}$ in to 1ft

Insc: *No.23 | General outline Plan of House and | Offices | Ashridge | Copy | June 2, 1808 D*

Pen, pencil & wash (520 × 1020), badly torn along edges & fold

13 Ground floor plan

Scale: $\frac{5}{8}$ in to 10ft

Insc: *Plan of the Principal Floor of House and Offices, Ashridge | The Right Honble Earl of Bridgewater*

Pen & wash with ruled border (490 × 710), damaged

14 N elevation

Scale: $\frac{5}{8}$ in to 10ft

Insc: *Elevation of the North Front of House and Offices, Ashridge | The Right Honble Earl of Bridgewater*

Pen & coloured washes with ruled border (415 × 725), torn top right corner

15 S elevation [Fig.22]

Scale: $\frac{5}{8}$ in to 10ft

Insc: *Elevation of the South Front of House, Conservatory, and Chapel | The Right Honble Earl of Bridgewater*

Pen & coloured washes with ruled border (410 × 535), damaged top left & bottom right

16 S elevation (alternative, as executed) [Fig.23]

Scale: $\frac{5}{8}$ in to 10ft

Pen & coloured washes with double ruled border (330 × 525), creased

17 E elevation (as executed) [Fig.24]

Scale: $\frac{5}{8}$ in to 10ft

Pen & coloured washes with double ruled border (375 × 450)

18 E elevation to chapel (as executed) [Fig.25]

Scale: $\frac{5}{8}$ in to 10ft

Pen & coloured washes with double ruled border (370 × 450)

The building history of Ashridge is confused, but it is evident from the drawings in the RIBA Collection that Jeffrey Wyatt was employed in 1803-04 to improve the accommodation in a small house and attached buildings left after the demolition of most of the old buildings on the site by the 3rd Duke of Bridgewater in preparation for the erection of a new mansion (see *Wyatville, Sir Jeffrey*). In 1807 a plan was prepared which shows all the buildings then existing, (No.1). It was presumably in that year that James Wyatt was consulted and made alternative designs. Two sheets of an unused design survive (Nos.2, 3), in which the new house was proposed farther to the north of the final site, linked to the existing buildings and incorporating the shell of the so-called White Lodge. This design lacked the compact squareness of the final version but, like it, included a large central staircase-hall. Some miscellaneous drawings were made at the same time, probably connected with other alternative designs (Nos.4-11). The final design exists in a set of drawings which differs only slightly from the appearance of the house as it was when James Wyatt was killed in 1813 (Nos.13-18).

19-41 Working drawings & details for the conservatory 1808-12

19 Section of Conservatory Roof

Pencil & pen (535 × 660)

20 Section
Pen (33)

21 Plan
Moulding
Pencil 4

22 Corn
upper part
Pencil 4

23 Plan
the East
Scale: 1
Pen (30)

24 Stone
Chapel
Scale:
Pen (9)

25 Mo
& Con
Pencil

26 Sec
drawing
Iron m
Pencil

27 Ser
Pen &

28 Iron
Pen (

29 Se
the pi
Pen (

30 R
Pen (

31 L
Cons
Scale
Pencil

32 M
Chap
Scale
Pencil

33
Anti
Pencil

34
Re
Scale
Pencil

35
Co
Pencil

36
Se
Pencil

37
Se
Pencil

38
C
Pencil

39
L

- 20 *Section of Roof*
Pen (330 × 535)
- 21 *Plan of piers &c for Conservatory & Piers, Buttress and Mouldings for the Doors (full size) for the Conservatory*
Pencil & pen (955 × 815)
- 22 *Cornice & Battlement (full size) for the Conservatory & upper part of Buttress for the Conservatory*
Pencil & pen (650 × 530)
- 23 *Plan & Elevation of the end of the | Conservatory next the Eating Room*
Scale: $\frac{1}{2}$ in to 1ft
Pen (305 × 485)
- 24 *Stone Jambs to the | Conservatory leading to the | Anti Chapel*
Scale: FS
Pen (955 × 1180)
- 25 *Moldings at large for the | Wall betwixt Dining Room | & Conservatory*
Pencil & pen (530 × 915)
- 26 *Section of the original Rafter | in the Green house, shewing the | mode of forming the Principals | to hide the Iron work*
Pencil & pen (530 × 330)
- 27 *Screen at the end of Dining Room | next the Conservatory*
Pen & pencil (535 × 330)
- 28 *Iron work for the Conservatory*
Pen (595 × 480)
- 29 *Section of the ridge of the roof | to Conservatory shewing the pipes | for the Conveyance of Water*
Pen (480 × 315)
- 30 *Rose to the Watering pipes for the Conservatory*
Pen (480 × 315)
- 31 *Drawing for the Iron work | in the recesses of the Conservatory | No.136*
Scale: 1in to 1ft
Pencil & pen (500 × 385)
- 32 *Mouldings for the Door way from Conservatory | to Anti Chapel | No.198*
Scale: FS
Pen & pencil (545 × 345)
- 33 *Section of the West end of the Conservatory | next to Anti Chapel | No.200*
Pen (370 × 265)
- 34 *Bench for the Conservatory | No.211 | Afterward Removed to Porters Hall*
Scale: 1in to 1ft
Pen (345 × 495)
- 35 *Mouldings of the Feet & Elbows of the | Bench in the Conservatory | No.212 & No.213*
Pen (655 × 535)
- 36 *Plan & elevation of steps from conservatory*
Scale: 1in to 1ft
Pen (535 × 330)
- 37 *Elevation of Door East end of Greenhouse*
Scale: $\frac{1}{8}$ FS
Pencil & pen (525 × 375)
- 38 *Section of the Wood work that | hides the Iron Bar in Conservatory*
Pen (525 × 660)
- 39 *Drawing of the Vase in the Conservatory*
Pen & pencil (585 × 520)
- 40 *Alternative design for No.39*
Pencil & pen (585 × 520)
- 41 *Section of Vase (full size)*
Pencil & pen (660 × 520)
- 26-27, 31, 34-35, 39 s&d: Jas. Wyatt, various dates;
21-25, 28-30, 33 dated only
- 42-51 Working drawings & details for the library & library cloisters, 1809-13
- 42 *Sketch of the Library Windows & Sketch of the Doors at ea: end of the | East Cloister*
Scale: $\frac{1}{2}$ in to 1ft
Pen & pencil (290 × 305)
- 43 *Plan of the Library Cloisters*
Scale: $\frac{1}{2}$ in to 1ft
Pen (320 × 520)
- 44 *Ceiling for the Library Cloisters*
Pen (480 × 305)
- 45 *Piers for the Library Cloisters*
Scale: FS
Pen (540 × 650)
- 46 *Plan of the Piers in the Library | Cloisters*
Scale: 1in to 1ft
Pencil (370 × 545)
- 47 *Plan of Library*
Pen & pencil (380 × 215)
Accompanied by letter from John Dixon to Mr Wynne: *Mr. Wynne, I am desired by Mr Wyatt to send you | this plan, in order that (you) may figure the dimensions of every | part as it now stand(s), this being only the bare walls, but | it is now wanted in the battening, if it is so done, | if it is not done, I suppose you know how it is | intended to be, therefore send it as such, shewing | the splay of the windows, doors, &c. - You should | likewise send sections, shewing the height of | windows, doors & arches, & every part you may | suppose necessary - Mr. Wyatt says that at | the end of the library, Cabinets were intended, | but I cannot find any such drawing, if you have | any thing of it, I should thank you to send it - | you had better make another plan, not send the | same back again | J. Dixon | May 12. 1813*
- 48 *Plan of the Library*
Pen (370 × 545)
- 49 *Piers for the Library*
Scale: FS
Pen (480 × 925)
- 50 *Mouldings for the Library | Window Jambs*
Scale: FS
Pen, pencil & wash (650 × 535)
- 51 *Plan of the Steps in the | front of the Library | No.162*
Scale: 1in to 1ft
Pen & pencil (380 × 545)
- 42-43, 51 s&d: J. (or James) Wyatt, various dates
- 52-71 Working drawings & details for the great staircase, 1809-11
- 52 *Section of the West side | of the Great Staircase*
Scale: $\frac{3}{16}$ in to 1ft
Pen & pencil (420 × 330)
- 53 *Section of Gt. Stairs*
Pencil & pen (1295 × 545)
- 54 *Plan of the Staircase Ceiling*
Scale: $\frac{3}{8}$ in to 1ft
Pen & pencil (345 × 545)
- 55 As No.54, with notes added
Pen (480 × 300)
- 56 Sketch details of patera
Pencil (535 × 320)
- 57 *Section of the Gt. Staircase Ceiling (sketch for No.55)*
Scale: $\frac{1}{8}$ in to 1ft
Pencil (300 × 400)
- 58 Plan detail of vaulting
Pen (480 × 300)
- 59 *Goloss (guilloche) for Gt. Staircase*
Scale: FS, $\frac{1}{4}$ FS
Pen (660 × 535)
- 60 *Frize in the Gt. Staircase*
Scale: FS
Pen (355 × 510)
- 61 *Plan of the Nich on the Chamber | floor in the Staircase | No.88*
Scale: FS
Pen & pencil (540 × 660)
- 62 *Corbel and Base for Columns | for Niches on the Chamber floor | of Great Staircase, no.89*
Scale: FS
Pen & pencil (660 × 540)
- 63 *Front panel for the Canopy of the Niches | for the Chamber floor of Gt. Staircase, No.90*
Scale: FS
Pen (1195 × 540)
- 64 *Upper Nich in the gt. Staircase, No.114*
Scale: FS, $\frac{1}{4}$ FS
Pen (555 × 685)
- 65 *Top Crocket for the upper Niches | in the Gt. Staircase - marked C in no.114, | No.115*
Scale: FS
Pen (550 × 340)
- 66 *Mouldings for the | upper Ceiling of the Gt. Staircase, | No.119 and 120*
Scale: FS
Pen (550 × 685)
- 67 *Iron Work underneath | the Landing in the Gt. Stairs*
Pen & pencil (535 × 650)
- 68 *Iron Brackets for the Gt. Staircase*
Pen & wash (535 × 660)
- 69 *Corbel under the Iron Bracket | in the Gt. Staircase*
Pen (535 × 480)
- 70 *Base, Capital & Bracket for the Staircase*
Pen (510 × 335)
- 71 *Pedestal for the Niches round the upper | part of Gt. Stair Case on a level | with | the Servants Rooms. | No.165*
Scale: $\frac{1}{8}$ FS
Pen (475 × 320)
- 52, 61-65, 70-71 s&d; 67, 69 dated only
See also Wyatt, Benjamin Dean & Wyatville, Sir Jeffry
- 72-89 Working drawings & details for the N entrance & entrance hall, 1810-12
- 72 *Section of Arches end of Entrance Hall*
Scale: $\frac{3}{8}$ in to 1ft
Pencil (540 × 325)
- 73 *Section of the side of the Hall | No.178*
Scale: $\frac{3}{8}$ in to 1ft
Pencil (480 × 610)

74	Re	Scale:	Pen &
75	Co	Hall	Pen &
76	Pa	Pen &	
77	Pa	Pen &	
78	Eu	Scale:	Pen &
79	Pl	Pen &	
80	W	Pen &	
81	M	Copy	Pen &
82	M	Pen &	
83	M	Pen &	
84	G	Vers	Pen &
85	M	Pen &	
86	M	No.1	Pen &
87	C	Hall	Pen &
88	M	No.1	Pen &
89	M	Pen &	
90	9	Pen &	
91	M	Pen &	
92	I	the o	Pen &
93	S	Pen &	

- 74 *Roof of the E. Hall*
Scale: $\frac{1}{2}$ in to 1ft
Pen & pencil (345 × 560)
- 75 *Cornice & Pannels | Marked F. on the Sections | of the Hall Roof*
Pen (560 × 345)
- 76 *Pannel for the roof of Gt. | Hall full size | No.94*
Pen (965 × 545)
- 77 *Pannel for Freeze in Great Hall*
Pen (675 × 555)
- 78 *Elevation of the North Entrance*
Scale: $\frac{1}{2}$ in to 1ft
Pen & pencil (675 × 555)
- 79 *Plan of the Porch, North Entrance*
Pen & pencil (990 × 555)
- 80 *Window Jambs full size | for small windows | North Porch*
Pen & pencil (535 × 655)
- 81 *Mouldings at large | for the N. Entrance | to the Hall. Copy*
Pen & pencil (950 × 965)
- 82 *Mouldings (full size) for the North | Entrance Door*
Pen (370 × 535)
- 83 *Mouldings (full size) for Doors to | North Entrance*
Pen (380 × 535)
- 84 *Great Window over Hall doors*
Verso: *Drawing for | Great Hall | Window to be settled | by Mr. Wyatt*
Pen (480 × 325)
- 85 *Moulding for the Entrance Hall Window | North Front*
Pen (530 × 660)
- 86 *Moulding to go round | the Armes in the N. Front | No.187*
Pen (520 × 325)
- 87 *Cornice Mantel &c. of | the Chimney Piece for the | Hall | No.192*
Pen (725 × 1435)
- 88 *Mouldings for the Ballustrade | for Gallery in the Hall | No.199*
Pen (545 × 360)
- 89 *Mouldings for the Door of the | Gt. Hall | No.210*
Pen & pencil (525 × 330)
- 76-78, 86, 89 s & d; 79 dated only
See also **Wyatville, Sir Jeffry**
- 90-99 Working drawings & details for the chapel tower & and spire, 1810-13
- 90 *Plan of the upper part of the | Chapel Tower*
Scale: $\frac{7}{16}$ in to 1ft
Pen & pencil (480 × 600)
- 91 *Moldings for the Tower | to the Chapel*
Pen (560 × 685)
- 92 *Label, Crockets & Cornice full size | for the Nich on the outside of the | Chapel Tower - the letters on this refer | to those on No.116 | No.117*
Pen (675 × 545)
- 93 *Section of the upper Tower &c | of the Chapel | No.195*
Pen (555 × 375)
- 94 *Plan of the upper Tower, Spire &c. | of the Chapel | No.196*
Pen (555 × 745)
- 95 *Crocket for the Chapel Spire | full size | No.238*
Pencil & pen (1295 × 535)
- 96 *Part of the Spire, Crocket, | Cross and Weather Vane, | No.239*
Scale: $\frac{1}{8}$ in to 1ft
Pencil & pen (1550 × 325)
- 97 *Pannels in the Spire to a scale | for the Chapel | No.246*
Scale: 2in to 1ft
Pen (535 × 330)
- 98 *Pannel in the Spire of the Chapel | full size | No.247*
Pen (660 × 535)
- 99 *Vane for Chapel Spire - full size | No.254*
Pencil & pen (610 × 865)
- 90-92, 95-96, 98-99 s & d
- 100-112 Working drawings for the ante-chapel & vestry room, 1810-13
- 100 *Plan of the Anti Chapel*
Scale: $\frac{1}{2}$ in to 1ft
Pen & pencil (555 × 680)
- 101 *Mouldings full size for the Peirs | mark'd A on the Plan of the Anti Chapel*
Pen & pencil (535 × 330)
- 102 *Section of one side of the Anti | Chapel | Ashridge | No.166*
Scale: $\frac{1}{2}$ in to 1ft
Pen & pencil (510 × 345)
- 103 *Anti Chapel Ceiling | Ashridge | No.173*
Scale: $\frac{1}{2}$ in to 1ft
Pen (545 × 380)
- 104 *Mouldings full size for the Ceiling | in the Anti Chapel | Ashridge | No.174*
Pen & pencil (545 × 375)
- 105 *Piers in the upper Part of the Anti Chapel | No.181*
Pencil & pen (545 × 495)
- 106 *Cornice full size for the Anti Chapel | Ashridge | no.185*
Pen (545 × 735)
- 107 *This drawing shews | the shape of the window as it | now is in the painted Glass. | No.1*
Pen (320 × 200)
- 108 *This drawing is not correct as to the shape | & proportion but merely shews the general | effect of the enrichment in Glass without | any part of the frame. | No.2*
Pen & pencil (310 × 200)
- 109 *Design for the Painted Window | in the Anti Chapel | Ashridge. | No.3*
Scale: $\frac{13}{4}$ in to 1ft
Pen (390 × 225)
See letter referring to Nos.107-109 from Wyatt to Earl of Bridgewater 16 February 1813 (WY.1/3/1). The window was to be painted by Mr Miller.
- 110 *Painted Window for the Anti Chapel*
Pen (940 × 535)
- 111 *Detail (copy of No.110)*
Pen (965 × 535)
- 112 *Section of the Vestry Room*
Scale: $\frac{1}{2}$ in to 1ft
Pen (545 × 370)
- 100-104, 106, 110 s & d; 109 signed only
- 113-133 Working drawings & details of the chapel interior & furniture, 1811-13
- 113 *Plan of the Chapel*
Scale: $\frac{1}{2}$ in to 1ft
Pen & pencil (815 × 350)
- 114 *Chapel Ceiling*
Scale: $\frac{1}{2}$ in to 1ft
Pen (460 × 815)
- 115 *Mouldings full size for the | Chapel Ceiling | useless*
Pen (340 × 555)
- 116 *Mouldings full size for the Chapel Ceiling*
Pen (340 × 555)
- 117 *Pier and Arch Moulding full | size at the Bow end of the Chapel*
Pen (340 × 555)
- 118 *Cap & Import withinside | the Chapel*
Pen (340 × 535)
- 119 *Capl. for small Column | in the Chapel windows*
Pen (255 × 395)
- 120 *Mouldings for the | windows withinside the | Chapel*
Pen (535 × 330)
- 121 *Cornice under the Windows | in the Chapel*
Pen (345 × 545)
- 122 *Label full size for the Chapel Windows & Head of the Window for the Chapel (full size)*
Pen (1055 × 635)
- 123 *Mouldings, Corbel, Pendant &c. | under the Organ Gallery - full size | No.203*
Pen (545 × 965)
- 124 *Fence Pannelling on | the Organ Gallery - full size | No.204*
Pen & pencil (740 × 865)
- 125 *Plan of the Altar to an inch & half scale | No.227*
Pen (320 × 520)
- 126 *Ceiling of the Canopies over the | Altar full size | No.228*
Pen (350 × 520)
- 127 *Elevation of Canopy over the | Altar full size | No.229*
Pen (590 × 595)
- 128 *Plan of the Chapel, shewing the Desk, Pulpit, | Seats, Steps &c to a half inch scale | No.232*
Pen (780 × 350)
- 129 *Plan, Elevation & Profile of the | Stalls in the Chapel - full size*
Insc: As above & (in pencil) No.40 Drops at A | ask John Dixon for | the Drawing
Pen (965 × 535)
- 130 *Seats and Elbows for the Chapel | No.248*
Pen (1805 × 535)
- 131 *Profile of end of desk to stalls | No.249*
Pen (535 × 330)
- 132 *Elevation of the Desk to stalls & front seats | and elevation of Pulpit | No.251*
Scale: $\frac{1}{2}$ in to 1ft
Pen & wash (345 × 545)

133 Elevation of reading Desk | No.252
Pen (275×380)

114, 116-121, 125-127 s&d; 115, 129 dated only
See also Wyatt, Benjamin Dean & Wyatville, Sir Jeffrey

134-147 Details of the façade & principal rooms of the S front, 1811-13

134 Lower part of Queen Eliz. Bow
Scale: 1in to 1ft
Pen (340×555)

135 Plinth to Bow Window. Copy
Pen (330×530)

136 Corbel under Queen Eliz. | Bow half size
Pen (560×850)

137 Paneling for the two Bow windows | in the South Front
Pen (535×330)

138 Plan of the steps in the Porch in | the South Front | No.163
Scale: 1in to 1ft
Pen (375×545)

139 Cornice for the Principal Room | in the South Front & Library | No.183
Pencil & pen (330×380)

140 Cornice for the South Front Rooms | on the Principal Floor | No.182
Pen (375×545)

141 Mouldings and Ornament for the frame | at the top of the Cove in the Ceilings | for the Rooms on the Principal floor in | the South Front | No.186 | N.B. a profile of these mouldings left with Mr. Wynne April 1812
Pen (545×735)

142 Architraves and Jaumb Mouldings for the | Library, Drawing Room, Anti Room | Dining | No.214
Pencil & pen (535×330)

143 Sketch of the Anti room Chim Piece | Black & Gold Marble | No.255
Scale: 1/8FS
Pen (330×535)

144 Sketch of the Chimney Piece | for Lady Bridgewater's Room | No.258 | To be of Dove Marble
Scale: 1/8FS
Pen (325×535)

145 Chimney Piece and Plan full size | for Lady Bridgewater's room | No.259
Pen (660×650)

146 Elevation & detail of a fireplace
Pencil (330×535)

147 Plan and Elevation of a Chimney | Piece
Scale: 1/4FS
Pen (370×535)

137-145 s&d; 136 dated only
See also Wyatville, Sir Jeffrey for later work on the S front. Most of the rooms were remodelled by Sir Matthew Digby Wyatt, c.1860.

148-157 Working drawings & details for offices in the N front, 1811

148 Screen of | Entrance to the Offices | North Front
Pen (495×390)

149 Mouldings for the Entrance | Door to the Offices in the | North Front
Pen & pencil (405×255)

150 Gothic bead for Windows | Stewd's offices
Verso: Shape of the Arch in the window frames | in the North front of Offices full size
Pen (590×350)

151 Plan of the Chapel passage, | Kitchen, Game Larder, &c. &c.
Pen (330×535)

152 Section of the Doorway | leading from the Kitchen | passage to the Chapel
Pen (330×270)

153 Detail of door furniture for the Closet Door in the Chapel Passage
Pencil & pen on irregularly cut sheet (485×300 approx.), part removed

154 Plan & Section of the Scullery
Pen (530×325)

155 Plan & Section of the Plate Room
Scale: 1/4in to 1ft
Pen & pencil (275×375)

156 Smokey house & Salting house
Pen (275×185)

157 Plan and Elevation of the Dairy Tables
Scale: 3/4in to 1ft
Pen (380×545)

148 s&d: Ja. Wyatt | Sept. 3. 1811
149 d: Augt. 1811

158-167 Details of doors, windows & ornaments, chiefly for the principal rooms on the ground floor, 1811

158 Mouldings for Sash | frames North front | & Door frames
Pen & pencil (330×535)

159 Large doors for principal floor & Library & Dining Room Doors
Pencil (405×300)

160 Pannel and Mouldings full size for the | Doors of the Principal rooms on the | ground floor | No.113
Pen (340×545)

161 Section of the West end of Dining Room
Scale: 1in to 1ft
Pen & pencil (370×545)

162 Window Jambs full size for the Western Tower
Pen (520×655)

163 Architrave for Doors | in Staircase Bedroom Story | & St. Staircase Principal Story
Pen & pencil (300×480)

164 Stone Jamb & Muntin full size to windows brought from Berkhamstead Place
Pen (540×655)

165 Plan & elevation of a pedestal & detail of Gothic ornament
Pen (600×485)

166 Pencil sketch of the Large Ornament | in the Cove of the Principal Rooms
Pencil (330×740)

167 Ornament in the Angle and Center | of Large Cove to Dining Room, Drawing Room | Anti Room & Library (ceiling)
Pen (535×655)

168-180 Details of ornament
Quatrefoil motifs, heraldic devices, decorated initials &c
Pencil & sepia ink (various sizes, 840×200 largest)

181-188 Details of door & window frames
Pencil & pen (various sizes, 560×382 largest)

Prov: Pres. by SPAB through AGRC, 1936.

Lit: H. J. Todd, *History of the College of Bonhommes at Asbridge*, 1823; A. Tipping, *English homes*, VI, I, 1926, pp.346 et seq.; Dale, *op. cit.*, pp.166 et seq.

See also Buckler, John; Wyatt, Benjamin Dean; Wyatt, Sir Matthew Digby; Wyatville, Sir Jeffrey; Plant, Charles

[2] BADGER HALL (Salop)
Design & working drawings for additions to the house for Isaac Hawkins Browne & for the columbarium, 1779-83 (37):

1 Design for the N elevation [Fig.26]

Scale: 1/8in to 1ft

Insc: Elevation for the North front of Badger Hall

Pen & wash (355×520)

2-9 Working drawings for the addition of a drawing-room, dining-room & new front, 1779

2 Plan of the Additions to Badger Hall on the principal story
Scale: 3/16in to 1ft
Pen (330×540)

3 Plan of the addition to the Bedchamber Story of Badger Hall with the Timbers of the floors
Scale: 3/16in to 1ft
Pen & coloured washes (330×540)

4 Plan of the Addition to the Bed Chamber Story of Badger Hall
Scale: 3/16in to 1ft
Pen (325×540)

5 Plan for the Roof of Badger Hall
Scale: 3/16in to 1ft
Insc: As above & a note about timber sections &c & a direction that Mr. Shearsby (?) must take care | to provide all the rafters that may be | required for this roof, of fir, as the | Patent slating will not do upon oak | and the sooner the fir is cut to its | proper scantling the better
Pen, pink & yellow washes (540×655), in 2 halves

6 Elevation of the new Front of Badger Hall
Scale: 3/16in to 1ft
Pen (540×655)

7 Window side of the new Drawing Room
Scale: 3/8in to 1ft
Pen (330×540)

8 Chimney Side of the new Drawing Room Badger Hall
Scale: 3/8in to 1ft
Pen (330×540)

6 Nich End of the Dining Room & Door End of the Dining Room
Scale: 3/8in to 1ft
Pen (330×540)

2-9 s&d: James Wyatt March-April 1779

10-30 Working drawings for the additions, 1780-83

10 Plan of the Principal Floor | Badger Hall
Scale: 3/16in to 1ft
Pen (330×540)

11 First floor plan & section
Scale: 3/16in to 1ft
Pen & wash (320×400)

1² *Plan of the Bed Chamber Story | Badger Hall*
Scale: $\frac{3}{4}$ in to 1ft
Pen (535 × 645)

13 *Section of the Back Stairs | Badger Hall*
Scale: $\frac{3}{4}$ in to 1ft
Pen (540 × 330)

14 *Section of the West side of the Great Stair Case | Badger Hall*
Scale: $\frac{3}{4}$ in to 1ft
Pen (540 × 330)

15 *Section of the North side of the Great Stair Case | Badger Hall*
Scale: $\frac{3}{4}$ in to 1ft
Pen (540 × 330)

16 *Section of the South side of the Great Stair Case | Badger Hall*
Scale: $\frac{3}{4}$ in to 1ft
Pen (540 × 330)

17 *Section of the East side of the Great Stair Case | Badger Hall*
Scale: $\frac{3}{4}$ in to 1ft
Pen (540 × 330)

18 *Section of the Gallery on the East side of the Great Stair Case | Badger Hall*
Scale: $\frac{3}{4}$ in to 1ft
Pen (265 × 285)

12-18 s & d: J. Wyatt | Dec. 9. 1780

19 *Sky Light to Great Stair Case | Badger Hall*
Scale: $\frac{3}{4}$ in to 1ft
Insc: As above & Please to Cast this as neat as possible | for Isaac Hawkins Browne Esqr and send | it to his house at Badger as soon as possible. | To Coalbrookdale Co. | April 28th. 1781
Pen (435 × 320)

20 *Plan of the Library | Badger Hall*
Scale: $\frac{3}{4}$ in to 1ft
Pen (325 × 540)

21 *Section of the Library on | the circular side - Badger Hall*
Scale: $\frac{3}{4}$ in to 1ft
Pen (320 × 540)

20-21 s & d: James Wyatt | Aug. 1781

22 *Outside Old and New Cornice*
Scale: FS
Pen & wash (540 × 660)

23 *Cornice at large for the Front of | Badger Hall*
Pen (540 × 660)

22-23 s & d: J. Wyatt. Sep. 1780

24 *Moulding for the Pannells marked B in the | section of the Great Stair Case | Badger Hall (refers to Nos.14-17)*
Scale: FS
Pen (270 × 365)

25 *Impost marked A in the Section of the Great Stair Case | Badger Hall (refers to Nos.15-16)*
Scale: FS
Pen (325 × 540)

26 *Base for the Columns in the Great Stair Case | Badger Hall*
Scale: FS
Pen (375 × 540)

27 *Capital for the Columns | in the Great Stair Case | Badger Hall*
Scale: FS
Pen (530 × 665)

28 *Entablature under the Sky-light | Badger Hall*
Scale: FS
Pen (650 × 245)

29 *Patera in Ceiling Great | Stair Case. Badger Hall*
Scale: FS
Pen (540 × 320)

24-29 s & d: J. Wyatt | Dec. 9. 1780

30 *Chimney Piece for the New Bed Room*
Scale: FS
Insc: As above & When Messrs. Jee & Eginton have done with | these Drawings they are desired to send them to | Mr. Penbethey at Badger Hall
s & d: James Wyatt. July 1783
Pen (645 × 545)

Prov: Acquired before 1871
Edward Jee (who married Emily, daughter of John Wyatt II (1700-66)) and John Eginton were partners in a firm that manufactured gilt frames. In 1776 they became partners with Matthew Boulton and John Fothergill to produce mechanical paintings for incorporating in the decoration of walls and ceilings. This venture, however, was not a success, and the trade dwindled so much that when Isaac Hawkins Browne asked about such paintings for Badger Hall in 1781 it was too expensive to revive the process. Francis Eginton (1736-1805) also worked for Boulton on this enterprise before leaving in 1784 to set up as a glass painter. He had great success in this later business and provided a large amount of glass for Fonthill.

31-37 Working drawings for the columbarium (or pigeon house), 1780

31 *Elevation of the Pidgeon House | Badger [Fig.27]*
Scale: $\frac{3}{4}$ in to 1ft
Pen (580 × 360)

32 *Section of the Pidgeon House | Badger*
Scale: $\frac{3}{4}$ in to 1ft
Pen (320 × 350)

33 *Capital for the Pidgeon House | Badger*
Scale: FS
Pen (350 × 580)

34 *Cornice for the Attic of the Pidgeon House | Badger*
Scale: FS
Pen (360 × 365)

35 *Entablature for the Frontispiece | of the Pidgeon House | Badger*
Scale: FS
Pen (570 × 360)

36 *Great Entablature for the Pidgeon House | Badger*
Scale: FS
Pen (570 × 710)

37 FS detail of patera on entablature
Pen (580 × 360)

31-37 s & d: Jas. Wyatt. Feb'y 1780
Prov: Acquired before 1871
Lit & reprd: Burke, *op. cit.*, I, pp.49-50; Dale, *op. cit.*, pp.46-47; J. M. Crook, *The Greek revival*, 1968, pl.8; J. Harris, *Georgian country houses*, 1968, pl.22
Badger Hall was dem. 1952. Date describes in detail the decorations in the new rooms behind the plain façade which retained almost unaltered its c.1740 appearance. The proposed central feature shown on the design of the N elevation was not executed.

[3] BURTON-UPON-TRENT (Staffs)
Design for an organ case [Fig.28]
Insc: *Design of an Organ for Burton upon Trent, 1770*
s: James Wyatt Archt
Pen & coloured washes with ink ruled border, mounted (530 × 355)
Prov: Pur. 1969 from Ansell Fund; collection C. T. Bartlett, 1910; collection Miss M. H. Turner
The early date of this design suggests that it might be in James II's own hand, either for the church or the town hall in Burton-upon-Trent which was being built in 1770 to a design by 'Ben. Wyatt & Sons'. Remembering Samuel II's work for Robert Adam at Kedleston, it is worth noting that the latter made several designs for an organ case for the house c.1758-61, though more elaborate than this of James II's. Nevertheless, this design for a chamber organ with gilded pipes, pilasters ornamented with arabesques, a scroll pediment and a medallion portrait on a green ground is in the manner of Adam's decoration designed for the painted breakfast room at Kedleston, 1768. So far as is known, the only Wyatt organ case in existence is that in Heaton Hall, Lancs, designed in 1790 by James II or, more probably, Samuel II.

[4] CAMBRIDGE: Downing College
Designs, unexecuted (3):

1 Perspective from SE [Fig.29]

s: James Wyatt Archt
Pen & coloured washes with ruled border (250 × 650)

2 Perspective from NW [Fig.30]

s: James Wyatt Archt
Pen & coloured washes with ruled border (250 × 645)

3 Perspective of the courtyard [Fig.31]

Pen & coloured washes with ruled border (320 × 785)

Prov: 1-2 pur. 1937; 3 pur. 1966
Lit: T. Hope, *Observations on the plans and elevations designed by James Wyatt architect for Downing College, Cambridge; in a letter to Francis Annesley Esq. M.P., 1804*; R. Willis, & J. W. Clark, *Architectural history of the University of Cambridge*, 1886-87, II, pp.756-757; Dale, *op. cit.*, pp.87 et seq.; D. Watkin, *Thomas Hope 1769-1831 and the Neo-Classical idea*, 1968, pp.61 et seq.; RIBA Jnl, XLV, 1938, pp.970 et seq., 1014-1015
Reprd: J. M. Crook, *The Greek revival*, 1968, pl.14 (No.3)

See also Porden, William; Wilkins, William

The early history of Downing College is one of delays, litigation and architectural ill-feeling. Under the terms of Sir George Downing's will, his bequest should have been available for the new college in 1764, but it was only in 1800 that a charter was granted. James Essex was consulted about a design c.1771 and then James Wyatt c.1784, when his opinion about the siting and the possibility of making 'four fine facades' was quoted. When Wyatt was finally officially appointed architect in 1800 he took up the original idea again and recommended that the college should be quadrangular in plan, 250ft square. It is not clear how far he had proceeded with this idea in the 80s, but it seems more likely that the three perspectives in the RIBA Collection date from 1800 than from the earlier time. They recall in many details the design of Dodington Park, Wyatt's last important country house, which dates from the late 90s.

The austere detailed masonry is relieved at the ends of the façades by projections ornamented with pilasters. In the centre of one of the outer side façades is a composition with giant orders in antis similar to that in the S front of Dodington, although it is true that Wyatt had used it on earlier houses. The chapel, the central building in the main façade, incorporates a portico and a square tower with columns in antis, sunken panels in the corner piers and a shallow domed octagonal cupola. The quadrangle was to be surrounded by a Roman

Doric colonnade. There are slight differences in the detailing on these three perspectives, but there is no reason to think that they are from different dates. The negotiations for the site were concluded in 1804, and then the Master submitted Wyatt's design to Thomas Hope, who criticized it as 'trite, commonplace, nay even vulgar'. He noted the 'shallowness of projection, and . . . scantiness of columns' on the façades, and called the tower and cupola 'non-descript'. Finally he sorrowfully expressed his opinion of the whole design: 'I should be grieved, grieved to the heart, to see such a pile arise.' The college looked for alternative designs. James Byfield was invited to make one. William Wilkins, Francis Sandys and Lewis Wyatt proffered theirs, and so did William Porden (whose drawings are in the RIBA). Lewis was suspected of collusion with his uncle to ensure that the college was a Wyatt building, but the design of Wilkins, Hope's protégé, was accepted by the college in 1806. The recommendation was made by George Dance, S. P. Cockerell and James Lewis.

[5] CASSIOBURY PARK (Herts)

Miscellaneous working drawings for the remodelling of the house for the 5th Earl of Essex, 1801-03 (6):

1 *Window in Lord Essex's Dressing Room, the Breakfast room | Middle Window in Drawing Room & dining Room | at Cassiobury*

Insc: As above; verso *Copy of these sent to Ward d: Novr 21st 1801*
Pen (515 × 310)

2 *Plan and Elevation of Dining | room West Window*

Scale: $\frac{1}{2}$ in to 1ft
Insc: As above & to be returned | to Mr Wyatt | EW;
verso *Copy May 27 1803*
Pen (525 × 330)

3 *Window for the Laundry*

Scale: 2in to 1ft
Verso: Detail of cross finial for gable
Scale: $\frac{3}{4}$ in to 1ft
Pen (320 × 500)

4 *No 5 Window frames & Casement Sashes | for the Cooks*

pantry & Bedroom over Stewards office | West Front
Verso: Rough detail
Pen (240 × 310)

5 *Corbel under the Nich in the West End*

w/m: M. Gresham
Pen (590 × 690)

6 *Elevation of the Windows for the South Front*

Scales: 1in to 1ft, FS
s& d: James Wyatt 1802
Pen (690 × 490)

Prov: Pur. 1959

Lit: J. Britton, *Cassiobury Park, Hertfordshire*, 1837; C. Latham, *In English homes*, I, 1904, pp.405 et seq.; CL, XXVIII, 1910, pp.392 et seq.

See also Wyattville, Sir Jeffry

[6] COBBHAM HALL (Kent)

Ground floor plan showing existing drains

Scale: $\frac{1}{20}$ in to 1ft

Insc: *An Account of the several Drains, with a list of drains marked A-M; verso Earl Darnley Cobham Hall*
w/m: J. Whatman

Pen & wash (552 × 726)

Prov: Pur. 1952

Lit: CL, XV, 1904, pp.906 et seq.; XCIV, 1943, pp.1124 et seq.

James Wyatt was working for Lord Darnley from the early 70s until his death. This plan shows the corridor which he added on the E face of the central block in 1771-73, but it does not indicate the extension of the S wing towards the E; nor does it show the apsidal treatment of the vestibule Wyatt remodelled and decorated in 1773-74. Because of these omissions, it seems likely that this plan was made c.1772-73. In c.1789 Wyatt demolished the stables shown on the S side of the house and built new ones beyond the kitchen court; and between 1801 and 1809 he added a Gothic wing at right-angles to the N front. This drawing came to the RIBA with some Wyattville material, which might confirm the statement in C. Greenwood, *An Epitome of county history, Kent*, 1838, I, p.215, that he was repairing or remodelling the interior of the N wing and designing a lodge entrance in or about 1835. See also Repton, G. S.; Grace, J. D.

[7] DODDINGTON PARK (Glos)

Design, 1798

Elevation of the Sodbury entrance

Scale: $\frac{1}{8}$ in to 1ft

Insc: verso *Gave this Drawing to Mr | Codrington who erected | it at Doddington Park*

Pen (215 × 310), folded

Prov: Pur. 1965

Exhib: RA 1798, No.919, 'South west view of a house now erecting at Doddington in Gloucestershire, the seat of Chr. Codrington, Esq.' This design differs in detail from the entrance as erected (see C. Hussey, *English country houses, Late Georgian*, 1958, p.41), but they are substantially alike in the Soane-like version of a triumphal arch with sunken panels instead of pilasters between the three arches. The writing on the outside of the cover is not in Wyatt's hand. Christopher Codrington was in the carriage with Wyatt when the latter was accidentally killed in 1813.

[8] FONTHILL ABBEY (Wilts)

Preliminary designs for a residence for William Beckford (3):

1 S elevation, showing in the background the squat tower & spire believed to have been derived from Batalha monastery, Portugal [Fig.32]
Pencil & wash (230 × 165)

This form of the tower is shown in Turner's watercolour of 1799 (Bolton Art Gallery, reprd. CL, CXL, 1966, pl.2) which collapsed in 1800.

2 W elevation, showing a higher octagonal tower & a taller, more slender spire [Fig.33]

Insc: verso *Mr Lewis Wyatt | at James Wyatt Esqr | Queen Ann Street East | London*
Pencil & wash (215 × 170)

3 Perspective from SE, showing the proposed spire [Fig.34]

Insc: *Fonthill Abbey* (in later hand)

Pencil & wash (240 × 180)

Prov: Pres. by T. H. Wyatt, 1855

Exhib: RA 1797, No.1143, 'Design for a building now executing at Fonthill, the seat of William Beckford, Esq., in the style of a Gothic abbey'; 1798, No.955, 'Northwest view of a building now erecting at Fonthill, in Wiltshire, the seat of William Beckford, Esq., in the style of a Gothic abbey'; 1799, No.1016, 'View of a building now erecting at Fonthill, in Wiltshire, the seat of William Beckford, Esq., in the style of a Gothic abbey'

Lit & reprd: J. Rutter, *Delineations of Fonthill and its abbey*, 1823; J. Britton, *Graphical and literary illustrations of Fonthill Abbey*, . . ., 1823; J. Harris, *Georgian country houses*, 1968, pl.34 (No.3); CL, CXL, 1966, pp.1430 et seq., pl.4

William Beckford first conceived building a tower and baronial hall at Fonthill in 1777, but a visit to Witham Priory in the following year set his thoughts towards a more monastic character. He first tried to engage James Wyatt as the architect to realize his dream in 1791, but it seems unlikely there was any serious collaboration until 1796. By October of that year 'a pleasure building in the shape of an abbey' was under construction, and in 1798 James Wyatt exhibited a perspective at the RA which was probably an early design for an enlarged version of the first building. The chronology of the various designs is difficult to elucidate, but according to Turner's watercolour dated 1799, the central octagon at the crossing was at that time capped by a squat spire on an octagonal lantern with thin flying buttresses. This, which can be seen in No.1, collapsed in a storm in 1800. Undeterred, Beckford wrote: 'We shall rise again more gloriously than ever, provided the sublime Wyatt will graciously deign to bestow a little more commonplace attention upon what is supposed to be his favourite structure.' It is assumed that Nos.2 & 3 are designs made at about that time, but in the event the tower was rebuilt to a design which, megalomaniacal though it was, did not attempt to realize the contemplated spire. The tower itself finally fell in December 1825. Beckford's comments on his architect's shortcomings can be read in B. Alexander, *Life at Fonthill 1807-22*, 1957.

[9] KILLERTON PARK (Devon)

Design for a house for Sir Thomas Acland Bart, 1775 (7):

1 Principal floor plan

Scale: $\frac{1}{8}$ in to 1ft

Insc: *Plan of the principal Floor | 20 feet high s& d: Apl 15th. 1775. This plan I agree to execute | according to my Agreement James Wyatt*
Pen & pink wash (590 × 955), backed with cloth

2 First floor plan

Scale: $\frac{1}{8}$ in to 1ft

Insc: *Plan of the Bedchamber Story | to be 14ft. high when finished s& d: Apl 15th. 1775 This plan I agree to execute | according to my Agreement entered into this day with Sr Thos Acland Bart | James Wyatt*
Pen & pink & yellow washes (610 × 1006), backed with cloth

3 Basement plan

Scale: $\frac{1}{8}$ in to 1ft

Insc: *Basement Story | to be 10ft. high in the clear when | finished s& d: Apl 15. 1775. This plan I agree to execute according | to my Agreement James Wyatt*
Pen & pink wash (597 × 982), backed with cloth

4 S elevation

Scale: $\frac{1}{2}$ in to 1ftInsc: *Elevation of the South Front*s&d: *Apl 15th 1775. This Elevation I agree to execute | according to my Agreement James Wyatt*

Pen (575×970), backed with cloth

5 N elevation

Scale: $\frac{1}{2}$ in to 1ftInsc: *North Front*s&d: *Apl 15. 1775 This Elevation I agree to execute | according to my agreement James Wyatt*

Pen (575×964), backed with cloth

6 W elevation

Scale: $\frac{1}{2}$ in to 1ftInsc: *West front*s&d: *Apl 15th 1775 This Elevation I agree to execute | according to my agreement James Wyatt*

Pen (510×633), backed with cloth

7 S elevation [Fig.35]

w/m: J. Whatman

Pen & grey wash (520×700) with ruled border

Nos.1-6 are outline drawings only, showing room sizes, wall thicknesses and main elements of the elevations. No.7 is a design, fully rendered in monochrome, which shows the decoration on the panels between the 1st and ground floor windows and in the central pedimented bay. No.4 includes a bas relief in the segmental panel over the entrance, noted as *intended to be done in Stucco*, but this is omitted on No.7. Prov: Pres. by Lady Acland, 1969
See also Cockerell, C. R.

[10] MILTON ABBEY (Dorset)

Designs for interior decoration for Joseph Damer, 1st Baron Milton, 1775-76 (24):

1 Ceiling plan [Fig.36]

Scale: $\frac{1}{2}$ in to 1ftInsc: *Design for the Dressing Room Ceiling adjoining to the Library*s&d: *Jas. Wyatt Archt. 1775*

Pen & wash with ruled border (450×625)

2 Ceiling plan, with alternative design for side panel on flyer [Fig.37]

Scale: $\frac{1}{2}$ in to 1fts&d: *James Wyatt Archt. 1775*

Pen & wash with ruled border (370×505, flyer 370×130)

For the room next to the NW tower, ground floor.

3 Elevation [Fig.38]

Scale: $\frac{5}{16}$ in to 1ftInsc: *Window Side of the Gallery*s&d: *Jas. Wyatt July 1776*

Pen & coloured washes with ruled border (335×510)

4 Elevation

Scale: $\frac{5}{16}$ in to 1ftInsc: *Chimney Side of the Gallery*s&d: *Jas. Wyatt July 1776*

Pen & coloured washes with ruled border (350×520)

5 Elevation

Scale: $\frac{5}{16}$ in to 1ftInsc: *One End of the Gallery*s&d: *Jas. Wyatt July 1776*

Pen & coloured washes with ruled border (335×510)

6 Ceiling plan [Fig.39]

Scale: $\frac{5}{16}$ in to 1ftInsc: *Ceiling for the Gallery*s&d: *Jas. Wyatt July 1776*

Pen & coloured washes with ruled border (355×510)

7 Elevation

Scale: $\frac{5}{16}$ in to 1ftInsc: *Window side of the Anti Room*s&d: *Jas. Wyatt July 1776*

Pen & coloured washes (355×515)

8 Elevation [Fig.40]

Scale: $\frac{5}{16}$ in to 1ftInsc: *The Side opposite the Window of the Anti Room*s&d: *Jas. Wyatt 1776*

Pen & coloured washes with ruled border (355×510)

9 Elevation

Scale: $\frac{5}{16}$ in to 1ftInsc: *One End of the Anti Room*

Pen & coloured washes with ruled border (355×375)

10 Ceiling plan

Scale: $\frac{5}{16}$ in to 1ftInsc: *Ceiling for the Anti Room*s&d: *Jas. Wyatt July 1776*

Pen & coloured washes with ruled border (355×510)

11 Elevation [Fig.41]

Scale: $\frac{7}{16}$ in to 1ftInsc: *Window Side of the Room next the Anti Room*s&d: *James Wyatt 1776*

Pen & coloured washes with ruled border (355×515)

12 Ceiling plan [Fig.42]

Scale: $\frac{7}{16}$ in to 1ftInsc: *Ceiling for the Room next the Anti Room*s&d: *James Wyatt Archt. 1776*

Pen & coloured washes with ruled border (355×520)

13 Elevation [Fig.43]

Scale: $\frac{7}{16}$ in to 1ftInsc: *Window Side of the Room next the North West Tower Room*s&d: *James Wyatt 1776*

Pen & coloured washes with ruled border (350×515)

14 Elevation

Scale: $\frac{7}{16}$ in to 1ftInsc: *Chimney Side of the Room next the North West Tower Room*s&d: *James Wyatt 1776*

Pen & coloured washes with ruled border (350×515)

15 Elevation

Scale: $\frac{7}{16}$ in to 1ftInsc: *Chimney Side of the North West Tower Room*

Pen & coloured washes with ruled border (355×520)

16 Ceiling plan [Fig.44]

Scale: $\frac{1}{2}$ in to 1ftInsc: *Ceiling for the Bed Room in the North West Tower*s&d: *James Wyatt Archt. 1776*

Pen & coloured washes with ruled border (355×520)

17 Ceiling plan [Fig.45]

Scale: $\frac{1}{2}$ in to 1ftInsc: *N.W. Tower room Ceiling Chamber floor*

Pen & coloured washes with ruled border (515×340)

18 Elevation [Fig.46]

Scale: $\frac{7}{16}$ in to 1ftInsc: *Window Side of the South West Tower Room*

Pen & coloured washes with ruled border (355×520)

19 Ceiling plan [Fig.47]

Scale: $\frac{7}{16}$ in to 1ftInsc: *Ceiling for the Bed Room in the South West Tower*s&d: *James Wyatt Architect 1776*

Pen & coloured washes with ruled border (355×520)

20 Ceiling plan [Fig.48]

Scale: $\frac{1}{2}$ in to 1ftInsc: *SW Tower room Ceiling Chamber floor*

Pen & coloured washes (510×340)

21 Elevation

Scale: $\frac{3}{8}$ in to 1ftInsc: *Section of one end of the Library*s&d: *James Wyatt Feby 1776*

Pen & coloured washes with ruled border (340×520), stained bottom right

22 Gothic vaulted ceiling plan, half in detail

Insc: *Ceiling of the Chapel*

Pencil & coloured washes (490×300)

23 Ceiling plan [Fig.49]

Scale: $\frac{7}{16}$ in to 1ftInsc: *Ceiling for the small Dressing Room or Cabinet next the | South West Tower*

Pen & coloured washes with ruled border (350×520)

24 Design for fireplace in the saloon

Scale: $\frac{1}{4}$ in to 1ft

Pen & coloured washes with double ruled border (315×390)

In a different hand from the other Milton designs. According to Arthur Oswald, this fireplace was made by Richard Westmacott from Wyatt's design, but there are also designs by Thomas Carter and Westmacott in the RIBA Collection.

Prov: Pur. 1931

Lit: A. Oswald, *Country houses of Dorset*, 1959; Dale, *op. cit.*, pp.140 et seq.; CL, XI, 1902, pp.208 et seq.; XXXVII, 1914, pp.734 et seq., 770 et seq.; CXXXIX, 1966, pp.1586 et seq., 1650 et seq., 1718 et seq.; CXL, 1966, pp.152 et seq., 208 et seq.

See also Brown, Lancelot; Chambers, Sir William; Vardy, John; Carter, Thomas; Westmacott, Richard

[11] OXFORD: Magdalen College

Rough sketch (made by Dr Routh) of proposed improvements, 1792

Plan

Insc: *Sketch of Mr. Wyatt's Design for finishing or improving Magd. Coll. Oxford. Novr 7th 1792, By D.M.J.R. - P.M.C.O.; key to rooms 1-8; (in pencil, in another hand) Sketched & written by Dr Routh | President of Mag Coll Oxon*

Sepia pen (190×310)

Exhib: RA 1795, No.714, 'View of a Gothic quadrangle for Magdalen College, Oxford'

Lit: Dale, *op. cit.*, pp.86-87

This rough sketch (removed in 1958 from the RIBA Library copy of W. Williams, *Oxonia depicta*) is related to the proposal James II made in 1791 for enlarging Cloister Quadrangle. His perspective drawing in the college library (reprd. Dale, pl.42), which shows his intended rebuilding, was exhibited at the RA in 1795. Dr Routh, President of the College, was told by James II in 1795 that the old fabric was 'in a very bad state and extremely inconvenient' and that he was 'not afraid of undertaking to form a design that shall be perfectly consistent with the Hall, Chapel and Tower'. Lack of funds prevented the realization of the proposal.

[12] PLAS NEWYDD (Anglesey)

Designs for alterations to the house for the 9th Lord Paget (1st Earl of Uxbridge in 1784), c.1783-95 (20):

1 Site plan of the house & offices

Insc: verso 1767

w/m: J. Whatman

Pen (685×1010), damaged all edges

2 First floor plan

Insc: *Plan of Bed Room floor at Plasnewydd, with Proposed additions, as pr Blackd parts. 1783*

s: J.C.

w/m: J. Whatman

Pen & brown wash with ruled border (375 × 475)

3 First floor plan, draft for No.2

Insc: *Plan of Bed Room floor at Plasnewydd, with additions as pr the Blackd. parts*

Pen (370 × 460)

4 First floor plan, before proposed alterations on SW & NE

Insc: *Plan of the Chamber Story at Plasnewydd*

w/m: J. Whatman

Pen (370 × 405)

5 Attic plan

Insc: *Plan of the Attic Story at Plas Newydd. No.1*

Pen with ruled border (350 × 550)

6 Attic plan

Insc: *Plan of attic Story, with proposed alterations, see a Plan of this Story Markd. No 1. | the black parts is where new walling is wanted, the Brown, walls to be raised 6 feet, the light colour old walls to remain. No.2*

w/m: L. Villedary

Pen & blue, buff & brown washes (370 × 535)

7 Basement plan

Insc: *Plan of the Basement Story*

Pencil, pen & grey & buff washes (275 × 525)

8 Ground floor plan of offices, showing proposed extensions

Verso: Detail of cornice with Gothic moulding

w/m: J. Whatman

Pen (375 × 475)

9 Ground & 1st floor plans of offices

Insc: Room references & sizes given

w/m: J. Whatman

Pen (470 × 610), cut at LHS

10 Plan & section in outline of dining-room

Insc: *Plan and Section of the four Sides, of Eating Room, at Plasnewydd. - 19 Doz: of Paper: for Do.*

w/m: Emblem

Pen (385 × 505), torn bottom centre

11-13 Designs for decoration of library &c, 1795

11 Elevation [Fig.50]

Scale: $\frac{1}{2}$ in to 1ft

Insc: *Window side of the Library | Earl of Uxbridge & No.78*

s & d: James Wyatt 1795

Pen & buff, grey & yellow washes with ruled border (325 × 540)

12 Elevation

Insc: *Chimneyside of the Library | Earl of Uxbridge & No.79*

s & d: James Wyatt 1795

Pen & buff & grey washes with ruled border (325 × 540)

13 Elevation [Fig.51]

Insc: *Bookcase ends of the Library | Earl of Uxbridge & No.80*

s & d: James Wyatt 1795

w/m: J. Whatman

Pen & buff & grey washes with ruled border (325 × 540)

14-20 Miscellaneous designs

14 Elevation of sliding sash window with Gothic tracery

Insc: *An Ellevation of one of the Windows of the Saloon at Plasnewydd, Anglesea*

Verso: Setting out diagram

Insc: *The Size of the Oapening in Stone, of the Three Windows of | Lady Uxbridge's Apartmt. Intended to have New Sasbes. | The Opening as Pr figured Dimenitions is Eight feet High | from the Stone Sill a. to the top of the Gothic arch b ... The Size and Pattern of the Old Sasbes, which I expect the New Ones are to Correspond with, is on the Other side of this Paper*

w/m: J. Whatman

Pen (330 × 550)

15-20 Designs for chimneypieces (6), loose in folder

Insc: *Plasnewydd | Chimney pieces & Wardrobe*

w/m: J. Whatman 1794 (some)

Pen & coloured washes (225 × 295)

These are plain designs, probably for bedrooms.

Prov: Pres. on permanent loan Marquess of Anglesey 1970

Lit: CL, CXVIII, 1955, pp.1198 et seq., 1252 et seq.

Plas Newydd became the property of the 9th Lord Paget (1st Earl of Uxbridge in 1784) in 1782. A watercolour by Moses Griffith (reprd. CL, pl.200) shows the house as it was allegedly in 1776, with an unbalanced E elevation. The site plan (No.1) suggests that the E front had been regularized by 1767, but this contradicts both Griffith's watercolour and the plans (Nos.2-7) dated 1783 of the proposed additions on the SW and NE. There is no firm evidence that any of the Wyatts were employed at that time at Plas Newydd, although the family's connections with the Paget's Staffordshire estates makes it very likely. The 1783 plans are not signed, but the first floor plan (No.2) is initialled J.C.: As John Carter (1748-1817), the topographical draughtsman, is said to have been employed by James Wyatt for a time as a clerk of works, it seems probable that he made these plans and that the attribution to James Wyatt for responsibility for all this work is reasonably substantiated. There is no doubt that his designs (Nos.1-3) dated 1795 were executed; other drawings of the decorations for the drawing-room, staircase-hall and anti-room are in the collection at Plas Newydd (one reprd. CL, pl.254) and some of the decorations can still be seen in the house. The later work, mostly in the Gothic style, was executed under the supervision of Joseph Potter, who had been employed by James Wyatt to supervise the work at Lichfield cathedral. Although Potter made and signed the drawings, it is very likely that they were in accordance with Wyatt's proposals. See also Potter, Joseph.

[13] SHOEBOURNE CASTLE (Essex)

Design for a castellated house, probably a remodelling, for Sir John Smith Burges Bart, 1797, unexecuted (2):

1 N elevation [Fig.52]

Scale: $\frac{3}{32}$ in to 1ft

Insc: *North Elevation | A Plan for Shoebury Castle designed by James Wyatt Esqr for Sir John Smith Burges Bart | 1797*

Pen & grey wash with ruled border, mounted on cloth (360 × 510)

2 S elevation [Fig.53]

Scale: $\frac{3}{32}$ in to 1ft

Insc: *South Elevation | A Plan for Shoebury Castle designed by James Wyatt Esqr for Sir John Smith Burges Bart | 1797*

Pen & grey wash with ruled border, mounted on cloth (360 × 510)

Prov: Pur. 1965

Lit & reprd: J. Harris, *Georgian country houses*, 1968, pl.33 (No.2)

The unexecuted design for Shoebury is similar stylistically to the castellated Norris, 1799, and Pennsylvania, Isle of Portland, 1800. Harris suggests their form was due to Wyatt's knowledge, acquired after his appointment as Surveyor General in 1796, to Chambers's Queen's Lodging, 1777, and Hugh May's C17 work in the Upper Ward, Windsor Castle.

[14] Unexecuted design for a house in Sussex, 1771

Front elevation [Fig.54]

s & d: JAMES WYATT ARC APRIL 1771

Pencil & coloured washes (495 × 705)

Prov: Unknown

Lit & reprd: J. Harris, *Georgian country houses*, 1968, pl.20

It is very likely that this is the design exhibited at the RA 1771, No.228, 'Elevation of a house intended for a nobleman in Sussex'. Harris points out that, as well as an obvious indebtedness to the Pantheon in Rome, this elevation was derived from Robert Adam's design for the front of Kedleston published in *Vitruvius Britannicus*, IV, 1767.

WYATT, James II *Attributed to*

[15] Design for an unidentified house in the castellated style

Elevation [Fig.55]

Pen & coloured washes (250 × 525), torn top left

Prov: Pur. 1961

[16] Design for a mausoleum & 2 monumental obelisks

Pen & coloured washes with double ruled & wash borders (465 × 655), in poor condition, damaged on all edges

Prov: Pres. 1885

Reprd: A. Rowan, *Garden buildings*, 1969, pl.36

This design, based on the familiar circular temples of Vesta at Tivoli and Rome, has obvious affinities to Wyatt's mausoleum at Brocklesby Park, which was exhibited at the RA 1795. It has been suggested that this might be an alternative design for Brocklesby, but if any notice can be taken of the distant hills and the suggestion of a formal avenue, they do not resemble the reality of Lincolnshire. In subject and form, a circular mausoleum was a favourite exercise of Neo-Classical architects, and it is with some hesitation that the traditional attribution of this design to James Wyatt is perpetuated; Jeffrey Wyatt's 'Design for a mausoleum', exhibited at the RA in 1796, is another possibility, but there is no evidence that it is by any of the Wyatts.

[17] Design for a ceiling (unidentified)

Plan

Scale: $\frac{1}{2}$ in to 1ft

Insc: verso Mr. Barkley (or Bartlett?)

Pen & pink & green washes with ruled border

(525 × 360)

Prov: Pur. 1969 from Ansell Fund; collection C. T.

Bartlett, 1910; collection Miss M. H. Turner

[18] SANDHURST (Berks): Royal Military Academy
Design for chaplain's house (2):

1 Ground floor plan

Insc: *Plan of Chaplains House R. M. College*; verso with calculations in pencil

Pen (205 × 255)

2 Elevation

Insc: Some dimensions given

Pen (205 × 255)

Prov: Unknown

A five-bayed, two-storeyed house with parapet and hipped roof. It is not certain if this relates to Sandhurst or to Woolwich. Wyatt began the Royal Military College at Sandhurst, but the work was taken over by John Sanders in 1811. The designs for Woolwich are in the Tudor style, and it is less likely that this house was intended to be built with them.

[19] BATALHA (Portugal): Monastery church

Record drawing

S elevation [Fig.56]

Pen & coloured washes (440 × 630)

Prov: Pur. 1958

The monastery church at Batalha was built in the English Decorated style by Dom Joao I, whose consort, Philippa Plantagenet, is said to have imported English craftsmen to execute the work. It had little or no influence on Portuguese architecture, but it was of unexpected interest in the early Gothic Revival in England. William Conyngham visited Batalha in 1783, bringing back sketches which John Harris suggests (*RIBA Jnl*, 1957, p.338) must have been seen by James Wyatt when he was working for Conyngham at Slane Castle in 1784-85. James Murphy made a more accurate record in 1789 and published *Plans, elevations, sections and views of the church of Batalha* in 1795, but plates from his measured drawings were issued from 1792 onwards. In Wyatt's work the first influence of Batalha was apparent in the design of Lee Priory, Kent, built between 1783 and 1790; but it was also a source of the designs for Fonthill Abbey.

It is possible that Wyatt introduced William Beckford to the monastery, but it is clear that the latter was strongly affected by it when he paid a visit in 1794 to 'the great church, with its rich cluster of abbatial buildings, buttresses, and pinnacles, and fretted spires, towering in all their pride, and marking the ground with deep shadows that appeared interminable'. He described 'the grand western facade of the great church - grand indeed - the portal full fifty feet in height, surmounted by a window of perforated marble of nearly the same lofty dimensions, deep as a cavern, and enriched with canopies and imagery in a style that would have done honour to William of Wykeham'. It has been suggested that the octagonal tower and spire over the crossing were the model for the first version of the central feature of Fonthill Abbey, and in his journal (18 September 1808) Beckford refers to 'the Batalha windows' in the octagon of his own abbey. On 13-14 April 1819 he again referred to the monastery and its decorative stonework, evidently the source of some of the ornaments being carved for him by Westmacott. There is no evidence that this drawing was made by James Wyatt, but for lack of an authenticated author it is appropriate to include it in this catalogue.

WYATT, James V (1808-1893)

Second son of Matthew Cotes, probably trained as a sculptor with his father. He first exhibited at the RA in 1838, and worked with Matthew Cotes on several projects, including the Wellington equestrian statue. He was twice married, first to (?) Read and then to Florence King; there were four children.

Bibl: Gunnis

[1] EDINBURGH: Commercial Bank of Scotland, George Street

Designs for the sculptured pediment, 1845 (2):

1 Preliminary design

Insc: (by Emily Wyatt) *The Competition design that was selected for the sculptural Group to be placed in the Pediment in the Commercial Bank of Scotland*

Pencil & pen, in three sections (355 × 955)

Verso: Design for a funeral monument of a kneeling, veiled figure before a sarcophagus & a standing angel

Insc: *WHY WEEP YE*

2 Finished drawing [Fig.57]

Insc: *The Competition Design selected FOR THE SCULPTORAL WORK IN THE PEDIMENT OF THE COMMERCIAL BANK OF SCOTLAND* | EDINBURGH, BY JAMES WYATT. 1845

s: James Wyatt Invt.

Pen & blue wash with double ruled border

(435 × 1150), torn top centre & on folded joints

Prov: Pres. by Mrs J. S. Budenberg, 1956

The Commercial Bank of Scotland was designed by David Rhind and built 1844-46.

[2] LONDON: Cockspur Street, Westminster
Sketch of the equestrian statue of George III by Matthew Cotes Wyatt [Fig.58]

Insc: (probably by Emily Wyatt) *Drawn by Jas Wyatt* | Sept. 1836

Pencil (350 × 440)

Prov: Pres. by Mrs J. S. Budenberg, 1956

Lit: Gunnis, pp.446-447

See also Wyatt, Matthew Cotes

[3] LONDON: Hyde Park Corner
Sketches of details of the equestrian statue of the Duke of Wellington, 1842-44 (5):

1 Section of platform for erection

Insc: ... principle for constructing a sliding platform | upon an Inclined Plane

s & d: JW. Novr 26. 1842

Brown crayon (230 × 370), damaged top left & bottom right

Verso: Two pencil sketches of an equestrian statue standing on a high plinth

2 Sketch of part of statue of horse

Insc: Dimensions of horse & seated figure given

Pen (220 × 130)

3 Sketch of the Duke's hat

Insc: 22¹/₄ round the head

Pen (110 × 180)

4 Sketch of pulley system for erection

Insc: position of pulleys | for Lowering | the Neck

d: 1843

Brown crayon (230 × 185)

Verso: Rough portrait sketches, including *My dear Papa* (Matthew Cotes Wyatt)

5 Side view of horse [Fig.59]

Insc: *Agamemnon*

s & d: J. Wyatt | Augt. 3rd 1844

w/m: Joynson 1841

Pen (220 × 380), torn bottom left

Verso: Miscellaneous rough sketches

Prov: Pres. by Mrs J. S. Budenberg, 1956

Lit: Gunnis, pp.447-448; J. Physick, *Designs for English sculpture*, 1969, pp.183 et seq.; CL, CXL, 1966, pp.1076-1077

Matthew Cotes Wyatt was given the commission for the equestrian statue of the Duke in 1838, and he was assisted by James Wyatt during the years between then and 1846 when the bronze figure was hoisted on top of Decimus Burton's arch at Hyde Park Corner. It remained there, a subject of ridicule, until it was removed to its present site at Aldershot.

[4] Design for a monument for the Begum Sombre Elevation [Fig.60]

Insc: *Design for the Bigam Sombroo's Tomb*

s & d: By | James Wyatt | 1838

Pen, sepia wash & pencil (395 × 270)

Prov: Pres. by Mrs J. S. Budenberg, 1956

The Begum Sombre was Zerbonissa, a dancing girl who had married Walther Reinhard (nicknamed Sombre), an emigrant from Strasbourg who had entered on a military career in India. In 1777 the Emperor of Delhi gave Sombre the principality of Sirdhana, which he left to his wife when he died in the following year. Sombre's great-grandson (from an early liaison with a concubine) was David Ochterlony Dyce, who was brought up in the Begum's household. When she died in 1836 she left Dyce more than half a million pounds. He took the additional name of Sombre, left Sirdhana and came to England via China and Calcutta, arriving in 1838. He had become a convert to the Roman faith in 1829 and was created a Chevalier of the Order of Christ 'in consideration of some very large gifts which the Begum had made to His Holiness'. It can be assumed that this elaborate Gothic design, incorporating a large central panel of angels and mourners around a tomb, was commissioned by Dyce-Sombre when he arrived in England and that it was intended to be set up in an English church (presumably of the Roman faith). There is no evidence that it was executed. Dyce-Sombre was at first a lion of London society; he married a daughter of Viscount St Vincent, became an MP (but was unseated after ten months after being charged with bribery) and was put under restraint as a lunatic in 1843.

[5] Sketch of Queen Victoria

Insc: verso *Sketch of Queen Victoria* | for Equestrian group | which was designed | & executed by | James Wyatt | & shown at Great | Exhibition 1851 in the | Main Hall | James Wyatt was a | young man at that | time

Pencil (140 × 115)

Prov: Pres. by Mrs J. S. Budenberg, 1956

Lit: Gunnis, p.446

[6] Preliminary designs for group of 3 figures & a horse, 1844 (2):

1 Side view

Insc: *Harry of Winchester*

Sepia pen & wash on brown paper (245 × 220)

2 Rear view

Insc: *Harry of Winchester*

s & d: 1844 James Wyatt

Sepia pen (230 × 180)

Verso: Section of a hydraulic installation

Insc: *A Water Ram*, with key to colours

s: J. Wyatt. Archt.

Pen & coloured washes

Prov: Pres. by Mrs J. S. Budenberg, 1956

[7] Designs for a tomb (5):

1 A draped urn on a plinth

Insc: *No.1*

2 A low, pedimented tomb

Insc: *No.2*

3 A stele with acroteria & profile portrait in wreath

- 4 A sarcophagus with acroteria, heraldic arms & garlands
5 A combination of Nos.1 & 2
Insc: *The Design selected; verso J. Wyatt Esqre*
1-4 Pencil & coloured washes (150×125)
5 Sepia pen (230×180)
Prov: Pres. by Mrs J. S. Budenberg, 1956

[8] Miscellaneous designs & sketches (19):
1 Large wall tomb with pediment, c.1750
Pencil (175×115)

2-4 Sketches for monuments, some in mid-C18 taste
Pencil & sepia pen (220×175)

5-6 Classical statues in armour & cloaks, on pedestals
Pencil (180×115)

7-8 Female figures holding books, 1 insc. *RELIGION*
Pencil & pen (180×115)

9 Male figure in C16 costume
Pencil (180×115)

10-12 Various sketches for statues
Pencil & wash (180×115)

13 Statue of male nude
Pencil (180×115)

14 Sketch design for monument in arch, 2 angels supporting oval plaque of portrait in profile surrounded by palm branches
Pencil (190×150)

15-16 Two sketches of man standing & leaning 1 hand on table
Sepia pen on grey paper (185×115)

17 Sketches of boy on horse, figure standing in doorway, studies of heads
Sepia pen & wash, pencil (230×185)

18 Sketches of Gothic church, doorway, horse & dog
Insc: *Miss Wyatt | 6 Bath Place*
Sepia pen (120×70)

19 Sketch of the Wyatt family crest
Insc: *My father's crest | James Wyatt*
Pen (170×170)

Prov: Pres. by Mrs J. S. Budenberg, 1956

[9] Figure drawings (6):
1 Discus thrower
Charcoal & blue wash (505×320)
Verso: Sketches of torso, Egyptian head & male figure, c.1780
Pencil

2 Mercury tying sandal
Charcoal, red crayon & biscuit pastel (550×380)

3 Javelin thrower
Red chalk (550×380)

4 Standing male figure with staff
Verso: Male figure holding hands to head
Charcoal heightened with white (550×380)

5 Reclining nude woman on couch [Fig.61]
Charcoal & red crayon (380×550)

6 Venus de Milo
Charcoal (510×280)

Prov: Pres. by Mrs J. S. Budenberg, 1956

WYATT, Lewis William (1777-1853)
Fourth son of Benjamin II and Sarah Wyatt, was a pupil of Samuel II and then James II. He practised at first in Charlotte Street, and then from 1812 with his cousin George in Albany. He was appointed Clerk of the Works at Whitehall in 1818. He died on 14 February 1853 at Puck Pool, Isle of Wight.
Bibl: *APSD; Colvin*; obituary: *Gentleman's Magazine*, 1853, p.670

CUERDON HALL (Lancs)
Design for additions to the house for Robert Townley Parker, 1816
E elevation [Fig.62]
Scale: $\frac{1}{2}$ in to 1 ft
Insc: *Elevation of the East front of Cuerdon Hall. R. Townley Parker Esqr.*
s & d: L. Wyatt, March 1816
Pen & coloured washes with ruled & wash border (235×360), burn damage LHS
Prov: Pur. 1955
The earlier house dates from 1717. A new main block was added on the E, 1816-19, and service ranges on the W (Pevsner, *N Lancs*, pp.110-111).

WYATT, Matthew Cotes (1777-1862)
Third son of James II and Rachel Wyatt, was exhibiting paintings, mostly portraits, at the RA from 1800 onwards. He was given important commissions to paint ceilings at Windsor Castle, through his father's influence, and he worked with his brothers Benjamin Dean and Philip at York House, Apsley House and Belvoir Castle. In 1811 he began to exhibit sculpture at the RA, and again he received important commissions from the royal family, culminating in the monument to Princess Charlotte in St George's Chapel, Windsor. His most controversial work was the Wellington equestrian statue erected at Hyde Park in 1846. In the 30s and 40s he was speculating in property development. He married Maria McClellan and they had five children, two, George II (1808-80) and Henry III (c.1810-99), becoming architects and James V a sculptor. He died on 3 January 1862 and was buried in Highgate cemetery.
Bibl: Gunnis, *passim*; CL, CIX, 1951, pp.1195-1196; CXXII, 1957, pp.1085-1086; CXL, 1966, pp.1076-1077; obituaries: *Art Jnl*, 1862, pp.86-87; *Papers read at the RIBA, session 1862-63*, 1

[1] LONDON: Cockspur Street, Westminster
Preliminary sketch of equestrian statue of George III
Pencil & sepia wash (180×130)
Prov: Pres. by Mrs J. S. Budenberg, 1956
Lit: Gunnis, pp.446-447
Wyatt's first grandiose scheme was for a statue of the king standing in a quadriga accompanied by Fame and Victory, while Faction, represented by a hydra-headed monster, 'is levelled in the dust' (*Gentleman's Magazine*, 1822, i). This sketch was probably a version of this design. See also Wyatt, James (1808-93).

[2] Designs for monuments (2):
1 Two kneeling figures, 1 holding an urn, standing angel in centre

2 Mourning figures, female on left, male on right, draped sarcophagus centre, surmounted by arms in garter (?)
A later inscription on the verso suggests this might be a design for the monument to Princess Charlotte in St George's Chapel, Windsor, 1820-24.

1-2 Pencil (225×190)

[3] Sketch of coronet
Insc: (by Emily Wyatt) *Drawn & designed by M. C. Wyatt*
Pencil (115×185)
Prov: Pres. by Mrs J. S. Budenberg, 1956

WYATT, Sir Matthew Digby (1820-1877)
Third son of Matthew and Anne Wyatt, was born at Rowde near Devizes on 28 July 1820. He entered the office of his brother Thomas Henry I in 1836 and travelled abroad from 1844 to 1846. In 1851 he was appointed Secretary to the Executive Committee for the Great Exhibition, in 1855 Architect to the East India Company, in 1855-59 Honorary Secretary to the RIBA, in 1866 Royal Gold Medallist, in 1869 Slade Professor of Fine Art. He was knighted in 1869 and received French and Italian honours. On 11 January 1853 he married Mary, daughter of Iltyd Nichol of Usk, Co Monmouth, and The Ham, Glamorgan; he was buried at Usk on 25 June 1877.
Bibl: N. Pevsner, *Studies in art, architecture and design*, II, 1968, pp.96 et seq.; obituaries: *Builder*, XXXV, 1877, pp.541 et seq.; *American Architect & Building News*, II, 1877, pp.169-170

[1] ASHRIDGE PARK (Herts)
Designs for the fern house for the 2nd Earl of Brownlow, 1864 (6):
1 *Perspective Sketch of Exterior* [Fig.63]
s & d: M. Digby Wyatt 1864
Pencil & wash (495×650)

2 *Perspective Sketch of Interior*
s & d: M. D. Wyatt 1864
Pencil & wash (495×650)

3 Plan

4 Front elevation

5 End elevation & transverse section

6 Longitudinal section

3-6 Scale: $\frac{3}{8}$ in to 1 ft
s & d: M. Digby Wyatt | *Archit. 37. Tavistock Place | London. 1864*
Pen & wash (495×650)

Prov: Pres. by SPAB through AGRC, 1936
This was the last of the Wyatt family's work at Ashridge. Matthew Digby had remodelled most of the interiors c.1860 (see *Builder*, XVIII, 1860, p.105) and then in 1864 he added the fern house, which is still in existence. See also Buckler, John; Wyatt, Benjamin Dean; Wyatt, James II; Wyatville, Sir Jeffrey.

[2] LONDON: National Gallery, Trafalgar Square, Westminster
Competition design A for rebuilding the gallery, 1866 (4):

1 Perspective of the façade seen across Trafalgar Square, with Nelson's Column in the foreground [Fig.64]
s & d: M. Digby Wyatt 1866
Pencil & black crayon (675×1220)

2 Perspective of SW corner & dome, from Pall Mall East looking towards the church of St Martin-in-the-Fields, with figures & vehicles in the foreground [Fig.65]
s & d: M. Digby Wyatt 1866
Pencil & black crayon (1170×760)
Repr'd: N. Pevsner, *Studies in art, architecture and design*, II, 1968, p.96

3 Detail of centre of main façade in perspective, cut by a transverse section from S to N, also in perspective, with figures in street & galleries [Fig.66]
Pencil & grey wash (1040×660), strip of paper added at bottom

4 Perspective of highly decorated entrance hall, crowded with people, showing a double flight of stairs [Fig.67]

s & d: *M. Digby Wyatt 1866*

Pencil & grey wash (1040 × 660), strip of paper added at bottom

Prov: Pres. by the AA (from the Ministry of Works), 1953

Exhib: RA 1867, No.910, 'Design for a new National Gallery'

Lit: *Builder*, XXV, 1867, pp.72-73

Early in 1866 invitations were sent to six architects to submit designs for extending and/or rebuilding the National Gallery. Finally ten architects submitted in 1867, but in the end it was announced 'Not one set of designs could be recommended to be carried out, although in all cases possessing very considerable merit as scholastic drawings'. The *Builder* reviewed each design in considerable detail after an introduction in which Wyatt's drawings were commended as 'almost equally good' as those of F. P. Cockerell, which were considered the best (pp.23-24). The review (pp.72-73) devotes most of its space to the design A for completely rebuilding, noting that both A and B are 'completely shown by drawings, including an unusual number of perspective views'. It deals at length with Wyatt's views on planning and lighting the galleries, and it includes a full description of the 'considerable elaboration of detail' on the central part of the main façade, which would have been in a similar style to Wyatt's courtyard in the India Office. 'Each recess would contain a statue of some celebrated painter; and the relief below would set forth some incident of his life. In the spandrels of the arches would be heads representing some of the artists' scholars. In the frieze there would be decorative panels of marble or granite; and red granite columns would be attached to the narrow spaces separating the niches. These last would be coffered in the vaulting, and enriched with vitrified materials; and generally, a rich polychromatic effect would be attempted with the aid of terra-cotta. A balustrade, and ten pedestals for statues of Apollo and the Muses would crown the whole.' Describing the principal staircase, shown in No.4, the reviewer noted its richness and 'Renaissance character'; in the galleries, the colouring was to be 'quiet in tone, or as vellum-colour, gold, grisaille, and sparingly in low reds, greens, purples, &c., not overpowering any of the pictures'. The estimated cost of design A was £420,000. See also Barry, Charles Jr; Brodrick, Cuthbert; Cockerell, Frederick Pepys; Murray, James; Pennethorne, James; Penrose, Francis Cranmer.

[3] LONDON: Oak Lodge, Addison Road, Kensington & Chelsea

Perspective

Insc: *Sketch from N-W*

s & d: MDW 187-

Pencil & coloured washes (430 × 605)

Survey of London, Northern Kensington, XXXVII, 1973, p.125, suggests that this design, believed to have been made for Oak Lodge, must be for an unexecuted rebuilding, as it does not correspond to the house shown on late C19 maps of the district.

LONDON: Paddington station

See Stevens, Alfred

[4] NORTH MARSDEN (Bucks): Church of St Mary Design for window & reredos, 1853 [Fig.68]

Insc: ORIGINAL STUDY FOR THE NEILD

MEMORIAL WINDOW REREDOS & RESTORATION OF CHANCEL / OF NORTH MARSTON CHURCH BUCKS FOR HER MAJESTY THE QUEEN, with notes on colours in decoration

s & d: *M. Digby Wyatt 1853*

Pencil & coloured washes, mount cut (470 × 400)

Prov: Pur, 1968

Lit: *Illustrated London News*, September 1855

The restoration was executed in 1855 on the instructions of Queen Victoria, in memory of J. C. Neild, who had left her property to the value of £250,000. Pevsner, *Bucks*, gives the glass to Ward & Nixon and the design to Harriet Clarke.

[5] UCKFIELD (Sussex): Old Lands

Design for a house for A. Nesbitt, 1869

Perspective [Fig.69]

Insc: verso *View of a House at Uckfield*

s: verso *M. Digby Wyatt Architect . . . 27 Tavistock Place | Tavistock Squ . . .*

Pencil & coloured washes, on linen-backed (510 × 650)

Prov: Pur, 1968

Exhib: RA 1870, No.771, 'House at Uckfield, Sussex'

Tender in *Builder*, XXVII, 1869, p.1016.

[6] Design for a candelabrum [Fig.70]

Insc: (on base) *TO THE | WORTHY CITIZEN | AND EMINENT AGRICULTURIST | J. J. MECHI ESQRE. | SHERIFF OF LONDON AND MIDDLESEX. | HIS FRIENDS HAVE*

PRESENTED | THIS TESTIMONIAL | DECR. 1857

s & d: *M. Digby Wyatt 1857*

Sepia pen & wash (940 × 560)

Prov: Pres. by D. L. Solomon, 1926

Four allegorical figures seated under a coronetted canopy, surmounting a central support decorated with agricultural symbols.

[7] Drawings for lithographic plates to illustrate *Metal-work and its artistic design*, 1852 (8):

1 Pl.15: Bronze door handle from the Rathaus, Lübeck [Fig.71]

Pen & wash, heightened with white, on cartridge-backed tracing paper (330 × 255)

2 Pl.16: Bronze figures from cathedral & baptistery, Florence, & baptistery, Siena (4)

Pen & wash (425 × 280)

3 Pl.19: Locks from Munich, Nuremberg & Henry VII's chapel, Westminster Abbey (4)

Pencil, pen & wash on backed cartridge (545 × 380)

4 Pl.38: Details of screen of Henry VI's tomb, St George's Chapel, Windsor (5) [Fig.72]

Pen & coloured washes on cartridge-backed tracing paper (380 × 545)

5 Pl.45: Bronze C15 daggers, coins by Cellini & arabesque from the Madeleine, Paris [Fig.73]

Pencil, heightened with white (480 × 320)

6 Pl.48: Door handles in Munich, Innsbruck, Florence & Brescia (4)

Pencil & coloured washes on backed cartridge (545 × 380)

7 Pl.50: Ironwork in entrances to sacristy, Rouen cathedral, & Bishop West's chapel, Ely cathedral (3)

Pencil & coloured washes on backed cartridge (380 × 545)

8 Not used in publication: Knockers from Venice, Padua, Nuremberg & Gloucester (4)

Pencil on backed cartridge (380 × 545)

Prov: Unknown

[8] Measured drawings of mosaic paving & decoration for use in *Specimens of geometrical mosaic of the Middle Ages*, 1848 (4):

1 Plan of section of paving

Pencil & watercolour (490 × 615)

2 Plan of section of paving

Pencil & watercolour (460 × 660)

3 Six fragments of mosaic decoration

Pencil, watercolour & applied gilt, mounted on card (560 × 340)

4 Two plans of inlaid paving

Scale: 1 1/4 in to 1 ft

Insc: *Rome Santa Maria Maggiore*

s & d: *M. Digby Wyatt 184-*

Pencil & watercolour, mounted on card (455 × 310)

[9] Topographical drawings

Belgium

BRUSSELS: Cathedral

Insc: *Clerestory Window The Cathedral of St. Gudule*

s & d: *M. D. Wyatt Novr 28th 1846*

Pencil (145 × 100)

France

ARLES (Bouches-du-Rhône): Cathedral

1 Column bases & capitals

Insc: *Cloisters St. Trophemius*

d: *Novr 27th 1844*

Pencil (160 × 90)

2 W front

Insc: *St. Trophemius*

d: *Novr 26th 1844*

Pencil (90 × 160)

AVIGNON (Vaucluse)

Insc: *Tower attached to the Hotel de Ville*

d: *Novr 1844*

Pencil (155 × 95)

BOURGES (Cher): Church of St Étienne

Insc: *St. Etienne | Door to Crypt | Chapel Arch*

d: *Novr 1844*

Pencil (160 × 95)

GRAVILLE (Seine-Maritime)

Insc: *Graville west front | near Havre*

d: *Oct 1844*

Pencil (155 × 90)

LILLE (Nord)

Street scene

Insc: *5 A.M.*

d: *Aug 1861*

Pencil (155 × 95)

LYONS (Isère)

Insc: *Mortar stand in porphyry | once in the Jesuits*

Pharmacy now in a | Chemist's shop

d: *Novr 1844*

Pencil (155 × 90)

ORLÉANS (Loiret): Cathedral

Window in cathedral

d: *Novr 1844*

Pencil (155 × 95)

PARIS

1 Entrance to hôtel

Insc: *Rue de Grenelle*

d: *Novr 1844*

Pencil (90 × 160)

2 fountain of the Marché des Innocents

Pencil (275 × 215)

TARASCON (Ariège)

Insc: *René of Anjou's Castle*
d: Nov 1844
Pencil (160 × 95)

Unidentified view

Insc: *Suspension bridge over the Rhone at —*
d: Nov 1844
Pencil (160 × 90)

Germany

AACHEN (AIX-LA-CHAPELLE)

Insc: *The new Theatre, interior white & gold (sparing)*
panels & patterns light toned
d: Nov 28th 1846
Pencil (150 × 100)

BAMBERG

1 *a doorway near the Cathedral | from Crs. Fowler*
s & d: D. Wyatt Novr 10th 1846
Pencil (150 × 100)
'Fowler' was Charles Fowler II, who contributed several entries and sketches to APSD, including some of details from Nuremberg.

2 *Cap in the Crypt of the Cathedral*

s & d: Digby Wyatt Novr 10th 1846
Pencil (150 × 100)

NUREMBERG: Castle

1 *Angle Turret on the 'Nassau'sche Haus'*
s & d: Digby Wyatt Novr 6th 1846
Pencil (150 × 100)

2 Base & capital

Insc: *Castle Chapel*
s & d: Digby Wyatt from a sketch of Fowlers Novr 6th 1846
Pencil (150 × 100)

3 *Chapel of St. Ottmar in the Castle*

s & d: Digby Wyatt Novr 4th 1846
Pencil (100 × 145)

4 *one of the Castle Chapels*

s & d: Digby Wyatt Novr 6th 1846
Pencil on tinted paper, heightened with white
(160 × 105)

5 *From St. Sebald's Shrine (Peter Vischer)*

s & d: Digby Wyatt Novr 7th 1846
Pencil on tinted paper, heightened with white
(165 × 105)

6 *The Castle from without the walls*

s & d: Digby Wyatt Novr 4th 1846
Pencil (100 × 150)

REGENSBURG

1 *Label moulding termination. East end of Cathedral*
s & d: Digby Wyatt Novr 1st 1846
Pencil (150 × 100)

2 *The Rathaus*

s & d: Digby Wyatt Novr 1st 1846
Pencil (100 × 150)

3 *The Cathedral, bracket at west | end of interior | from a sketch of Fowlers*

d: Novr 8th 1846
Pencil (100 × 145)

4 *Little Church (Modern) near the Walballa*

s & d: Digby Wyatt Octr 31st 1846
Pencil (100 × 150)

SCHWETZINGEN

View of church
d: Aug 1861
Pencil (155 × 95)

WÜRZBURG: Church of St Backhardt

1 *Window in the Tower of the Church of St. Backhardt*
s & d: Digby Wyatt Novr 12th 1846
Pencil & sepia wash (150 × 100)

2 Choir stalls

Insc: *Church of St. Backhardt*
s & d: Digby Wyatt Novr 12th 1846
Pencil on tinted paper, heightened with white
(160 × 105)

Unidentified

Insc: . . . *ort*
s & d: Digby Wyatt Novr 1846

Great Britain

CASTLE ASHBY (Northants)

Views of the house & park (16)
Pencil on tinted paper, some heightened with white
(90 × 145)
Wyatt was making designs for additions to the house c. 1868.

Italy

AMALFI

Detail of window & wall decoration
Insc: *from Luzzeggari*
d: Augst 24th 1845
Pencil & coloured washes (160 × 115)

ASSISI

1 *Portal of the lower church | of St. Francis*
d: June 1st 1846
Pencil (160 × 105)

2 View of W front

Insc: *Church of Sta Chiara*
d: May 28th 1846
Pencil (100 × 155)

3 View of interior

Insc: *middle church of San Francesco*
s: M. Digby Wyatt
Sepia pen & coloured washes (250 × 360)

BELLINZONA

View of a doorway
d: Nov. 1861
Pencil (155 × 85)

BOLOGNA

1 *Arcade at angle of San Giacomo*
Pencil (160 × 90)

2 *Patterns from draperies &c in old Pictures in the Accademia*

d: April 22nd 1846
Pencil, coloured washes & gilt (150 × 100)

BORGHETTO

Insc: *between Civita Castellani and Otricoli*
d: May 7th 1846
Pencil on tinted paper, heightened with white
(175 × 280)

CASTEL GANDOLFO

Insc: *Castel Gandolfo | lago d' Albano*
Pencil on tinted paper, heightened with white
(200 × 275)

CIVITA CASTELLANA

1 *The bridge built by Cardinal Imperiali in 1720. Soracte in the distance*
d: May 6th 1846
Pencil, pen & wash (150 × 230)

2 *Old Castle now used as Prison*

d: May 6th 1846
Pencil (105 × 165)

FERRARA

Urn with lid surmounted by putto
Pencil (100 × 150)

FIESOLE

1 Urn

Insc: *Il Villino Spence*
d: Nov. 1861
Pencil (155 × 85)

2 Detail of carving

Insc: *by Nino da Fiesole*
d: Nov. 1861
Pencil (125 × 85)

FANO

View of tomb & figures
Insc: *S. Francesco*
Pencil (155 × 90)

FLORENCE

1 View of part of the interior of railway station [Fig. 74]
Pencil & coloured washes (475 × 305)
Exhib: RA 1847, No. 1270, 'Railway station at Florence'

2 Insc: *Ornament from a Fra Beato in the Uffizi*
Pencil (40 × 110)

FOLIGNO

Insc: *Church of S. Giacomo*
d: May 18th 1846
Pencil (165 × 105)

FRASCATI

Insc: *Great Fountain in the Torlonia Villa | Grotta Ferrata Fair Day | with all the boys*
d: March 26th 1846
Pencil & wash, heightened with white (155 × 105)

GENOA

1 Lighting fitting
Insc: *Two light | for hanging between columns | Palazzo Durazzo*
d: Nov 1861
Pencil (125 × 85)

2 View of doorway

Insc: *spinola (?)*
d: Nov. 1861
Pencil (155 × 85)

GROTTA FERRATA

Insc: *Monastery at Grotta Ferrata | Papal States*
d: April 23rd 1845
Pencil (135 × 215)

LORETO

View of the shrine
d: 1865
Pencil (155 × 90)

LUCCA: Cathedral

View of W front
Insc: *The Cathedral*
d: July 27th 1846
Pencil (145 × 100)

MESSINA: Cathedral

Detail of decoration
Insc: *From 14th century tomb in transept of Cathedral | golden blue*
d: July 23rd 1845
Pencil & coloured washes (115 × 165)

MILAN: Church of S Ambrogio

View of exterior
Pencil on tinted paper, heightened with white
(165 × 105)

MODENA: Cathedral
Carved panel of Caiaphas &c
d: 1865
Pencil (90 × 155)

NAPLES
1 *Window &c from St. Chiara & Tower of Capua Cathedral*
d: May 12th 1845
Pencil (160 × 105)

2 *Casa Basilla, in a little street*
d: May 27th 1845
Pencil (105 × 160)

3 *Fountain in the Chiaia (Villa Reale) Gardens*
d: June 2nd 1845
Pencil (105 × 165)

4 *Pulpit in Sta Maria Constantinopolita*
d: June 4th 1845
Pencil (160 × 105)

5 *A portion of one of the Piers of San Domenico Maggiore*
d: June 20th 1845
Pencil (160 × 105)

6 Detail of window
Insc: *Castel Nuovo by Nicolo Pisano*
d: Augst 6th 1845
Pencil (165 × 105)

7 Various figures & a lemonade stall
Insc: *Oddities, Naples*
d: June 18th
Pencil & sepia pen (165 × 105)

8 Detail of tomb in S Chiara
Pencil on tinted paper (275 × 195)

9 *Naples from the end of the Chiaia Gardens*
d: May 1845
Pencil & coloured washes (115 × 150)

10 View of bay
s: Digby Wyatt
Pencil & coloured washes (105 × 165)

NARNI
1 *The Roman Bridge*
s & d: Digby Wyatt Archt. 1846
Pencil & coloured washes (140 × 220)

2 *from memory of the Gothic fountain in the Piazza Caiola*
d: May 1846
Pencil (150 × 100)

3 *Old pulpit built in the angle of a Convent wall | in the Piazza by the Palazzo Publico*
d: May 8th 1846
Pencil (165 × 105)

4 *Street leading to the Piazza*
Pencil on tinted paper (295 × 205)

5 *Entrance to a vineyard (on the road between Narni and Terni)*
d: May 14th 1846
Pencil (160 × 105)

NEMI
Insc: *town from the path round the lake*
d: April 1845
Pencil on tinted paper, heightened with white (160 × 105)

PAESTUM
1 *Gate of the town*
Pencil (165 × 105)

2 *Temple of Terra*
d: May 1845
Pencil (105 × 165)

PALERMO
1 *Memda from the Piana dei Greci*
s: Digby Wyatt
Pencil (115 × 165)

2 *looking inland on the road from the Piana dei Greci*
d: July 21st 1845
Pencil (100 × 160)

3 *Window in the Archivescovado by the Cathedral*
d: June 31st 1845
Pencil on tinted paper (220 × 135)

4 *Court of Sta Maria di Gesu*
d: July 8th 1845
Pencil (225 × 155)

5 *Pavement patterns from La Martorana*
d: July 1845
Pencil & coloured washes (220 × 135)

6 View of interior
Insc: *La Martorana*
s & d: Digby Wyatt July 1845
Pencil on tinted paper, heightened with white (270 × 185)

7 *Palermo & Monte Pellegrino from the road to the Piana dei Greci*
d: July 21st 1845
Pencil (105 × 165)

8 *Cloister of the Cathedral at Monreale*
d: July 1845
Pencil (105 × 165)

9-10 *Capitals from the Cloister of Sta Maria di Gesu*
d: July 1845
Pencil (165 × 105)

11-12 *Columns from the Cloister of San Domenico*
d: June 1845
Pencil (165 × 105)

13 *Doorway in l' Archivescovado*
Pencil & coloured washes (220 × 155)

14 *Lower part of tower in La Martorana*
Pencil & coloured washes (220 × 155)

15 *Stalls in the cathedral [Fig.75]*
Pencil & coloured washes (220 × 155)

13-15 Mounted together with drawings of Subiaco & Pistoia, insc. on mount *Original Studies by M. Digby Wyatt - Architect - 37 Tavistock Place - London*

PERUGIA
1 *one of the Etruscan tombs*
Pencil, pen & coloured washes (150 × 100)

2 *Turret of Sta Maria del Versaro*
d: June 1846
Pencil (150 × 95)

3 *Cover of a book held by one of the Evangelists in an old picture in the Academy*
d: June 1846
Pencil & coloured washes (165 × 100)

4 *Facade of San Bernardino*
s: M. D. Wyatt
Pencil, sepia pen & coloured washes (380 × 255)

PISA
1 *The Campo Santo | Figure by Giovanni Pisano*
d: July 23rd 1846
Pencil (150 × 100)

2 A gateway & figure
Pencil (150 × 100)

3 *Church of Sta Caterina*
d: July 24th 1846
Pencil (145 × 100)

PISTOIA
1 *Church of Sant' Andrea doorway by Giovanni Pisano*
Pencil (145 × 100)

2 *The Campanile & Cathedral*
Pencil (145 × 100)

3 *Pulpit in Sant' Andrea*
d: 1846
Pencil & coloured washes (385 × 260)
See note about mount, Palermo 13-15.

RAVELLO
Insc: *One of the Churches at Ravello | from Larezzari*
d: Augst 29th 1845
Pencil (165 × 105)

RAVENNA
Insc: *Chair of Maximian*
Pencil (90 × 155)

ROME
1 *The keep in the Villa Mills*
Pencil (155 × 100)

2 *at the gate of the Forum Scavi | with Troughton*
d: April 29th 1846
Pencil on tinted paper, heightened with white (160 × 105)

3 *Casino in Borghese Gardens*
d: April 2nd 1845
Pencil (155 × 105)

4 *Palace by Vignola near the Arco Oscuro*
Verso: *Villa di Papa Giulio | near Via Flaminia*
d: March 28th 46
Pencil on tinted paper, heightened with white (200 × 275)

5 *In the gardens of the Villa Poniatowsky*
d: April 11th 1846
Pencil (165 × 105)

6 *Temple of Venus From the garden of Santa Francesca Romana*
d: Jan'y 26th 1845
Pencil (165 × 105)

7 *From the top of the dome of St. Peters. | with Cox, Lockyer, Fowler, O'Neil & Troughton*
d: April 14th 1846
Pencil (165 × 105)

8 *The benediction at St. Peters, Easter Sunday*
d: April 11th 1846
Pencil (165 × 105)

9 *lion at doorway of S. Lorenzo fuori le Mura*
d: Octr 1st 1845
Pencil (165 × 100)

10 Details of decoration
Insc: *the Appartamento Borgia ceiling & from memory of the Etruscan Museum*
d: April 9th 1846
Pencil & coloured washes (165 × 105)

11 Etruscan decorative details

Insc: *Hope's Costumes*

d: *Feb'y 28th 1845*

Pencil, pen & coloured washes (165 × 105)

12 Etruscan vase & decoration

Insc: *From memory*

d: *April 10th 1846*

Pencil (165 × 105)

13 Etruscan decoration, brooch & tripod; fireplace

Insc: *Recollections of the Etruscan Museum & Appartamento Borgia, Vatican*

Pencil (155 × 105)

14 Sculptured panel

Insc: *Santa Maria del Popolo*

Pencil & pen on tinted paper, heightened with white (255 × 145)

SAN MARINO

Landscape

Insc: *Marino (just outside the town)*

d: *April 21st 1845*

Pencil (135 × 215)

SIENA

1 *Portal to the Piazza del Duomo*

d: *June 1846*

Pencil (165 × 105)

2 *Back of the Palazzo Pubblico | all deep red brick up to * above white stone*

d: *June 1846*

Pencil (165 × 105)

SPELLO

View of a church

Insc: *Between Spello and Assisi*

d: *May 1846*

Pencil (165 × 105)

SPOLETO

1 *View of the Bridge that crosses the ravine, 243 feet high*

d: *May 12th 1846*

Pencil (105 × 155)

2 *Front elevation of the church of San Pietro*

Pencil (270 × 210)

3 *Pulpit in facade of Cathedral, probably by Bramante*

d: *May 16th 1846*

Sepia pen & wash on tinted paper (150 × 105)

4 *View of interior [Fig.76]*

Insc: *Baptistery - Spoleto Cathl.*

s: *M. Digby Wyatt*

Pencil & coloured washes (400 × 255)

5 *A decorative tile*

Insc: *in the basement of the Cathedral*

d: *May 184-*

Pencil & coloured washes (160 × 100)

SUBIACO

1 *Exterior view*

Insc: *Sta Scolastra*

d: *Oct 1845*

Pencil (105 × 165)

2 *archway in San Benedetto*

Pencil & coloured washes (220 × 155)

Prov: Pres. by Mrs Humphry Wyatt, 1961

3 *Interior view*

Insc: verso *Church of San Benedetto, Subiaco | by M. Digby Wyatt | circa 1846*

Pencil & coloured washes (270 × 380)

Prov: Pres. by T. H. Wyatt, before 1871

4 *Interior view, larger & more detailed version of*

No.3 [Fig.77]

Insc: verso *View of the interior of the upper | chapel of San Benedetto . . . at | Subiaco - by | Digby Wyatt Archt | 77 Gt. Russell St. London | Lent by, & to be returned to | Lady Wyatt | Dimlands | Cowbridge | Glamorgan*

Pencil & coloured washes (520 × 755)

Exhib: Paris, 1855

5 *Figure of St Laurentius, S Benedetto*

d: *Oct'r 16th 1845*

Pencil & coloured washes (170 × 100)

TERRACINA

Insc: *Rock of Terracina*

d: *May 1845*

Pencil (165 × 105)

TIVOLI

Insc: *Villa of Hadrian*

d: *Oct'r 6th 1845*

Pencil (165 × 105)

TORCELLO: *The Piazza from S Fosca*

Pencil & coloured washes (170 × 110)

TORRE TRE PONTE

Landscape

Insc: *Entrance of the Pontine Marshes*

d: *May 1845*

Pencil (105 × 160)

VALMONTONE

View of town

Insc: *Papal States*

d: *April 24th 1845*

Pencil & coloured washes (135 × 220)

VENICE

1 *Corner of a Palace on the Fondamenta Osarin*

s & d: *Digby Wyatt Sept. 1846*

Pencil (150 × 100)

2 *Campanile of S Marco*

Insc: *The Campanile*

d: *Sept. 1846*

Pencil (150 × 100)

3 *Details of carving, capital &c*

Insc: *Odds & ends*

d: *Sept'r 1846*

Pencil (160 × 100)

Netherlands

AMSTERDAM

1 *View of doorway*

d: *Aug 1861*

Pencil (150 × 90)

2 *View of gable*

d: *Aug 1861*

Pencil (150 × 90)

DELFT: Town hall

View

d: *Aug 1861*

Pencil (95 × 155)

DORDRECHT

View of gateway

d: *Aug 1861*

Pencil (155 × 95)

HAARLEM

Detail of newel & part balustrade

d: *Aug 1861*

Pencil (150 × 95)

ROTTERDAM

View of canal

d: *Aug 1861*

Pencil (95 × 155)

[10] *Miscellaneous drawings*

Two figures at a wall fountain

Pencil on tinted paper, heightened with white (170 × 120)

View of hill & lake

Insc: *Papal States*

Pencil & coloured washes (135 × 220)

View of part of a Gothic ruin, unidentified [Fig.78] s & d: *Digby Wyatt Architect 1849*

Pencil on tinted paper, heightened with white (220 × 155)

Prov: Pur. 1959; collection W. J. Brockedon (1787-1854)

WYATT, Thomas Henry I (1807-1880)

Eldest son of Matthew and Anne Wyatt, born at Loughlin House, Roscommon, on 9 May 1807. After a private education he embarked on a mercantile career, but soon changed to architecture and became a pupil of Philip Hardwick. In 1838 he entered into partnership with David Brandon, and after 1851 he continued to practise alone from No.77 Great Russell Street until his death in 1880. He was closely associated with the RIBA from its foundation; he was elected to the Council in 1842 and became President in 1870. In 1870 he was awarded the Royal Gold Medal. On 10 May 1836 he married Arabella Montagu, second daughter of his uncle Arthur (1775-1833), who was agent to the Duke of Beaufort. Thomas Henry I died at Weston Patrick, Hampshire, where he was buried on 9 August 1880, leaving a daughter and two sons. Bibl: obituaries: *Builder*, XXXIX, 1880, pp.193 et seq.; *RIBA Transactions*, 1st ser. XXX, 1879-80, pp.230 et seq.; *American Art Review*, I, 1880, p.556

[1] *BASINGSTOKE (Hants): Mechanics Institution*

Preliminary & competition designs (5):

1 Preliminary design

Ground & First Floor Plan(s)

Scale: $\frac{5}{8}$ in to 1ft

Pen & red wash with pencil amendments on tracing paper (170 × 290)

2-8 Competition designs

2 *Block plan*

Scale: $\frac{1}{16}$ in to 1ft

3 *Basement plan*

Scale: $\frac{1}{4}$ in to 1ft

4 *Ground plan*

Scale: $\frac{1}{4}$ in to 1ft

5 *First Floor plan*

Scale: $\frac{1}{4}$ in to 1ft

6 *Front elevation*

Scale: $\frac{1}{4}$ in to 1ft

2-6 s: *Live and Learn*

w/m: 1866

Pen & coloured wash (520 × 735)

Prov: Pur. 1968

Filed with specification and competition programme.

[2] **BEMERTON** (Wilts): Church of St John
Design for church in memory of George Herbert,
c.1860
Sketch of bell turret
Insc: verso *Mr. Herbert has got £300 (?) towards
Bemerton Ch.*
Pencil (185 × 115)
Lit: *Builder*, XIX, 1860, pp.265-266 (reprd); Pevsner,
Wilts, 1963, p.96
Prov: Pur. 1968
The church was built in C13 style, faced externally with
stone of various tints laid in random courses and
internally with Bath stone ashlar.

[3] **BROCKENHURST** (Hants): Brockenhurst House
W elevation, amended c.1869 for J. Morant
Scale: $\frac{1}{16}$ in to 1ft
Insc: *J. Morant Esqre & showing Tower raised as proposed
Pen & watercolour (280 × 180)*
Prov: Pur. 1968

[4] **CAMBRIDGE**: Assize Courts
Design, c.1842
Plan & elevation [Fig.79]
Scale: $\frac{1}{12}$ in to 1ft, $\frac{1}{24}$ in to 1ft
Insc: Rooms labelled
Pen & wash (250 × 365)
Prov: Pur. 1968
An Italianate design, built 1842 and dem. 1952-53.
A model of the building is in the possession of the
Royal Commission on Historical Monuments
(England). *The Illustrated London News*, 1 April 1843,
reported: 'The style selected is Palladian, and the
façade somewhat novel and decidedly effective.
It reminds the spectator of Palladio's loggia
at the Basilica, Vicenza. It is not, however, a servile
imitation of its Italian predecessor; there are many
variations and these certainly are in favour of the
English building. The sameness and poverty of the
original are avoided by compressing the details, a
richness being thus gained which tells favourably for
the general effect.'

[5] **CAPEL MANOR**, Horsmonden (Kent)
Designs for the turret & belvedere for a house for
Francis Austen, c.1859 (3):
1 Detail of turret
Pencil & coloured washes (250 × 280)

2 Design for a belvedere
Insc: *F. Austen Esq.*
Pencil & wash (215 × 155)

3 Design for a belvedere
Pencil & wash (205 × 165)

Prov: Pur. 1968
'Built 1859-62 in an Italian Gothic style, exploiting
cream, green, and brown sandstone for polychromatic
effect' (Newman, *W Kent*, 1969, pp.321-322).

[6] **CARLETT PARK** (Cheshire)
Design for a mansion for John Torr, c.1859
Photograph of original drawing
Prov: Pur. 1968
'Brick and thoroughly bad' (Pevsner & Hubbard,
Cheshire, 1971, p.207). 'Mansion at Carlet Park, Cheshire
for John Torr, Esq.' was exhibited at the RA in 1860,
No.710.

[7] **CROXTETH HALL**, nr Liverpool (Lancs)
Design for additions for the 4th Earl of Sefton, c.1874
Perspective [Fig.80]
s: T. H. Wyatt
Sepia pen (285 × 515)
Prov: Pur. 1968
Croxteth Hall was built in 1575. The W front was added
1702, and the E range and part S range were built in a
Tudor style, 1874-77.

[8] **DOWNING** (Flints)
Design for cottages for Viscount Feilding (2):
1 Plan of ground & bedroom floors
Scale: $\frac{1}{8}$ in to 1ft
s: *Wyatt and Brandon*
Pen & wash (415 × 320)

2 Elevation
Scale: $\frac{1}{8}$ in to 1ft
Pen (145 × 255)

Prov: Pur. 1968

[9] **EAST HARNHAM**, nr Salisbury (Wilts): Church
of All Saints
Design, 1852 (3):
1 N elevation
2 Longitudinal section
3 Transverse section through nave & chancel
1-3 Scale: $\frac{1}{8}$ in to 1ft
s & d: T. H. Wyatt 1852
Pen & coloured wash (365 × 535)
Prov: Pur. 1968

[10] **EAST HARNHAM**, nr Salisbury (Wilts)
Designs for schools (3):
1 *Ground plan & elevation near Road*
2 *Elevations next Church & section*
3 *Sections & 1st floor plan*
1-3 Scale: $\frac{1}{8}$ in to 1ft
s: T. H. Wyatt. *Architect*
Pen & coloured wash (510 × 370)
Prov: Pur. 1968

[11] **LITTLETON DREW** (Wilts): Church of All
Saints Designs & working drawings for alterations &
furnishings, 1855 (16):
1 Ground plan as existing
2 N & S elevations as existing
3 W & E elevations as existing
4 1A: Ground plan
5 1B: Ground plan
6 II: W elevation
7 III: S elevation
8 IV: N elevation
9 VA: Longitudinal section
10 VB: E elevation & cross-sections
11 VI: Sections of roof
12-13 VII & VIII: Details of pews
14 Details of gates & communion table
15 Details of chancel seats
16 Details of pulpit & c
Scale: $\frac{1}{8}$ in to 1ft, $\frac{1}{16}$ in to 1ft, 1in to 1ft
s: T. H. WYATT ARCHITECT. *Signed this 1st day of
September 1855, John King*
Pen & coloured washes (295 × 490)
Lit: Pevsner, *Wilts*, 1963, p.270

[12] **LIVERPOOL**: Liverpool Exchange
Competition design, c.1866
Perspective [Fig.81]
Insc: *View showing quadrangle*
s: T. H. Wyatt. *Architect*
Pencil (270 × 345)
Exhib: RA 1867, No.896, 'Quadrangle of Liverpool
Exchange Buildings'
Lit: *Builder*, XXV, 1865, p.191; XXIV, 1866, p.47
Prov: Pur. 1968
See also Brodrick, Cuthbert

[13] **LONDON**: Adelphi Theatre, Strand, Westminster
Preliminary designs, c.1858 (2):
1 Plan
Scale: $\frac{1}{16}$ in to 1ft
Pen & wash (195 × 370)

2 Front elevation & side elevation of porch [Fig.82]
Scale: $\frac{1}{8}$ in to 1ft
Pen & wash (240 × 135)

Lit: *Builder*, XVI, 1858, p.871
Prov: Pur. 1968

[14] **LONDON**: Hospital for Consumption, Fulham
Road, Kensington & Chelsea
Design for extension, c.1879 (15):
1-15 Plans, elevations, sections & details of back
elevation
Scale: $\frac{1}{8}$ in to 1ft, details $\frac{1}{2}$ in to 1ft
Insc: *New building for male patients, numbered 1 to 15
& fully labelled, with dimensions given*
s: T. H. Wyatt. *Archit*
Coloured prints, bound in a volume with brown boards
& black leather spine (510 × 760); on the front cover is
a red leather label insc. in gold *New Consumption
Hospital | Brompton | office copy | T. H. Wyatt Architect |
77 Great Russell Street | London W.C.*
Lit: Pevsner, *London II*, 1952, p.247

[15] **LONDON**: Institution of Civil Engineers, Great
George Street, Westminster
Sketch elevation & part 1st floor plan
Sepia pen (230 × 170)
Prov: Pur. 1968
The Institution's present building is by James Miller
of Glasgow, 1912.

[16] **LONDON**: House, Upper Berkeley Street,
Westminster
Designs for mansion for Sir Baldwyn Leighton Bart,
1871-73 (10):
1 *Basement & Ground Floor plan*
2 *First & second Floor plan*
3 *Third & Fourth Floor plan*

1-3 Scale: $\frac{1}{8}$ in to 1ft
s & d: T. H. Wyatt. *Archit | London 1873*
Pen & coloured wash (685 × 495)

4 *Section AB*
Scale: $\frac{1}{8}$ in to 1ft
s & d: T. H. Wyatt. *Archit | London 1873*
Pen & coloured washes (490 × 685)

5 *Section CD & detail plans*
Scale: $\frac{1}{2}$ in to 1ft
s & d: T. H. Wyatt. *Archit. London 1873*
Pen & coloured washes (520 × 760)

6 *Section CD*
Scale: $\frac{1}{8}$ in to 1ft
s & d: T. H. Wyatt. *Archit | London 1871*
Pen & coloured washes (490 × 760)

7 *Back Elevation & Section EF*
Scale: $\frac{1}{8}$ in to 1ft
s & d: T. H. Wyatt. *Archit | London 1871*
Pen & coloured washes (490 × 760)

8 *Sketch of front of New House*
s: T. H. Wyatt
Pencil & coloured washes (410 × 285)

9 *Front Elevation* [Fig.83]
Scale: $\frac{1}{2}$ in to 1ft
Pen & coloured wash on linen (1195 × 585)

10 *New Stables, Seymour Mews*
Scale: $\frac{1}{8}$ in to 1ft
s & d: T. H. Wyatt. *Archit. | London May 1873*
Pen & coloured wash on linen (355 × 545)

Prov: Pur. 1968

[17] LONDON: Trinity House, Trinity Square, City
Presentation drawings (2):
1 Plans of ground floor & One Pair storey
Pen & pencil (335 × 530)

2 S elevation
Pen & wash (335 × 530)

1-2 s: *Architectural Society Presentation Drawing T. H. Wyatt*
Prov: Unknown
The building, by Samuel Wyatt, 1792-94, was all but destroyed in the Second World War but has since been re-erected.

[18] LONDON: Banqueting House, Whitehall, Westminster
Design for new building
Sketch perspective [Fig.84]
Insc: *Extension to the Banqueting House, Whitehall*
s: *Thos. Henry Wyatt and Digby Wyatt*
Pencil & coloured washes (220 × 350)
Prov: Pur. 1968
Exhib: RA 1844, No.1219 'Extension of Banqueting, House, Whitehall, on the site of Gwydyr House'
The Banqueting House was fitted up as a chapel by Wren in 1698 and remained a Chapel Royal until 1808, when it was decided it should serve also as a chapel for the Horse Guards. James Wyatt built an addition on the N side, designed to appear 'as much as possible as part of the original Building, and not as a building added at any subsequent period', and estimated to cost £3,000 (PRO Works 6/24, f.203-204). It was reopened for divine service in 1815. In 1829 Soane began to reface the building, which was once again closed, this time for eight years. It remained in use as a chapel until 1890, so this design of the Wyatts was unlikely to have been made to extend the building's accommodation. S of the Banqueting House were two buildings, the stables erected for the Duke of York in 1792, and Gwydyr House, built in 1772. The latter remained in private hands until 1838, when the Reform Club occupied it for two years. From 1842 onwards it was used for public administrative offices. The Wyatts' design was for a new building to occupy the site of both these C18 buildings, and it was probably intended for government offices. It was not executed. Gwydyr House still exists, and the stables remained until 1893, when they were demolished to make way for Aston Webb's Royal United Service Institution.

[19] LULLINGTON (Som): School
Design for school building for W. Duckforth
Details of bell turrets
Scale: 1/2 in to 1 ft
Insc: *Sketch for Proposed Bell Turret, bell turret on South Gable, and Bell against west wall of Reading Rooms & W. Duckforth Esq.*
s: *T. H. Wyatt*
Pen & wash on detail paper (210 × 310)
Prov: Pur. 1968
The site is close to the gates to Orchardleigh, rebuilt by Thomas Henry I, 1855-58.

[20] NANNERCH (Flints): Church of St Michael
Sketch for vestry
Scale: 1/2 in to 1 ft
s: *T. H. Wyatt*
Pen & coloured washes (215 × 165)
Prov: Pur. 1968

[21] ST ALBANS (Herts): Cathedral & Abbey
Church of St Alban
Detail of façade
Scale: 1 in to 1 ft
Insc: *Drawing Shewing Disturbed Tilework | on West Face of Tower*
Pen & blue wash on detail paper (305 × 205)
Prov: Pur. 1968

[22] ST MARY-IN-THE-FEN (Cambs): Chapel of ease
Site plan, preliminary designs & contract drawings,
1872 (17):
1 Site plan
Insc: *New Church of St. Mary in the Fen, Cambridgeshire*
Pen & wash on tracing paper

2-3 Preliminary designs
2 Plan, elevation & section
Scale: 1/2 in to 1 ft
Pen & wash (370 × 345)

3 Alternative design to No.2
Pencil (330 × 535)

4-17 Contract drawings
4 Ground plan, 1
5 S & W elevations, 2
6 Longitudinal & transverse sections, 3
7 E elevation &c, 3
8-9 Details of stonework, 6 & 7
10 Details of porch & doorways, 8
11-12 Details of stonework, 10 & 15
13 Details of organ chamber arch, chancel arch &c, 11
14 FS details of mouldings, 12
15 Elevation of altar table, 13
16 FS details of W front & bell cote, 17
17 Section through chancel roof &c, 18

1-17 s & d: *T. H. Wyatt Archt. London July 1872*
Pen, wash & pencil (380 × 535)
Prov: Pres. by A. T. Bolton, 1926
It has not been possible to give a more precise location to this Chapel.

[23] SAVERNAKE FOREST (Wilts): Church of St Katharine
Design, 1861
Perspective [Fig.85]
Insc: *Lady Ailesbury's Church Savernake*
Pencil & coloured washes (355 × 260)
Verso: Plan
Pencil
Prov: Pur. 1968
Lit: Pevsner, *Wilts*, 1963, p.415 ('Flint, with a S tower with broach-spire, N and S transepts, and a polygonal apse')

[24] TOLPUDDLE (Dorset): Church of St John the Evangelist
Designs for alterations (2):
1 Ground plan
Pen & coloured washes (305 × 500)
2 Elevations & details of new chancel
Pen & coloured washes (360 × 755)

1-2 Scale: 1/2 in to 1 ft
s: *T. H. Wyatt, Architect*
Prov: Pur. 1968

[25] TOLPUDDLE (Dorset): Vicarage
Designs for vicarage & garden (2):
1 Rough sketch plan
Sepia pen & pencil (165 × 215)

2 Ground floor plan
Scale: 1/2 in to 1 ft
s: *T. H. Wyatt, Archt.*
Pen & coloured wash on tracing paper (345 × 485)

Prov: Pur. 1968

[26] WESTERDALE (Yorks): Westerdale Hall
(formerly Lodge)
Perspective of W front [Fig.86]
d: (on mount) *cc 4 June 1844*
Pencil (270 × 330)
Prov: Pur. 1968

[27] WILTON (Wilts): Church of St Mary & St Nicholas
Design, c.1843 (2):
1 Perspective [Fig.87]
Pencil & coloured washes (255 × 380)
Prov: Pur. 1968

2 Elevation [Fig.88]
Insc: *Wilton Church. Elevation next Street*
s: *Wyatt & Brandon Archts*
Pen & coloured washes (670 × 495)
Prov: Pur. 1967

Lit: Pevsner, *Wilts*, 1963, pp.514 et seq.; H.-R. Hitchcock, *Early Victorian architecture*, 1954, pp.104-105
Repr: P. Howell, *Victorian churches*, 1968, pl.4 (2)
According to Wyatt's obituary in the *Builder* (XXXIX, 1880, pp.193 et seq.), 'the well-known church at Wilton, near Salisbury, erected for Mr. Sydney (afterwards Lord) Herbert, was exclusively Mr. Wyatt's design; and considering when it was erected, it suffices to place its architect high among the artists and adapters of this century. Wilton Church has been truly described by the late Sir Gilbert Scott as a magnificent building "of a noble style, - the early style of Lombardy, with all its richness of material and workmanship".' It was erected at a cost of £20,000.

[28] WIMBLINGTON (Cambs): Church of St Peter
Contract drawings, 1872 (6):
1 Ground plan
2 S elevation
3 E elevation
4 W elevation & section at chancel arch
5 Longitudinal section
6 Section through chancel, tower & nave
1-6 s & d: *Thomas Henry Wyatt Archt. London Feby. 1872*
Pen & wash (380 × 560)
Prov: Pres. by A. T. Bolton, 1926
Lit: Pevsner, *Cambs*, 1962, p.488
Consecrated 1874, built of grey coursed rubble with stripes of buff stone.

[29] Unidentified designs
Design for a church with octagonal crossing at the transepts
Insc: *Ground plan, with details labelled & dimensions marked*
s: *T. H. WYATT, Archt*
Pen & coloured wash (500 × 335)
Prov: Pur. 1963

Design, perhaps for the Carlton Club, London [Fig.89]
Pencil, heightened with white (335 × 440)
Prov: Pur. 1968

Design for an entrance lodge
Perspective, elevation & ground plan
Scale: 1/2 in to 1 ft
s: *T. H. Wyatt | Archt*
Sepia & black pen & coloured wash (495 × 330)
Prov: Pur. 1968

Plan of a *Reformatory School in Wiltshire*
Scale: 1/2 in to 1 ft
s: *T. H. Wyatt, Architect*
Pencil & red wash (380 × 295)
Prov: Pur. 1968

Design for a new gateway & court to an unidentified medieval complex
Insc: *Perspective Sketch shewing Part of Old Hall | New Gateway and Part of new crown court & No.12A*
Pencil & coloured washes (395 × 490)
Prov: Pur. 1968
Thomas Henry I built assize courts at Winchester, Devizes, Usk, Brecon and Cambridge.

Miscellaneous unidentified designs (20)
Prov: Pur. 1968

[30] Topographical drawings

LLANDAFF (Glam): Cathedral church of SS Peter & Paul

Sketches of details (2):

1 Capital

d: 1845

Pen & wash (380 × 275)

2 Stone ornament

d: 1845

Pencil, heightened with white, on tinted paper (550 × 380)

Prov: Pres. by T. H. Wyatt, 1845

WINCHESTER (Hants): Cathedral church of the Holy Trinity, St Peter, St Paul & St Swithun

Episcopal throne

Insc: *Episcopal Throne, formerly in | Winchester Cathe | The Gift of Bishop Trelawny | who was translated to the See A.D. 1707*

Sepia pen on detail paper (190 × 255)

Prov: Pur. 1968

WYTON (Hunts): Church of St Margaret & All Saints

Sketches of details of columns & corbel

Pencil, heightened with white, on tinted paper (380 × 545)

Prov: Pres. by T. H. Wyatt, 1845

Unidentified Norman church

Elevation of W front

Pencil & coloured washes (310 × 255)

Prov: Pur. 1968

WYATVILLE, Sir Jeffry (1766-1840)

Second son of Joseph III (1739-85) and Myrtilla Wyatt (daughter of William I (1701-72)), a pupil of Samuel II and then James II. He set up in practice in London in 1799 and was taken into partnership by John Armstrong, a carpentry contractor. He built up a large practice, principally as an improver of country houses, and received his most important commissions in 1818 for additions to Chatsworth House, Derbyshire, and in 1824 for the restoration and remodelling of Windsor Castle. He changed his name to Wyattville in 1824, was knighted in 1828 and received the Commander's Cross of the Saxon Ernestine Order in 1837. He married Sophia Powell c.1799, and they had one son and two daughters, of whom Emma Sophia (1801-85) was the sole survivor. He died on 18 February 1840 and was buried in St George's Chapel, Windsor.
Bibl: APSD; DNB; *Colvin*; D. Linstrum, *Sir Jeffry Wyattville: architect to the king*, 1972; obituary: *Gentleman's Magazine*, I, 1840, pp.545 et seq.

[1] ASHRIDGE PARK (Herts)

Working drawings, sketch designs & details, designs & details for furniture &c, working drawings & plans & details for alterations to an existing house, garden & farm for the 7th Earl of Bridgewater, 1803-39 (464):

1-18 Working drawings, 1803-04

1 Elevation of the South front addressed (verso) to the Earl of Bridgewater, Grosvenor Square

Scale: $\frac{1}{4}$ in to 1ft

s & d: *Jeffry Wyatt 1803*

Pen & coloured washes (345 × 560), torn LHS

The slight section on LHS shows that new floors were being inserted behind the unassuming façade, and there is a faintly pencilled suggestion of a trellised veranda which was later erected.

2 North elevation | Earl of Bridgewater

Scale: $\frac{1}{4}$ in to 1ft

s & d: *Jeffry Wyatt | Apl 1803*

Pen (330 × 560)

3 Section through the House | across the Anti Room

Scale: $\frac{3}{4}$ in to 1ft

Pen & coloured washes (350 × 560)

4 Plan of Staircase. Ashridge Park | Earl of Bridgewater

Pen (350 × 580)

5 Chamber plan over Servants Hall &c

Scale: $\frac{1}{4}$ in to 1ft

Pen & pink & grey washes (350 × 560)

6 North Elevation of the Offices. Ashridge Park | Earl of Bridgewater

Scale: $\frac{1}{4}$ in to 1ft

Pen (350 × 575)

7 Section across the Servants Hall | Ashridge Park Earl of Bridgewater

Scale: $\frac{1}{4}$ in to 1ft

Pen & pink & grey washes (340 × 460)

8 Ground plan of Old Stables & Wood house

Scale: $\frac{1}{4}$ in to 1ft

Pen (350 × 650)

9 Elevation of old Coach Stable, unfinished

Scale: $\frac{1}{10}$ in to 1ft

Pencil (330 × 520)

10 Plan & Elevation of Cupola | for Stables | Earl of Bridgewater

Scale: $\frac{3}{8}$ in to 1ft

Pen & pencil (580 × 335)

11 Plan of Laundry &c

Scale: $\frac{1}{4}$ in to 1ft

w/m: C & N 1801

Pen & pink & grey washes (410 × 510), torn RHS

12 Elevation of Laundry &c

Scale: $\frac{1}{4}$ in to 1ft

w/m: C & N 1801

Pen (340 × 500), damaged RHS

13 Elevation of the Warehouse Bakehouse &c

w/m: C & N 1801

Pen (330 × 500)

14 Plan of the Chimney in Drawing room | Ashridge Park | Earl of Bridgewater

Verso: *Elevation*

Scale: 2in to 1ft

Pen (340 × 580)

15 Section (full size) of the Chimney in Drawing Room | Ashridge Park | Earl of Bridgewater

Pen & wash (690 × 570)

16 Plan shewing the fines in Drawing room | and Conservatory | Ashridge Park | Earl of Bridgewater

Scale: $\frac{1}{2}$ in to 1ft

Pen & pink & grey washes (580 × 690)

17 Drains & Tank on the East side of house at Ashridge

d: 1805

Pen (410 × 550), stained

18 Plan of the Drains & Tank on | the West side of Conservatory | Ashridge

d: 1805

Pen (440 × 290)

10, 14, 15, 16 s & d: Avery Row | Jany (& July) 1804 | Jeffry Wyatt

19-49 Sketch designs, working drawings & details for the N entrance & rooms on the N front, 1814-18

19 Sketch design of doorway

Sepia pen & wash (220 × 375)

20 Sketch design, plan & elevation of doorway showing addition of octagon towers & its extension to allow of a passage out on the East & West sides
Sepia pen & wash (375 × 220)

21 Window Jamb full size for the Dressing Room North front

Pen & pencil (735 × 545)

22 Plan of Porch North Entrance

Scale: $\frac{1}{2}$ in to 1ft

Pen & wash (380 × 540)

23 Elevation of North Entrance [Fig.90]

Scale: $\frac{1}{2}$ in to 1ft

Pen & wash (755 × 540)

24 Side Elevation of Porch North Entrance

Scale: $\frac{1}{2}$ in to 1ft

Pen (755 × 540)

25 Section of North Entrance

Scale: $\frac{1}{2}$ in to 1ft

Pen & wash (755 × 540)

26 Plan of Ceiling over Porch North Entrance

Scale: $\frac{1}{2}$ in to 1ft

Pen (380 × 535)

27 Plan of Window over Porch North Entrance

Scale: $\frac{1}{2}$ in to 1ft

Pen & wash (395 × 545)

28 Window Jamb full size North Entrance

Pen (1070 × 1105)

29 Jamb to Porch full size

Pen (1270 × 1070)

30 Section through Battlement and Elevation of Tower full size, North Entrance

Pen (1475 × 535)

31 Pinnacle full size to North Entrance

Pen (1730 × 760)

32 Elevation of top Crocket to towers to the North Entrance

Pen (560 × 535)

33 Stone Ceiling to Porch North Entrance

Pen (380 × 535)

34 Sketch plan of the N entrance

Pen & pencil (380 × 535)

35 Elevations (2) of Doors North Entrance

Scale: 1in to 1ft

Pen (535 × 380)

36 Elevation of Door for the North Entrance. Copy

Pen (535 × 380)

37 Inside elevation of Door for the North Entrance. Copy

Pen (535 × 380)

38 Drawing for making Glass Pannels to North Entrance Doors

Pencil & wash (535 × 380)

39 Mouldings full size for Doors to North Entrance

Pen & wash (380 × 535)

40 Elevation of Buttress to large scale for the North Front

Pen (535 × 380)

41 Profile of upper Water Table & bottom of pinnacle in the Octagon, North Front

Pen (535 × 380)

42 Profile of Plinth & Bottom Water Table for Buttresses North Front
Scale: $\frac{1}{4}$ FS
Pen (535 × 380)

43 Lower & Upper Water Table for the Buttresses in the North Front
Pen (660 × 535)

44 Pannels & Shields over the side pinnacle of the Great North Window
Pen (1260 × 750)

45 Pannel on each side of Coat of Arms, North Entrance
Pen (735 × 840)

46 Battlement full size over the Great Window, North Front
Pen (750 × 1195)

47 Spandril Half Size for the North Entrance. No.10
Pencil, pen & wash (750 × 1070)

48 Plan of the Shields and Rose full size for the center of the Entrance Porch Ceiling
Pen (535 × 650)

49 Section of the Shields and Rose full size for the center of the Entrance Porch Ceiling
Pen (380 × 535)

19-31, 38-49 s & d: Jeffry Wyatt, Archt, various dates
Jeffry Wyatt exhibited at the RA 1816. No.856, 'Entrance to Ashbridge, for the Earl of Bridgewater'.

50-78 Designs & details for furniture & fittings in the staircase, great hall, family apartments &c, 1815-18
50 Plan of Pedestal for Edward the 6th
Pen (335 × 530)

51 Pedestal for China Ornament in Gt. Staircase
Pen (530 × 650)

52 Plan, Section & Ornament of a China Pedestal
Sepia pen (530 × 650)

53 Pedestal for China Ornament
Pencil (535 × 330)

54 Elevation & section of Bookcase for Lord Bridgewater's Room
Scale: 1in to 1ft
Pen (375 × 540)

55 Mouldings (full size) for Bookcase in Lord Bridgewater's Room
Pen & wash (375 × 535)

56 Plan and Elevation of Cupboards in the Waiting Room Butler's Pantry
Scale: 1in to 1ft
Pen (380 × 545)

57 Sketch for No.56
Pencil (325 × 535)

58 Plan & Elevation of dresser & drawers in Steward's Sitting Room
Pencil (210 × 330)

59 Design for cupboards for serving pantry
Scale: 2in to 1ft
Pen (370 × 530)

60 Evidence Room Bookcases
Scale: 1in to 1ft
Pencil & pen (520 × 370)

61 The Porters table designed for the Great Hall at Ashbridge
Sepia pen & wash (350 × 225)

62 Panel (full size) for Porters Hall Table
Pen (540 × 375)

63 Moulding (full size) Porters Hall Table
Pen & wash (940 × 535)

64 Plan (full size) for Letter Box for the Gt. Hall
Pen & wash (340 × 545)

65 Elevation of Letter Box for the Gt. Hall (full size) [Fig.91]
Pen (410 × 545)

66 Plan of Pedestal to Letter Box
Pen (540 × 650)

67 Pedestal (full size) for the Letter Box
Pen & pencil (990 × 545)

68 Design for a wardrobe for Family Apartments
Scale: 1in to 1ft
Pen (375 × 265)

69 Design for a wardrobe: elevation
Scale: $\frac{1}{2}$ in to 1ft
Pen (375 × 280)

70 Linen Press for Family Apartments
Scale: 1in to 1ft
Pencil (410 × 325)

71 Elevation & Section of Wardrobe for Lord Bridgewater's Dressing Room
Scale: 1in to 1ft
Pen (535 × 325)

72 Design for Table frames for the Staircase Hall
Pen & pencil (535 × 750)

73 Octagon Tables for the Staircase
Scale: 1in to 1ft
Pen (750 × 550)

74 Elevation of Fruit Waiter for Mansion
Pencil (530 × 325)

75 Plan of Fire Screen for Ashbridge Kitchen
Scale: 1in to 1ft
Pencil (545 × 375)

76 Elevation of panelling
Scale: 1in to 1ft
Pen (330 × 535)

77 Details of skirting
Pencil (325 × 530)

78 Details of latches
Insc: Copy of drawings for Shutter Latches sent to Mr Handley & Gale
Pen (325 × 530)

54-56, 78 d: 1817

61-67 s & d: Jeffry Wyatt, Archt., various dates

79-85 Working drawings for adding shutters to the bow windows on the S front, 1815
79 Plan for adding Shutters to Bow Windows
Scale: $\frac{1}{2}$ in to 1ft
Pen & wash (375 × 540)

80 Design A & Design B for adding Shutters to Bow Windows
Scale: $\frac{1}{2}$ in to 1ft
Pen (540 × 755)

81 Section to Design A for adding Shutters to the Bow Windows
Scale: $\frac{1}{2}$ in to 1ft
Pen & wash (540 × 375)

82 Plan full size of Muntin in Design A for adding Shutters to the Bow Windows
Pen (1475 × 540)

83 Plan full size of the Angle in Design A for adding Shutters to the Bow Windows
Pen (1460 × 535)

84 Plan of the Shutters for the Bow, South Front
Pen & pencil (560 × 685)

85 Cornice & Capping full size for the additions to the Bows in the South Front
Pen (490 × 290)

79-83 s & d: Jeffry Wyatt Archt. 1815
These bay windows originally had Gothic tracery. The present plain mullions were probably substituted when Matthew Digby Wyatt was making extensive alterations in 1859.

86-91 Working drawings for a niche in the S front & for copper flues, 1818 & 1839

86 Mouldings full size for Panels to the Center Arch of Vestibule to Anti Room
Pen (375 × 540)

87 Plan full size of Niches in center of South Front
Pen & wash (545 × 750)

88 Section of Niches full size in center of South Front
Pen & wash (540 × 375)

89 Bottom of Niche full size for Center of South Front
Pen & pencil (750 × 545)

90 Head full size of Niches in center part of South Front
Pen (1095 × 540)

86-90 s & d: Jeffry Wyatt Archt. . . . 1818

91 Copper Flues for the South front of the Tower at Ashbridge, the seat of the Countess of Bridgewater
Scale: $\frac{1}{4}$ in to 1ft
s & d: J. Wyatville Archt. 6th April 1839
Pen & wash (545 × 380)

92-146 Working drawings for the chapel furniture & fittings, 1815-23

92 Elevation of Screen to Chapel
Scale: 1in to 1ft
Pen & wash (540 × 375)

93 Elevation, copy of No.92
Pen (525 × 370)

94 Elevation & Section of the Screen for the Chapel
Pen & wash (1500 × 520)

95 Plan of Mouldings (full size) to Screen of Chapel
Pen, pencil & wash (545 × 760)

96 Copy of No.95
Pen (530 × 735)

97 Elevation of the Bottom part of the Screen for the Chapel
Pen (735 × 530)

98 Section of the Bottom part of the Screen in the Chapel
Pen (735 × 530)

99 Elevation of the upper Part of the Screen for the Chapel
Pen (735 × 530)

100 Elevation of Altar Table for the Chapel

Scale: $\frac{1}{4}$ FS
Pen & pencil (380 × 540)

101 Elevation of the Altar Table

Scale: $\frac{1}{4}$ FS
Pen & pencil (720 × 545)

102 Profile of Altar Table for the Chapel

Scale: $\frac{1}{4}$ FS
Pen (380 × 540)

103 Elevation full size of the bottom of Altar Table for the Chapel

Pen (380 × 545)

104 Elevation full size of the upper part of Altar Table for the Chapel

Pen (545 × 750)

105 Plan (full size) of angle of Altar Table for the Chapel

Pen & wash (380 × 545)

106 Plan and Section full size of Fronts to Servants Seats in Chapel

Pen (750 × 545)

107 Plan and Side Elevation of Lord Bridgewater's Stall in the Chapel

Scale: 1in to 1ft
Pen & wash with pencil amendments (530 × 375)

108 Elevation of the front of Lord and Lady Bridgewater's Stalls in the Chapel, to be carved in oak

Scale: 1in to 1ft
Pen & wash (520 × 375)

109 Front Elevation (next Stalls) of the upper part of Lord & Lady Bridgewater's Stalls in the Chapel

Pen (750 × 545)

110 Side Elevation of the upper part next to the Screen of Lord & Lady Bridgewater's Stalls (full size) in the Chapel

Pen (1270 × 545)

111 Section shewing the upper part of Lord & Lady Bridgewater's Stalls (full size) in the Chapel

Pen & wash (545 × 380)

112 Section shewing the front of the Seat in Lord & Lady Bridgewater's Stalls in the Chapel

Pen & wash (545 × 380)

113 Plan (full size) for the Ceilings to Lord and Lady Bridgewater's Stalls in the Chapel

Pen & wash (545 × 750)

114 Drawing shewing the manner in which Lord Bridgewater's Desk joins the present Stalls in the Chapel

Pen (380 × 545)

115 Plan shewing the Angles of Lord and Lady Bridgewater's stalls (full size) on the top of the Capping in the Chapel

Pen & wash (545 × 750)

116 Plan shewing the springing of the mouldings and the divisions of the frieze. Lord and Lady Bridgewater's Stalls in the Chapel

Pen & wash (760 × 1080)

117 Plan of the Door to Lord Bridgewater's Stall in the Chapel at Ashridge

Pen & wash (545 × 380)

118 Flying Buttress for Lord B's Seat in the Chapel

Pencil & pen (480 × 510)

119 Elevation & Section of Minister's Desk and Servants Seats in Chapel

Scale: 1in to 1ft
Pen & wash (375 × 540)

120 Section full size of Minister's Desk in Chapel

Pen (380 × 535)

121 Sketch of 4 light Gothic window

Pencil (350 × 165)

122 Elevation of the Chapel Windows

Pencil (320 × 535)

123 Chapel Window

Scale: $\frac{1}{2}$ in to 1ft
Pen (525 × 370)

124 Ornament full size to Transome of Window in Anti Chapel

Pen (375 × 540)

125 Elevation & Section shewing the Arch and Ornament to Window in the Anti Chapel

Scale: 1in to 1ft
Pen & wash (540 × 375)

126 Plan & Elevation of the Seat & Niche to the Altarpiece in the Chapel

Pen (285 × 545)

127 Plan of the Seats on each side of the Altar

Scale: $\frac{1}{4}$ FS
Pen & wash (540 × 375)

128 Plan (full size) of the Stone Seats each side the Altar Table in Chapel

Pen & pencil (545 × 1080)

129 Elevation (full size) for the center parts of the Niches at each end of the Altar Table

Pen (650 × 525)

130 Elevation (full size) of Front & Side pannel to Pedestal of Seat each side of Altar Table, Chapel

Pen (325 × 525)

131 Design for the Stone Seats on each side of the Altar Table Ashridge Chapel

Pen & pencil (875 × 545)

132 Top of Pedestal to Seats Each side of Altar Table

Pen (260 × 325)

133 Pinnacle full size for the Niches on each side the Altar Table

Pencil & pen (1140 × 540)

134 Elevation shewing the manner of finishing the lower part of Buttresses where there are no Stalls

Scale: 1in to 1ft
Pen (380 × 545)

135 Drawing full size shewing the manner of finishing the lower part of the Buttresses where there are no Stalls in the Chapel

Pen (545 × 495)

136 Sketch of fixing Ventilator in Chapel

Pen (655 × 535)

137 Sketch detail of pinnacle, pricked for transfer

Pencil & pen (535 × 330)

138 Pinnacle for Lord & Lady B's Seat, Chapel

Scale: $\frac{1}{4}$ FS
Pen with pencil amendments (545 × 375)

139 Lock Ring for the Chapel Doors

Pen & wash (180 × 540)

140 Outline plan showing position of altar rail & table

Insc: sent a drawing to a $\frac{1}{2}$ Inch scale to Mr. Gillow for a carpet 25th July 1822

Pen (205 × 320)

141 A Design for the Seats in the Anti Chapel [Fig.92]

Scale: $\frac{1}{4}$ FS
Pen (555 × 375)

142 Ornament to Elbows for seats in the Anti Chapel

Pencil (550 × 755)

143 Mouldings for Chapel Jambs and Plan of the Hall Doorway

Scale: FS, 2in to 1ft
Pen & pencil (660 × 535)

144 Plan of the Chapel Tower as it will appear betwixt the roof of the Chapel & the open Battlements

Pen & pencil (530 × 325)

145 Elevation of the Upper part of the Spire, with dimensions

Pen (545 × 370)

146 Outline plan of rafters at E end

Pen (540 × 345)

92-95, 100, 102-117, 119-120, 124-125, 128-129, 131-136, 138-139, 141 s & d: *Jeffry Wyatt Archt.*, various dates
Jeffry Wyatt exhibited at the RA 1817, No.882, 'Skreen, stalls and organs, for the Earl of Bridgewater'.

147-152 Design & working drawings for altering the passage from the dining-room to chapel, 1817-18

147 *Design for altering the Passage to the Chapel*

Scale: $\frac{1}{4}$ in to 1ft
Pen & wash with pencil amendments (375 × 1070)

148 Plan and Section of the Passage Ceiling leading to the Chapel, shewing the Niche & Skylight

Scale: $\frac{1}{2}$ in to 1ft
Pen & wash (375 × 535)

149 Mouldings (full size) for the Passage Ceiling leading to the Chapel

Pen & wash (535 × 375)

150 South Side of the Passage from the Dining Room to the Chapel

Pen & pencil (140 × 750)

151 North side of the Passage from the Dining Room to the Chapel

Scale: $\frac{1}{4}$ in to 1ft
Pen & pencil (140 × 755)

152 Drawing for adding new Architraves to the Doors in Passage leading from Dining Room to Chapel

Pen (540 × 750)

147-152 s & d: *Jeffry Wyatt Archt.* (or *JW*), various dates

153-219 Working drawings for the wing containing the family apartments, 1815

153 *Plan of the Foundations of the Family Apartments*

Pen (555 × 375)

154 Basement story of Family Apartment

Scale: $\frac{1}{8}$ in to 1ft
Pen & blue wash (320 × 525)

155 Tracing of No.154 made by W. J. Donthorne

Pen on tracing paper (345 × 480)

156 Plan of the Family Apartments

Scale: $\frac{1}{8}$ in to 1ft
Pen & wash with pencil amendments (535 × 740)

- 157 Copy of No.156
Pen with pencil amendments (540×740)
- 158 Tracing of No.156 made by W. J. Donthorne
Pen on tracing paper (495×710)
- 159 *Plan of Floor Timbers, Family Apartments*
Scale: $\frac{1}{8}$ in to 1ft
Pen & wash (375×540)
- 160 *Sections through Family Apartments; Through Family Bedroom and Lady B's Room; Through Lady B's room and Lord Bridgewater's Dressing room*
Scale: $\frac{1}{8}$ in to 1ft
Pen & wash (540×375)
- 161 *Section from A to B through Family Apartments shewing course of Flues*
Scale: $\frac{1}{8}$ in to 1ft
Pen & wash (370×540)
- 162 *Section from C to D through Plan of Family Apartments*
Scale: $\frac{1}{8}$ in to 1ft
Pen & wash (375×545)
- 163 *Section through Steps to Green house, Courtyard and Cold Bath, Family Apartments*
Scale: $\frac{1}{8}$ in to 1ft
Pen & wash (375×545)
- 164 *Plan of Bow Windows, North Front of Family Apartments*
Pen & wash with pencil amendments (540×745)
- 165 *Elevation of Bow Windows, North Front of Family Apartments*
Pen (865×545)
- 166 *Elevation of the Two Towers in the North Front Family Apartments*
Scale: 1in to 1ft
Pen & wash (1090×535)
- 167 *Elevation of Lady Bridgewater's Room*
Scale: 1in to 1ft
Pen (1090×535)
- 168 *Plan of Windows in Lady B's room and Family Bedroom*
Scale: 1in to 1ft
Pen & wash (540×745)
- 169 Copy of No.168
Pen (540×745)
- 170 *Lord Bridgewater's Dressing Room*
Scale: 1in to 1ft
Pen & wash (540×745)
- 171 Copy of No.170
Pen (540×745)
- 172 *Sections of Ld. Bridgewater's Dressing Room*
Scale: 1in to 1ft
Pen (325×530)
- 173 *Iron Truss for Towers to Ld. Bridgewater's Dressing Room*
Pen & wash (540×585)
- 174 *End of the Terrace and Family Bedroom*
Scale: 1in to 1ft
Pen & wash with pencil amendments (535×735)
- 175 Copy of No.174
Pen (535×735)
- 176 *Elevation of Tower to Family Bedroom. Copy*
Scale: 1in to 1ft
Pen (735×535)
- 177 *Section of the Family Bedroom*
Scale: 1in to 1ft
Pen (325×530)
- 178 *Section of the Family Bedroom*
Scale: 1in to 1ft
Pen (325×530)
- 179 *Elevation of Door to Family Apartments*
Scale: 1in to 1ft
Pen (530×325)
- 180 *Elevation of Gardener's Entrance North Front of Family Apartments | The beads on drip mould over door here drawn have been copied from one belonging to Old Asbridge in the possession of J. Wyatt*
Scale: 1in to 1ft
Pen (545×375)
- 181 *Door Jamb full size to Gardener's Entrance North front of Family Apartments*
Pen & wash (750×545)
- 182 *Section of the manner of leaving the Walls for the Asblaring of Family Apartments*
Scale: 1in to 1ft
Pen & wash (540×370)
- 183 *Section shewing the Plinth & Asblar*
Pencil (380×550)
- 184 *Stone plinth for the principal passage, Family Apartments*
Pen (260×325)
- 185 *Section of the Flues in the Arch of the Passage, Family Apartments*
Pen & wash with pencil amendments (540×375)
- 186 *Section of Flues in Passage in Family Apartments*
Scale: 1in to 1ft
Pen (525×320)
- 187 *Plan of Cockel and Flues in Basement of Family Apartments*
Scale: 1in to 1ft
Pen & wash (320×530)
- 188 *Elevation & Section of Cockel & Flues in Basement of Family Apartments*
Scale: 1in to 1ft
Pen & wash (320×530)
- 189 *Elevation of Back of Cockel in Basement of Family Apartments*
Pen (320×530)
- 190 *Top of Octagon Towers (full size) Family Apartments*
Pen & pencil (1475×545)
- 191 *Lord Bridgewater's Garden Entrance from Family Apartments*
Scale: 1in to 1ft
Pen (545×375)
- 192 *North Elevation of Family Apartments [Fig.93]*
Scale: $\frac{1}{8}$ in to 1ft
Pen with hatching & wash (375×545)
- 193 *Elevation of Window in Lord Bridgewater's Dressing room*
Scale: 1in to 1ft
Pen (545×375)
- 194 *Plan & Elevation of Fire place in Room over Lady B's Dressing room*
Scale: 1in to 1ft
Pen & wash (545×375)
- 195 *Plan of Roof Timbers over Family Apartments*
Scale: $\frac{1}{8}$ in to 1ft
Pen & wash (375×545)
- 196 *Plan of Hips & Ridges to Roof of Family Apartment*
Scale: $\frac{1}{8}$ in to 1ft
Pen & wash (375×545)
- 197 *Plan & Elevation of Breastsummen and Story Posts Mezzanine Story*
Scale: $\frac{1}{8}$ in to 1ft
Pen & wash (375×545)
- 198 *Elevation of the Window for the Lady's Maid Room*
Scale: 1in to 1ft
Pen (550×375)
- 199 *Plan & Elevations of Columns in Anti Room*
Scale: 1in to 1ft
Pen (375×545)
- 200 *Section of Architrave &c. over Columns in Anti Room*
Scale: 1in to 1ft
Pen (545×375)
- 201 *Mouldings for the Family Apartments*
Pen and pencil (375×545)
- 202 *Cornice for the Family Apartments. Copy*
Pen (380×555)
- 203 *Part of the Cornice intended for the Nettleton Lodge altered for the Family Apartments*
Pen (280×280)
- 204 *Base & Surbase full size for the Family Apartments*
Pen (325×530)
- 205 *Plan of Lady Bridgewater's Room*
Scale: $\frac{3}{8}$ in to 1ft
Pen & wash (545×375)
- 206 *Sections of Lady Bridgewater's Room*
Scale: $\frac{3}{8}$ in to 1ft
Pen & pencil (375×545)
- 207 *Copy. Elevation of Window to Lady Bridgewater's Room*
Scale: 1in to 1ft
Pen (535×330)
- 208 *Architrave for the Gt. Arch in Lady Bridgewater's Room*
Pen & pencil (325×530)
- 209 *Cornice (full size) for Lady B's Room & Bedroom*
Pen (325×530)
- 210 *Cornice (full size) for Lord B's Bed and Dressing Room*
Pen (325×530)
- 211 *Bow Window in Lord Bridgewater's Room*
Scale: 1in to 1ft
Pen (545×375)
- 212 *Bow Window - Lord Bridgewater's Room*
Pen & wash (710×1240)
- 213 *Stile & Moulding (full size) to pannels over the Doors in the principal Rooms*
Pen (200×325)
- 214 *Angle Munting for the Bow window Lord B's Room*
Pen (535×635)

215 *Angle Pier in Bow Lord Bridgewater's Room*
Pen (535 × 635)

216 *Plan of Staircase for Family Apartment*
Pen (525 × 640)

217 *Drawings for Architraves to Doors and Windows for Lord & Lady Bridgewater's Rooms*
Pen & pencil (320 × 525)

218 *Chimney Tops over Lady Bridgewater's Entrance*
Pen (355 × 260)

219 *Chimney Tops to Lady Bridgewater's Tower*
Pen & pencil (555 × 380)

156, 159-168, 170, 173-174, 180-182, 185, 190-197, 199-201, 204-206, 208-211, 216-217, 219 s & d: *Jeffrey Wyatt Archt.*, various dates

220-282 Working drawings & details for the orangery & NE tower, 1815-17

220 *Sketch of the New Orangery*
w/m: J. Whatman 1808
Pen (395 × 240)

221 *Sketch of Niches & Door in Orangery*
w/m: Ruse & Turners 1809
Pen (240 × 395)

222 *Plan of Orangery*
Scale: $\frac{1}{8}$ in to 1ft
Pencil (355 × 525)

223 *Plan of Orangery*
Scale: $\frac{1}{8}$ in to 1ft
Pen & pencil (370 × 525)

224 Copy of plan of the orangery made by W. J. Donthorne when in Wyattville's office (extracted from the collection of drawings by W.J.D.)
Pen on tracing paper (280 × 500)

225 *Figured Plan of Orangery*
Pen (345 × 545)

226 *Plan of the roof to the Orangery*
Pen (375 × 530)

227 *Battering line of Tower at the end of Orangery*
Pen & pencil (375 × 265)

228 *End elevation of Green house & Octagon Tower and Section through Passage*
Scale: $\frac{1}{8}$ in to 1ft
Pen (375 × 545)

229 *Elevation of Arches in Passage North of Orangery*
Pen (330 × 530)

230 *Stone Window Jamb & Muntin North front of Orangery*
Pen & pencil (545 × 375)

231 *Mouldings E & F full size in the North Elevation of Orangery*
Pen & pencil (545 × 375)

232 *Section full size of Orangery*
Pen & wash (530 × 1090)

233 *Plan of Roof to Orangery*
Scale: 1in to 1ft
Pen & wash (375 × 545)

234 *Section of Orangery Roof*
Scale: 1in to 1ft
Pen, pencil & wash (745 × 535)

235 *Design for adding a Cloister to the South Front of Orangery*
Scale: $\frac{1}{8}$ in to 1ft
Insc: As above & Dimensions as set out in the Rods 29th June 1815
Sepia pen & wash (375 × 545)

236 *Elevation of Window to Octagon Tower*
Scale: 2in to 1ft
Pen (545 × 380)

237 *Window Jamb full size for Octagon Tower*
Pen & pencil (535 × 750)

238 *Elevation of Window north side of Orangery*
Scale: 1in to 1ft
Pen (545 × 750)

239 *Elevation of Window north side of Orangery*
Scale: $\frac{1}{8}$ FS
Pen (540 × 375)

240 *Section of additional Roof to Orangery*
Scale: 1in to 1ft
Pen & wash (540 × 375)

241 *Elevation of Arches and Supports under Gutter Plate of Orangery*
Scale: 1in to 1ft, details FS
Pen & wash with pencil amendments (540 × 750)

242 *Section of Stone Ceiling to East Tower*
Scale: 2in to 1ft
Pen & pencil (545 × 375)

243 *Corbel and Mouldings (full size) for Ceiling of East Tower*
Pen (750 × 540)

244 *Chimney Tops to East Tower*
Scale: 1in to 1ft
Pen & wash (375 × 540)

245 *Elevation & Section of Niches to East Tower*
Scale: 2in to 1ft
Pen (540 × 375)

246 *Niches full size for Octagon Tower to Orangery*
Pen (540 × 750)

247 *Inside elevation of the South Front Windows of the Orangery*
Scale: $\frac{1}{8}$ FS
Pen (530 × 375)

248 *Sash sill for the South Front of the Orangery*
Pen (535 × 735)

249 *Plan of the Orangery Sash Doors*
Pen & pencil (535 × 725)

250 *Plan of the Pier and Door Jamb for the Centre Opening of Orangery*
Pen & pencil (520 × 735)

251 *Plan of Door Jambs in Centre of Orangery*
Pen & pencil (735 × 545)

252 *Plan of the Pier and Sash frame for the South Front of Orangery*
Pen & pencil (545 × 380)

253 *Plan of Chimneys to Octagon Tower, North East of Mansion*
Scale: 1in to 1ft
Pen & wash (355 × 540)

254 *Elevation of Chimneys to the North East Tower*
Scale: $\frac{1}{8}$ in to 1ft
Pen (375 × 510)

255 *Elevation of Door East end of Orangery*
Scale: 1in to 1ft
Pen & pencil (540 × 330)

256 *Elevation of Doorway between Orangery and Passage*
Scale: $\frac{1}{8}$ FS
Pen, pencil & wash (545 × 375)

257 *Door Jamb (full size) between Orangery and Passage*
Pen & pencil (545 × 750)

258 *Plan of Niche (full size) in Orangery*
Pen & pencil (540 × 750)

259 *Elevation of Niches in Orangery*
Scale: $\frac{1}{8}$ in to 1ft
Pen & pencil (375 × 540)

260 *Elevation of Head (full size) for Niches in Orangery*
Pen & pencil (1065 × 735)

261 *Elevation of Corbel (full size) for Niches in the Orangery*
Pen & pencil (545 × 750)

262 *Cornice South front of Orangery*
Pencil (330 × 430)

263 *Ceiling to Passages East & West Ends of Orangery*
Scale: $\frac{1}{4}$ in to 1ft
Pen (545 × 380)

264 *Plan & Section of Groins East end of Orangery*
Pen (330 × 535)

265 *Plan & Section of Groins West end of Orangery*
Scale: $\frac{1}{2}$ in to 1ft
Pen (535 × 650)

266 *Plinth (full size) East end of Orangery. No. 58*
Pen (325 × 405)

267 *Door jambs (full size) West end of Orangery*
Pen & pencil (535 × 650)

268 *Elevation of Door West end of Orangery*
Scale: $\frac{1}{8}$ FS
Pen (535 × 335)

269 *Plan of Door Jambs & Arch West passage of Orangery*
Pencil & pen (330 × 535)

270 *Cap and Ornament (full size) for the Groins East and West end of Orangery*
Pencil & pen (330 × 535)

271 *Angle cap and Mouldings (full size) for Groins East and West end of Orangery*
Pen (330 × 535)

272 *Plan of Door Jamb & Frame (full size) with hanging stile &c. for Door East end of Orangery*
Pencil & pen (660 × 535)

273 *Plan & Section of Stairs from passage West end of Orangery to Family Apartments*
Pencil & pen (525 × 325)

274 *Ceiling over the Staircase leading from the Family Apartments to the Orangery*
Pen (325 × 330)

275 *Cornice & Corbel to Archway to Stairs from passage west end of Orangery to Family Apartments*
Pencil & pen (265 × 325)

276 *Cornice & Ornament (full size) for Eastern Tower*
Pencil & pen (395 × 240)

277 *Plan of the Stone Ceiling for the Eastern Tower*
Scale: 2in to 1ft
Pen (380×540)

278 *Plan of part of the Octagon for Buttresses, North Front*
Pencil & pen (370×525)

279 *A design for Pump case at the Eastern Tower*
Scale: 1in to 1ft
Pen (355×540)

280 *Plan and Elevation of Orange Tubs*
Pencil & pen (530×325)

281 *Orange Tubs*
Pen (530×420)

282 *Orange Tubs*
Pen (530×325)

228, 230-234, 238, 240-249, 251-261, 263, 267, 269,
277-279 s & d: *Jeffry Wyatt Archt.*, various dates;
236-237 dated only

283-294 Working drawings & details for the niche on
the E terrace containing a statue of Queen Elizabeth,
1815-18

283 *Queen Elizabeth's Seat & Niche at the End of the
East Terrace*
Pen & pencil (745×535)

284 *Queen Elizabeth's Seat and Niche, East Terrace*, copy
of lower part of elevation in No.283
Pen (370×535)

285 *Plan of Queen Elizabeth's Seat (full size)*
Pen & pencil (1060×745)

286 *Plan (full size) of lower part of Niche Queen
Elizabeth's Seat*
Pen & pencil (545×750)

287 *Plan (full size) of lower part of Niche Queen Elizabeth's
Seat*, copy of No.286
Pen (545×750)

288 *Plan of the Niche (full size) at the Springing - Queen
Elizabeth Seat*
Pen & pencil (540×750)

289 *Plan of the Niche at the Springing (full size) Queen
Elizabeth's Seat*, copy of No.288
Pen (540×750)

290 *Plan (full size) of Canopy of Queen Elizabeth's Niche*
Pen, pencil & wash (890×735)

291 *Pedestal (full size) for Queen Elizabeth's Niche*
Pen (1032×890)

292 *Front of Canopy (full size) for Queen Elizabeth's Niche*
Pen & pencil (1675×535)

293 *Canopy to Queen Elizabeth's Niche*
Scale: 1in to 1ft
Pen & pencil (760×545)

294 *Corbel under the feet of Queen Elizabeth*
Pen & pencil (650×530)

283, 285, 286, 288, 290, 292-293 s & d: *Jeffry Wyatt
Archt.*, various dates; 291, 294 dated only

295-312 Working drawings & details of the niche
containing the statue of Edward VI by Richard
Westmacott on the E front, 1818-23

295 *Section & elevation for a Seat in the East front
instead of the blank window*
Pencil & sepia pen (580×540)

296 *Jamb (full size) of Edward the 6th Seat, East Front*
Pencil & pen (1550×650)

297 *Plan, elevation & section of the Oak Seat at East Front*
Scale: 1in to 1ft
Pen & wash (370×540)

298 *Elevation & Section of the Niche for a Statue of Edw.
the Sixth*
Scale: 1in to 1ft
Insc: As above & *The figure of Edw. 6th by Richd.
Westmacott R.A. Sculptor*
Sepia pen & wash (540×375)

299 *Front of Edw. 6th Niche*
Pen & wash (1075×750)

300 *Section of the Canopy for Edw. 6th*
Insc: As above & *For the Tracery see the drawing of the
front*
Pencil & pen (545×750)

301 *Plan of the mouldings for the outside of Edw. 6th
Canopy and Plan of the Ribs forming the Ceiling*
Pencil, pen & wash (750×540)

302 *Front of the Corbel (full size) for the Statue of Edw.
6th*
Pen (540×1110)

303 *Ornament (full size) under the Corbel for the Statue of
Edw. 6th*
Pen & pencil (740×540)

304 *Upper side of the Corbel (full size) for the Statue of
Edw. 6th*
Pen (750×540)

305 *Profile of the Corbel (full size) for the Statue of Edw.
6th*
Pencil & pen (545×725)

306 *Plan of Canopy & of Corbel under Canopy (full size)
East Front*
Pen (745×1085)

307 *Elevation of the Canopy and Pinnacle (full size) East
Front*
Pen (1470×550)

308 *Section of the Canopy (full size) East Front*
Pen (1420×740)

309 *Elevation and Section of Corbel (full size) under
Canopy East Front*
Pen (735×915)

310 *Panel for the sides of Edw. 6th Niche*
Pencil & pen (475×195)

311 *Soffit of part of Edw. 6th Seat & Plan of the points in
the Soffit of Arch*
Pen (540×735)

312 *Spandrel Stone seat East front*
Pen (710×1370)

295-299, 302-309, 311 s & d: *Jeffry Wyatt Archt.*,
various dates; 300-301 dated only

313-334 Plans & details for the pleasure grounds,
flint wall & garden seats, the monks' or French garden,
the roserie, ice house &c, 1816-22

313 *Plan of Pleasure Grounds*
Scale: $\frac{5}{16}$ in to 10ft
Pencil (790×840)

314 *Mouldings (full size) for Pump Cases for Pleasure
Grounds*
Pen (325×535)

315 *Elevation of the Flint Wall and Garden Seat*
Scale: $\frac{1}{8}$ in to 1ft
Pen & wash (375×540)

316 *Plan and Elevation of Seat to Flint Alcove &
Mouldings (full size) for the Seat*
Scale: 1in to 1ft, FS
Pen & wash (545×375)

317 *Steps for the Arcade & Flower Garden*
Scale: 1in to 1ft
Pen (370×540)

318 *Plan of Monks', now called French Gardens*
Scale: $1\frac{1}{2}$ in to 10ft
Pencil, pen & wash (545×745)

319 *Plan (full size) showing one quarter of the stone pavement
for the Cross in the Monastic Garden*
Pen (1245×725)

320 *Panel (full size) marked A in the Elevation of the Cross
designed for the Monks' Garden*
Pen (375×535)

321 *Panel (full size) Marked B in the Elevation of the Cross
Designed for the Monks' Garden*
Pen (535×375)

322 *Panel (full size) marked C in the Elevation of the Cross
Designed for the Monks' Garden*
Pen (535×375)

323 *Sketch of Cross in French Garden*
Pencil (635×535)

324 *Stone Pedestal for the Monks' Garden*
Pencil (635×530)

325 *Malta Vase*
Pencil (760×555)

326 *Plan & section for Vase*
Pen (565×450)

327 *Plan of the Flower Beds in the Rosery at Asbridge
Before Alter'd*
Pen (750×530)

328 *Plan of the Present Flower Beds in the Rosery*
Pen (750×530)

329 *Plan of the Fountain for the Rosery*
Scale: 1in to 1ft
Pen & wash (375×535)

330 *Section of Fountain for the Rosery*
Scale: 1in to 1ft
Pen & wash (375×535)

331 *Lower Basin for the Rosery*
Scale: 2in to 1ft
Pencil (325×535)

332 *Stone Pedestal for the Rosery*
Pen (635×530)

333 *Basin for the Rosery*
Pen (1280×635)

334 *Plan & section of the new Ice House*
Pencil (380×545)

315-317, 319-322, 329-330, 333 s & d: *Jeffry Wyatt Archt.*,
various dates
334 d: 1822

335-341 Working drawings & details for private entrance from stable yard to the pleasure grounds, 1817

335 *Plan of the Private Door to the Stable Yard from the Pleasure Ground*
Pen (205 × 255)

336 *Elevation of the private Door from the Stable Yard to the Pleasure Ground*
Scale: $\frac{1}{2}$ in to 1ft
Pen & wash (540 × 370)

337 *Side Elevation of Doorway from Stable Yard to the Pleasure Ground*
Scale: $\frac{1}{2}$ in to 1ft
Pen & wash (540 × 370)

338 *Arch (full size) for the Doorway from the Stable Yard to the Pleasure Ground*
Pen (540 × 895)

339 *Inner part of the Jamb (full size) to Doorway from Stable Yard to the Pleasure Ground*
Pen & wash (735 × 535)

340 *Jamb (full size) to Doorway from Stable Yard to the Pleasure Ground*
Pen (735 × 535)

341 *Mouldings (full size) Marked A B in doorway from Stable Yard to Pleasure Ground*
Pen (375 × 540)

335-341 s & d: *Jeffry Wyatt Archt May 7th 1817*

342-353 Working drawings & details for entrance gateway to stable yard, 1813 & 1817

342 *Plan of the Gateway to Stable Yard*
Scale: $\frac{1}{4}$ in to 1ft
Pen & wash (375 × 545)

343 *Section of the Side of Gateway to Stable Yard*
Scale: $\frac{1}{4}$ in to 1ft
Pen (375 × 545)

344 *Niche for the Buttress to the Stable Yard Gateway*
Scale: 1in to 1ft
Pen & wash (430 × 285)

345 *Capping (full size) to the Octagon Towers of Entrance Gateway to Stable Yard*
Pen (545 × 380)

346 *Jamb (full size) for Gateway to Stable Yard*
Pen (750 × 545)

347 *Cornice (full size) for the Entrance to the Stable Yard*
Pen (545 × 375)

348 *Base (full size) to the Buttresses of Entrance to Stable Yard*
Pen (545 × 375)

349 *Slope of the Buttress to the Stable Gateway*
Pen (1090 × 535)

350 *Roof of Entrance to Stable Yard*
Scale: $\frac{1}{2}$ in to 1ft
Pen (265 × 325)

351 *Front and Profile of Corbel B & F to Ceiling of Entrance Gateway to Stable Yard*
Pen & pencil (545 × 360)

352 *Mouldings A C D & E (full size) for Ceiling of Gateway to Stable Yard*
Pen & wash (540 × 360)

353 *Plan & Section of Ceiling to Entrance Gateway of Stable Yard*

Scale: $\frac{1}{4}$ in to 1ft
Pen & wash (540 × 360)

344 s & d: *Jeffry Wyatt Archt. June 14th 1813*

345-349 s & d: *Jeffry Wyatt Archt.*, various dates in 1817

351-353 d: *Octr. 7th 1817*

354-398 Working drawings & details for the stables, barn, coach houses (including conversion of old barn), granary, cowshed &c, 1816-17

354 *Gable ends of Barn & Stable*

Scale: $\frac{1}{2}$ in to 1ft
Pen, pencil & wash (375 × 540)

355 *Dormer Windows on Roof of Stable & Barn*
Scale: 1in to 1ft
Pen (370 × 510)

356 *Dormer Windows on Roof of Stable & Barn*, copy of No.355
Pen (370 × 510)

357 *Elevation of Dormer Window in the Centre of Barn*
Scale: $\frac{1}{2}$ in to 1ft
Pen (530 × 325)

358 *Drawing (full size) for Dormers on the Stable & Barn*
Pen (530 × 650)

359 *Jamb & Mullion (full size) for Centre dormer to Barn*
Pen (325 × 530)

360 *Eaves Gutter (full size) for the Barn & Stable No.127*
Pen & pencil (965 × 650)

361 *Plan of Turret for Barn*
Scale: $\frac{1}{2}$ in to 1ft
Pen & wash (540 × 375)

362 *Plan of Turret for Barn*, copy of No.361
Pen (530 × 325)

363 *Plan (full size) of the Angle to Turret of Barn*
Pencil, pen & wash (790 × 760)

364 *Section (full size) of Battlements &c. to upper part of Turret for Barn*
Pen (1100 × 545)

365 *Jamb & Mullion (full size) for Window in Centre of Barn*
Pen (380 × 545)

366 *A Design for converting the Old Barn into Coachhouse &c.*
Scale: $\frac{1}{8}$ in to 1ft
Pen (635 × 635)

367 *Plan & elevation of Windows North front of the Old Barn*
Pen & pencil (330 × 530)

368 *Design for the Covered Way from the Garden Gate to the old Barn Cloister*
Scale: 1in to 1ft
Sepia pen & wash (325 × 530)

369 *Section of the Covered Way from the Garden Gate to the Old Barn*
Pencil (325 × 525)

370 *Plan of Stables for Asbridge*
Scale: $\frac{1}{8}$ in to 1ft
Pen & wash (545 × 750)

371 *Section of Stable Roof at the end of the Barn*
Scale: $\frac{1}{2}$ in to 1ft

Pen & wash (380 × 535)

372 *Section of the Stable roof next the Old Barn*, copy of No.371
Pen & wash (370 × 520)

373 *Window jamb (full size) for Stables*
Pen (535 × 660)

374 *Window jamb (full size) for Stables*
Pen & pencil (545 × 750)

375 *Door jamb for the Stables*
Pen (370 × 535)

376 *Cornice to Stable Ceilings*
Pen & pencil (260 × 325)

377 *Elevation of the New Stable Door*
Scale: 1in to 1ft
Pen (330 × 260)

378 *Design A for the Coach Horse Stable*
Scale: $\frac{1}{8}$ in to 1ft
Sepia pen (265 × 445)

379 *Door Jamb (full size) for the Coach Horse Stable*
Pen (800 × 430)

380 *Plan & elevation of the New Coachhouses and Hack Horse Stable*
Scale: $\frac{1}{4}$ in to 1ft
Pen & wash (535 × 735)

381 *Jamb (full size) for Coach house Doors*
Pen & wash (535 × 370)

382 *Section through Hack Stable and Coach houses*
Scale: $\frac{1}{4}$ in to 1ft
Pen & wash (370 × 535)

383 *Plan of Shoeing House & Workmen's Cooking Room*
Scale: $\frac{1}{4}$ in to 1ft
Pen & wash (535 × 370)

384 *Coping (full size) for the Wall to the Stable Yard*
Pen & wash (735 × 535)

385 *Coping (full size) for the Stable Yard*, copy of No.384
Pen (370 × 540)

386 *Elevation of Granary and part of Coach houses*
Scale: $\frac{1}{4}$ in to 1ft
Pen (375 × 535)

387 *Plan of Granary*
Scale: $\frac{1}{4}$ in to 1ft
Pen & wash (540 × 370)

388 *Drawings shewing the Flues in the Coach houses*
Scale: $\frac{1}{4}$ in to 1ft
Pen & wash (375 × 540)

389 *Gable Ornament to Hack Stable*
Pencil (1090 × 540)

390 *Label (full size) for the Coach horse Stable Door*
Pen (325 × 530)

391 *Stable Yard*
Pencil (325 × 535)

392 *Coach House Door*
Scale: 1in to 1ft
Pencil (535 × 350)

393 *Elevation and Section of Harness Horse for the Stables at Ashbridge*
Pen (230 × 400)

394 *Sketch for the South Gable of the Cowshed to be seen over the flint wall not copied*
Pen & pencil (230 × 185)

395 *Elevation of Cowsheds*
Scale: $\frac{1}{4}$ in to 1ft
Insc: As above & *This approved*
Pen (265 × 325)

396 *Section of Cow Sheds*
Scale: $\frac{1}{4}$ in to 1ft
Pencil & pen (265 × 325)

397 *Plan of the present Cow Sheds*
Scale: $\frac{1}{4}$ in to 1ft
Pen (325 × 525)

398 *Plan and Elevation of the Intended Alteration to Cow Sheds*
Scale: $\frac{1}{4}$ in to 1ft
Pen & pencil (325 × 525)

354-355, 360-361, 363-368, 371, 378-384, 386-387, 394
s & d: *Jeffry Wyatt Archt*, various dates; 388-389 dated only

399-413 Working drawings & details for stable, Red, Ringshall & Thunderdell Lodges & watchman's room, 1817

399 *Plan of Lord Bridgewater's Stable*
Scale: $\frac{1}{4}$ in to 1ft
Pen & wash (375 × 535)

400 *Elevation of Lord Bridgewater's Stable (towards the Laundry Court)*
Scale: $\frac{1}{4}$ in to 1ft
Pen (375 × 535)

401 *Section of Roof for Lord Bridgewater's Stable*
Scale: $\frac{1}{2}$ in to 1ft
Pen & wash (375 × 535)

402 *End Elevation of Red Lodge and Lord Bridgewater's Stable*
Scale: $\frac{1}{4}$ in to 1ft
Pen & pencil (375 × 535)

403 *Plan of the Red Lodge Roof*
Scale: $\frac{1}{4}$ in to 1ft
Pen & pencil (325 × 535)

404 *Plan (full size) for Bow Window to Red Lodge*
Pen (650 × 535)

405 *Door & Window Jambs (full size) for the Red Lodge*
Pen (650 × 535)

406 *Cornice and Sill (full size) for Bow Window for the Red Lodge*
Pen (650 × 535)

407 *Elevation of the Window for the Watchman's Room*
Scale: 1in to 1ft
Pen (375 × 535)

408 *Jambs (full size) for the Window to the Watchman's Room*
Pen (535 × 370)

409 *Jambs (full size) to Watchman's room and footway to Stable Yard*
Pen (535 × 370)

410 *Door Jamb (full size) for the Watchman's room*
Pen (535 × 370)

411 *Label (full size) of Window to Watchman's Room*
Pen (540 × 375)

412 *Plan of Niche West Front of Ringshall Lodge*
Pencil (535 × 650)

413 *Plan & elevation of Thunderdell Lodge*, copy made by W. J. Donthorne while in Wyattville's office
Scale: $\frac{1}{4}$ in to 1ft
Pen on tracing paper (495 × 355)

399-402, 407-411 s & d: *Jeffry Wyatt Archt*, various dates in 1817

414-434 Working drawings & details for clerk of works office, carpenters' shop, gateway to wood yard & coopers' shop in the western tower &c, 1817-19

414 *Plan of Clerk of Works Office, Store Room, Carpenters Shop &c.*
Scale: $\frac{1}{4}$ in to 1ft
Pen & pencil (535 × 325)

415 *Plan & sections of the Office*
Scale: $\frac{1}{4}$ in to 1ft
Pen (330 × 525)

416 *Plan of Carpenters Shop &c.*
Scale: $\frac{1}{4}$ in to 1ft
Pen & wash with pencil amendments (640 × 370)

417 *Elevation of Carpenters Work Shop*
Pen & wash (530 × 735)

418 *Section through the Carpenters Work Shop*
Scale: $\frac{1}{4}$ in to 1ft
Pen & wash (375 × 530)

419 *Elevation of Plumbers Shop & back of Coach houses*
Scale: $\frac{1}{4}$ in to 1ft
Pen (375 × 535)

420 *Plan of Gateway to Wood Yard*
Scale: $\frac{1}{4}$ in to 1ft
Pen & wash (540 × 370)

421 *West Elevation of the Gateway to the Wood Yard*
Scale: $\frac{1}{4}$ in to 1ft
Pen & wash (540 × 375)

422 *Pediment Moulding for the Western Gateway for the Timber Yard*
Pen (325 × 535)

423 *Cap to Buttresses of Western Gateway*
Pen (650 × 535)

424 *Coping for the Boundary Wall to Timber Yard*
Pen (330 × 530)

425 *Plan of Coopers Shop or Western Tower, Design B*
Scale: $\frac{1}{4}$ in to 1ft
Pen & wash (345 × 360)

426 *Elevation of Coopers Shop or Western Tower, Design B*
Scale: $\frac{1}{4}$ in to 1ft
Pen & wash (340 × 360)

427 *Side elevation of Coopers Shop or Western Tower*
Scale: $\frac{1}{4}$ in to 1ft
Pen & pencil (540 × 375)

428 *Plan of Roof Timbers for the Western Tower*
Pen (525 × 325)

429 *Plan, elevation & Section of the Seats on each side the Western Tower*
Scale: 1in to 1ft
Pen & pencil (540 × 370)

430 *Cornice &c. for the Stone Seat on each side the Western Tower*
Pen (370 × 540)

431 *Turret for the Workman's Bell over the Mess Room*
Scale: $\frac{1}{2}$ in to 1ft
Pen & wash (375 × 545)

432 *Turret for Bell*
Scale: 1in to 1ft
Pencil (525 × 320)

433 *Cornice (full size) for Coopers Shop*
Pen & pencil (540 × 750)

434 *Coping (full size) for the Coopers Shop Western Tower*
Pen & pencil (335 × 525)

416-421, 425-427, 429, 431 s & d: *Jeffry Wyatt Archt*, various dates in 1818; 430, 433 dated only

435-443 Working drawings for kitchen chimney & hopper, 1817 & 1821
435 *Plan of new Chimney to Kitchen*
Scale: $\frac{1}{4}$ in to 1ft
Pen & wash (370 × 535)

436 *Elevation of new Chimney to Kitchen*
Scale: $\frac{1}{4}$ in to 1ft
Pen & wash (370 × 535)

437 *End elevation of the new Chimney for Kitchen*
Scale: $\frac{1}{4}$ in to 1ft
Pen & wash (370 × 535)

438 *Section of new Chimney to Kitchen*
Scale: $\frac{1}{4}$ in to 1ft
Pen & wash (370 × 535)

439 *Design for a Hopper over the Stoves in the Kitchen*
Scale: $\frac{1}{2}$ in to 1ft
Insc: As above, addressed to Mr. Adsetts, Ashbridge, Hemel Hempstead, the postmark dated 5th June 1817
Pen & wash (320 × 490)

440 Tracing of No.439 made by W. J. Donthorne when in Wyattville's office
Pen on tracing paper (305 × 450)

441 *Section (full size) of Hopper over Stoves in Kitchen*
Insc: As above, addressed as No.439, dated 5th June 1817
Pen & wash (490 × 310)

442 *Pencil drawing of Stoves*
Pencil (330 × 525)

443 *Plan of Stoves in the Kitchen*
Pencil (520 × 330)

444-464 Designs for the Home Farm, Little Gaddesden, outbuildings &c

444 *Plan of the Building at Mr. Buckingham's Farm (Home Farm) showing position of new Stables &c.*
d. Oct. 17, 1807
Pen (330 × 535)

445 *Plan of Home Farm Little Gaddesden*
Pen (400 × 495)

446 Plan showing layout of flower beds near the outbuildings adjacent to the house, possibly related to the Home Farm or another house on the Ashbridge estate
Sepia pen & pencil (325 × 525)

447 Plan of the Bull Yard & adjacent sheds, with dimensions
w/m: Superfine Copy 1839
Pencil (390 × 475)

448 *Plan of the Home Farm*
Pencil (325 × 535)

449 Sketch plans of the *Ground, Chamber & Attic storeys* of a house, possibly related to the Home Farm or another on the Ashridge estate
Pencil (530 × 330)

450 *Ground plan of the House at the Home Farm*
Scale: $\frac{1}{4}$ in to 1 ft
d: 1841
Pencil (325 × 525)

451 *Section of the two quarter partitions for the Bedrooms at the East Tower at the Home Farm*
Pencil (330 × 540)

452 *Section of two quarter Partitions for the East Tower on the Home Farm*
Pencil (330 × 540)

453-455 Plans & section of timbers relating to the buildings at the Home Farm
Pen (405 × 570)

456 Sketch elevation of clock tower, showing *new plate line or eaves*
Insc: As above & addressed to Mr. & Mrs. Pitkin, the Home Farm
Pen (200 × 335)

457 *Plan & elevation of the Dove house, Home Farm*
Scale: $\frac{1}{4}$ in to 1 ft
Pen (525 × 330)

458 *Section of Roof timber to bone Mill & Granary at Home Farm*
Pencil (540 × 330)

459 *Plan & sections, Thrashing Machine House, Home Farm*
Pen (405 × 570)

460 *Davison's plan of new Thrashing machines, Malt mill &c. Home Farm*
d: June 3 1823
Pen (570 × 810)

461 *Blacksmith's Shop, Home Farm*
Pencil (330 × 525)

462 *Plan of Pigerys at the Home farm Little Gaddesden*
Pencil (330 × 530)

463 *Plan of Rick frame*
Pencil (530 × 330)

464 *Bedroom Plan of the House at Well Farm & Section of the Parlour end*
Scale: $\frac{1}{4}$ in to 1 ft
Pen (265 × 325)

Prov: Pres. by SPAB through AGRC, 1936
Lit: H. J. Todd, *History of the College of Bonhommes at Ashridge*, 1823; A. Tipping, *English homes*, VI, I, 1926, pp.346 et seq.; Linstrum, *op. cit.*, pp.97 et seq., 228-229
When James Wyatt died in 1813 his son Benjamin Dean completed the work on hand in the entrance hall and chapel, but Jeffrey took over as architect and added large extensions on the E and W sides of the original house. He had been employed at Ashridge previously, as early as 1803, to alter a small house on the site for occupation by the 7th Earl of Bridgewater during the building of his new mansion. The working drawings are remarkably complete, but the accounts are not available to complete the documentation of Jeffrey's work between 1814 and 1839. The garden layout dates from c.1816, but it owes much to Repton's proposals. See also Buckler, John; Wyatt, Benjamin Dean; Wyatt, James II; Wyatt, Sir Matthew Digby; Plant, Charles.

[2] **BALTRASNA OLD CASTLE** (Co Meath, Ireland)
Design for house & stables for James O'Reilly
Sketch plan
Insc: *James O'Reilly | Ireland*; verso *Design A | James O'Reilly | Ireland*
Pen on tracing cartridge-backed paper (465 × 335)
Prov: Donthorne Collection, pres. by G. R. Clarke, 1871
Lit: Linstrum, *op. cit.*, pp.256-257
James Wyatt has been suggested as the architect of Ballinlough Castle, Co Westmeath, for Sir Hugh O'Reilly, c. 1780, establishing a Wyatt link with the family (D. Guinness & W. Ryan, *Irish houses and castles*, 1971, p.292). James O'Reilly succeeded to Baltrasna in 1805, and this design was probably made for him but it was not executed.

[3] **BANNER CROSS** (Yorks)
Design for house for Lt-Gen. Murray, 1817-21
Outline working drawing of ground floor plan
Insc: Rooms labelled, with dimensions & notes (some on mount); verso *Ground Plan | Banner Cross*
Pen on tracing cartridge-backed paper (240 × 520)
Prov: Donthorne Collection, pres. by G. R. Clarke, 1871
Lit: Linstrum, *op. cit.*, pp.129 et seq., 229
This is an unusually well documented house, as all the relevant papers are in the Bagshawe MSS in the John Rylands Library, Manchester. The first part, the house itself, was built quickly; and in 1821 the remains of the older house were demolished and replaced by the new offices (without dimensions on this plan). The house was designed in an austere Tudor style which Jeffrey was to adopt for several houses in the 1820s - Trebursey, Lilleshall and Golden Grove. He exhibited at the RA 1820, No.995, 'Garden front of Banner Cross'.

[4] **BISHOP'S WOOD HOUSE** (Herefs)
Designs for a house for John Partridge, c.1820 (3):
1 Ground floor plan
Insc: *Ground Plan | Mr Partridge*, rooms labelled & dimensions given
Pen on tracing paper (240 × 430), torn bottom right
2 First floor plan
Insc: Rooms labelled
Pen on tracing paper, (180 × 375), mounted on cartridge with No.3, torn RHS

3 Basement plan
Insc: *Basement & Chamber Plans | of Mr Partridges House*, rooms labelled & dimensions given
Pen on tracing paper (170 × 375) mounted on cartridge with No.2, torn RHS

Prov: Donthorne Collection, pres. by G. R. Clarke, 1871
Lit: Linstrum, *op. cit.*, p.230
Although there is no indication on the drawings of the location of this house, a John Partridge, son of William (died 1820), was living at Bishop's Wood in the 1850s in a 'mansion . . . in the Tudor style of architecture, standing upon the banks of the river Wye' (B. Burke, *A Visitation of seats and arms*, 2nd ser. ii, 1855, p.82). Two of John Partridge's sisters married into the Bagshawe family, for whom Jeffrey Wyatt worked at Banner Cross, Yorks, after Gen. Murray's death. Two elevations in the Mellon Collection of a house in the Tudor style clearly correspond to these plans; the pencilled inscription *J. M. Gandy 1842* is inexplicable although it is quite possible that Michael Gandy was responsible for the design when he was working in Jeffrey Wyatt's office.

[5] **BRETTON HALL** (Yorks)
Proposed additions to house for Col. Thomas Richard Beaumont
Sketch plan of ground floor
Insc: verso *Ground plan of | Bretton Hall | Coln. Beaumont*, rooms labelled & some dimensions given
Black & red pen on cartridge-backed tracing paper (340 × 460)
Prov: Donthorne Collection, pres. by G. R. Clarke, 1871
Lit: J. P. Neale, *Views of seats*, V, 1822; Linstrum, *op. cit.*, pp.109 et seq., 231; CL, I.XXXIII, 1938, pp.530 et seq., 554-555
Bretton Hall was built c.1720-30 to a design by Sir William Wentworth and Col. Moyser. The large additions, comprising a vestibule, dining-room, library and music room, are consistent with Wyatt's style c.1815. The dining-room was altered later in the C19, possibly when the adjoining range was refaced. The large, ornamental camellia house was probably added by Jeffrey Wyatt when he was building the additional suite of rooms, and there are several lodges and estate buildings which suggest his handiwork. He exhibited 'Pheasantry, etc., at Bretton Hall, the seat of Col. Beaumont' at the RA, 1815, No.818.

[6] **BROCKLESBY PARK** (Lincs)
Design for a house for the 2nd Baron (later 1st Earl) Yarborough, 1820 (3):
1 Sketch plan of ground floor
Insc: Rooms labelled & dimensions given; verso *Principal | Plan | Ld Yarborough*
d: 1821
Pen on cartridge-backed tracing paper (450 × 315), mounted with No.2 verso

2 Sketch plan of basement
Insc: Rooms labelled and dimensions given; verso *Basement Plan | Ld Yarborough*
d: 1820
Pen on cartridge-backed tracing paper (255 × 190), mounted with No.1 verso
Prov: Donthorne Collection, pres. by G. R. Clarke, 1871

3 Part ground floor plan
Insc: *Brocklesby | Lord Yarborough & rooms labelled*
Pencil & wash on backed cartridge (190 × 225)

Lit: Linstrum, *op. cit.*, pp.122 et seq., 231-232
The importance Jeffrey Wyatt attached to this design, although it was not executed, can be seen by his presenting it as his diploma work in 1824 when he was elected a Royal Academician. The original drawing cannot be found in the Academy, but there is a perspective (w/m 1821) in the Mellon Collection which shows the palace that was proposed for the Lincolnshire estate. The plans and the perspective differ in the arrangement of large enclosed courtyards leading to the porticoed house, but both versions are on an equally grand scale.

[7] **BULSTRODE PARK** (Bucks)
Designs for completing the house for the 11th Duke of Somerset, 1812 (3):
1 Sketch plan
Scale: $\frac{1}{20}$ ft to 1 in
Insc: *Duke of Somerset*, with key to proposed additions
Black & red pen on tracing paper (500 × 620), part missing at centre
Prov: Donthorne Collection, pres. by G. R. Clarke, 1871

2 Elevation [Fig.94]

Scale: $\frac{1}{20}$ in to 1ftInsc: *Elevation for the North Front of Bulstrode | A Principal Seat belonging to His Grace the Duke of Somerset*

w/m: J. Whatman 1808

Pen & coloured washes with ruled border (415 x 650), mount creased

3 Elevation [Fig.95]

Scale: $\frac{1}{20}$ in to 1ftInsc: *Elevation for the South Front of Bulstrode | A Principal Seat belonging to His Grace the Duke of Somerset*

w/m: J. Whatman 1811

Pen & coloured washes with ruled border (415 x 655) creased & torn top right

2-3 Prov: Pur. 1952

Lit: Linstrum, *op. cit.*, pp.79, 232; AR, CXXIV, 1958, pp.319-320

The house was started about 1806 by James Wyatt II for the 3rd Duke of Portland, who sold it in 1810 to the 11th Duke of Somerset. Farington said it had been built 'in a wretched manner' (p.5908, 20 September 1911). Smirke, Jeffrey Wyatt and Francis Sandys made designs for completing and enlarging the unfinished house, but nothing was done. In 1861 the ruin was demolished when Ferrey built a new house for the 12th Duke of Somerset.

[8] CASSIOBURY PARK (Herts)

Design for additions to the house (post-1813) for the 5th Earl of Essex

Ground floor plan

Insc: *Ground Plan of Cassiobury* & labelled

Pen on cartridge-backed tracing paper (240 x 335)

Prov: Donthorne Collection, pres. by G. R. Clarke, 1871

Lit: J. P. Neale, *Views of seats*, II, 1819; J. Britton, *Cassiobury Park, Hertfordshire*, 1837; C. Latham, *In English homes*, I, 1904, pp.405 et seq.; Linstrum, *op. cit.*, p.234

Jeffrey Wyatt was at Cassiobury in 1817 (letter to Gen. Murray of Banner Cross), and it is probable that he completed the work there after his uncle's death. Old photographs of the great library, in particular, suggest that some of the decoration, fireplaces &c were his contribution to this now demolished house. See also Wyatt, James II.

[9] CHATSWORTH HOUSE (Derby)

Design for proposed additions to the house for the 6th Duke of Devonshire, 1818 (5):

1 Sketch plan of basement

Insc: Rooms labelled; verso *Basement Plan Chatsworth*

Black & red pen on cartridge-backed tracing paper (490 x 695), folded

2 Sketch plan of proposed additions

Insc: Numerous notes given; verso *Chatsworth*

Black & red pen on cartridge-backed tracing paper (360 x 550)

3 Sketch plan of library floor

Insc: *The Library Story | Chatsworth | Showing the proposed | Alterations & rooms labelled*

d: 1818

Black & red pen on cartridge-backed tracing paper (280 x 480)

4 Sketch plan of library floor & offices wing; N elevation

Insc: *Design D*; verso *General Plan of Chatsworth | Design D | Duke of Devonshire*

d: 1818

Black & red pen on cartridge-backed tracing paper (260 x 375)

5 Part outline working drawing of basement

Insc: Rooms labelled & dimensions given

Pen on cartridge-backed tracing paper (470 x 740), folded

Prov: Donthorne Collection, pres. by G. R. Clarke, 1871

Lit: F. Thompson, *A History of Chatsworth*, 1949; Linstrum, *op. cit.*, pp.141 et seq., 234; CL, CX LIII, 1968, *passim*

Jeffrey Wyatt made many alternative designs for adding to the house, all of which can be found at Chatsworth. The decision which was postponed for some time was whether to retain in any form the wing added by James Paine, and this is reflected in the few drawings in the RIBA. Design 1 shows the proposed retention of about two-thirds of Paine's work, and design 2 also incorporates part of his wing in a large symmetrical addition to the N front of the house. According to the notes, *A line being drawn from the centre of the North front would pass between these two buildings (which are abt 35 feet apart) to the new Lodge which is opposite the middle of the Mansion - the present gates being removed as Entrance to the Office Court. | On approaching from Chesterfield &c the view would be through & over the Center Arch to the building, A & B rising above it, on the right & left | would be the new wings ranging with the first floor windows of the Mansion & above all the Mansion itself rising with increased magnificence.* On the plan of the proposed 'Great Court' which would result from adopting this design, Wyatt described it as a *regular Architectural Design | corresponding with | the Mansion*. It is interesting that such a regular, axial solution was being considered, as the final asymmetrical design seems so entirely in accordance with Picturesque ideas. No.4 shows another proposal, in which the whole of Paine's wing was to be retained and a new entrance court made on the E. The existing Doric temple was to be matched by another, and on the axis between them, at the end of the new court, there was to be a portico leading into a new 'Great Hall or Gallery' (of which the Painted Hall was to form slightly less than half.)

Exhibited at the RA were the following: 1821, No.944 'Alterations at Chatsworth for the Duke of Devonshire'; 1822, No.980, 'A dairy, etc. for the Duke of Devonshire'; 1824, No.958, 'Chatsworth, a seat belonging to the Duke of Devonshire'; 1829, No.1046, 'Duke of Devonshire's seat at Chatsworth'.

[10] DINTON PARK (Wilts)

Preliminary designs for additions to the house & for rebuilding the house & stables for William Wyndham, 1812-14 (75):

1-4 Preliminary design for 13 bay house with portico in antis

1 Sketch plans: LHS shows 6 columns in antis on S front, RHS shows a curved colonnade on S front

Insc: *Copland 1811*

Verso: Sketch plan to larger scale

Insc: *Mr Wyndham's compts*

w/m: R. Barnard 1809

2 Sketch front & side elevations

Insc: *Copland 1811*

w/m: 1810

3 Sketch front elevation similar to No.2

4 Sketch front elevation similar to Nos.2 & 3 but to a larger scale

1-4 Pencil & sepia pen (200 x 325 largest)

5-6 Alternative designs for additions & alterations

5 Sketch ground floor plan, showing 6 columns in antis on S front

6 Sketch ground floor plan, showing plain front with slight projection in centre

5-6 Insc: *A Design for the Alteration of Denton House, No.1 & No.5*

s & d: Jeffrey Wyatt | Octr 31st 1812

w/m: J. Whatman 1810

Indian ink & pink washes, pencil (205 x 320)

7-8 Preliminary designs for additions & rebuilding

7 Four sketch plans, 2 for additions with plain front & portico, 2 for rebuilding with plain front

Scale: $\frac{1}{10}$ in to 1ft

Insc: With notes, some dimensions given

w/m: Jellyman 1810

Sepia pen, pencil & pink washes (405 x 325)

8 Sketch plan similar to 2nd in No.7

Scale: $\frac{1}{10}$ in to 1ft

Insc: Some dimensions given

Verso: Plan, scribbled over

Sepia pen, pencil & pink washes (185 x 220)

9-13 Preliminary designs for additions to house & for rebuilding, all without portico

9 Sketch plan, showing 9 bay front, central 3 projecting;

Insc: Some dimensions given

Verso: Thumbnail sketch elevation & list of rooms

w/m: Jellyman 1810

Pencil (200 x 320)

10 Sketch ground floor plan, plain front

Insc: Some dimensions given

Sepia pen & pencil (200 x 130)

11 Ground floor plan for 11 bay house with plain front

Insc: Rooms labelled

Verso: Sketch plan

w/m: Skeats & Jones 1809

Pencil (330 x 405)

12 Ground floor plan of additions & alterations, 7 bay plain front

Insc: Rooms labelled & dimensions given

Sepia pen & indian ink (450 x 350)

13 First floor plan of additions & alterations

Insc: Rooms labelled & dimensions given

Sepia pen & indian ink (450 x 350)

14-24 Preliminary designs for house with portico

14 Sketch plan showing alterations & additions

Insc: Some dimensions given

w/m: J. Ansell 1812

Pencil & sepia pen (330 x 405)

15 Sketch ground floor plan for new house

w/m: Ruse & Turners 1809

Pencil (470 x 380)

16 Ground floor plan for new house with 9 bay front

w/m: Buttanshaw 1809

Sepia pen & pencil (420 x 265)

17-18 Preliminary scheme A: preliminary ground floor plan, front & side elevations for new house; 3 storeys & attic, 4 column prostyle portico, coupled columns to porches on E & W sides, 9 bay front

w/m: Buttanshaw 1809

Pencil (415 x 260, 220 x 265)

19-20 Preliminary scheme B: front elevations, side elevation, similar to No.17 but with pilastered pavilions added, making an 11 bay front & 3 storeys

Pencil (265 x 415, 205 x 265)

21-24 Preliminary scheme C: ground floor & 1st floor plans, front & side elevations, front elevation close to that in No.17 but with 3 storeys only & end elevations without porches
Verso: 21, 22 Early sketch plans
Pencil (315 × 510)

25-26 Perspectives
25 Perspective of house from SE: 9 bay with portico & pavilions, porch on E side
w/m: Buttanshaw 1809
Pencil & wash (265 × 420)

26 Perspective of house from SE: 9 bay front similar to No.25 but end elevation differs
Pencil & wash (270 × 375)

27-31 Design for additions & alterations to existing house, scheme A
27 *A design for the cellar plan of Denton House | the Seat of Wm. Wyndham Esqr*

28 *Plan of the ground story*

29 *Plan of the Chamber story*

30 *Plan of the Attic story*

31 *East Elevation, outline of portico added [Fig.96]*

27-31 Scale: $\frac{1}{10}$ in to 1ft
Insc: As above, rooms labelled & some dimensions given
s & d: *Jeffry Wyatt Archt 1813*
Pen & wash (355 × 490)
This design is for a nine bay front, the central three projecting. The entrance is on the E side through a distyle portico in antis.

32-39 Design for a new house, scheme B

32 *Plan of cellar story*

33 *Plan of principal story*

34 *Plan of chamber story*

35 Part-plan of chamber storey giving alternative arrangement to stairs

36 *Plan of attic story*

37 *South front*

38 *East front*

39 Perspective from SE [Fig.97]

32-39 Scale: $\frac{1}{10}$ in to 1ft
Insc: As above, rooms labelled & dimensions given
w/m: Russell & Co. 1810 (some)
Pen, wash & watercolour (355 × 515)
This design is for an eleven bay front with four column prostyle portico, two storeys with attic behind parapet; seven bay side elevation, geometrical stair.

40-45 Design for a new house with offices, scheme C
40 *A design for the principle story of Denton House | the Seat of Wm. Wyndham Esqr.*

41 *Bedchamber plan*
w/m: J. Whatman 1808

42 *Attic story*

40-42 Pen & wash (485 × 705)

43 *South Front*

44 *East Front [Fig.98]*

45 Perspective of *South & East Fronts* [Fig.99]

40-44 Scale: $\frac{1}{10}$ in to 1ft
Insc: As above, rooms labelled & dimensions given
s & d: *Jeffry Wyatt June 1813*
43-45 Watercolour (345 × 485)
This design is for a nine bay S front with four column prostyle portico, five bay E elevation, the central three projecting.

46-47 Design for new house with offices, scheme D
46 Plan & section of cellars

47 *Ground plan of Denton House*

46-47 Scale: $\frac{1}{10}$ in to 1ft
Insc: As above, labelled & dimensions given
s & d: *Jeffry Wyatt 1814*
Pen, sepia pen inscriptions, pink & yellow washes (375 × 355, 545 × 760)
Similar in plan to scheme C but with changes in the kitchen area.

48-54 Preliminary designs for offices, 1816-17
48 Sketch ground plan of porticoed house, stables, roads &c
Verso: Sketch plan of house
w/m: R. Barnard 1809
Pencil (325 × 410)

49 Sketch plan of stables & offices
Insc: Labelled
w/m: W. Turner & Son
Sepia pen (200 × 265)

50 Part-plan of offices in quadrant
Insc: Labelled & some dimensions given
Sepia pen (200 × 80), segmental
Sepia pen (200 × 80), segmental shape

51 Part sketch plans of offices in quadrant
Insc: Labelled
Pencil (325 × 200)

52 *Ground plan of offices, design A*
Scale: $\frac{1}{10}$ in to 1ft
Insc: As above; verso *ground plan of offices | Dinton House | Feby 1816*
Pen, pink & grey washes (380 × 540)

53 *Ground plan of offices, design B*
Scale: $\frac{1}{10}$ in to 1ft
Insc: As above; verso *ground plan of offices | Dinton House. | Feby 1816*
Pen, pink & grey washes (380 × 540)

54 *Ground plan of offices & sketch elevation of wash house*
Scale: $\frac{1}{10}$ in to 1ft
Insc: As above; verso *Ground plan . . . July 1817*
s & d: *Jeffry Wyatt Archt | July 10th 1817*
Pen, pink & grey wash, sepia pen inscriptions (380 × 540)

55-59 Preliminary designs for stables, 1817
55 Sketch plan of stables &c arranged on 3 sides of a yard to N of existing house, with additions
Scale: $\frac{1}{20}$ in to 1ft
Insc: Labelled
w/m: Skeats 1806
Pencil (340 × 415)

56 Sketch plan similar to No.55
w/m: Skeats 1806
Pencil with sepia pen inscription (210 × 310)

57 *Design A. Plan designed for the stableyard at Dinton*
around 3 sides of a courtyard N of house
Scale: $\frac{1}{20}$ in to 1ft
Insc: As above & labelled
s & d: *Jeffry Wyatt Archt | June 23rd 1817*
w/m: W. Turner & Son
Sepia & red pen (325 × 405)

58 *Design B: plan for the stableyard at Dinton, more formal than No.57*
Scale: $\frac{1}{20}$ in to 1ft
Insc: As above & labelled
s & d: *Jeffry Wyatt Archt | 23rd June 1817*
w/m: Phillips & Sons 1814
Sepia & red pen (230 × 370)

59 Part-plan of stable &c
Verso: Part-plan of stable, engine house &c
Insc: Labelled & some dimensions given
Pen & wash, sepia pen inscriptions (330 × 400)

60-62 Details of interior of house, 1817
60 *Plan for a Portland Stone staircase at Dinton House*
Scale: $\frac{5}{16}$ in to 1ft
Insc: As above, labelled & dimensions given; verso *Plan for cutting out | the stone for the best stairs | Dinton House | Feb 17 1817*
w/m: Allee 1813
Pen & pink wash, sepia pen inscriptions (320 × 405)
The stair is similar to that shown in scheme C, i.e. rises in one arm and returns in two, but the stairwell differs, having an open screen with a pair of columns to N & S, a blank screen with attached columns to E & W.

61 Elevation to *chimney side of library*, showing chimneypiece with *looking glass* in centre, flanked by a pair of bookcases & pair of doors
Scale: $\frac{5}{16}$ in to 1ft
Insc: As above; verso *Wyndham Esq August 1817*
s & d: *Jeffry Wyatt Archt 1817*
Pen, wash & watercolour (370 × 545)

62 *Elevation of single & folding mahogany doors*
Insc: As above & overall dimensions given
w/m: J. Jellyman 1808
Pen & sepia wash (390 × 485)

63-70 Correspondence & sketch plans from Rev. John Wyndham to his nephew, 1813
63 Letter addressed (verso) to *William Wyndham Esq | Dinton | Sarum | Wilts: mentions enclosed plan & makes suggestions for a 'Justice room' &c*
d: *Woodford 2nd March 1813*
w/m: J. Hayes 1812
Pen (325 × 205)

64 Part of a letter in which the writer says *I have drawn the House with the two wings | only with a stair Case and Passage behind the | Parlours . . . I have some Other Projections to Offer | that may be suitable & continues with comments on the plan first drawn & the present draft*
Pen (205 × 165)

65 Part of a note which advises on building materials: *Buy a Shipload of Mahogany to | make All ye Sashes & Doors, Architecture | & Skirting Boards, Stair Case etc. etc. etc. | It may be a Considerable expence at first but it may be equal, As there will be | no Paint Necessary*
Pen (185 × 180)

66 Part of a note advising on building materials: *Brass Shash Frames | Grout run into ye Walls | drawn up by windlass | Brick Inside of ye Walls | If Old Brick | is used, Care should be taken that | Salt has not been used near the | place they were taken from*
Pen & pencil (160 × 170)

7 Sketch plan of ground floor, probably the enclosure with No.63, crudely drawn, with 4 attached columns to S front
w/m: S & J 1804
Pen (330×405)

68 Sketch plan of ground floor
w/m: 1812
Pencil (165×205)

69 Sketch plan of ground floor of house, offices & stables
w/m: Gater 1811
Pen (330×390)

70 Part sketch plan of offices & stables
Verso: Sketch plan with note that *there may be various Flews | to the Kitchen Chimney Stack | Some to conduct Steam from ye Kitchen | over the Stoves, also Smoak from Ovens | different from ye Smoak from Fire Places | and Furnaces*
w/m: Gater
Brown crayon & pen (165×205)

71-74 Letter from the architect, specification, estimate &c, 1815

71 Letter addressed to *William Wyndham Esqr | Dinton House | Salisbury* in which permission is asked for the *measurer Mr. West who has been employed | many years by me to call at Dinton; he is most generally paid | for all works he measures under me | half by the Gentleman & half by | the artificer*; a note in another hand (Wyndham's?) details some costs of materials
s & d: Jeffry Wyatt | *London 1st Decr 1815*, red wax seal with device & initials JW
w/m: J. Budgen 1813
Pen (225×365)

72 *List of Joiners Work proposed to | made in London for Dinton House | William Wyndham Esq.*
Verso: *List of Mahogany Doors required for Dinton House*
w/m: Iping 1813
Pen (325×200)

73 *Estimate for Stone Work*
s & d: *Marsh & Turner | March 12 1815*
Pen & pencil (205×195)

74 *Note on Corinthian or Composite Columns at Witham ... Caps and Bases are perfect for four Columns*
w/m: R. Barnard 1809
Pen (205×320)

Prov: Pres. on indefinite loan by the Wyndham Estate Office, 1970

75 Ground plan of house
Insc: *Design for William Wyndham Esq. | 1813-16 & some dimensions given*
Pen on tracing paper (585×510)
Prov: Donthorne Collection, pres. by G. R. Clarke, 1871
Lit: Linstrum, *op. cit.*, pp.105 et seq., 235-236; CL, XCIV, 1943, pp.1080 et seq.

This series of designs shows, with unusual completeness, how Jeffry Wyatt and his patron, William Wyndham, worked out the final form of the house and its ancillary buildings. The possibility of altering the existing house was thoroughly considered before it was decided to rebuild. There are interesting similarities between the treatment of the exterior and the contemporary design for Government House, Quebec (see Linstrum, *op. cit.*, pls.79-80), both of which are in the stark Wyatt manner of Dodington Park and the unexecuted designs for Downing College, Cambridge.

[11] ENDSLEIGH (Devon)
Designs for a cottage orné, sundial & Swiss cottage for the 6th Duke of Bedford, 1810 (5):

1-3 Sketch plans
1 Ground floor plan of house
Scale: $\frac{1}{4}$ in to 1 ft
Insc: With notes; verso *Plan of the Ground Story | Endsleigh Cottage 1810*
Pen on tracing paper (480×740), in 2 parts, several times folded

2 Plan of stable
Insc: With extensive notes; verso *Stables Endsleigh | Duke of Bedford*
Pen on tracing paper (500×755), twice folded

3 Plan, elevation & section of conduit
Insc: With extensive notes; verso *Design for Conduit in | Stable Yard | Endsleigh Cottage | Duke of Bedford*
Pen on tracing paper (375×490), folded
Prov: Donthorne Collection, pres. by G. R. Clarke, 1871
Jeffry Wyatt exhibited at the RA 1811, No.815, 'Duke of Bedford's cottage in Devonshire'.

4 Perspective of the Swiss cottage [Fig. 100]
Insc: *The SWISS COTTAGE | AT THE Duke of BEDFORD'S RUSTIC VILLA AT ENDSLEIGH*
s: Sr Jeffry Wyatville Archt
Watercolour (205×250)
Prov: Pur. 1964; collection J. B. Watson

5 Design for a sundial
Insc: *The Sun Dial and Steps from the Terrace | Duke of Bedford's Cottage at Endsleigh*
s & d: J. W. Ostr. 17th. 1816
Pencil, pink & grey washes, mounted on card (108×110)
Prov: Pur. 1959; collection Wm Brockedon (1787-1854)

Lit: H. Repton, *Fragments on the theory and practice of landscape gardening*, 1816, pp.214 et seq.; J. P. Neale, *Views of seats*, I, 1818; J. Britton & E. W. Brayley, *Devonshire illustrated*, 1832, pp.55-56; Linstrum, *op. cit.*, pp.88 et seq., 236; CL, CXXX, 1961, pp.246 et seq., 296 et seq.
Endsleigh can be regarded as a major building in the Picturesque movement. Possibly for the first time, Uvedale Price's idea of designing houses for aspect instead of for symmetry was given practical expression. Close to the house itself is a smaller cottage for the Duke's family, connected to the house by a festooned colonnade. The articulated plan, which might have been suggested by the covered way at Woburn Abbey, allowed a greater freedom than usual in adapting the building to the site and produced a varied massing and irregular outline. The decoration of the rooms and much of the furniture were designed by Jeffry Wyatt, whose drawings can be seen in the library at Woburn Abbey. The Swiss cottage is located in what was called 'a sort of Alpine Garden'. The lower part was occupied by a labourer, but the upper storey of the timber-verandahed pleasure-house was 'furnished *a la Suisse* with wooden chairs and platters, horn-spoons, etc.' The foundation stone of the house was laid on 7 September 1810, but construction must have continued for several years as there are drawings for minor buildings dated 1814 and 1816.

[12] GOPSALL HALL (Leics)
Design for proposed additions to the house for the Hon. Richard William Penn Curzon (later 1st Earl Howe), 1819
Sketch plan of ground floor
Insc: *Ground Plan Gopsall | Honbl. R. W. Curzon*, rooms labelled & some dimensions given
Black & red pen on cartridge-backed tracing paper (300×370)
Prov: Donthorne Collection, pres. by G. R. Clarke, 1871
Lit: Linstrum, *op. cit.*, p.237
The house was built c.1750 (see Hiorne, W. & D.) for Charles Jennens and later became the property of the Curzon family. Jeffry Wyatt was there in 1818, and in the following year he sent a design for a new entrance to the RA. This was built in the form of a Roman triumphal arch and it survived until recently; but there is no evidence that his proposals for enlarging the house were executed. Large extensions in 1871 might have obscured or removed some of his work, but this drawing shows that he was proposing to build a large service wing to the W, new rooms on the S and new porticoes on the N, S & E façades. The house has been demolished. 'New entrance to Gopsall' was exhibited at the RA, 1819, No.1099. See also Westley, John; Grundy, John; Jones, . . .; Hiorne, William & David; Paine, James.

[13] HILLFIELD LODGE (Herts)
Design for house for the Hon. George Villiers, c.1799
Outline working drawing of ground floor plan
Insc: Rooms labelled, dimensions given & notes; verso *Plan of the Principal | Story at Slys Hill | Honble. G. Villiers*
Pen on tracing paper (410×730), irregularly cut & torn
Prov: Donthorne Collection, pres. by G. R. Clarke, 1871
Lit: Linstrum, *op. cit.*, pp.70 et seq., 238
Slys Hill is a traditional name for the site of this house. It was known as Hillfield Lodge in 1809, when it was offered for sale, and now it is called Hilfield Castle. The exact date of building is not known, but it must have been one of Jeffry Wyatt's earliest works. A typical symmetrical villa in form, the house was extended on one side by a long conservatory which was given an ecclesiastical character. The house itself, a rather flimsily castellated design, can be seen in Jeffry Wyatt's watercolours in the BM Print Room (198/C15/2/70, 30/171, 32/177, 40/193, 40/194). Two designs for Hillfield Lodge were exhibited at the RA, 1805, Nos.668 & 669.

[14] KEW (Surrey): Botanical Gardens
Design of the Exotic House, Kew Gardens
Plan & section [Fig.102]
Scale: $\frac{1}{5}$ in to 1 ft
Insc: *SECTION OF THE | EXOTIC HOUSE KEW GARDENS | shewing the system and methods of Warming & notes about the warming apparatus arranged and fixed by A. M. Perkins*
s: SIR JEFFRY WYATVILLE ARCHITECT
Pen & coloured washes with double ruled border, mounted (575×435)
Prov: Acquired before 1871
Lit & reprd: Linstrum, *op. cit.*, pp.209, 239, pl.168

Wyatville designed a new Palm House for Kew in 1834, but eventually it was decided to adapt one of the demolished conservatories from Buckingham Palace (Smith, unpublished account of Kew Gardens): '... the original structure consisted of upright wooden sashes and iron rafters forming a span roof supported by iron columns. The architect, Sir Jeffry Wyattville, erected it in a very different style, by enclosing the upright framework in square stone pillars, the north side, with the exception of two windows, being entirely of stone, each end consisted of six cylindrical pillars, which may be considered historical as they originally formed a colonnade in front of Carlton House, Pall Mall.' There is a reference in PRO (Works 16/29/4) to conforming to 'Mr. Aiton's notions of the necessary light and ventilation, and proper provision being made for the introduction of Mr. Perkins's Hot water apparatus'. The latter is carefully shown on this drawing.

[15] KEW PALACE (The Dutch House) (Surrey)
Design for proposed additions, not executed
Perspective [Fig.101]

Insc: *South East View of Kew Palace as agreed to by His Majesty. No.12.D | The proposed new part as agreed to by His Majesty | South and East of the Present Old Palace; verso 12 Design D | Perspective of the South and | East fronts - Kew Palace*
w/m: J. Whatman
Pen & coloured washes with ruled border (280×455)
Prov: Pur. 1968

Lit & reprd: Linstrum, *op. cit.*, pp.209, 239, pl.169
Wyatville suggested building a large wing on the W side of the C17 house, in a plain style that seems nearer to the later 'Queen Anne' than to early C19 Tudor. A porte-cochère tower was evidently intended on the W front. As the No.12.D suggests, this was probably one of a number of designs made for William IV for Kew c.1834. Wyattville noted that he had made 88, but the only known work he executed there is the King William's Temple, 1836, and the re-erection of one of the Buckingham Palace conservatories as the Aroid House.

[16] LANDSBERG (E Germany)
Designs for the Duke of Saxe Meiningen's Schloss,
1837 (16):

1-8 Sketch details
1 Plan of ceiling, half completed
Scale: $\frac{1}{4}$ in to 1ft
Insc: *Ceiling for the Hall | 1. 2. 3. different degrees of ornament | A*
Pencil on blue tracing paper (265×440)
A Gothic panelled design decorated with shields.

2 Elevation of wall, half completed
Scale: $\frac{1}{4}$ in to 1ft
Insc: *Sideboard - and door with Armour | B*
Pencil on blue tracing paper (265×440)

3 Elevation of wall, half completed
Scale: $\frac{1}{4}$ in to 1ft
Insc: *Window side - with armour | C*
Pencil on blue tracing paper (265×440)

4 Two elevations of walls
Scale: $\frac{1}{4}$ in to 1ft
Insc: *Window end | D & Fire place and store | E*
Nos.2-4 show a suggested decorative arrangement of weapons and armour on the walls.

5 Plan of ceiling, half completed
Scale: $\frac{1}{4}$ in to 1ft
Insc: *Another Design for the Ceiling | F*
Pencil on blue tracing paper (265×440)
Similar to No.1 but with large bosses and no shields.

6 Elevation of wall
Scale: $\frac{1}{4}$ in to 1ft
Insc: *Another Design for the recess side | G*
Pencil on blue tracing paper (265×440)

7 Elevation of wall
Scale: $\frac{1}{4}$ in to 1ft
Insc: *Another Design for the Window side | H*
Pencil on blue tracing paper (265×440)

8 Two elevations of walls
Scale: $\frac{1}{4}$ in to 1ft
Insc: *Another Design for the window end | I & Another Design for the | Fire and Store end | J*
Pencil on blue tracing paper (275×435)

9-12 Designs for the Schloss, probably by Oberbaurat A. W. Doeblner

9 Plan
Insc: *Principal Story of the Duke | of Saxe Meiningen's Chateau at*
Pen & pencil on tracing paper with ruled border (235×350)

10 Plan
Insc: *Chamber Story of the Duke of Saxe Meiningen's | Chateau at*
Pen & pencil on tracing paper with ruled border (235×350)

11 Elevation
Insc: *The Duke of Saxe Meiningen's | Chateau at*
Pen & pencil on tracing paper with ruled border (235×350)

12 Elevation
Insc: *Duke of Saxe Meiningen's | Chateau at*
Pen & pencil on tracing paper with ruled border (235×350)

These drawings are probably those referred to in No.16 below as being brought by the Duke to show Wyattville.

13-16 Miscellaneous drawings & notes
13 Sketch of arms
Insc: *Duke of Saxe Meiningen's Sketch | of his Arms - made in the | Queen's Drawing room at | Windsor Castle | July 8th. 1837 | the day of the Funeral of | King Wm. 4th.*
Pencil (185×230)

14 Drawing of flag
Insc: *Flag for the Duke of Saxe Meiningen | to be made of Bunting | Copy to Colnl Fox 50 Lower Brook St | Secretary to the Ordnance 20th July 1837 | Dear Sir | I had the honour to lunch | with the Queen Dowager at Bushy | and pass some two or three hours | there on Tuesday, when the designs | for the Flag were settled with His Serene Highness the Duke of | Saxe Meiningen as shown by the | drawing enclosed. | It is Her Majesty's desire | to pay for the Flag but wishes | for the assistance of the Ordnance | to make sure of its being | properly executed. | I am dear Sir | Yr obedient servant | Jeffry Wyattville*
s & d: J.W. 20 July 1837
w/m: W. King 1830
Pen & green & yellow washes (200×320)

15 Sketch of 2 suits of armour & 3 weapons, with dimensions
w/m: J. Whatman 1837
Pencil (230×375)
This drawing was evidently made for the preparation of the sketches of decorative arrangements on the walls, Nos.2-4 & 6-8 above.

16 MS notes by Wyattville in pencil, partly illegible, written on wrapper
Insc: *1837 July | Copies for fitting up windows & | Designs for a small castle | & armoury:
1837 On Tuesday fourth of July at ... Windsor | found that her Majesty had sent for me | Went to the Queen's private drawing room | Met the Duke of Saxe Meiningen there ... | His Serene Highness produced the drawings ... building | within this on oiled tracing paper of a building now erecting | Requested me to make him some improvement | in the Window designs - & sections of the Gr. Hall with Armour | Wednesday His Serene Highness called upon me in the Winchester Tower with Prince Ernst of Phillipsthal | brought me various sketches of windows, tracings. | Thursday Evening sent two designs for windows, large scale | in time for the Foreign post. | Friday His Serene Highness sent me word he would come to me on Saturday. | Saturday Received a message to go to him at the Queen's Apartments | His Serene Highness presented me with the Commanders Cross of | the Ernestine Order | Her Majesty said the window designs were very satisfactory. | This was the day of the Funeral of the good hearted and to me | the kindest of Monarchs King William fourth. | It was settled that when I had made out the sections of the Hall of the above design | Some sketches in the Oriental style for the Duke's new House at Meiningen | I should take them to Bushy. | Saturday 15th July went to Bushy, passed the Duke on the Road, saw Her Majesty, agreed | to return from Windsor by Bushy on Tuesday. | Tuesday 19. visited Bushy at half past one, had an interview with Her Majesty, debated | over the drawings - Luncheon was announced to which we went, and again to the | drawings | Made various changes in my ... and settled the manner of the Elevations | in the Oriental style to be sent by me to Her Majesty to forward - left at $\frac{1}{2}$ past 4 | ... while I was there*

Prov: Pur. 1952
Lit & reprd: Linstrum, *op. cit.*, pp.216-217, 239, pls.176, 177
Wyatville's notes give a full account of this minor commission from the Duke of Saxe-Meiningen, brother of Queen Adelaide. The little Gothic castle was started in 1836 to the design of Oberbaurat A. W. Doeblner, but when the Duke came to England in the following year to attend the funeral of William IV he asked Wyattville to design some details. His reward was the Commander's Cross of the Ernestine Order.

[17] LANGOLD PARK (Yorks)
Designs of a new house for Henry Galléy Knight,
1814 & 1817 (2):
1 Sketch plan of ground floor
Insc: *Henry Galléy Knight Ground Plan Langold, rooms labelled & some dimensions given*
d: verso Decr. 1814
Pen on cartridge-backed tracing paper (220×310)

2 Working drawing of ground floor plan
Insc: verso *Plan of Principal Story | Langold, rooms labelled & dimensions given, with notes on construction*
d: verso 1817
Pen on cartridge-backed tracing paper (475×685), folded & torn in centre

Prov: Donthorne Collection, pres. by G. R. Clarke, 1871
Lit: Linstrum, *op. cit.*, pp.128-129, 239-240
There are several references to this design in the Bagshawe MSS in the John Rylands Library, Manchester, but there is no evidence that anything was built. The 1814 plan is similar to that of Nonsuch (see [26]), but the later plan shows a more compact design with considerable merits. It was to be in a Tudor style.

[18] LEXHAM HALL (Norfolk)

Designs for proposed additions for Col. F. W. Keppel
 Alternative sketch plans of remodelled ground floor
 Insc: *Ground Plan of Lexham Hall a Seat of Col. Keppel*
 (twice); verso *Design B | Col Keppel*
 Black & red pen on tracing paper (490×760), folded
 Prov: Donthorne Collection, pres. by G. R. Clarke,
 1871
 Lit: Linstrum, *op. cit.*, p.240
 It is likely that the first alternative, including a new
 drawing-room with a bow window, was executed,
 although it has been altered recently and part of the
 house was demolished some time ago.

[19] LONDON: No.6 Grosvenor Square, Westminster
 Design for a plate rack
 Elevation & section
 Insc: *Plate Rack at Lady Bridgewater's Grosvenor Sqr*
 w/m: Gater 1822
 Sepia pen (200×230)
 Prov: Pur. 1952

[20] LONDON: Houses of Parliament, Westminster
 Designs for alterations to the House of Commons, loose
 in a folder insc. INDEX | to Sir Jeffry Wyattville's
Sketches | of Plans for the House of Commons | A.1 - Hint
for altering the Present House (see the Report of 1831) |
(B.1 - Hint for a New House | B.2 - Ditto | B.3 - Ditto |
See the Report | of the Committee in 1831. | For the Select
Committee of 1833 | C.1 - Design for a New House of
Commons | The Speaker on the South side. | C.2 - Ditto -
The Speaker on the East side | C.3 - Ditto - The Speaker on
the East | C.4 - Ditto - The Speaker on the West - this
Design is C.2 reversed | C.5 - Ditto - The House of Lords to
be used for the Commons, 1833 (11):

1 Design A.1: plan
 Insc: *A Design for altering the House of Commons - Sent to the*
Committee Sept 1831 | see Report. Question 116 &
description
 s&d: Jeffry Wyattville. April 1833
 w/m: J. Whatman 1830
 Pen & coloured washes with ruled border (355×510)
 With 4 preliminary sketches, 1 on tracing paper,
 1 d. 1831

2 Design B.1: plan
 Insc: *A Design for a new House of Commons - Sent to the*
Committee Sept 1831 | See Report. Question 149 &
description
 s&d: Jeffry Wyattville April 1833
 w/m: J. Whatman 1830
 Pen & coloured washes with ruled border (355×510)
 With 1 preliminary sketch d.1831 & a plan of the
 gallery

3 Design B.2: plan
 Insc: *A Design for a new House of Commons - Sent to the*
Committee Sept 1831 | See Report. Question 149 &
description
 s&d: Jeffry Wyattville. April 1833
 Pen & coloured washes with ruled border (355×510)
 With 2 preliminary sketches, 1 on tracing paper, 1 d.
 1831

4 Design B.3: plan
 Insc: *A Design for a New House of Commons - Sent to the*
Committee Sept 1831 | See Report. Question 150
& description
 s&d: Jeffry Wyattville April 1833
 w/m: J. Whatman 1830
 Pen & coloured washes with ruled border (355×510)
 With 1 preliminary sketch d. 1831.

5 Design. C.1: plan
 Verso: Pencil sketch plan
 Scale: 1in to 28ft
 Insc: *Design for a New House of Commons, (sketches of*
windows) Sketch for improving the light | to Westminster
Hall & description
 s&d: Jeffry Wyattville April 1st 1833
 w/m: J. Whatman 1830
 Pen & coloured washes with ruled border
 (345×520)
 With a copy drawing

6 Design C.2: plan
 Insc: *Design for a New House of Commons*
 s&d: Jeffry Wyattville. April 1st 1833
 w/m: J. Whatman 1830
 Pen, red pen & blue wash with ruled border
 (345×520)
 With a copy drawing

7 Design C.3: plan [Fig.103]
 Insc: *Design for a New House of Commons & description*
 s&d: Jeffry Wyattville. April 1st 1833
 Pen, red pen & blue wash with ruled border
 (345×520)

8 Design C.3: plan of No.7 in larger detail
 Scale: 1 $\frac{1}{2}$ in to 1ft
 Insc: *One of four Designs for a New House of Commons |*
Made by Sir Jeffry Wyattville | Marked C3 in the Evidence
given before the Committee 1st April 1833 & description
 Pen & coloured washes with ruled border (330×430)
 With 3 lithograph copies & a part copy to a larger
 scale (545×520)

9 Design C.4: plan
 Insc: *Design for a New House of Commons*
 s&d: Jeffry Wyattville. April 1st 1833
 w/m: J. Whatman 1830
 Pen, red pen & blue wash with ruled border
 (345×520)
 With 1 preliminary sketch

10 Design C.5: plan
 Insc: *An Idea for using the House of Lords | for the House*
of Commons & description
 s&d: Jeffry Wyattville. April 1st 1833
 w/m: J. Whatman 1830
 Pen & coloured washes with ruled border (520×340)
 With a copy drawing

11 Plan of existing building with suggested alterations
 roughly pencilled in
 Insc: verso *General Plan | Taking the House of Lords |*
for the use of the | Commons
 w/m: J. Whatman 1830
 Pen & pencil (510×700)
 With a lithograph plan of the existing buildings insc. in
 pencil by Wyattville, engraved plans of the buildings as
 existing and with alterations proposed by Col. Trench
 and a lithograph on silk of the exterior altered in
 accordance with the latter; the plans and the perspective
 of the exterior were made from drawings by Philip
 Wyatt.

Prov: Pur. 1952
 Lit: *Sessional Papers, House of Commons*, XII, 1833;
Sessional Papers, House of Lords, XXXVII, 1835;
 Linstrum, *op. cit.*, p.244
 Benjamin Wyatt, Wyattville and Smirke gave evidence
 in 1831 to a Select Committee appointed 'to consider the
 Possibility of making the House of Commons more
 Commodious and less Unwholesome ... and to
 inquire in what manner adequate Accommodation can
 be best afforded for its Members'. Two years later 14
 architects gave evidence, supported by designs.
 Wyattville used the sketches he had made in 1831 as the
 basis for the lithographed designs (see No.8). Among

the alternatives put before the Select Committee was
 one for a new House, semicircular in plan and evidently
 deriving from Chalgrin's Senate in Paris, 1804. The
 Committee's resolution was that it was not possible
 satisfactorily to alter the existing House, and that a new
 one should be built; but the fire of 1834 effectively
 concluded their investigation.

[21] LONDON: House, Paddington
 Design for additions to an unidentified house, 1806
 Ground & 1st floor plans
 Insc: *Ground Plan & Chamber Plan; No 1 & extensive*
notes; verso Paddington Plans
 s&d: Jeffry Wyatt 1806
 w/m: J. Whatman 1801
 Pen & pink & grey washes, with ruled border
 (470×320)
 Prov: Pur. 1966

[22] LONDON: St James's Palace, Westminster
 Design for proposed additions for William IV,
 unexecuted
 S elevation [Fig.104]
 Scale: 1 $\frac{1}{4}$ in to 10ft
 Insc: *The Duke of Sutherland's, Marlborough House & notes*
to identify the proposed additions; verso Front elevation
| proposed for the | Queen's Apartment | St. James's Palace
 Pen & coloured washes with pencil amendments &
 ruled border (200×710)
 Prov: Pur. 1952
 Exhib: RA 1838, No.1163, 'A Design for adding to
 St. James's Palace, formerly approved'
 Lit & reprd: H. Colvin, *Royal buildings*, 1968, pl.33;
 Linstrum, *op. cit.*, pp.209 et seq., 244, pl.170
 The surviving sketches (in the Royal Library, Windsor
 Castle) show that Wyattville started to work on this idea
 in 1831, but it was in 1834 that more detailed sketch
 plans were made. The final design, of which the drawing
 in the RIBA shows the elevation to The Mall, was a
 successful proposal which would have greatly increased
 the importance of the palace and linked it physically
 with Marlborough House and visually with Stafford
 House.

[23] LONGLEAT HOUSE (Wilts)
 Designs for remodelling the house & adding stables for
 the 2nd Marquess of Bath, 1800 (5):
1 Ground floor plan
 Insc: *Design B | Plan of Principal | Story Offices &*
Stables | Longleat, rooms labelled & dimensions given
 Pen & pink & grey washes on tracing paper
 (510×1500), in several pieces, part cartridge-backed

2 Basement plan
 Insc: Rooms labelled
 Black & red pen on cartridge-backed tracing paper
 (350×455)

3 Ground floor plan
 Insc: Rooms labelled & dimensions given; verso *Plan*
of Principal Story | Longleat | Marquess of (Bath)
 Black & red pen on cartridge-backed tracing paper
 (360×450)

4 Ground floor plan
 Insc: *Another Design &c;*; rooms labelled & dimensions
 given
 Black & red pen on cartridge-backed tracing paper
 (365×485)

5 Ground floor plan
 Insc: Rooms labelled & dimensions given
 Black & red pen on cartridge-backed tracing paper
 (360×440)

Prov: Donthorne Collection, pres. by G. R. Clarke, 1871

Lit: Linstrum, *op. cit.*, pp.53 et seq., 244-255; CL, CV, 1949, pp.992 et seq.

Jeffry Wyatt made many alternative designs in 1800, most of which are still at Longleat. Of these in the RIBA, design B (No.1) differs principally from the one executed in the proposed replacement of the Great Hall in the S wing by a large library occupying the central five bays of the house. The main entrance is through a portico and central hall on the N front, and the hall and library are linked by the staircase-hall, in which the staircase is planned at a right-angle to the central axis. The sequence of state and private apartments is well worked out, and judged solely as a replanning for convenience this design is superior to the executed alternative which retains the Great Hall. No.3 shows the retention of the Great Hall, but puts the chapel N of the new staircase and proposes a large library balancing the hall. The private apartments are in the NW corner. No.4 is similar to No.1 but with an entrance on the W front and the staircase and chapel as in No.3. No.5 is close to the one executed. *See also* Repton, G. S.; Crace, J. D. Exhibited at the RA were the following: 1801, No.968, 'Design for entrance to Longleat Park, the seat of the Marquess of Bath'; 1811, No.869, 'Buildings at Longleat, the seat of the Marquess of Bath'; 1814, No.714, 'Garden buildings at Longleat'; 1815, No.869, 'Staircase at Longleat'; 1829, No.1020, 'Marquess of Bath's seat at Longleat'.

[24] LYPIATT PARK (Glos)

Design for proposed additions for Paul Wathen (later Sir Paul Baghot)

Sketch plan of ground floor

Insc: Rooms labelled & dimensions given; verso *Plans Lypiat | Paul Wathen*

Black & red pen on cartridge-backed tracing paper (285 x 380, irregular)

Prov: Donthorne Collection, pres. by G. R. Clarke, 1871

Lit: R. Cooke, *West Country houses*, 1957, pp.29-30; Linstrum, *op. cit.*, pp.77-78, 245; CL, VIII, 1900, pp.688 et seq.; CXXXVI, 1964, pp.114-115

The perspective of this design, which was not completed to Jeffry Wyatt's proposals, is in the collection of Mr & Mrs Paul Mellon (reprd: Linstrum, *op. cit.*, pl.42). The full design included a square tower, changed to a circular, at the NW corner of the house, a large hexagonal tower at the SW corner and a new suite of rooms on the S. The fenestration was rearranged and the whole given a castellated treatment. Thomas Henry Wyatt I made further alterations in 1876. Jeffry Wyatt exhibited a design for 'Lypiat, now building for P. Wathen Esq.' at the RA in 1809, No.386.

[25] MEININGEN (E Germany)

Designs for a villa for the Duke of Saxe-Meiningen, enclosed in a folder insc. *A Villa for Meiningen | Designed for His Serene Highness the Duke*, a list of 10 drawings of design A & 8 of design B & a note that *Other sketches have been contemplated with the principal Entrance | to the South, and another to the North, but it being desirable to | embrace the Opportunity of sending these drawings they are not | detained for the completion of the others*, 1836 (36):

1 Basement plan

Insc: *Design A No 2 | Basement Plan of a Villa at Meiningen | Designed for His Serene Highness the Duke*
d: Feby 1836

Pen with double ruled border (320 x 200)

2 Ground floor plan

Insc: *Design A No 3 | Principal Story of a Villa for Meiningen | Designed for His Serene Highness the Duke*
d: Feby 1836

w/m: Alton Mill 1828

Pen with double ruled border (320 x 200)

3 First floor plan

Insc: *Design A No 4 | Chamber Plan of a Villa for Meiningen | Designed for His Serene Highness the Duke*
d: Feby 1836

w/m: W. King 1830

Pen with double ruled border (320 x 200)

4 W elevation in Classical style

Insc: *Design A No 5 | The West or Entrance Front of a Villa for Meiningen | Designed for His Serene Highness the Duke*

Pen & buff & grey washes with double ruled border (200 x 320)

Verso: Sketch of central bay in Oriental style

Pencil

5 S elevation in Classical style [Fig.105]

Insc: *Design A No 6 | The South or Garden Front of a Villa for Meiningen | Designed for His Serene Highness the Duke*

w/m: Alton Mill 1828

Pen & buff & grey washes with double ruled border (200 x 320)

6 N elevation in Classical style

Insc: *Design A No 7 | The Northern Front facing the Greenhouse of a Villa for Meiningen | Designed for His Serene Highness the Duke*

w/m: Alton Mill 1828

Pen & buff & grey washes with double ruled border (200 x 320)

7 E elevation in Classical style

Insc: *Design A No 8 | The Back or Eastern Front of a Villa for Meiningen | Designed for His Serene Highness the Duke*

w/m: Alton Mill 1828

Pen & buff and grey washes with double ruled border (200 x 320)

8 W elevation in Gothic style

Insc: *To the same plan as Front No 5 | Design A No 9 | The West Front of a Villa for Meiningen | Designed for His Serene Highness the Duke*

w/m: Alton Mill 1828

Pen & buff & grey washes with double ruled border (200 x 320)

9 S elevation in Gothic style [Fig.106]

Insc: *The South or Garden Front of a Villa for Meiningen | Designed for His Serene Highness the Duke*

w/m: Alton Mill 1828

Pen & buff & grey washes with double ruled border (200 x 320)

10 Basement plan

Scale: $\frac{1}{32}$ in to 1ft

Insc: *Design B No 11 | Basement Plan of a Villa for Meiningen | Designed for His Serene Highness the Duke*
w/m: Alton Mill 1828

Pen & wash with double ruled & wash border (320 x 200)

11 Ground floor plan

Scale: $\frac{1}{32}$ in to 1ft

Insc: *Design B No 12 | Principal Floor of a Villa for Meiningen | Designed for His Serene Highness the Duke*
w/m: Alton Mill 1828

Pen & wash with double ruled & wash border (320 x 200)

12 First floor plan

Scale: $\frac{1}{32}$ in to 1ft

Insc: *Design B No 13 | Bed Chamber Plan of a Villa for Meiningen | Designed for His Serene Highness the Duke*
Pen & wash with double ruled & wash border (320 x 200)

13 Attic plan

Scale: $\frac{1}{32}$ in to 1ft

Insc: *Design B No 14 | The Attic Plan of a Villa for Meiningen | Designed for His Serene Highness the Duke*
d: Feby 1836

Pen & wash with double ruled & wash border (320 x 200)

14 E elevation in Classical style

Scale: $\frac{1}{32}$ in to 1ft

Insc: *Design B.15 | Entrance or Eastern side of a Villa for Meiningen | Designed for His Serene Highness the Duke*
w/m: Alton Mill 1828

Pen with double ruled & wash border (200 x 320)

15 S elevation in Classical style

Scale: $\frac{1}{32}$ in to 1ft

Insc: *Design B.16 | The South Front of a Villa for Meiningen | Designed for His Serene Highness the Duke*
Pen with double ruled & wash border (200 x 320)

16 N elevation in Classical style

Scale: $\frac{1}{32}$ in to 1ft

Insc: *Design B.17. The Northern Front (facing the Greenhouse) of a Villa for Meiningen | Designed for His Serene Highness the Duke*

Pen with double ruled & wash border (200 x 320)

17 W elevation in Classical style

Scale: $\frac{1}{32}$ in to 1ft

Insc: *Design B.18. The West Front (towards the Pleasure Ground) of a Villa for Meiningen | Designed for His Serene Highness the Duke*

w/m: Alton Mill 1828

Pen with double ruled & wash border (200 x 320)

18-29 Sketch designs for a villa, loose in a folder insc. *Two Designs for a Villa in the Oriental Style | For His Serene Highness the Duke of Saxe Meiningen*, 1837-38 (12):

18 W elevation

Insc: *Design C-19 | to Plan A (ink), West Elevation in the Oriental Style (Dbeli) to the Plan marked A (designed for a Villa in a Garden) | for His serene highness the Duke at Meiningen (pencil)*
d: 1837

w/m: W. King 1830

Pencil with ruled & yellow wash border (200 x 320)

19 S elevation

Insc: *Design C No 20 | to Plan A (ink), South Elevation in the Oriental Style (Dbeli) to the Plan marked A (designed for a Villa in a Garden) | for His Serene Highness the Duke at Meiningen (pencil)*
d: 1837

w/m: W. King 1830

Pencil with ruled & yellow wash border (200 x 320)

20 W elevation

Insc: *Design D No 21 | to Plan A (ink), West Elevation in the Oriental Style (Hardwar) to the Plan marked A (designed for a Villa in a garden) | for His Serene Highness the Duke at Meiningen (pencil)*
d: 1837

Pencil with ruled & yellow wash border (200 x 320)

21 S elevation

Insc: *Design D No 22 | to Plan A (ink), South Elevation in the Oriental Style (Hardwar) | to the Plan marked A (designed for a Villa in a Garden) | for his Serene Highness the Duke at Meiningen (pencil)*
d: 1837

Pencil with ruled & yellow wash border (200 x 320)

With these drawings (Nos.18-21) is a note in Wyattville's hand: 1837 | *Designs in the Oriental Style | For a Villa in a Garden at Meiningen | made for His Serene Highness the Duke | by Sir Jeffry Wyattville Archt | Marked C - No 19 and 20 in the Delhi style | D-21 and 22 in the Hardwar style | Note these Elevations with the Entrance to the West are made to correspond | with the divisions of the rooms in the plans | marked A sent 1836*

22 Ground floor plan

Scale: 1 $\frac{1}{16}$ in to 1ft

Insc: *Design E No 23 | Principal Story of a Villa for His Serene Highness the Duke of Saxe Meiningen. Observe | By turning out of the Lobby on the | right and left - handsome Corridors | might be gained and the Saloon made | into a Grand Stairs - In this case | the centre part might form an open court | 60 feet by 30*

d: 1838

Pen with ruled border (200×320)

23 First floor plan

Scale: 1 $\frac{1}{16}$ in to 1ft

Insc: *Design E No 24 | Chamber Story of a Villa for His Serene Highness the Duke of Saxe Meiningen*

d: 1838

Pen with ruled border (200×320)

24 E elevation

Insc: *Design E No 25 The Eastern or Entrance front of a Villa in the Oriental Style, Designed for | His Serene Highness the Duke of Saxe Meiningen*

d: 1838

Pen on tracing paper with ruled border (200×320)

25 S elevation [Fig.107]

Insc: *Design E No 26 South front of a Villa in the Oriental Style designed for | His Serene Highness the Duke of Saxe Meiningen*

d: 1838

Pen on tracing paper with ruled border (200×320)

26 Plan of stables

Scale: 1 $\frac{1}{22}$ in to 1ft

Insc: *Design E No 27 | Plan for Stables &c for His Serene Highness the Duke of Saxe Meiningen's Villa. | The South front of the Mansion to be placed | at a proper distance. | This Design shows the space that | sixty horses would require and has | been made from His Serene Highnesses Sketch*

d: 1838

Pen with ruled border (200×320)

27 W elevation of stables [Fig.108]

Insc: *Design E No 28 | The West front Designed in the Oriental Style for the Stables at Meiningen | for His Serene Highness the Duke of Saxe Meiningen*

d: 1838

Pen with ruled border (200×320)

28 Section of stables

Insc: *Design E No 29 | Section across the Riding House, &c shewing the Coach houses for Stables, designed in the Oriental Style | for His Serene Highness the Duke of Saxe Meiningen*

d: 1838

Pen with ruled border (200×320)

29 Sketch ground floor plan

Insc: *F No 30 Plan of a Villa in a Garden at Meiningen, being a Sketch showing | the Plan E No 23 with a slight alteration as suggested in the observation on No 23 | by which a large open court may be formed in the Centre, in other respects this plan | does not differ from E No 23*

s&d: J. W. July 23rd 1838

Pen with ruled border (200×320)

With these drawings (Nos.22-29) is a note in Wyattville's hand: 1838 | *Designs in the Oriental Style made for | His Serene Highness the Duke of Saxe Meiningen | by Sir Jeffry Wyattville Archt. | Note. These Designs keeping the same general outline | of the former plans A in 1836 are varied internally | by having Open Courts and a different division of the Rooms. | And Designs for Stables and Riding House &c | Marked E No.23 to No.29 | F No.30 - Sketch for altering plan E No.23 to form | a large open court in the centre of the House*

30-36 Miscellaneous drawings, 1836-37

30 Sketch elevation in Oriental style

Insc: *Supposed South front for His Serene Highness the Duke of Saxe Meiningen | Designed at Kew in the presence of Her Majesty. 11th July 1836 | not drawn by any scale or plan | By Sir Jeffry Wyattville*

Pencil (225×185)

31 Rough sketch plan

Insc: *The Duke of Saxe Meiningen's | Sketch for Stables | at Busby July 1837*

Pencil (185×230)

32 Rough sketch plan & elevation

Insc: *Duke of Saxe Meiningen's | July 1837 at Busby | Stables for 60 horses*

Pencil (190×230)

Verso: Rough plan of design for the villa
Probably the sketch referred to on No.26 as showing the space needed for the Duke's horses.

33 Sketch map of Germany showing the location of Meiningen

Insc: verso *Meiningen*

s&d: J. W. Novr 1835

w/m: F. Baisler London paper 1833

Pen (375×225), folded

34 A conversion diagram showing the comparison of the Rhineland or Leyden foot with the English

w/m: W. King 1830

Pen (320×400), folded

35 List of accommodation to be provided in the villa

Insc: *Copy of Her Majesty's Translation of | the Duke of Saxe Meiningen's Instructions for | a Country House in a Garden at Meiningen*

w/m: C. Ansell 1833

Pen (325×415), folded

36 Plan of the garden in the centre of Meiningen, with flyer showing the outline of the proposed villa

Pen & coloured washes (235×290, flyer 85×85),

twice folded

This plan was sent from Germany and on it Wyattville noted the English translations of the main buildings and streets and added a note about the Rhineland and English feet.

33-36 Loose in a folder of mourning writing paper insc. *Sundry Memorandums | for constructing designs for | the Duke of Saxe Meiningen | Novr 1st 1835*

Prov: Pur. 1952

Lit & reprd: Linstrum *op. cit.*, pp.215-216, 245, pls.173-175

This design arose out of the visit by Queen Adelaide to Meiningen in 1834. She stayed there with her brother, the Duke of Saxe-Meiningen, and when she returned to England she brought with her a commission to Wyattville for a large villa on a site in Meiningen that had already been landscaped in the English manner. The drawings themselves and the notes on them tell the story of the different stylistic alternatives made. The Oriental version seems to have been the most admired, but the villa was not built.

[26] NONSUCH PARK (Surrey)

Design for new house for Samuel Farmer, 1802
Sketch ground floor plan

Insc: verso *Plan of Principal Story | Nonsuch Park | Saml. Farmer Esqr*, with extensive notes

Pen on tracing paper (460×380), folded & torn LHS
Prov: Donthorne Collection, pres. by G. F. Clarke, 1871

Lit: E. W. Brayley, *Topographical history of Surrey*, 1850, pp.410-411; B. Burke, *A Visitation of the seats and arms*, 1st ser. 1852, p.215; Linstrum, *op. cit.*, pp.73 et seq., 246

John Nash also made a design for this house in 1802, but Jeffrey Wyatt's was preferred. It was altered in 1845, but much of the exterior remains from the early C18 work. Jeffrey Wyatt exhibited designs for a 'House in Nonsuch Park for S. Farmer, Esq.' at the RA in 1802, No.942 & 1803, No.885.

[27] OAKLEY PARK (Suffolk)

Design for proposed additions for Sir Edward Kerrison Bart, not executed

Sketch plan of ground floor

Insc: *OAKLEY - PARK, Sir Edwd. Kerrison - Bart - M.P.*, rooms labelled & with notes

Black & red pen on cartridge-backed tracing paper (290×365)

Prov: Donthorne Collection, pres. by G. R. Clarke, 1871

Lit: Linstrum, *op. cit.*, p.246

The plan suggests that the original house was a medium-sized square design which Jeffrey Wyatt proposed to increase by adding a 'Grand Hall' with screens of columns, library, dining-room, billiard room, anterooms &c and staircase. It was to be in the Classical style. The house was later rebuilt to a design by Sydney Smirke.

[28] ORCHARD LEIGH (Som)

Design for extending & remodelling the house for Sir Thomas Champneys, pre-1821 (?)

Sketch plan of ground floor

Insc: *Plan of Orchard Leigh | - Champneys Esqr & rooms labelled*

Pen on tracing paper (355×270)

Prov: Donthorne Collection, pres. by G. R. Clarke, 1871

Lit: Linstrum, *op. cit.*, p.246

A design for an enlarged house built on one side of a courtyard. Two sides are occupied by a wing for offices and servants and a stable wing, and the fourth by a walled covered way. It was probably made for Sir Thomas Champneys (died 1821) but there is little probability that any of the proposals were executed. The old house was dem. 1856, when it was replaced by one designed by Thomas Henry Wyatt I.

[29] PENSURST PLACE (?) (Kent)

Design for dairy for the 2nd Viscount Sidney
Plan, section & elevations

Insc: verso *Dairy | Lord Sidney*

Pen on cartridge-backed tracing paper (490×670), folded & torn

Prov: Donthorne Collection, pres. by G. R. Clarke, 1871

Lit: Linstrum, *op. cit.*, p.257

Possibly this was designed for Penshurst, for which Rebecca was designing alterations and additions c.1818, or possibly it was for Chislehurst. There is an elevation of this design in the BM Print Room (198.C15/38/188).

[30] TISSINGTON HALL (Derbys)

Design for proposed additions for Sir Henry Fitzherbert, 1821

Sketch plan of ground floor

Insc: *Tissington | Mr Fitzherbert*, labelled & some dimensions given; verso *Plan | Fitzherbert | 1821*

Pen on cartridge-backed tracing paper (340×465)

Prov: Donthorne Collection, pres. by G. R. Clarke, 1871

Lit: J. P. Neale, *Views of seats*, I, 1824; Linstrum, *op. cit.*, p.250; CL, XXIX, 1911, pp.342 et seq., 378 et seq.

The alterations, if they had been executed, would have engulfed the C16 house, but little, if anything, was done until a new wing was added in the early C20.

[31] TOTTENHAM PARK (Wilts)

Designs for proposed additions to the house for the 2nd Earl (later 1st Marquess) of Ailesbury, 1821

Two sketch plans of alternative designs

Insc: *Design A & Design B*; verso *Plans Tottenham Park* Black & red pen on tracing paper, mounted on cartridge (350×260)

Prov: Donthorne Collection, pres. by G. R. Clarke, 1871

Lit: J. P. Neale, *Views of seats*, V, 1822; Linstrum, *op. cit.*, p.250

This design, of which the final version is in the Muniment Room, Sturmy House, was made in 1821. The work was executed in 1826, but to the design of Thomas Cundy. See also **Burn, William**.

[32] TOWNELEY HALL (Lancs)

Design for proposed remodelling for Peregrine Towneley, 1812

Sketch plan of ground floor

Insc: Labelled, with dimension given & some notes; verso *Plan | . . . P. Towneley Esqr*

Pen on cartridge-backed tracing paper (330×490)

Prov: Donthorne Collection, pres. by G. R. Clarke, 1871

Lit: J. P. Neale, *Views of seats*, I, 1824; E. Twycross, *Mansions of England and Wales, County of Cornwall*, I, 1847, p.3; Linstrum, *op. cit.*, pp.81-82, 250

The first designs were made in 1812, when John Towneley was the owner of the house, but the work was not executed until 1817-19 after Peregrine Towneley had inherited from his father. The work consists mainly of the internal and external remodelling of the S wing, and the addition of castellated and Tudor details to the other façades of the house. The C18 W front was left unaltered. The various stages of the design and the working drawings and details are in Towneley Hall, now a museum owned by Burnley Corporation.

[33] TREBARTHA HOUSE (Cornwall)

Design for proposed additions for Francis-Hearle Rodd, 1815

Sketch plan of ground floor

Insc: Labelled, with dimensions & notes about library; verso *Ground Plan | Mr Rodd | Trebartha | June 1815*

Black & red pen on cartridge-backed tracing paper (345×490)

Prov: Donthorne Collection, pres. by G. R. Clarke, 1871

Lit: Linstrum, *op. cit.*, p.250; E. Twycross, *Mansions of England and Wales, County of Cornwall*, 1846

The original house was medieval, with C16 & C17 additions. Jeffry Wyatt added a drawing-room with a segmental bow, a library and a few minor rooms. The house has been demolished.

[34] WHITELEY WOOD HALL (Yorks)

Design for additions to house for William Silcock, c.1822

Ground floor plan, outline working drawing

Insc: *Mr Silcocks near Sheffield*, rooms labelled, with dimensions given & notes

Black & red pen on cartridge-backed tracing paper (425×645), folded

Prov: Donthorne Collection, pres. by G. R. Clarke, 1871

Lit: Linstrum, *op. cit.*, p.251

William Silcock lived at Whiteley Wood Hall for several years until his death in 1827. The house was dem. 1959, but it is believed that this comparatively small addition of a breakfast room, drawing-room/library, entrance porte cochère and greenhouse was built to this design in the Gothic style. Jeffry Wyatt exhibited a design for 'Whiteley Wood-hall' at the RA in 1822, No.970.

[35] WINDSOR CASTLE (Berks)

Designs for chandeliers (7) & for proposed stable & riding house, 1839

1-7 Chandeliers

1 Elevation [Fig.109]

Scale: 1in to 1ft

Insc: C; (pencil) *As it was put up in the | Large Drawing room private apts | All above A was to be taken away*

Pencil & yellow wash with double ruled border

(515×400)

2 Two elevations

Insc: (pencil) *C.C. | Two designs for adding the spare | parts of the Chandelier C; A to B - Upper part of the Chandeliers. originally | hung in the large Drawing Room (as per | drawing | marked C) These parts packed in the Store Tower | Made by Mr Rixon*

Pencil & yellow wash (400×520)

3 Elevation [Fig.110]

Scale: 1/8FS

Insc: E; (pencil) *The whole of this is as it was | hung up in the Queens Breakfast room | all between B taken away*

Pencil & yellow wash with double ruled border,

mounted (490×315)

4 Two elevations

Insc: (pencil) *E.E. Two designs for adding to the | spare parts of Chandelier E; A to B | lower part of the Chandelier originally hung as in Drawing E in the | Queens Breakfast room - these parts in the Store room | Made by Rixon*

Pen & yellow wash (400×530)

5 Elevation & part-plan

Pen & yellow wash (520×390)

6 Elevation

Pen & yellow wash (520×390)

7 Two elevations of small single-light fittings

Insc: *Rixon*

w/m: J. Whatman 1834

Pencil & yellow wash (285×440)

Prov: Pur. 1952

8 Design for proposed stable & riding house for Queen Victoria, 1839

E elevation [Fig.111]

Scale: 1/16in to 1ft

Insc: *L. no.12; The Eastern elevation of the New Stables for Windsor Castle, & with notes to identify the different parts*

s & d: *Jeffry Wyattville Archt. 1839*

Pen & coloured washes with ruled border (280×745)

Prov: Pres. by Mrs I. M. Loveday, 1953

Lit: Linstrum, *op. cit.*, pp.212, 253

Improved stabling was first requested by George IV in 1827, but if anything was done it was only as an expedient. The question of a new building was discussed in 1830 by the Select Committee, but the estimated cost of £100,000 was thought excessive. Wyattville made another design in 1836, and in 1838 £70,000 was voted for the work. The final design was made in 1839, and the work was started under the supervision of Henry Ashton, Wyattville's assistant, who had probably made the design and certainly made the drawings in the Royal Library and the RIBA Collection. The work was completed in 1842 after Wyattville's death. Accounts and correspondence can be found in the PRO (Works 19/40/2) as well as plans and elevations (Works 34/265-270).

[36] Unidentified designs

1 Design for a house

Sketch plan & suggestions of castellated elevations

Insc: *Design E* & with various notes

w/m: C. Wilmot 1824

Pen & pencil (230×370)

Prov: Donthorne Collection, pres. by G. R. Clarke, 1871

The design is of a large, castellated house with an octagonal tower on one side of the SE façade. The kitchen was intended to look like a chapel. It is possible that the next two plans, which have no inscriptions, were connected with the same design; they contain similar octagonal rooms and large entrance halls approached through turreted façades.

2 Design for a house

Sketch plan

Pencil & red wash outline, on tracing paper (240×435), corners cut off, mounted with No.3

Prov: Donthorne Collection, pres. by G. R. Clarke, 1871

3 Design for a house

Sketch plan

Pen on tracing paper (225×450), corners cut off, mounted with No.2

Prov: Donthorne Collection, pres. by G. R. Clarke, 1871

4 Design for additions to a house

Sketch plan

Scale: 1/16in to 1ft

Insc: verso *Ground Plan of old House | taken with me. 17 July 1825*, with notes of dimensions of rooms

w/m: Hagar & Son 1825

Pen (230×375)

Prov: Donthorne Collection, pres. by G. R. Clarke, 1871

5 Design of stables for Mr Earl

Rough sketch plan

Insc: verso *Sketch of General | Plan | Mr. Earl*

Pen on tracing paper (350×475)

Prov: Donthorne Collection, pres. by G. R. Clarke, 1871

Stables, offices and a dairy built round an enclosed courtyard with a colonnade on one side.

[37] Miscellaneous drawings

Priam's Palace, an architectural composition, 1798

[Fig.112]

s & d: 1798 | *Jeffry Wyatt | Homer's Iliad VI*

Coloured oils on paper, varnished, mounted canvas & stretchers (795×1355), badly damaged, torn in places

Verso: Bookplate of Vaughan Hanning Vaughan-Lee

pasted on

Prov: Pur. 1972

Exhib: RA 1798, No.946, 'Priam's Palace, "To

Priam's stately courts he came, etc."'

Lit: Linstrum, *op. cit.*, pp.15-16, 225-226

According to Henry Ashton (*Illustrations of Windsor Castle*, I, ii), Jeffrey Wyatt 'attracted great public notice' by several 'compositions . . . in which the arts of painting and architecture were happily combined'. This is the only one that has survived, although there are some sketches for similar compositions in the BM Print Room (198/C15/104, 105, 192). Jeffrey wrote a long description of this design (collection Mrs J. M. Don):

' . . . to Priam's stately Courts he came,
Rais'd on arched Columns of stupendous frame;
O'er these a range of Marble structure runs,
The rich Pavilions of his fifty Sons,
In fifty Chambers lodg'd: and Rooms of state
Oppos'd to those, where Priam's Daughters sat:
Twelve Domes for them and their lov'd Spouses
shone,
Of equal beauty, and of polish'd Stone.
Hither great Hector pass'd . . .
Vide Iliad Line 30

'Description of a Picture made from the above Lines . . .

'Advantage is taken to suppose the Palace on the rise of a Hill in order to introduce a Terrace with propriety, one hundred feet high, fronted with the Ancient Dorick Order and having Arches in the intermediate spaces. Upon this Terrace are placed the Pavilions ornamented with Corinthian Columns supporting an Entablature upon which stand Caryatides bearing the Cornice and apparently the whole of the Dome as a covering to the Rooms beneath, suppos'd to be built of white Marble and forming a range twelve hundred Yards or two-thirds of a Mile in length.

'In the Centre is a Circular Area or Temple three hundred feet in Diameter open at the top in the Grecian manner, and - "flaming Phoebus kept the sacred Towers". The outside adorned with Sculpture round the whole circumference representing Phoebus attended by the . . . "winged Hairs".

'The exterior of this central Building is ornamented with grand Colonades having Turrets at the Angles: adding an appearance of strength and supporting Trophies to the memory of departed Heroes.

'In the back-ground to the right-hand rising up the eminence appear, . . . "Streets of Palaces, and Walks of State" . . . having Groves, Gardens &c intermixed; the uppermost embosomed in Trees suppos'd to be . . .

"Minerva's fane, where Trojan's sought the Powers,

With offered Vows in Ilion's topmost Towers" . . .

'In the back-ground to the Left-hand appear a part of the . . . "Lofty Towers of wide extended Troy" . . . with its . . . "embattled Walls" . . . immediately over which is a . . . "Path that leads to Ida's Forests and surrounding Shades" and to the Temple of Jupiter on its summit where . . . "proudly rais'd

"His fane breathed odours and his Altars blazed"

'In the Gardens of the Palace are suppos'd Canals and Basins formed from the Springs of the Mountain, the overflow of which issues from under the Terrace in the foreground; and the

. . . "gushing Fount a Marble Bason fills

"Whose polished bed receives the falling rills"

and descend in sufficient quantity to form a River for the benefit and pleasure of the Inhabitants of the City.

'Jeffrey Wyatt

March 30th. 1798'

[38] Topographical drawings

Germany

BERLIN: St Johanniskirche, Moabit

Sketches of a roof truss

Insc: *Berlin | Schinkel | Moabit Church Berlin* (ink); By

Sir Jeffrey Wyattville (pencil)

w/m: Henry Coles 1837

Pen & pencil (320 × 395)

Prov: Pur. 1952

POTSDAM: Court gardener's house, Charlottenhof estate

Sketch plan of a house & garden layout

Insc: *Garden House at | Charlottenhof | near Berlin |*

Schinkel 1834 (pen); verso By *Sir Jeffery* (sic)

(pencil)

w/m: Henry Coles 1837

Pen (200 × 320)

Prov: Pur. 1952

Great Britain

LEIGH BARTON (Devon): The Holy Well

View [Fig.113]

Insc: *The Holy Well at Leigh Barton | One of the Hunting*

Seats of the Abbots of Tavistock

s & d: J.W. Oct. 18th | 1816

Pencil & wash (210 × 265)

Prov: Pur. 1959 from Collection Wm Brockedon

(1787-1854)

Drawings in other collections

BENJAMIN DEAN WYATT (1775-1850)

London: Victoria & Albert Museum
Details for York (Stafford) House, London; design for Apsley House, London; elevation of a gate at Fonthill Abbey (Wilts); designs for a ruin & a mausoleum

New York (NY): Metropolitan Museum of Art
Designs for cast iron grates, 1814

Cooper-Hewitt Museum of Design, Smithsonian Institution
Designs for cast iron grates, 1821

Poughkeepsie (NY): Vassar College
Designs for York (Stafford) House, London

Upperville (Va): Collection Mr & Mrs Paul Mellon
Designs for York (Stafford) House, London

Washington (DC): Folger Shakespeare Library
Working drawings for Theatre Royal, Drury Lane, London, 1812

Westport (Co Sligo)
Design for house, unexecuted

Windsor Castle: Royal Library
Design (with Philip Wyatt) for a temple, 1827

HENRY WYATT II (1794-1840)

London: Victoria & Albert Museum
View of Sandown Bay (IoW)

JAMES WYATT II (1746-1813)

Amptill (Bucks): Collection Sir Albert Richardson
Designs for Peper Harow, Surrey 1795

Belfast: City Art Gallery, Collection the Earl of Belmore
Designs for Castle Coole (Co Fermanagh)

Belton House (Lincs): Collection Lord Brownlow
Designs for alterations to S front & decoration in 1st floor rooms, 1776-78

Belvoir Castle (Rutland): Collection Duke of Rutland
Designs for house, 1799 & c.1800

Blagdon House (Northumberland)
Designs for decorations, 1778, & a lodge, 1787

Castle Coole (Co Fermanagh): Collection the Earl of Belmore
Designs for house, 1790

Croome Court (Worcs)
Designs for Broadway Tower &c

Dodington Park (Glos)
Designs for the house

Dublin: National Library of Ireland
Designs for Slane Castle (Co Meath); Abbeyleix (Leix Co); mausoleum, Dartrey (Co Monaghan); staircase, Heaton Hall (Lancs)

Durham: Cathedral Library
Designs for central spire, unexecuted

Great Tew House (Oxon)
Designs for a house for Matthew Boulton, 1796

Ipswich (Suffolk): County Record Office
Designs for Henham Hall

Longford Castle (Wilts)
Designs for the house

London: British Museum
Designs for Kew Palace; designs for Stoke Poges Park (Bucks)

Hampstead Public Library, Heal Collection
Designs for Kentish Town Episcopal chapel
Public Record Office

Design for Exchequer offices, 1808; designs for Houses of Parliament

Victoria & Albert Museum
Plan of Kew Palace; details of Lee Priory (Kent); Fornham Hall (Suffolk); Christ Church College, Oxford; ceilings at Heaton Hall (Lancs); Hothfield Place (Kent); Fornham Hall (Suffolk) & Milton Abbey (Dorset)

Manchester: University School of Architecture
Designs for restoration of Durham cathedral, 1795

New York (NY): Metropolitan Museum of Art
Album containing designs for ceilings for Abbeyleix (Leix Co); Aldwark Hall (Yorks); Castle Coole (Co Fermanagh); Chiswick House (Middx); Copped Hall (Essex); Curraghmore (Co Waterford); Draycott Cerne (Wilts); Farnham House (Co Cavan); Farnham House (Suffolk); Goodwood House (Sussex); Great Gaddesden Place (Herts); Hagley Park (Staffs); Ham's Hall (Warwicks); Heaton Hall (Lancs); Heveningham Hall (Suffolk); Kelmarsh Hall (Northants); Lee Priory (Kent); Leyden (Netherlands), No.19 Rapenburg; London, No.41 Grosvenor Square; London, Downshire House; London, The Pantheon; Nuthall Temple (Notts); Slane Castle (Co Meath); Thirkleby Park (Yorks); & unidentified designs

Pierpoint Morgan Library
Kauffmann Album: designs for decoration, Aldwark Hall (Yorks), 1773

Northampton: Public Library
Designs for lodges to Kelmarsh Hall (Northants), 1778, built 1966

Oxford: Balliol College
Designs for rebuilding S front, 1790

Bodleian Library
Designs for Corpus Christi College, c.1805

Magdalen College
Designs for rebuilding

Worcester College
Designs for the interior of the hall & chapel, 1783; designs for a small house

Preston (Lancs): County Record Office
Wilton Muniments: designs for Heaton Hall (Lancs)

Slane Castle (Co Meath)
Volume of designs: 2 sections of hall, 1775

Syon House (Middx): Collection Duke of Northumberland
Designs for stables, 1789-90, & iron bridge, 1790

Upperville (Va): Collection Mr & Mrs Paul Mellon
Design for Fonthill Abbey (Wilts), c.1797

Wilton House (Wilts)
Designs for altering Bulbridge House, 1794

Windsor Castle: Royal Library
Plans of Kew Palace

JAMES WYATT V (1808-1893)

London: Victoria & Albert Museum
Designs for statuary &c, including the pediment of the Commercial Bank of Scotland, Edinburgh; equestrian statues of Queen Victoria & the Duke of Wellington; St George slaying the dragon; Edward Frederick Venables

LEWIS WILLIAM WYATT (1777-1853)

Durham: County Record Office
Designs for Wynyard

Manchester: University School of Architecture
Working drawings for Eaton Hall (Cheshire), 1832

New York (NY): Columbia University, Avery Architectural Library
Design for W front of Willey Hall (Salop)

Tatton Park (Cheshire)
Designs for the Knutsford gateway, c.1811-12

Willey Hall (Salop)
Designs for the house

Winstanley Hall (Lancs)
Designs for the house

MATTHEW COTES WYATT (1777-1862)

Windsor Castle: Royal Library
Design (with Philip Wyatt) for a Waterloo monument

SIR MATTHEW DIGBY WYATT (1820-1877)

Bristol: British Rail Western Region
Design for Temple Meads station, Bristol, c.1870

London: India Office Library
Design for bridge near Patna, India (with J. M. Rendel), c.1855

Victoria & Albert Museum
Designs for the courts in the Crystal Palace; designs for roofing tiles; Spanish architecture; illustrations to *Industrial arts of the 19th century*; topographical drawings &c

New York (NY): Cooper-Hewitt Museum of Design, Smithsonian Institution
Design for Alford House, Ennismore Gardens, London

Metropolitan Museum of Art
Design for Compton Wynyates (Warwicks)

DRAWINGS IN OTHER COLLECTIONS

PHILIP WILLIAM WYATT (?-1835)

London: Victoria & Albert Museum
Elevation of York (Stafford) House, London;
sketches of a mausoleum &c

SAMUEL WYATT II (1737-1807)

Aberystwyth: National Museum of Wales
Hughes MSS: designs for Kimmel Park

Althorp (Northants)
Spencer MSS: designs for lodge at Wimbeldon
Park, 1790, & proposed alterations to stable, 1790

Bangor: University Library
Pennant MSS: designs for Penrhyn Castle

Belmont House (Kent)
Designs for the house, 1792

Birmingham: Reference Library, Boulton & Watt
Collection
Designs for Albion Mill, 1783-1802; designs for
Heathfield House, 1787-94

Blithfield Park (Staffs)
Designs for partial rebuilding, c.1769

Chester: County Record Office
Delves Broughton MSS: designs for Doddington
Hall

Doddington Hall (Cheshire)
Designs for house, 1776

Hook Manor (Dorset)
Arundel MSS: designs for chapel gallery, Wardour
Castle

London: British Museum
Elevation of Theatre Royal, Birmingham, 1777
Public Record Office
Designs for rebuilding Albion Mill, 1795; designs
for London docks, 1795; designs for Trinity House,
1797

Trinity House
Designs & working drawings for Trinity House;
designs for Dungeness & Ramsgate lighthouses;
seating in Westminster Hall at trial of Warren
Hastings; design for an unidentified house

Norwich: City Library
Repton Scrap Book: design for fishing pavilion for
Holkham Hall, unexecuted

Oxford: Bodleian Library
Designs for Baron Hill, Anglesey, 1776
Collection H. M. Colvin
Designs for Colworth (Beds) & an ornamental
bridge, 1778

Ramsgate (Kent): Public Library
Designs for the harbour buildings

San Marino (Calif): Henry Huntington Library & Art
Collection, Stowe Collection
Designs for additions to an unidentified house

Somerley Park (Hants)
Designs for the house, 1785, unexecuted, & as
executed, 1792-94

Tatton Park (Cheshire)
Designs for enlarging the old house, 1774; Risthorpe
Lodge, 1781; S front, 1783; 'Grand Design', 1785-92;
music room, 1792; completion of the house, 1806

THOMAS HENRY WYATT I (1807-1880)

London: Kensington & Chelsea Public Library
Design for gates to Kensington Palace Gardens
(with David Brandon), 1845
Victoria & Albert Museum
Designs for Fonthill House (Wilts)

SIR JEFFRY WYATVILLE (1766-1840)

Cadland (Hants): Estate Office
Drummond archives: designs for house, 1836-39

Cambridge: Sidney Sussex College Muniment Room
Designs for alterations, 1821-32

Carmarthen: County Record Office
Cawdor MSS: working drawings for Golden Grove,
1826-31

Chatsworth House (Derbys)
Devonshire archives: designs & working drawings,
1818-40

Chester: County Record Office, Broughton Collection
Designs for extensions to stables, Doddington Hall,
1815

Leeds (Yorks): University of Leeds Brotherton Library,
Wentworth-Woolley Collection
Designs for additions to Woolley Hall, 1820-21

London: BM Print Room
Album of drawings, mostly perspectives, of country
houses, designs for furniture &c

Public Record Office
Various drawings for Windsor Castle, royal stable
& other royal buildings

Victoria & Albert Museum
Designs for Windsor Castle, Chatsworth House &
Wollaton Hall

Longleat House (Wilts)
Designs for improvements to the house, decorations,
garden layout &c, 1800

New York (NY): Metropolitan Museum of Art
Design for a lodge, Windsor Castle

Northampton: County Record Office
Design for a rectory at Kelmarsh (Northants), 1815

Nottingham: University of Nottingham Library
Middleton MSS: designs for alterations to Wollaton
Hall, 1823

Ottawa (Canada): Public Archives of Canada
Designs for a House of Assembly, Quebec, 1812

Sheffield (Yorks): City Library
Drawings for Banner Cross, 1817-19

Tottenham Park (Wilts)
Design for remodelling, 1821

Towneley Hall (Lancs)
Designs & working drawings for alterations,
1812-19

Upperville (Va): Collection Mr & Mrs Paul Mellon
Designs & perspectives of Ashridge Park (Herts);
Badminton House (Glos); Banner Cross (Yorks);
Belton House (Lincs); Bishop's Wood House
(Herefs); Brocklesby Park (Lincs); Dinton Park
(Wilts); Endsleigh (Devon); Hyde Hall (Herts);
Lilleshall Hall (Salop); Lypiatt Park (Glos);
Longleat House (Wilts); Quebec House of
Assembly (Canada); Thoresby House (Notts);
Windsor Castle (Berks); Wollaton Hall (Notts)

Weston Patrick (Hants): Collection Mrs J. M. Don
Perspective of Windsor Castle (Berks)

Wilton House (Wilts)
Designs for additions to Bulbridge House (Wilts)

Windsor Castle (Berks): Royal Library
Designs for remodelling of Windsor Castle, 1824, &
the decoration & furnishing of the private apartments;
designs for additions to St James's Palace, 1831-35;
designs for alterations to Kensington Palace, 1832 &
1839

Woburn Abbey (Beds): Collection the Duke of Bedford
Designs for Endsleigh (Devon); designs for alterations
to Woburn Abbey & a conservatory, 1816-38

Manuscripts in the RIBA Library

The provenance of the papers described below is not clear; but it seems that they came to the RIBA through Miss E. P. Wyatt, a descendant, who has annotated some of them.

The papers have been arranged in the following groups, and are within each group in date order:

WY.1 Letters and papers of James Wyatt (1746-1813) and his wife Rachel Wyatt, née Lunn (died 1817), 1804-1814 & undated

WY.2 Letters and papers of Benjamin Dean Wyatt (1775-1850), eldest son of James Wyatt, 1801-1820

WY.3 Letters and papers of Matthew Cotes Wyatt (1777-1862), youngest son of James Wyatt, 1797-1884 & undated

WY.3/1 General correspondence of Matthew Cotes Wyatt, 1797-1858 & undated

WY.3/2 Letters and papers about Matthew Cotes Wyatt's equestrian statue of George III, 1822-1836 & undated

WY.3/3 Letters and papers about the statue of the Duke of Wellington, executed by Matthew Cotes Wyatt and his son James, 1837-1884 & undated

WY.4 Letters and papers of James Wyatt V (1808-93), son of Matthew Cotes Wyatt, 1840-1864 & undated

WY.5-8 Miscellaneous papers relating to the Wyatt family, C19-20

WY.1 Letters and papers of **JAMES WYATT II** (1746-1813) and his wife Rachel Wyatt, née Lunn (died 1817), 1804-14, n.d.

1/1 [1805 Nov] 19

A. Boscawen [Anne Frances Boscawen, wife of Edward Boscawen, afterwards 4th Viscount and 1st Earl of Falmouth] St James, to Mrs Wyatt: has just heard she is in town, has taken fancy to see Nelson's funeral, would be grateful for a seat; arranges to see Mrs Cotes.

1/2 1810 Feb 20

James Wyatt, Wilton, to Rachel Wyatt, Hanworth: is going on to Fonthill, hopes to hear from her; has read the Duke of St Albans's 'most infamous & abominable proposal'. [J. W. built the stables at Hanworth Park for Aubrey Beauclerk, 6th Duke of St Albans.]

1/3/1 1813 Feb 16

James Wyatt to John William Egerton, 1th Earl of Bridgewater: sends sketches [of Ashridge Park?], having waited for Mr. Miller to supply sketch No.2. Comments at length on the design of a window; he will give instructions on the exact shape of the arch to Mr Wynne

1/3/2

Copy of WY. 1/3/1.

1/4 1814

Copy of the will of Matthew Yatman, St Luke's parish, Chelsea, 9 Sep 1814. With pencil endorsement that Yatman was a cousin of James Wyatt's wife, Rachel, who inherited £100 p.a. from him.

1/5 n.d.

'H.S.B.' to Mrs Wyatt: has decided not to go to the ball this evening, is starting for the races in the morning; hopes Mr Yatman is not ill from being out yesterday.

1/6 Tuesday 14th

A. Boscawen to Mrs Wyatt: sympathizes with her over departure of her son Charles; discusses future engagements. [In 1798 Charles Wyatt left to take up a post in India; see below WY.3/1/4.]

1/7 Thursday eve.

E. Montfort to Mrs Wyatt: is sorry not to see her, will call again; she should warn P[hilip] Wyatt [died 1836] to be presentable as she will be accompanied by Miss Watts.

1/8 Wed. May 8

John Rolfe, Baron Rolle of Stevenstone, and Lady Rolle to Mr & Mrs Wyatt: invitation to dinner.

WY.2 Letters and papers of **BENJAMIN DEAN WYATT** (1775-1850), eldest son of James Wyatt II, 1801-20

2/1 1801 Apr 20

Henry Wellesley [Lieutenant-Governor of Oudh, later 1st Baron Cowley] to B. D. Wyatt (copy): is sure his brother [Lord Mornington, Governor-General of India] will comply with his request whether he stays in Calcutta or returns home.

2/2 1805 Nov 8

C. Wyatt, Ealing Grove, to B. D. Wyatt: encloses letters (not found) to several persons entrusted him by Lord Wellesley; hopes they will be of service. [In an endorsement E. P. Wyatt suggests that C. Wyatt is Charles Wyatt, Captain R.E., surveyor of public roadways, Calcutta.]

2/3 1806 Feb 5

Richard Colley Wellesley, Marquess Wellesley, Park Lane, to B. D. Wyatt: thanks him for his letter, will avail himself of the offer, looks forward to seeing him.

2/4 1809 Mar 4

George Shee, Great Cumberland Street, to B. D. Wyatt: has heard that he has 'given us up in Ireland' [on Arthur Wellesley's relinquishing the post of Chief Secretary for Ireland], but is sure he has made a better choice.

2/5/1-2 1813 Oct 25-26

J. Read, for the Solicitors for Taxes, Craven Street, to B. D. Wyatt: warns of the impending issue of a writ for arrears on his late father's account; with printed receipt and schedule of payment, signed by J. Andrews, collector.

2/6 1816 Feb 3

Henry Wellesley to B. D. Wyatt: has been summoned to the Foreign Office, will have to postpone engagement.

2/7 1817 Apr 14

B. D. Wyatt to Arthur Wellesley, 1st Duke of Wellington (copy): is going to the New Forest, will see him when he returns. [B.D.W. wanted the palace, ultimately sited at Stratfield Saye, to be in the New Forest.]

2/8 1820 Nov 8

Catherine, Duchess of Wellington, Stratfield Saye, to B. D. Wyatt: Mr Morris's account; alterations in the bathroom; looks forward to his viewing her apartment.

2/9

Extract from Regulations passed by Governor-General in Council of the British Possessions in East Indies, 10 July 1800, for the foundation of a College at Fort William, Bengal, *Certified* by B. D. Wyatt.

WY.3 Letters and papers of **MATTHEW COTES WYATT** (1777-1862) 1797-1884, n.d.

3/1 General Correspondence of Matthew Cotes Wyatt, 1797-1858, n.d.

3/1/1 1797 May 4

Benjamin Dean Wyatt, Queen Anne Street, to M. C. Wyatt, at the Revd. Mr Moore's, North Cray, Kent: attempts to persuade him to enter the Indian Service: Charles's change of heart over an Indian career caprice rather than conviction.

3/1/2 1797 Aug 29

Same, 'Henry Dundas,' Tor Bay, to same: misfortunes of the voyage have been legion, expense of staying on shore while boat is repairing; will not risk his life and comfort again by coming on leave from India, but will stay there until his final departure.

3/1/3 1798 Sep 28

Same, Calcutta, to same: overjoyed at brother Charles's appointment to the Indian Service, hopes to get him a post in the secret department of the Secretary's office; account of his daily routine, his career to date, his future career and economic prospects, and of the law relating to office in India; hopes to find some gift to send home, especially silver work from China; reflections on M. C. Wyatt's career, and on relations with his family.

3/1/4 Nov 6

Same, to same: requests him to paint miniatures of the family and send them to him; advises him not to come to India but stay with his father; arrival of his brother Charles.

3/1/5 1800 Apr 22

Same, Fort William [Calcutta] to same: commissions him to send out a curricule to Calcutta, to be built by either Hatchet or Leader, directions as to style; other commissions, for stockings &c.; will be going to Lucknow with Lord Mornington; has had an increase in salary.

3/1/6 Nov 16

Same to same: approves his ambition to be a portrait painter, advises him on means to success; loss of packages in ship captured by the French; his intentions to return home; his ideas of financial competence, and happiness.

3/1/7 1804 Jan 12

M. C. Wyatt: will in favour of Maria, his wife; appointing Captain [Charles] Palmer and Dr Bland as executors.

3/1/8 1807 Aug 9

M. C. Wyatt, Fonthill, to his wife: advises her to go to town, will direct the house to be made ready for her; gives her the address of Nurse Pitt.

3/1/9 Sunday morning (p/m 1808 Apr 23)

Same, Hemel Hempstead, to same: will return tomorrow.

3/1/10 1809 May 10

Same, London, to same (last page of letter only): is very busy.

3/1/11 n.d. (p/m 1810 Aug 11)

G. Hardinge to M. C. Wyatt: explains mistake in forwarding a letter; has sent a letter to Palmer; looks forward to receiving the music.

3/1/12 1805-11

M. C. Wyatt: account of sums paid for ceilings and painting work in Windsor Castle, 1805-11.

3/1/13 1812 Dec 11

James Wyatt, Doddington, Gloucestershire, to M. C. Wyatt: has written to Mr Foster about the rock work of Lord Nelson's monument in Liverpool; asks him to tell Charles to break news of Miss Wallace's death gently to his mother; the tragedy due to 'that rascal B—s', probable that she was pregnant.

3/1/14 n.d. [1813 Sep]

M. C. Wyatt to B. D. Wyatt (copy): laments the death of their father.

3/1/15 1813 Sep 7

Henry Tresham to M. C. Wyatt: condolences on his father's death.

3/1/16 Sep 15

George Russell, Office of Works, to M. C. Wyatt: forwards condolences of officers and artificers on death of James Wyatt.

3/1/17 n.d.

Draft reply to the preceding.

3/1/18 1813 Sep 16

John Holroyd, Office of Works, to M. C. Wyatt: arrangements for the attendance of the officers and artificers at James Wyatt's funeral.

3/1/19 Oct 13

M. C. Wyatt, Windsor, to Mr Prince (copy): thanks for kind treatment by her Royal Highness and General Taylor.

3/1/20 n.d. [1813 Sep/Oct]

M. C. Wyatt to Lord Rolle (copy): thanks for his condolences.

3/1/21 n.d. [1813 Sep/Oct]

M. C. Wyatt to 'My Lord' (copy): laments his father's death and their own poverty.

3/1/22 n.d. [1813-14]

D. A. W. Robertson, Old Bond Street, to M. C. Wyatt: encloses subscription to the Nelson statue; its model has been much praised.

3/1/23 n.d. [1813]

M. C. Wyatt to 'Dear Sir' (copy): announces death of his relation Matthew Yatman [see above WY.1/4].

3/1/24 1818 Aug 9

William Harcourt, 3rd Earl Harcourt, Nuncham, to [? M. C. Wyatt]: has left instructions for him to survey Harcourt House; has no doubt as to the respectability of his employer, but as he is not acquainted with him would like to know as much as he can tell.

3/1/25 1819 Mar 25

Same, St Leonards, to [?same]: thanks for his plan of Harcourt House.

3/1/26a 1820 Nov 13

Charles John Gardiner, 1st Earl of Blessington, St James's Square, to M. G. Wyatt: is glad to hear he has recovered: gathers that Sir Ulysses Burgh has been the cause of the commission for a triumphal car for the Duke of Wellington; political prospects, popular disfavour of Wellington, chances of Londonderry or Grey leading the next government; progress of Queen Caroline's case.

3/1/26b 1821 Dec 21

English Dolberry, Museum Street, to Sir Mackworth Digby, Bart: requests that he admit M. C. Wyatt to view the bust executed at Rome by [John] Gibson for himself [E.D.].

3/1/27 1822 Apr 15

Charles B. Wyatt, Paris, to M. C. Wyatt: congratulations [?on commission for statue of George III]; hopes his new 'wine concern' will be successful; gives advice about purchase and distribution of wines, from his cellars, for future public dinners; proposes a circular tour of France, purchasing wine in Bordeaux to recoup the cost.

3/1/28 1826 Jan 28

M. C. Wyatt to John Henry Manners, 5th Duke of Rutland (copy): acknowledges draft of £200; is grateful for its arrival owing to present shortness of money, even to bankers, in London; good progress of statue [?for the Mausoleum of the Duchess of Rutland].

3/1/29 [1831] Dec 3

John William Ward, 1st Earl of Dudley, Park Lane, to M. C. Wyatt: will visit M. C. Wyatt to discuss the subject already raised by the Duke of Rutland [a commission for a statue of his Newfoundland dog Bashaw].

3/1/30 1831 Dec 6

Same to same: Bashaw is now recovered and able to come to M. C. Wyatt any morning.

3/1/31 1832 Mar 20

Same to same: will see the statue of Bashaw when complete in marble; until then will be patient; would like to know when it will be finished.

3/1/32 Dec 16

Same, Hinley, Dudley, to same: would like to have news of progress of the statue of Bashaw.

3/1/33 1834 Jan 27

John Benbow, Mecklenburgh Square, to M. C. Wyatt: would like statement of charges for the statue of Bashaw.

3/1/34 Feb 3

Same to same: asks when the Earl of Dudley commissioned the statue of Bashaw, how far it had progressed at his death, whether M. C. Wyatt had been in communication with Lord Dudley's executors since his death.

3/1/35 Feb 10

Same to same: further inquiries, on behalf of the executors, about exact conditions surrounding the statue of Bashaw.

3/1/36 1834 Feb 18

M. C. Wyatt: note that he sent an invitation to the executors to view the statue of Bashaw, with a copy of the Bishop of Exeter's reply declining the invitation.

3/1/37 Feb 20

The Duke of Rutland, Belvoir Castle, to [M. C. Wyatt]: looks forward to seeing the statue of Bashaw; is sure he might mount a public exhibition; sorry that M. C. Wyatt's brother is not to be employed by the Duke of Sutherland; invites M. C. Wyatt to Belvoir.

3/1/38 Mar 27

John Benbow, Mecklenburgh Square, to M. C. Wyatt: his letters will be submitted to a meeting of the executors in April.

3/1/39 Jun 17

Same to same: cannot agree with his last letters; the executors are left with no alternative but to leave the solution to a jury.

3/1/40 1831-34

M. C. Wyatt: copies of correspondence about the statue of Bashaw exchanged between the Earl of Dudley, his executors and interested persons and himself. These include copies of WY.3/1/29-36, 38-39 and additional correspondence, the originals of which have not been found.

3/1/41 Thursday (p/m 1836 Aug 12)

Charles FitzRoy, 3rd Baron Southampton, Whittlebury Lodge, Northamptonshire, to M. C. Wyatt: looks forward to his visit.

3/1/42 1837 Jan 1

The Duke of Rutland, Belvoir Castle, to M. C. Wyatt: is glad he has finished the screen; if he comes on Thursday they may not have much room as Prince Esterhazy may be there with his son.

3/1/43 Jun 11

[?], St James's Square, to M. C. Wyatt: thanks, as Chairman of the General Committee for the Spitalfields Ball, for his assistance towards the magnificent spectacle; is unable to pay him, but would be pleased to pay his expenses if he makes them known to Sir Frederic Trench.

3/1/44/1 Aug 26

The Duke of Rutland, Longshaw Lodge, to M. C. Wyatt: has heard from Sir Herbert Taylor about the statue of William IV, he will mention it to the Queen; is sure it will need royal patronage; sees no reason why he should not get the commission to do the memorial to Wellington's victories.

3/1/44/2 1838 Jan 5

Same, Belvoir, to same: looks forward to seeing him at Belvoir; short account of a meeting at the Mansion House [?about the Wellington statue].

3/1/45 Feb 9

Same to same: encloses a letter (not found) for him to deliver in Paris; hopes that Lord Ward [later 1st Earl of Dudley of the 2nd creation, succeeded to barony of Ward in 1835] will buy the statue of Bashaw when he comes of age.

3/1/46 1840 Jun 18

Same, Bolton Street, to same: social engagements; has received the key to the 'Dramatic Shrine'; has heard of a new lamp with a stronger beam.

3/1/47 1842 [24] Apr 20

Same, Belvoir, to same: has received his account; has heard of the progress of the Wellington monument from Sir Frederick Trench.

3/1/48 1845 Jun 17

Same, Whittlebury Lodge, to same: regrets not seeing him.

3/1/49 1849 Jan 17

Same, Belvoir, to same: thanks him for his birthday congratulations; is at present unwell; last year was one of extraordinary character, both public and private.

3/1/50 May 4

M. C. Wyatt to Sir Matthew Wyatt: has found an entry of his birth, but has not yet found a certificate.

3/1/51 1850 Jun 3

Michael Faraday, Royal Institution, to M. C. Wyatt: thanks him for the gift of an engraving.

3/1/52 1858 Nov 10

B. Barnett: receipt for £200 as commission on sale of M. C. Wyatt's pictures by Rubens, Parmigiano, Michelangelo and Pölemburg.

3/1/53 n.d.

James Bird: poem 'On Seeing the Statue of Earl Dudley's Newfoundland Dog [Bashaw] Executed in Marble'.

3/1/54 1858 Jun 16

Lady Burghersh [Priscilla Anne Fane, Lady Burghersh, wife of John Fane, Lord Burghersh, later (1841) 11th Earl of Westmorland] to M. C. Wyatt: the Duke of Wellington will call tomorrow.

3/1/55 Saturday

[P. Liddon], Marlborough House, to M. C. Wyatt: Prince Leopold will visit him this morning.

3/1/56 Friday

Lord Petersham [Charles Stanhope, later (1829) 4th Earl of Harrington], Harrington House, to M. C. Wyatt: will call tomorrow.

3/1/57 Monday night

S. Purdes to M. C. Wyatt: his [M. C. Wyatt's] family has met with admiration; Lady Blessington has had Lady Campbell invite them to a dance; arrangements for transport &c, to the dance.

3/1/58 Sunday

Lord Southampton, Hastings, to M. C. Wyatt: hopes to see him at Whittlebury.

3/1/59 n.d.

Sir Frederick William Trench to M. C. Wyatt: is sorry he is ill, will take the Duke of Rutland to see his work; has heard James Wyatt's statue of the Queen praised; Prince Albert wishes to see it.

3/1/60 Sunday noon

M. C. Wyatt, Foley Place, to his wife: hopes to return soon; his mother is in town, which will be very uncomfortable for him.

3/1/61 n.d.

M. C. Wyatt to the Duke of Rutland: thanks for kindness; has been helping Lady Southampton beautify her grotto at Whittlebury.

3/1/62 n.d.

Extract from Dryden, addressed to M. C. Wyatt: on the advantages of painters over poets.

WY.3/2 Letters and papers about Matthew Cotes Wyatt's equestrian statue of George III, 1822-36, n.d.

3/2/1 1822 Mar 20

R. Williams for Robert Banks Jenkinson, 2nd Earl of Liverpool, Fife House, to M. C. Wyatt: thanks him for his letter, he will lay his memorial [? for an equestrian statue] before the King.

3/2/2 1834 Jun 30

George Kenyon, 2nd Baron Kenyon, Portman Square, to [? M. C. Wyatt]: would willingly form a committee to promote an equestrian statue of George III if some high sanction such as that of the Duke of Cumberland or the Marquess of Londonderry is obtained.

3/2/3 Jul 9

Copy of the resolution of the committee formed for erecting the statue, chaired by Lord Kenyon, calling for invitations to join the committee and to preside at the unveiling; with a list of those invited.

3/2/4-18/1834 Aug 14-1836 Aug 3

Letters to either Sir John Campbell [1780-1863, soldier], William Henry Pyne [1769-1843, painter and author] or T. Whitcombe in reply to invitations to join the committee for the equestrian statue of George III or to attend its unveiling, from (in date order): Henry Addington, Viscount Sidmouth; George Howard, 6th Earl of Carlisle; William Howley, Archbishop of Canterbury; Robert Dundas, 2nd Viscount Melville; Henry Lascelles, 2nd Earl of Harewood; David William Murray, 3rd Earl of Mansfield; 5th Duke of Rutland; General Sir Rowland Hill, Baron Hill [afterwards 1st Viscount Hill]; J. Egerton, Oatlands Park; Bernard Edward Howard, 12th Duke of Norfolk; Scott Portland, Welbeck; Spencer Joshua Alwyne Compton, 2nd Marquess of Northampton; William Henry Lyttelton, 3rd Baron Lyttelton.

3/2/19 n.d.

Capt. Bryd to M. C. Wyatt: the Duke of Gloucester [died 1834] will call on Monday.

3/2/20 1846 Mar 3

Fragment of a letter with address 'Clarence House', found with the preceding.

WY.3/3

Letters and papers about the statue of the Duke of Wellington, executed by Matthew Cotes Wyatt and his son James V, 1837-84, n.d. [The statue was first erected on the arch at Hyde Park, and moved to Caesar's Camp, Surrey, in 1883]

3/3/1 1837 Jun 29

[?G. Croly], Upper Clapton, to M. C. Wyatt: encloses his letter (not found) to Sir Frederick Trench; the committee met for the raising of subscriptions, but will not get more until after the elections; he will move that M. C. Wyatt is appointed as the artist of the statue.

3/3/2 1839 Oct 8

John Wilson Croker to M. C. Wyatt: thanks for marble, is going to Sir Robert Peel's.

3/3/3 1846 Apr 10

The Duke of Rutland to Charles John Canning, Viscount Canning [later (1859) Earl Canning] (copy): he will find in his office the correspondence between himself and Lord Lincoln about the Wellington statue; the statue is now complete and he has given instructions for the Hyde Park arch to be prepared for its reception; would be grateful if Canning would also give the necessary instructions.

3/3/4 Apr 22

Decimus Burton, Spring Gardens, to M. C. Wyatt: returns the Duke of Rutland's letter [WY.3/3/3], with a copy of his own letter (not found) to Lord Canning.

3/3/5 Jul 21

C. Paget, Office of Ordnance, to M. C. Wyatt: the Marquess of Londonderry has forwarded his request for horses of the Royal Artillery to draw the statue to Hyde Park, but advises that dray horses would be better suited.

3/3/6 1846 Sep 19

Charles William Stewart, 3rd Marquess of Londonderry, Wynyard Park, to M. C. Wyatt: encloses a letter (not found) from the Duke of Rutland in which he disapproves of a celebratory dinner; he does not agree that they are obliged to move the statue again [after difficulties in erection], but thinks they should get it up and wait for public opinion to be voiced before celebrating.

3/3/7 Sep 20

J. W. Croker, Alverbank, Gosport, to M.C.W.: disapproves of a 'processional exhibition' of the statue, for fear of failure; advises its removal in the early hours of the morning.

3/3/8 Oct 6

M. C. Wyatt to Harriet, Lady Southampton (copy): thanks for her praise of the Wellington statue.

3/3/9 c.1843-44

Bound volume containing notes by James Wyatt of methods of casting, recipes for bronze (one dated 1 Dec 1843), and calculations of the weight of the Wellington statue.

3/3/10 1846 Feb-Jul

Time-book of workmen engaged on the Wellington statue, giving names, hours spent and tasks allotted.

3/3/11-14 n.d.

Miscellaneous papers about the Wellington statue: calculation of size of furnace and size of figure; weight of cannons received from Sir Francis Chantrey; recipes for different types of bronze colouring agents; calculations of weight of statue.

3/3/15 1847 Jun 30

George William Frederick Howard, Lord Morpeth [afterwards 7th Earl of Carlisle; Chief Commissioner of Woods and Forests, 1846-50] to M. C. Wyatt: the Duke of Rutland or Sir Frederick Trench would not object to his providing a design of a proper pedestal for the statue [if he has to yield to public pressure to remove it from the arch].

3/3/16 1884 Apr 21

Henry Wyatt, Redhill, to James Wyatt: refers to him queries from Percy W. Doyle about the statue.

3/3/17 May 22

F. S. Stanley, Bate House, Campden Hill, to James Wyatt: thanks for pictures of equestrian statues on arches which he has forwarded to Sir Rowland Hill who has another motion on the Wellington statue in the House of Commons.

WY.4

Letters and papers of JAMES WYATT V (1808-1893), 1840-64, n.d.

4/1 1840 Apr 11

James Wyatt to M. C. Wyatt (copy): hopes he will be able to work with him on the Wellington statue.

4/2 1840 Apr 16

Same to same: laying down terms of employment on the Wellington statue.

4/3-9 1845 Oct 26-1846 Apr 24

Miscellaneous letters to J. Wyatt concerning visits, views and subscriptions to his equestrian statue of Queen Victoria from (in date order): E. W. Martin; Frederick William Hervey, Lord Jermyn [afterwards 2nd Marquess of Bristol]; Sir Thomas Manable; William Ramsay Maule, 1st Baron Panmure; Sir George Couper on behalf of the Duchess of Kent; Charles Richard Sackville-West, 5th Earl De La Warr.

4/10-30 1847 Oct 29-1848 Jun 14

Miscellaneous letters to J. Wyatt concerning subscriptions to and deliveries of his bronze statuette of the Duke of Wellington, from (in date order): Sir John Shaw; the Duke of Rutland (2); James Gosling; Sir George Cockburn (2); Georgiana, Countess of Carlisle (2); Lieutenant-General Sir Henry King; John Fane, 11th Earl of Westmorland; John Bourke, 4th Earl of Mayo; Mr Neeld; George Henry Boscawen, 2nd Earl of Falmouth; Henry William Paget, 1st Marquess of Anglesey; Admiral Sir George Mundy; William Pitt Amherst, Earl Amherst (2); Viscount Sidmouth; William Carr Beresford, Viscount Beresford; E. Marshall; Mrs Blacklock.

4/31-33 1848 Sep 8-Oct 11

Henry Pierrepont, Cornholt Park, Andover, to J. Wyatt: three letters concerning subscriptions to his statues of Viscount Hardinge and Lord George Bentinck.

4/34-46 1848 Sep 30-Nov 3

Letters to J. Wyatt in reply to invitations to subscribe to his statue of Lord George Bentinck, from (in date order): William Bingham Baring, 2nd Baron Ashburton; Henry Vane, 2nd Duke of Cleveland; Philip Henry Stanhope, 4th Earl Stanhope; William Forbes, 2nd Viscount Melville; William Legge, 4th Earl of Dartmouth; T. Lowther; Archibald Montgomerie, 13th Earl of Eglinton; William Duncombe, 2nd Baron Feversham; John Stuart-Wortley-Mackenzie, 2nd Baron Wharcliffe; Francis North, 6th Earl of Guilford; 3rd Baron Southampton; Charles Shirley.

4/47 1849 Jun 16

William Parsons, Leicester, to J. Wyatt: the committee has resolved to execute a statue of the Duke of Rutland in bronze; he hopes to consult the Duke as to the artist and he is sure he will choose J. Wyatt. [William Parsons, architect: *see* Pevsner, *Leic.*]

4/48 Jun 27

J. Wyatt to William Parsons (copy): he has read of projected Leicester Corn Exchange; encloses press opinions of his former work for Parsons to show to other members of the committee for the Duke of Rutland memorial.

4/49 Jul 2

William Parsons to J. Wyatt: no committee meeting as yet; Mr Green of Rolleston was loud in praise of Wyatt.

4/50-52 1849 Nov 8-1850 Feb 5

Sir John Campbell to J. Wyatt: encloses letter to Mr Hamilton of Glasgow advancing Wyatt's interest for the execution of the proposed statue of Queen Victoria; encloses Mr Hamilton's reply (not found); is glad that he had such a friendly reception in Glasgow.

4/53 1857 Oct 30

Herbert Wyatt, Belgrave Road, to J. Wyatt: is unable to give much information as to the whereabouts of his nephew; comments on Indian mutiny.

4/54 1864 Mar 21

S. Wyatt, Eastbourne Terrace, to J. Wyatt: thanks for gift of work by M. C. Wyatt.

4/55 Nov 11

London Assurance to J. Wyatt: insurance policy for £300 on a bronze group 'St George and the Dragon'. [Designed by M. C. Wyatt, finished by J. Wyatt; stood in the grounds of Apsley House, 1865-1950, and is now at Stratfield Saye.]

4/56 n.d.

Robert Hughes, Woolwich Yard, to J. Wyatt: asks if they can see the [?Wellington] statue.

4/57 n.d.

Sir Frederick Trench, Grosvenor Square, to J. Wyatt: by all means send his proposal; is glad M. C. Wyatt is taking down the scaffolding.

WY.5-8

Miscellaneous papers relating to the Wyatt family, C19-20.

5/1 1872 Sep 5

J. Wyatt [?James Matthew Wyatt, son of James Wyatt V] to Mr King: explains that he will have a sufficiency to support Florie in marriage.

5/2 1877 Jan 10

Augustus Wyatt, Ossington Street, to James [?Matthew Wyatt]: has heard of the birth of his daughter.

WY.6/1-39 C19-20

Miscellaneous genealogical notes relating to the descent of the Wyatt family, on loose sheets and in bound volumes. One of the volumes belonged to James Wyatt V.

WY.7/1 1871 Nov 7

Lt-Col. Cumberland, York Road, to Mrs King: announces his intention to call. (Found amongst the preceding notes.)

WY.8/1 n.d.

L. D. Williams, Regent's Park: letter announcing his intention to call.

8/2-3 1871 Apr 30, Jun 23

Two letters to 'Hodden' [?Miss E. P. Wyatt] from her father: praises her for choosing to live with her mother rather than with him; discusses family affairs.

8/4-5 1799 & n.d.

Anonymous MS epitaphs on Douglas Hamilton, 8th Duke of Hamilton [died 1799], and Lord Nelson.

SIR JEFFRY WYATVILLE (1766-1840): notes and letters concerning the old Houses of Parliament. The following items were noted by the RIBA cataloguer in 1952 as having been found with the Wyatville drawings in the Drawings Collection

WYV/1-6 1833 Mar

Miscellaneous MS notes by Wyatville concerning the plan of the old Houses of Parliament [on which he had been asked to report] including notes of numbers of steps and stairs; dimensions; a pencil sketch plan of the chamber of deputies, Paris; and notes of faults in an unidentified book about the House of Commons.

WYV/7-11 1833 Mar

Copies of letters from Wyatville to Joseph Hume MP and Thomas Beeby MP, with a letter from Thomas Beeby, concerning Wyatville's receipt of a report on the House of Commons and the dispatch of his own recommendations. With a note of letters received by Wyatville during 1833 about a new House of Commons.

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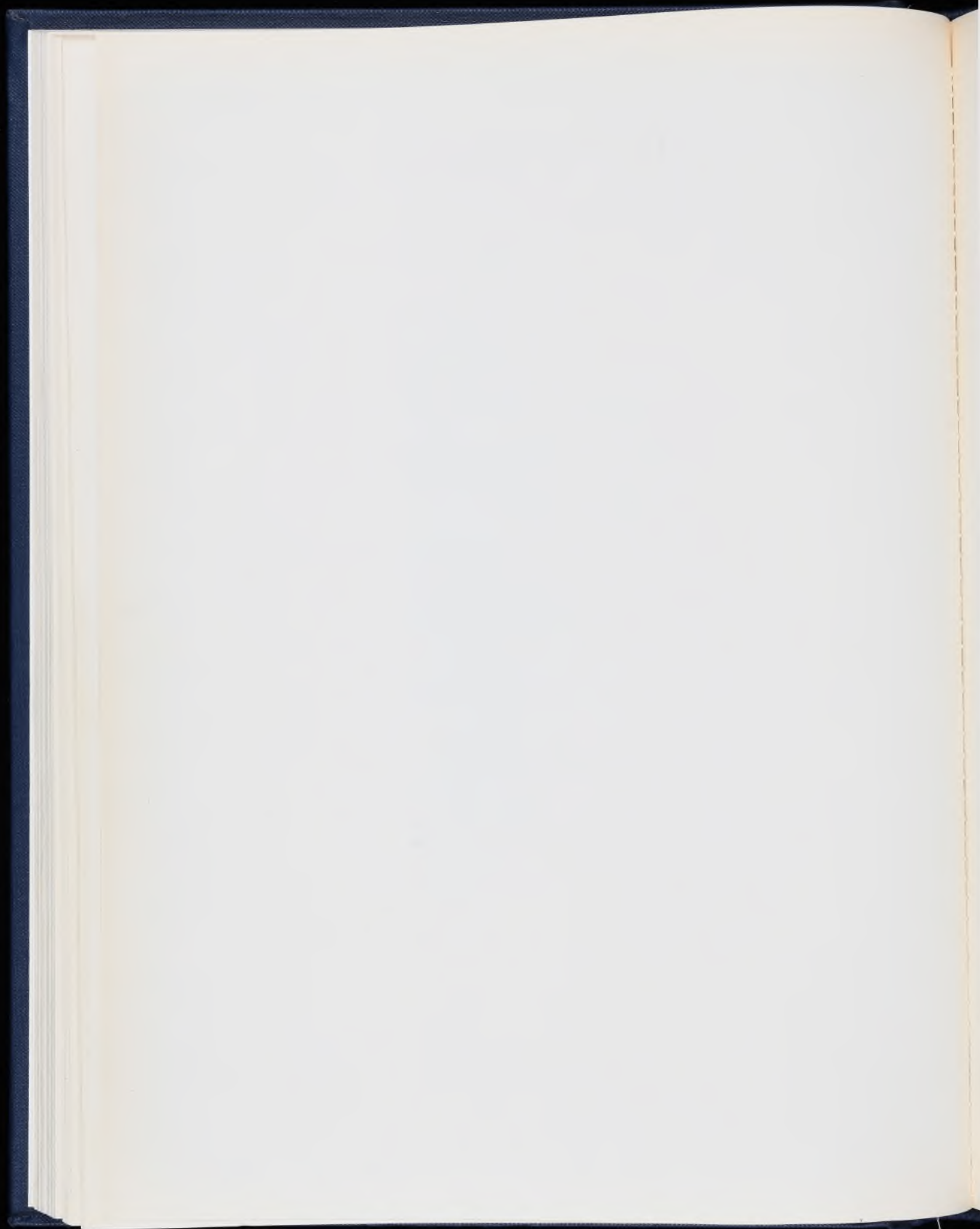
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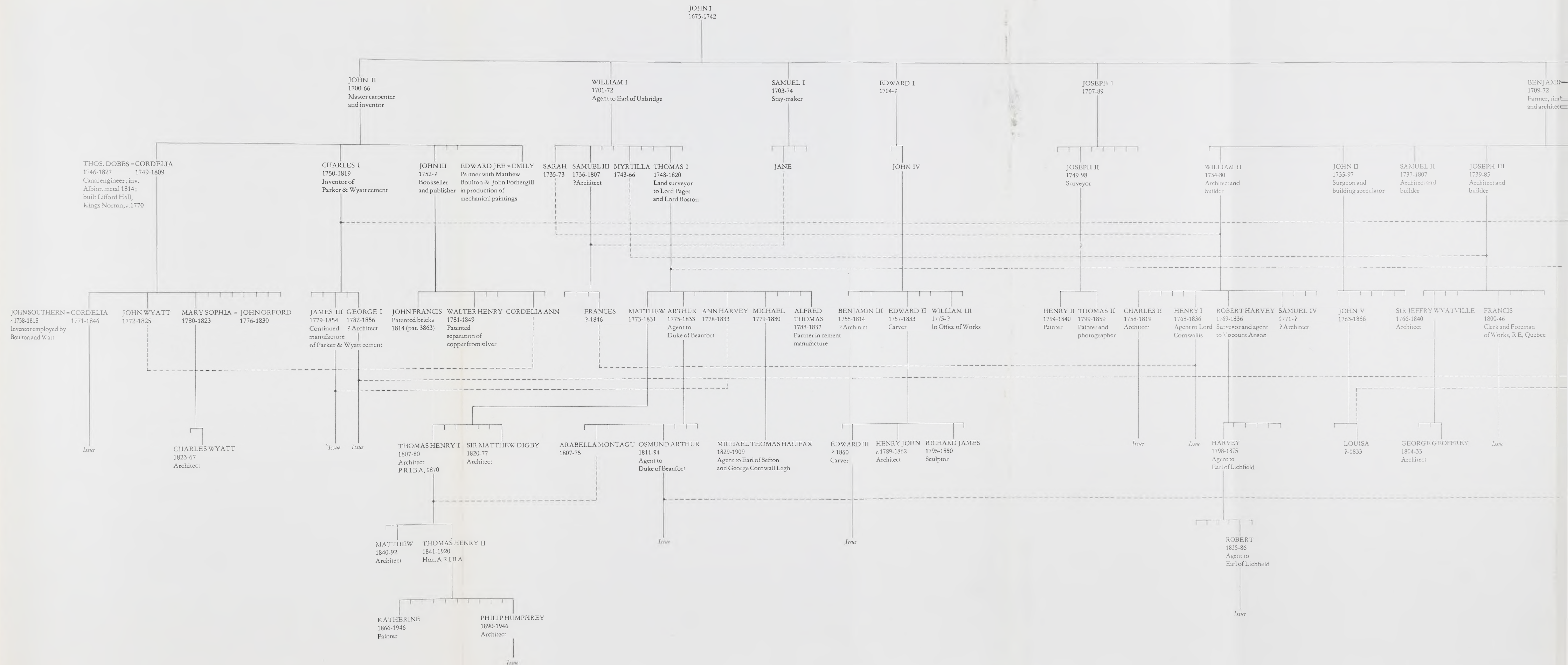
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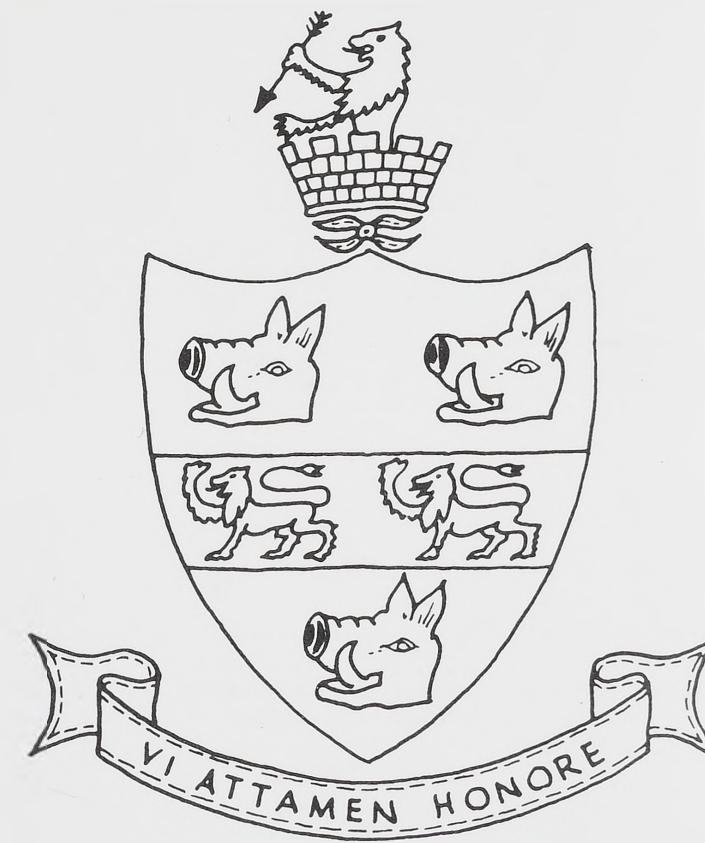
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*The Wyatt family:
a pedigree showing the descendants
of John Wyatt of Weeford who were
connected with architecture, building,
surveying and the arts*



John and James, the sons of Benjamin, received a grant of arms to themselves and the descendants of John Wyatt of Weeford:

Gules, on a fess or between three boars heads couped argent two lions passant sable

Crest, from a mural crown argent a demi lion rampant sable holding an arrow proper in dexter paw

To this Sir Jeffry Wyatville added over all, as an honourable augmentation, a pile azure, fimbriated or, thereon in chief a representation of George the Fourth's Gateway at Windsor, proper, and on base a lion passant over a mason's level or

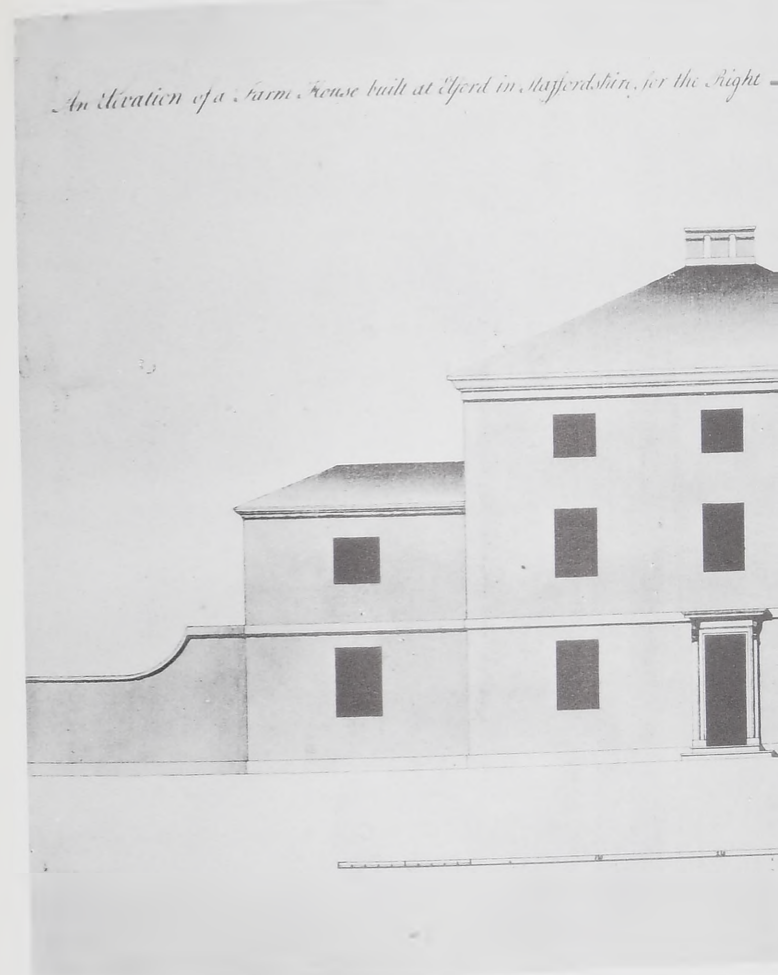
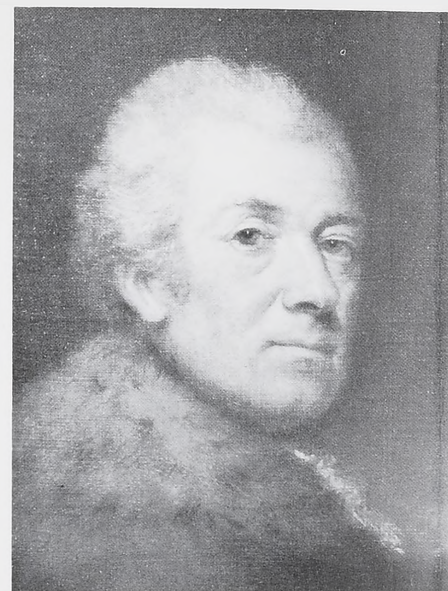


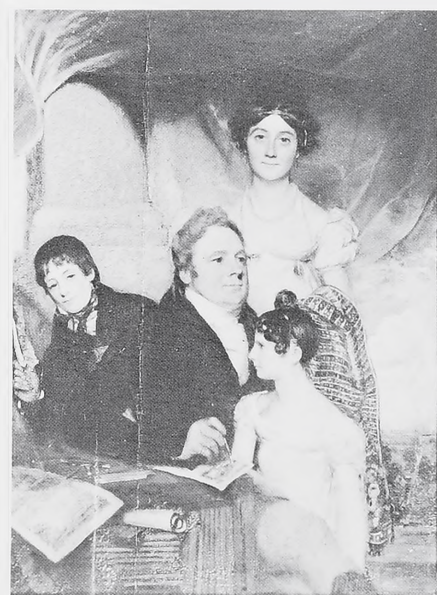
Fig. 1



Samuel Wyatt 1737-1807



James Wyatt 1746-1813



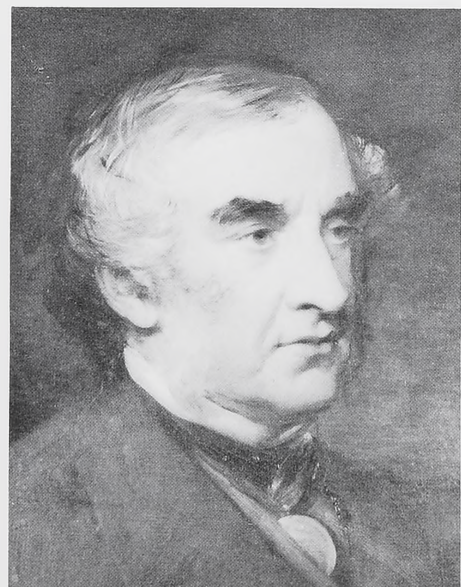
Sir Jeffry Wyatville 1766-1840



Benjamin Dean Wyatt 1775-1850



Richard James Wyatt 1795-1850



Thomas Henry Wyatt 1807-1880



Sir Matthew Digby Wyatt 1820-1877

K. 2/30

An Elevation of a Farm House built at Eford in Staffordshire, for the Right Hon^{ble} the Earl of Suffolk and Berkshire. 1767.



Wm. Harrison

Fig. 1

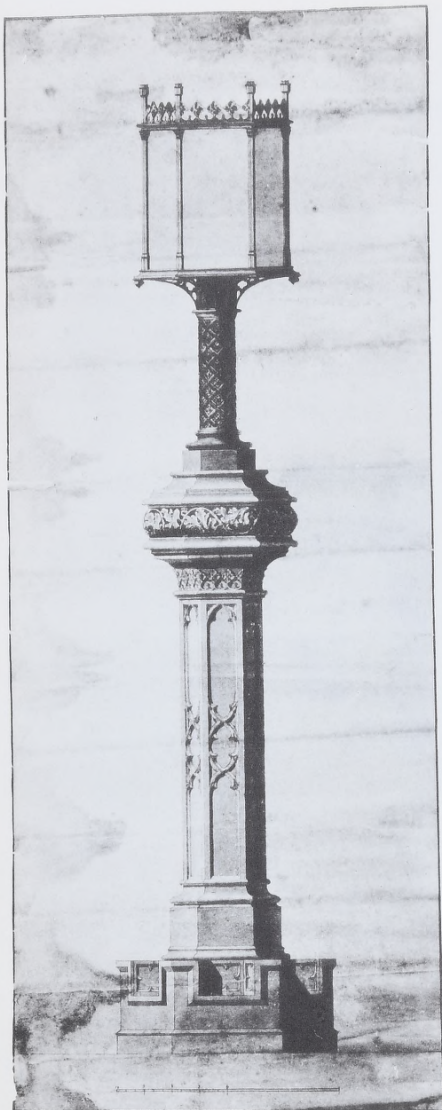


Fig. 2

N^o 10 — Drawing for larger scale, exhibition of Birmingham.
 Height 12 feet 6 inches 21st 1844.

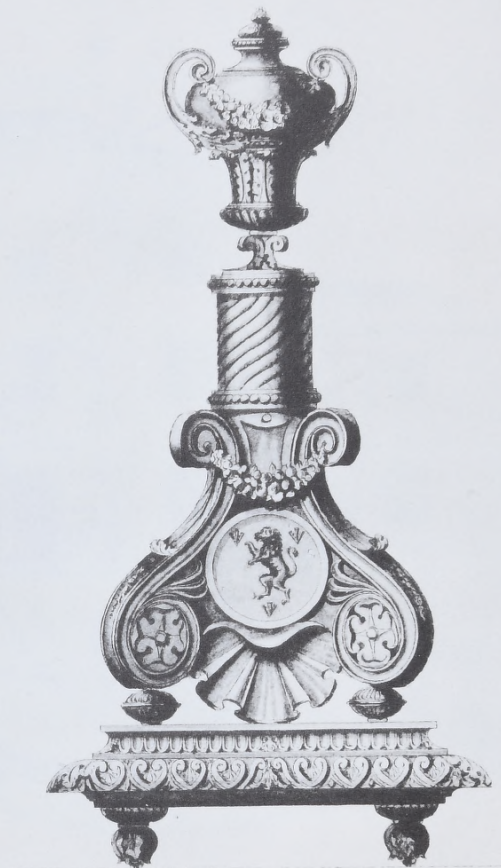


Fig. 3

2412. Sketch of a Bench for the Entrance Hall at Ashridge
 Desig^d by Wyatt Sept. March 31st 1874.

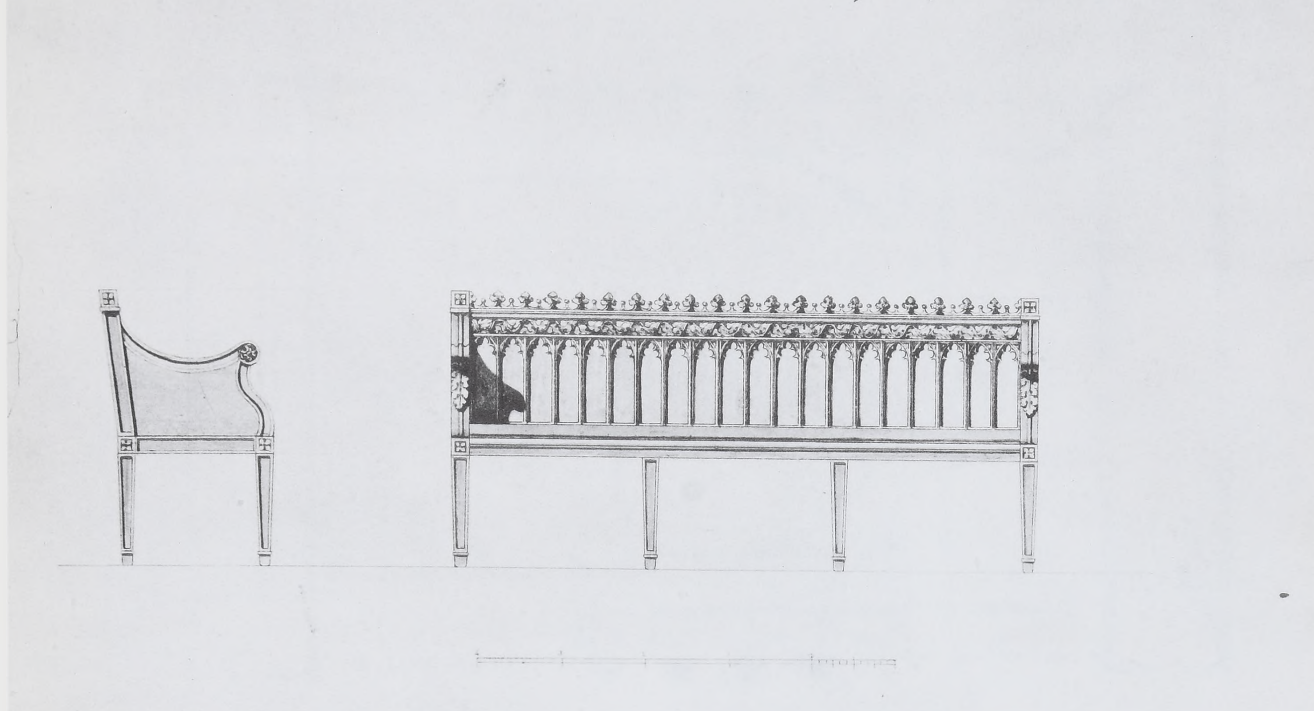
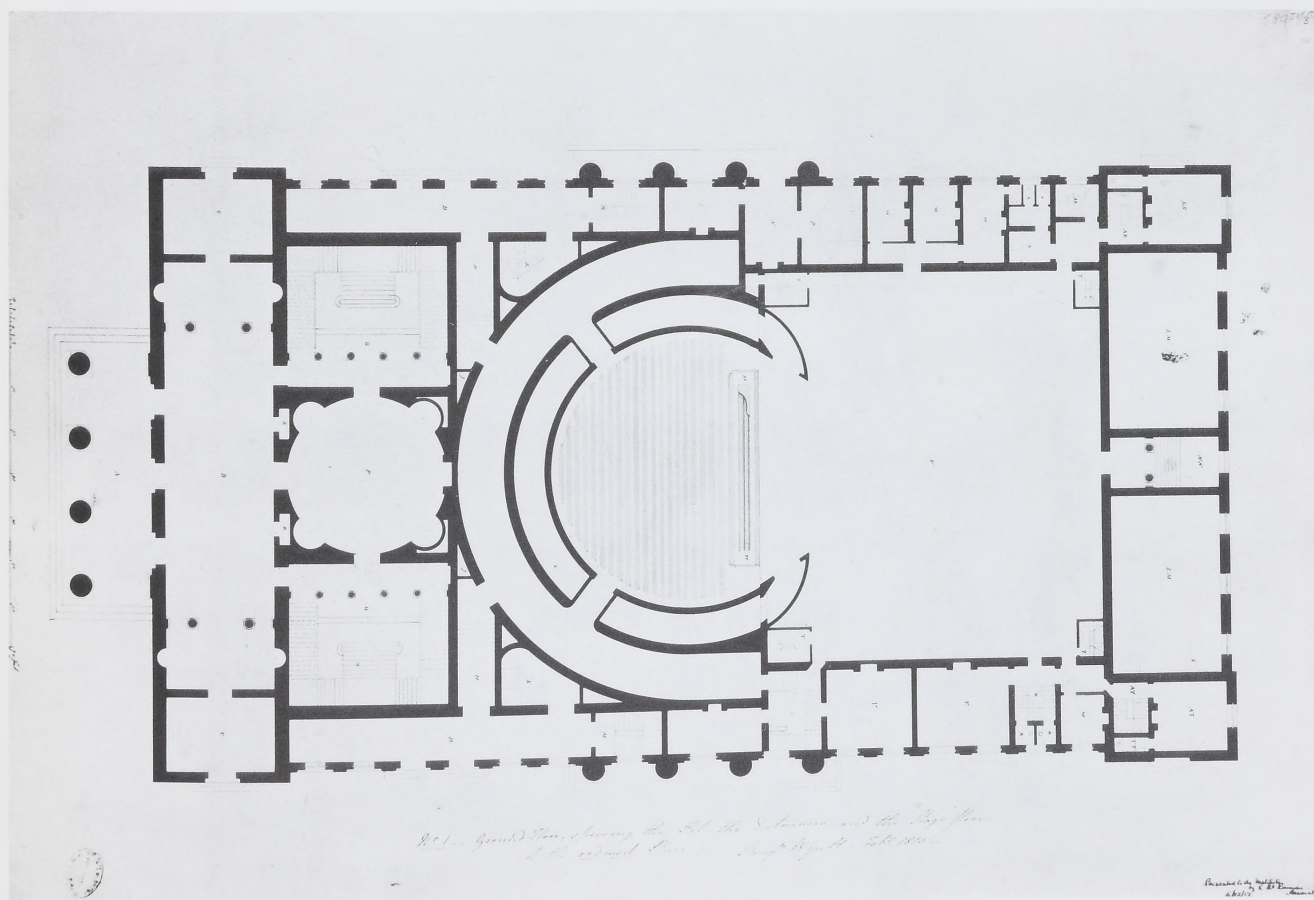


Fig. 4



2413. Ground Plan showing the Hall, the Entrance and the Stage
 Desig^d by Wyatt Sept. March 31st 1874.

Fig. 5

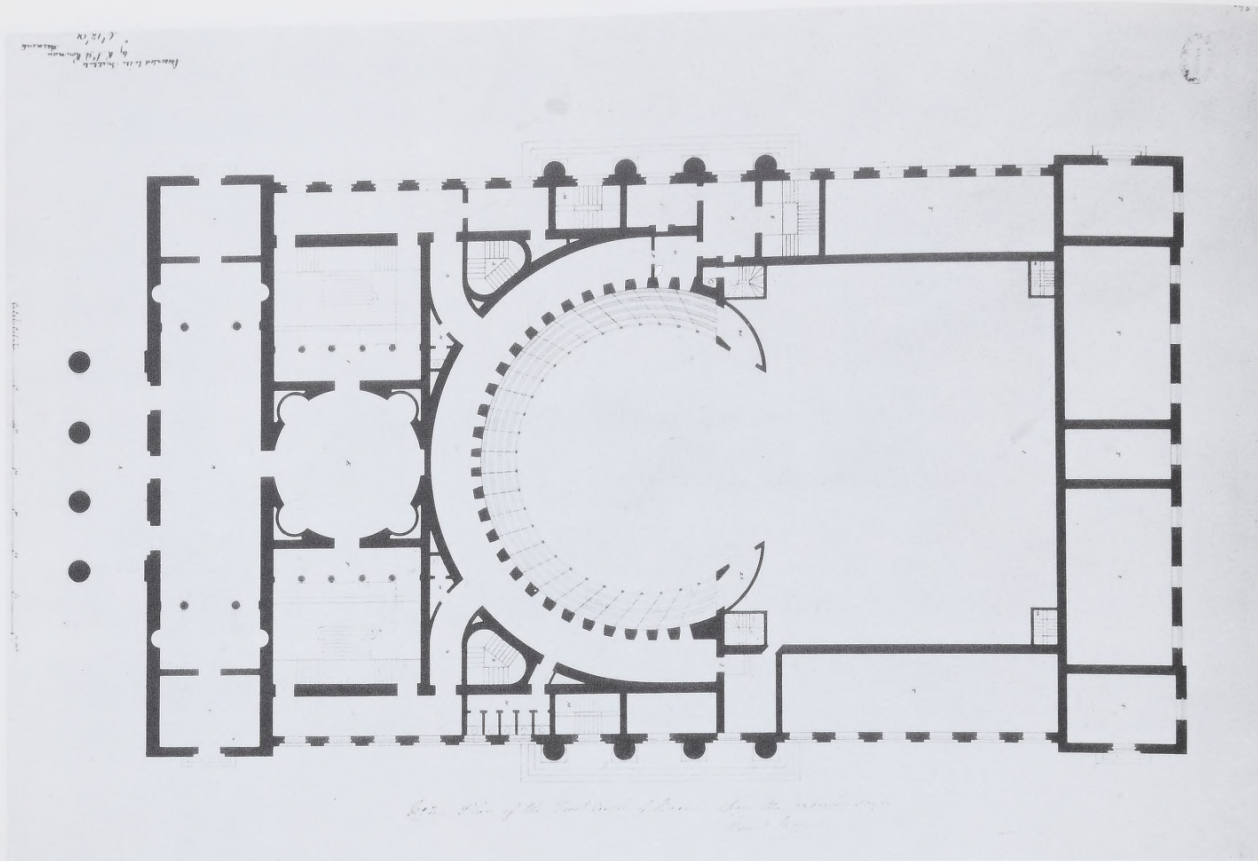


Fig. 6

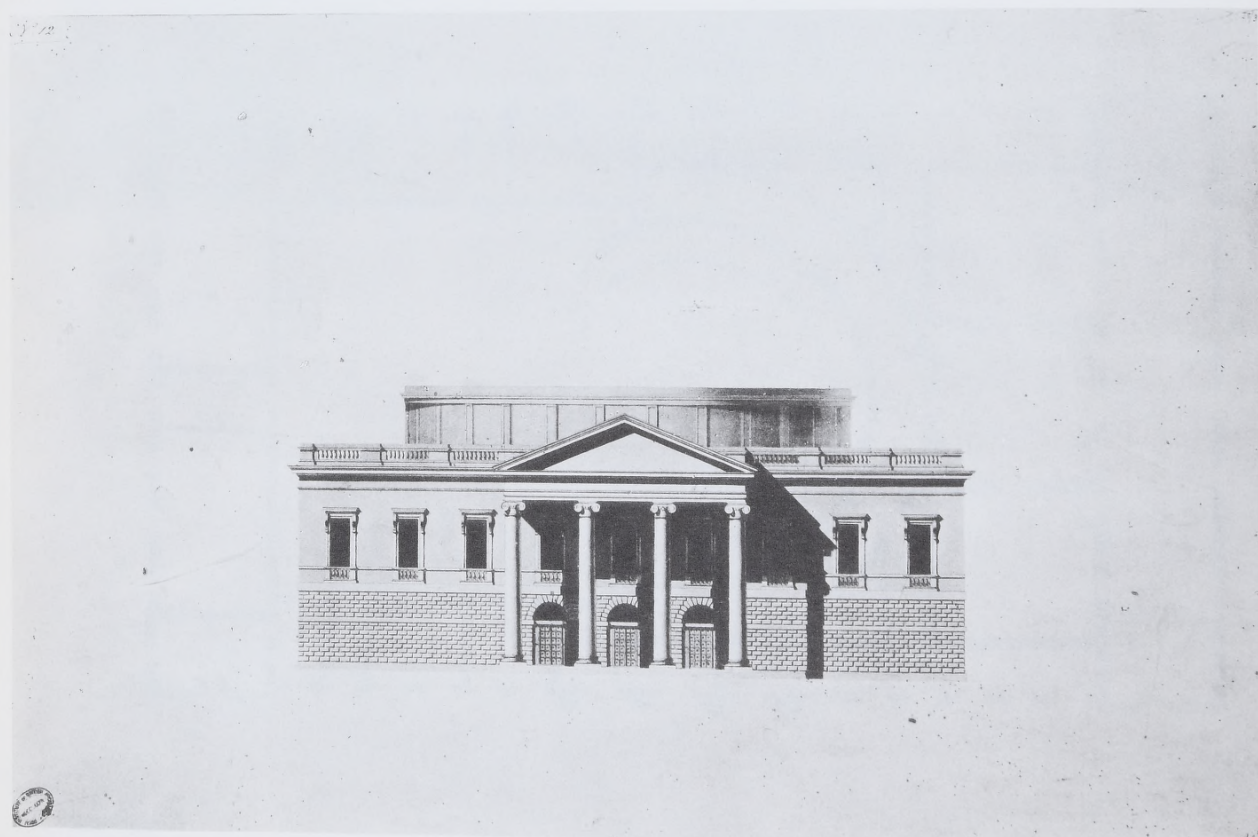


Fig. 7

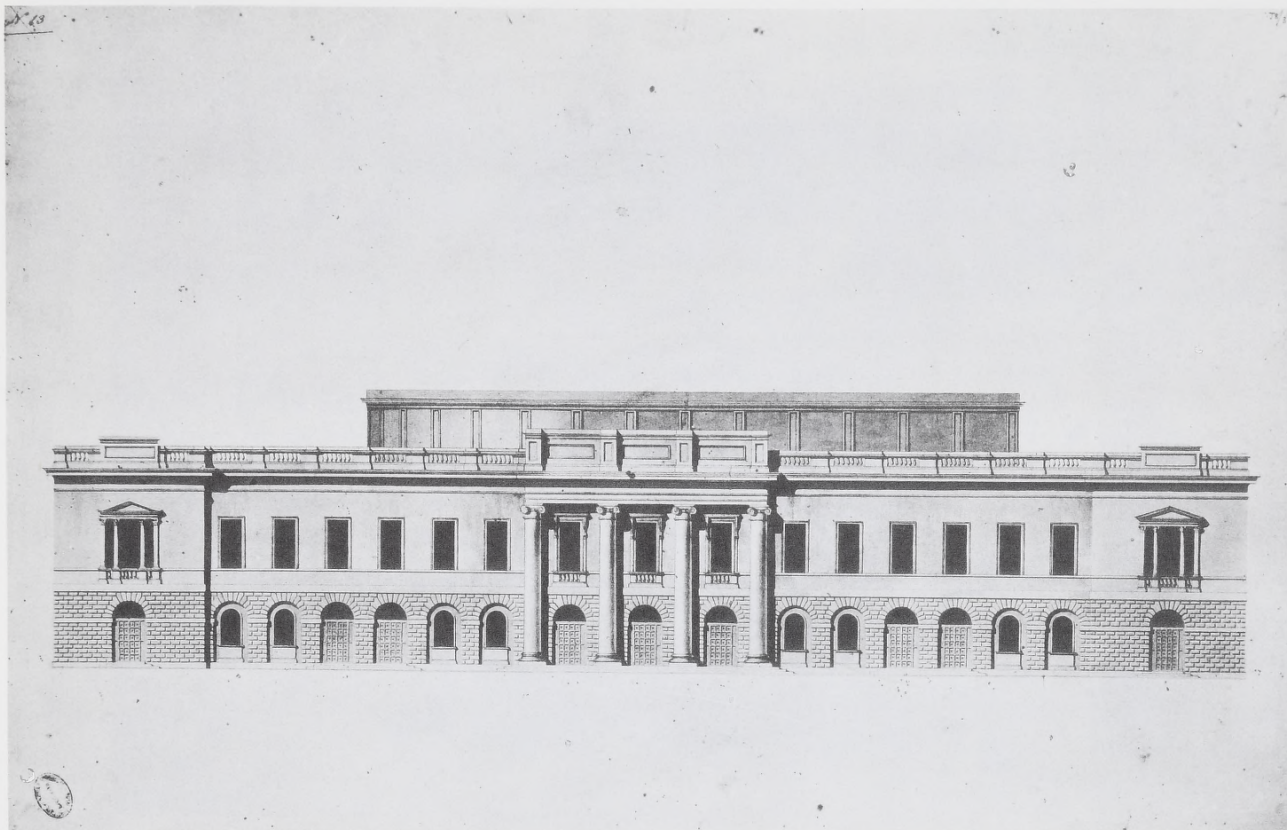


Fig. 8

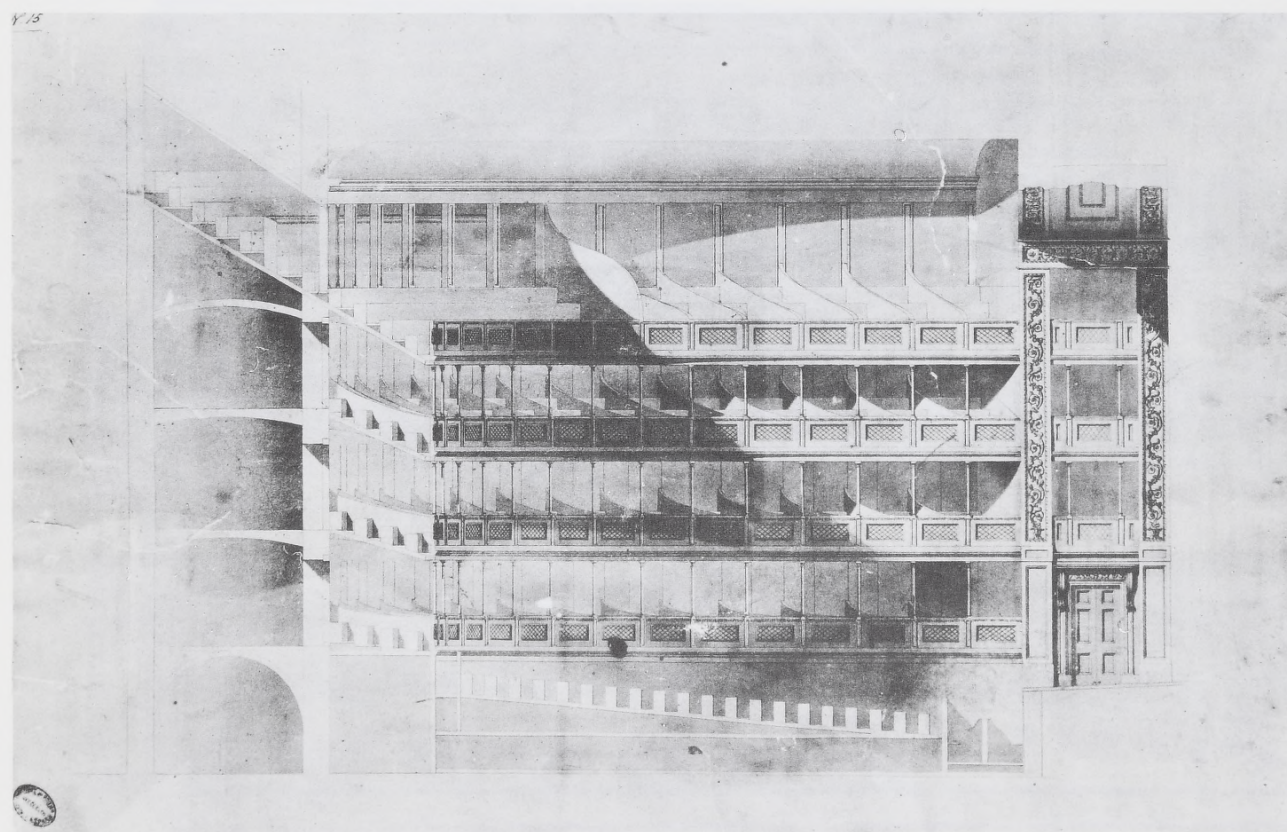


Fig. 9

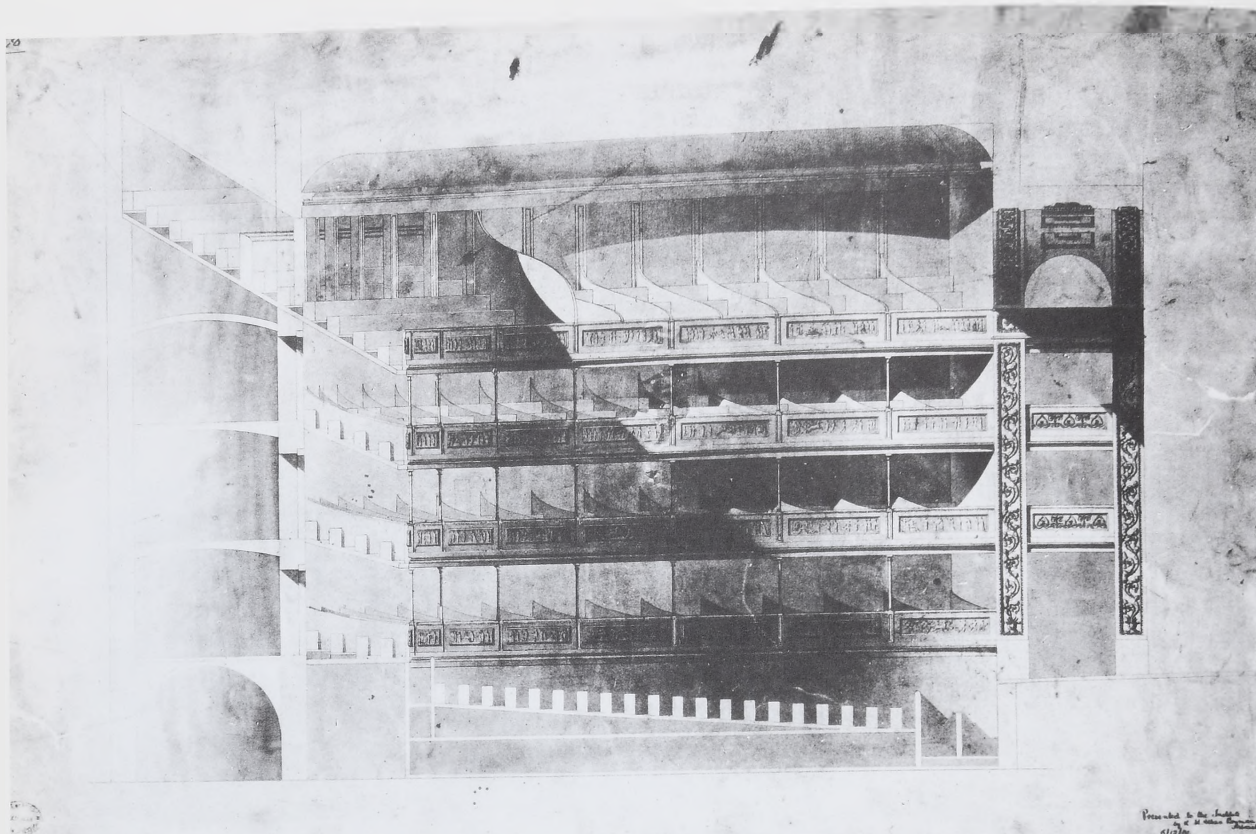


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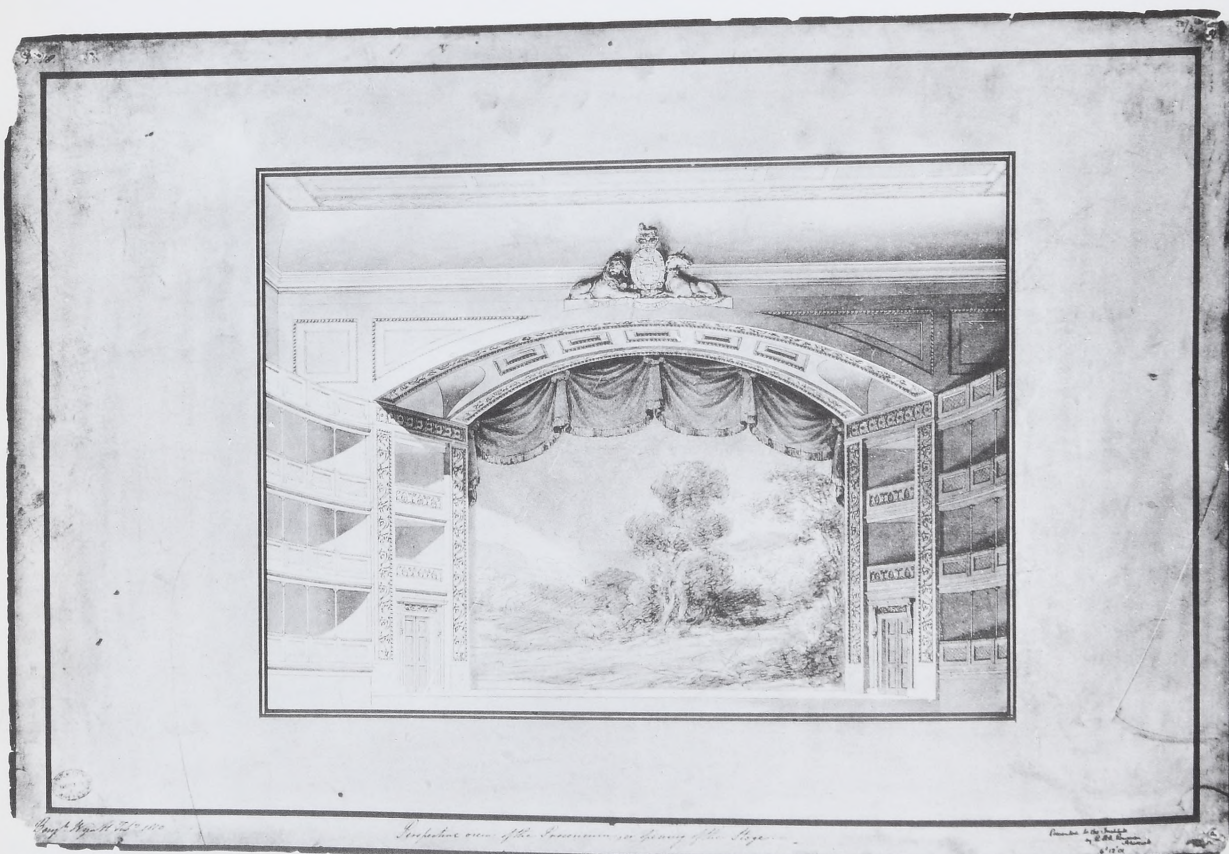


Fig. 11

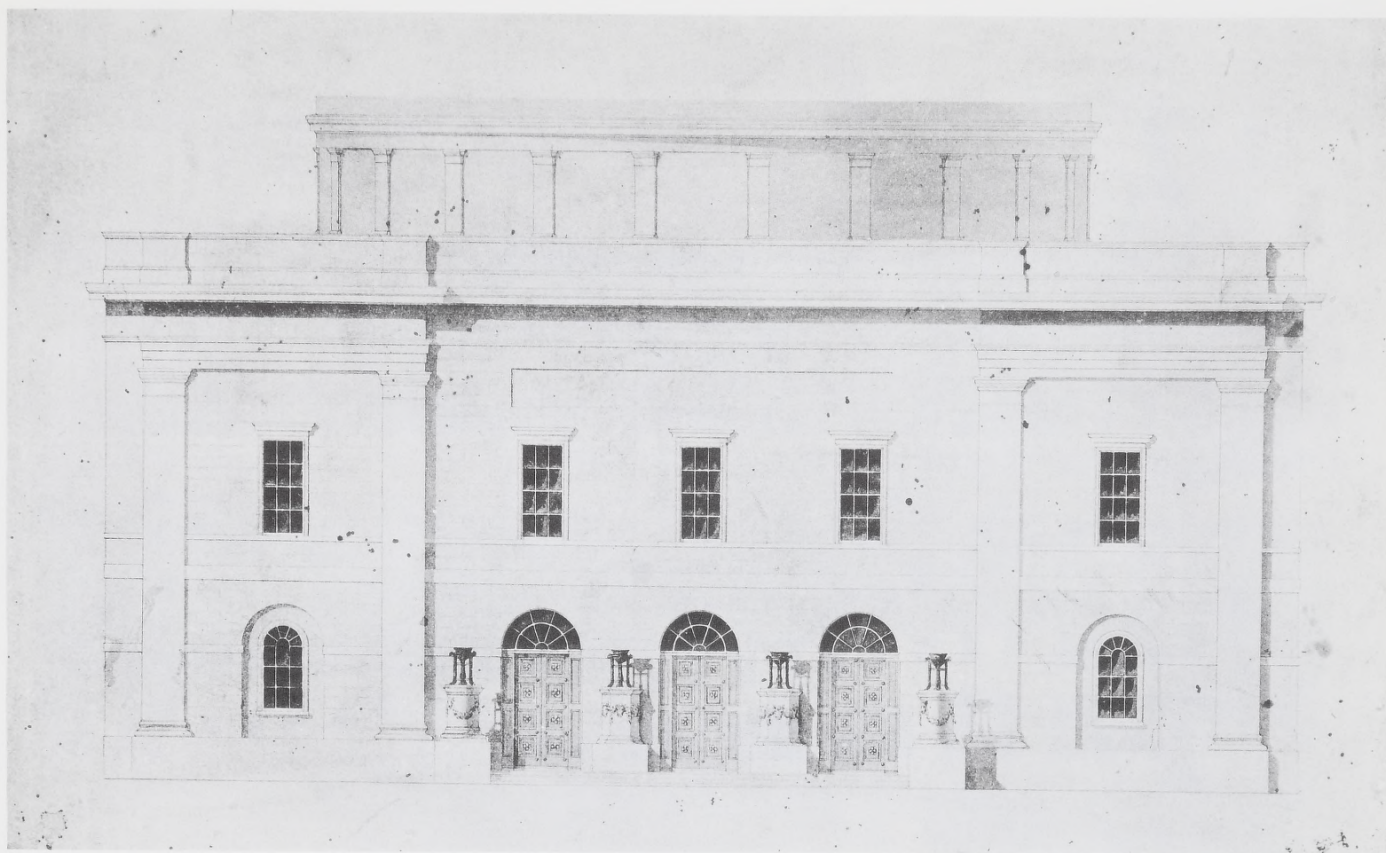


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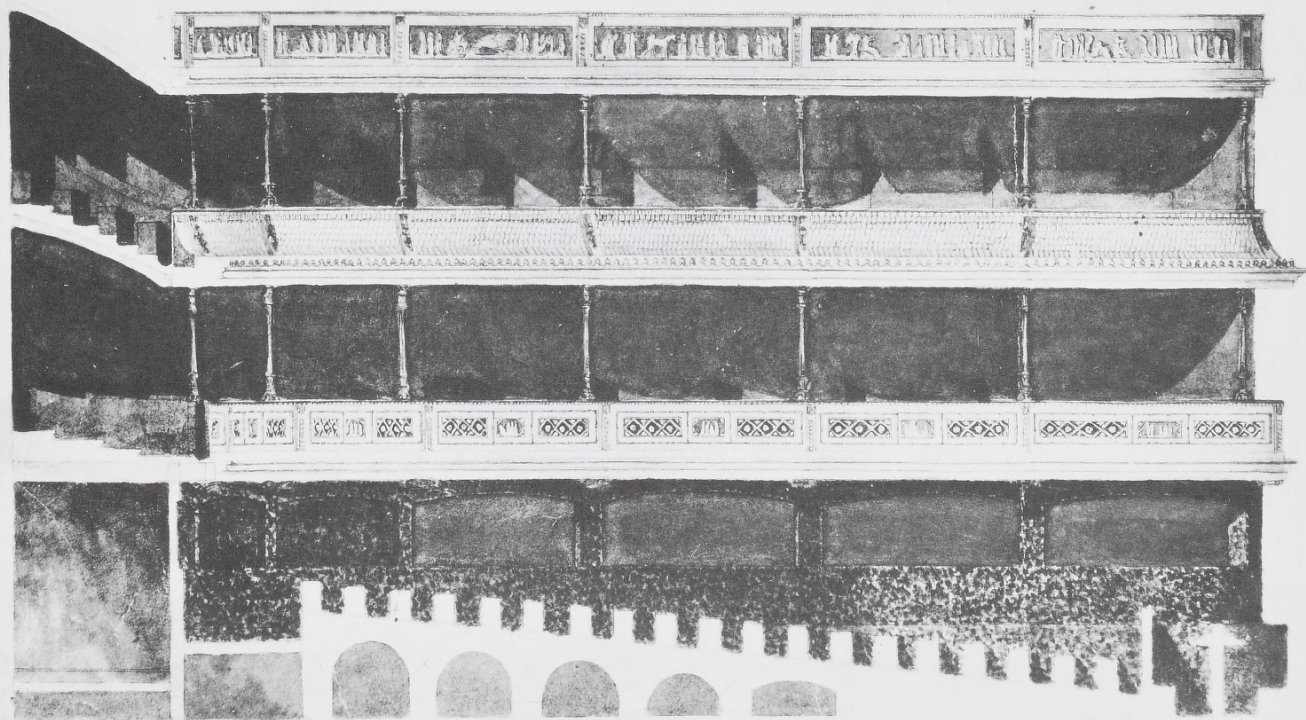


Fig. 13

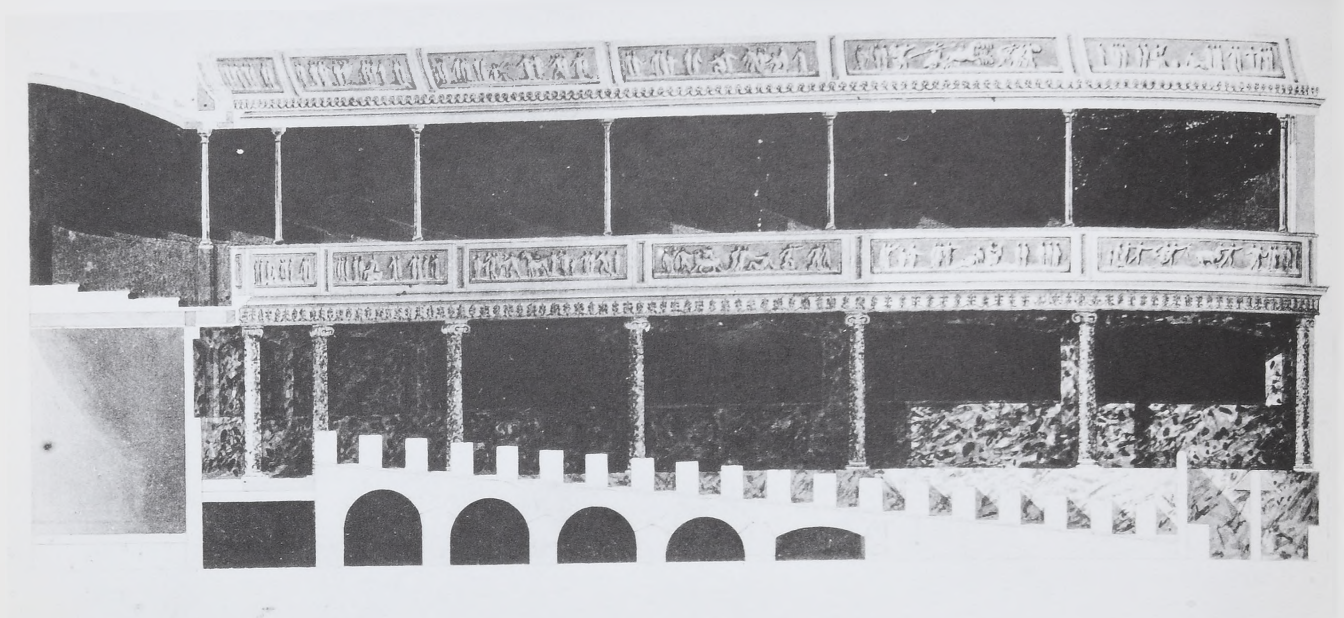


Fig. 14

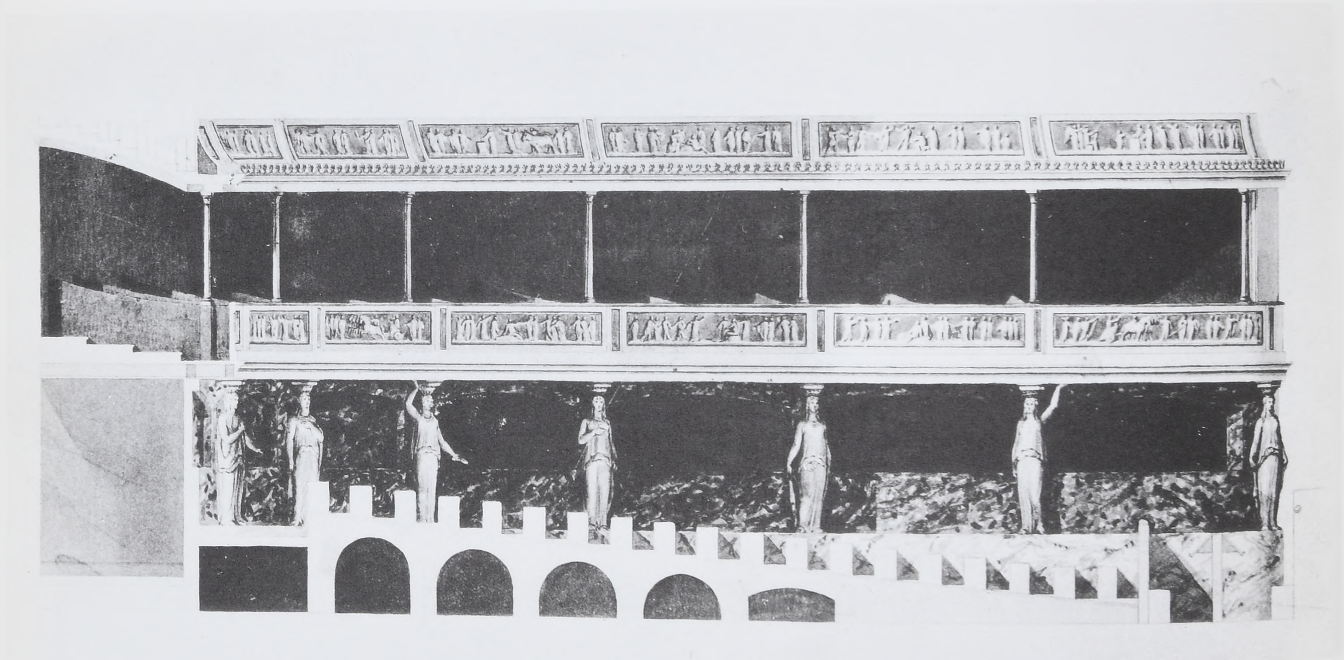


Fig. 15

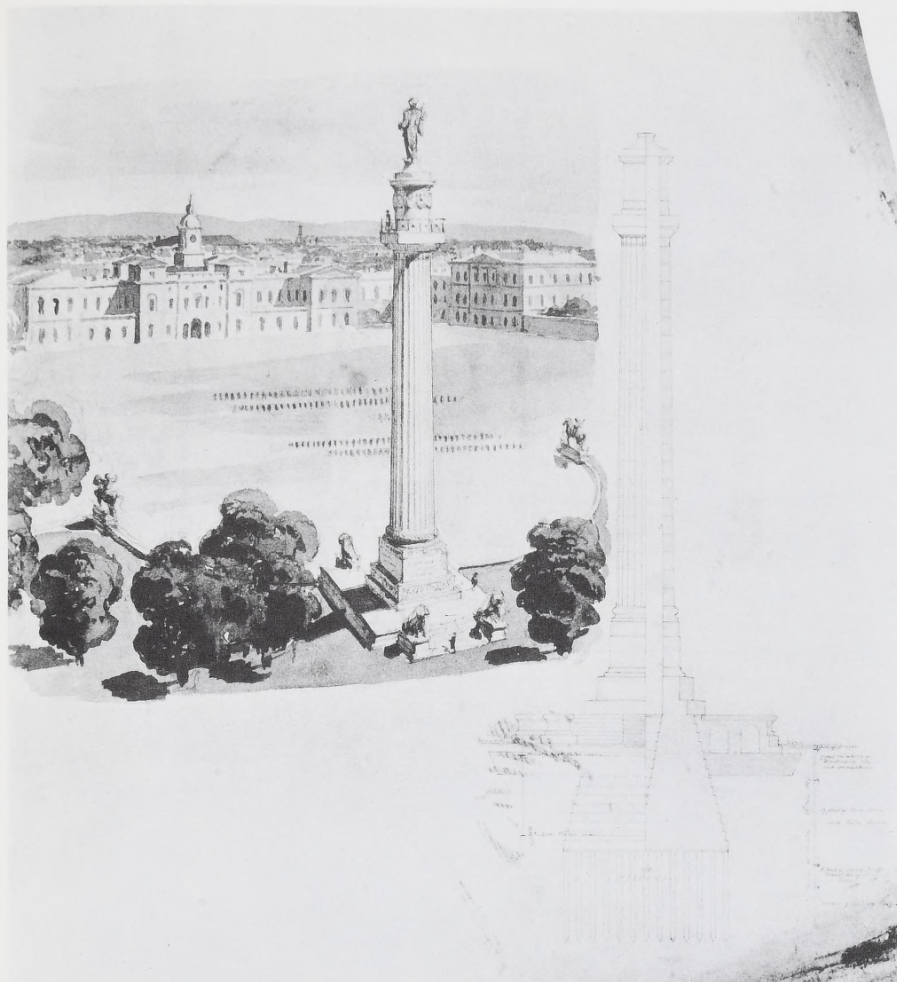


Fig. 16

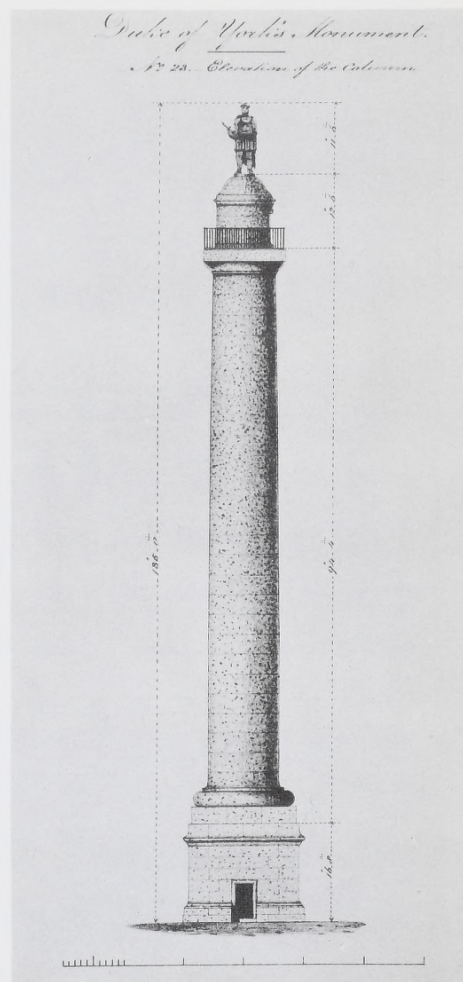


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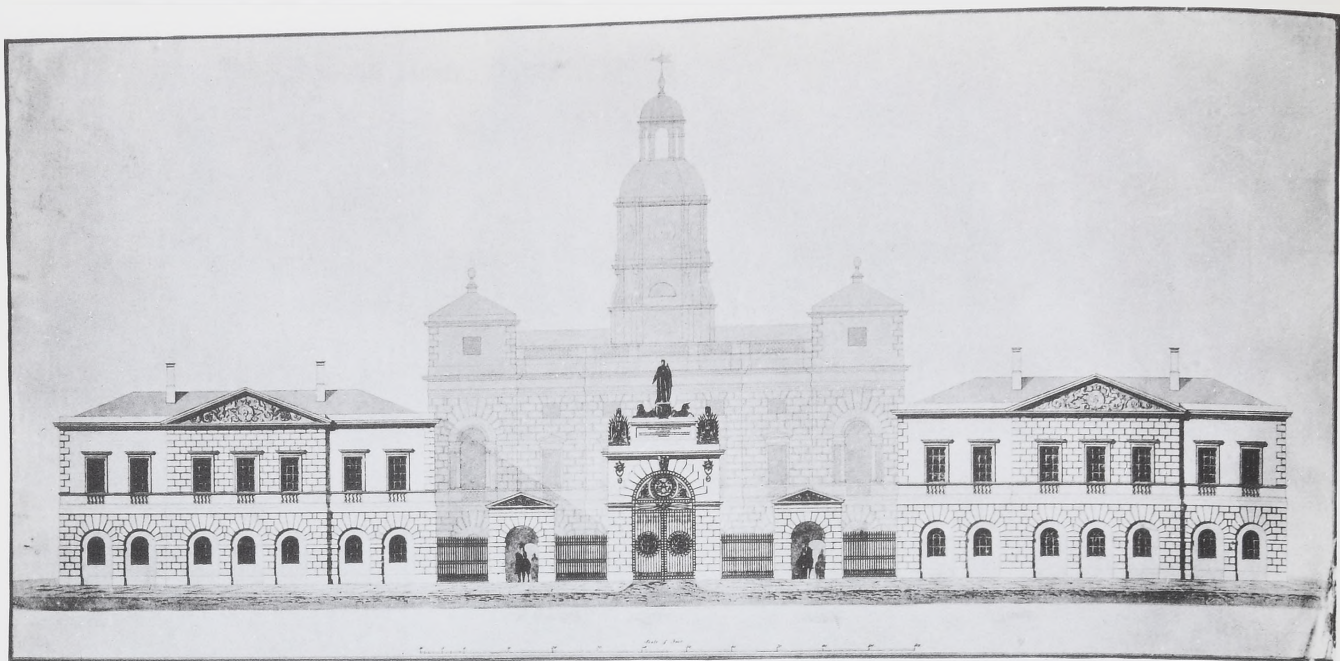


Fig. 18

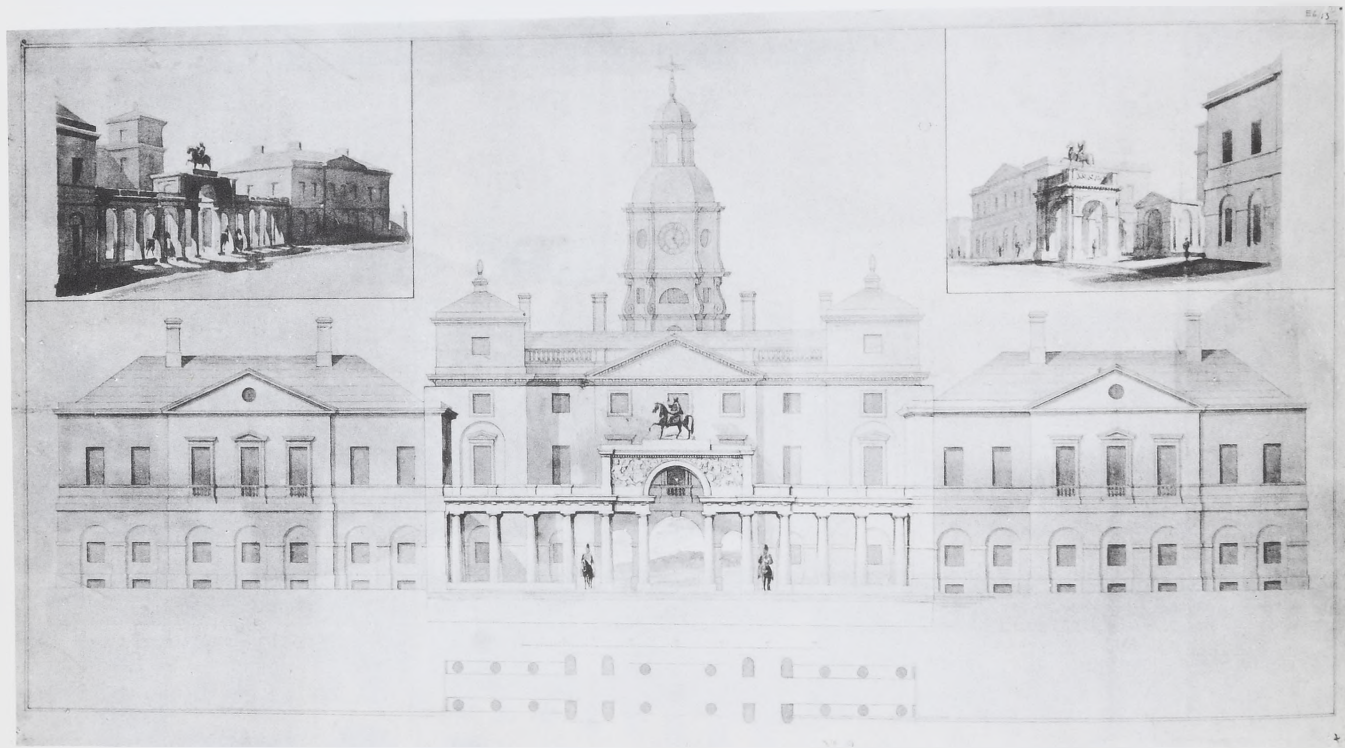


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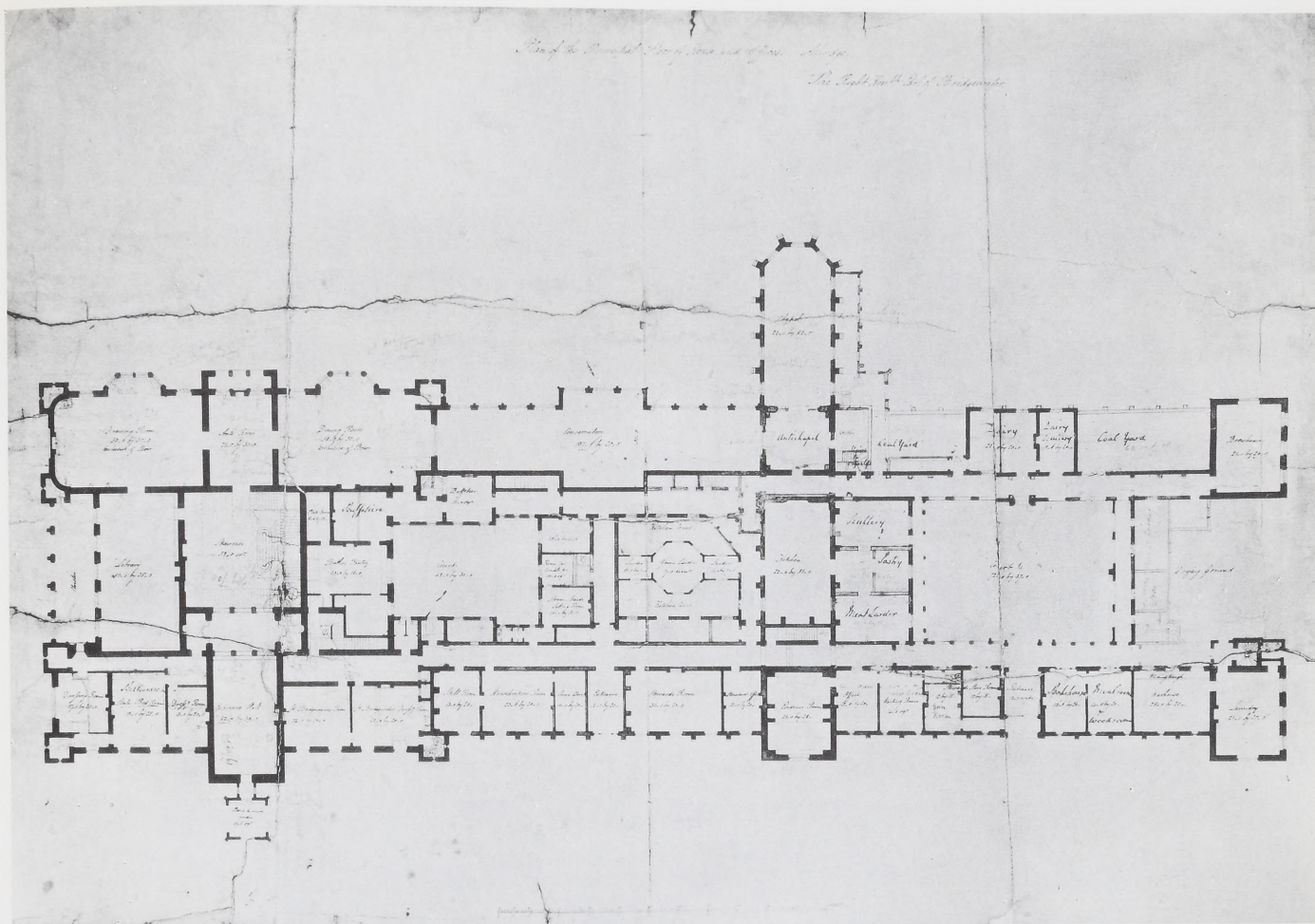


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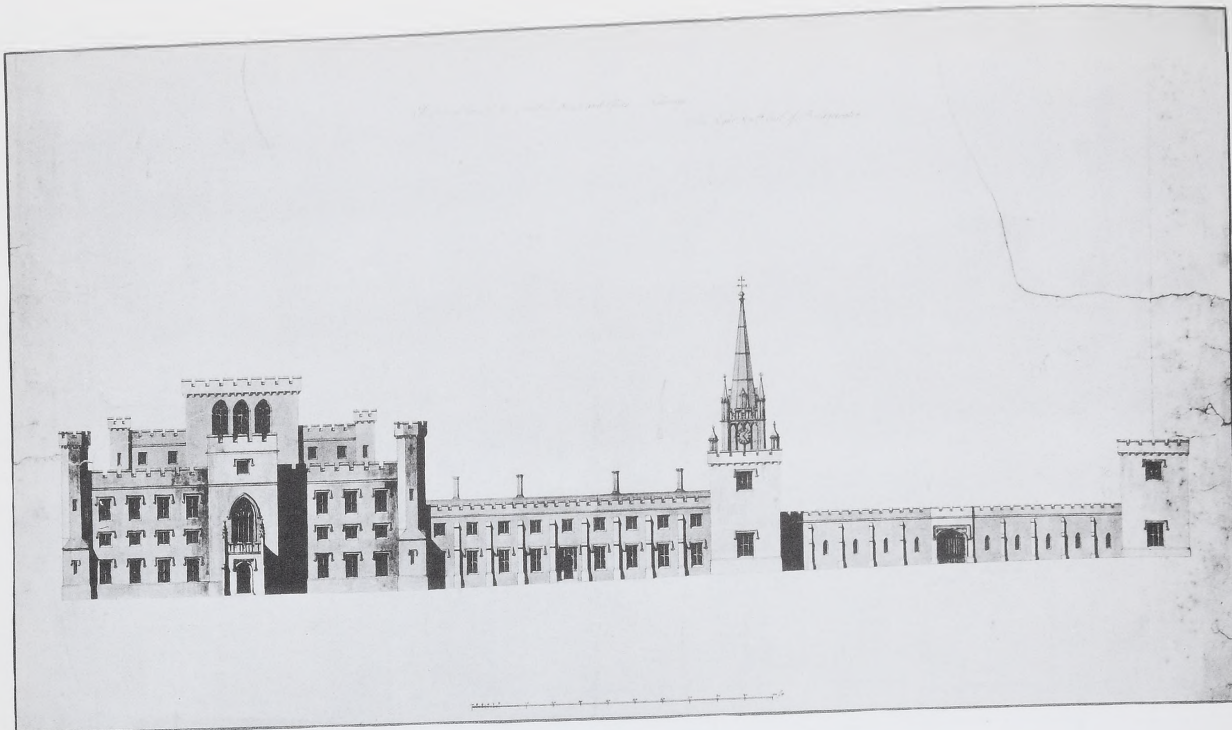


Fig. 21

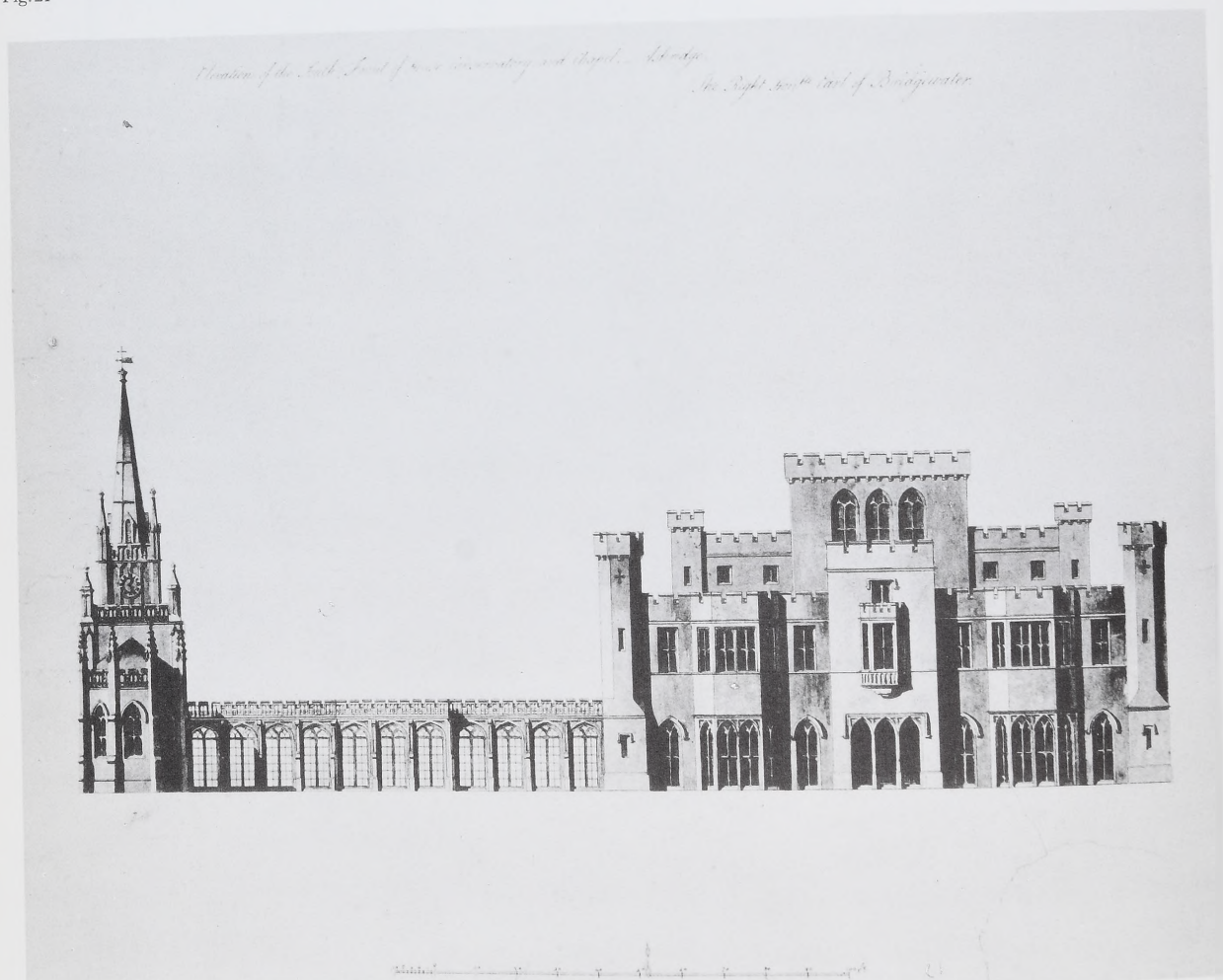


Fig. 22

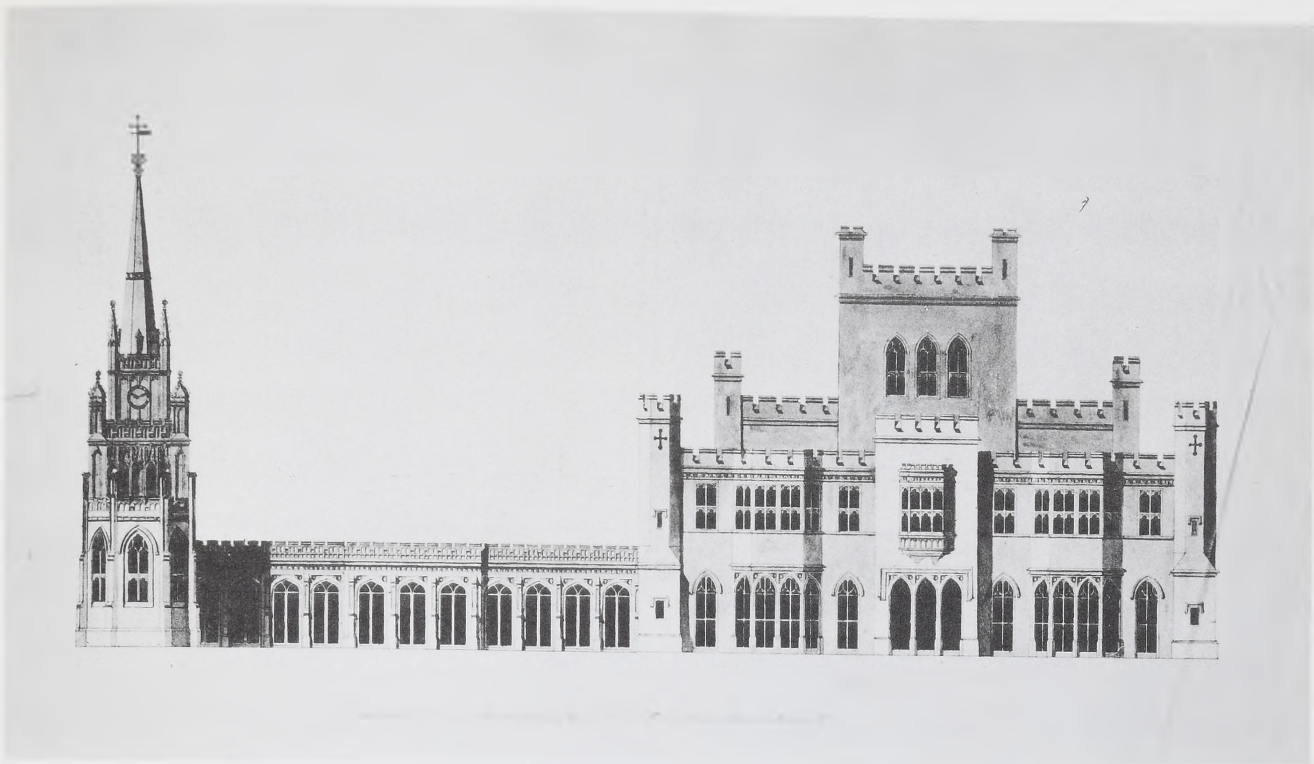


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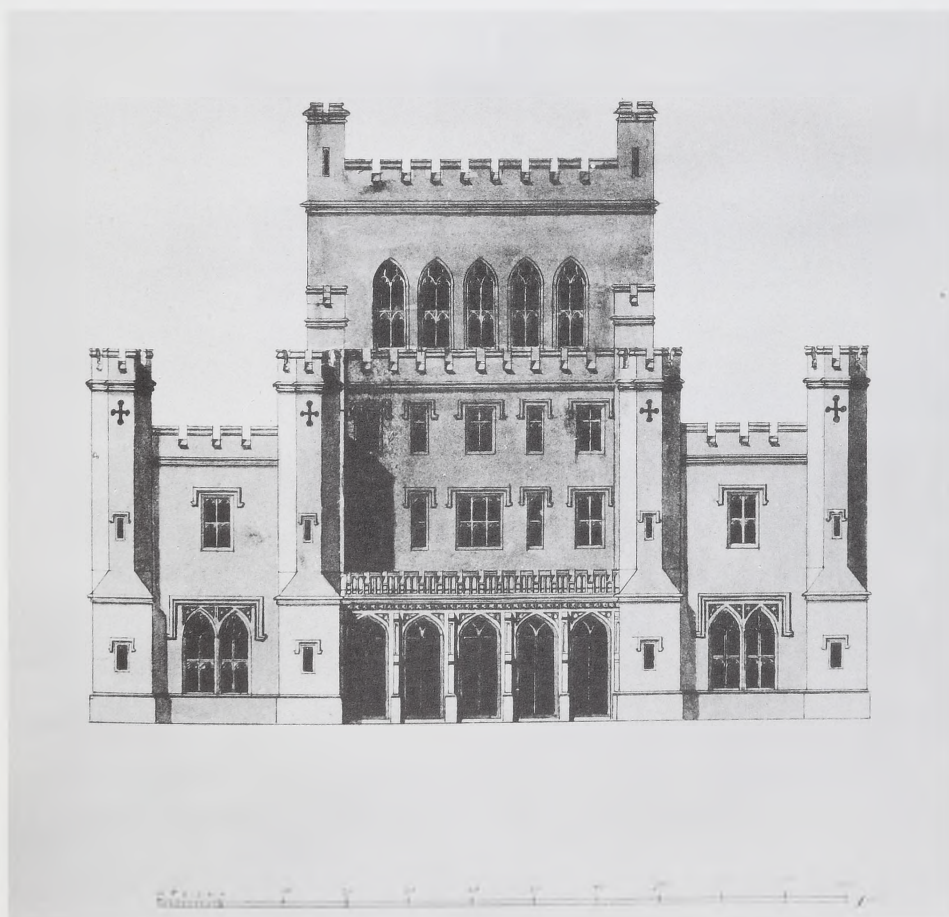


Fig. 24

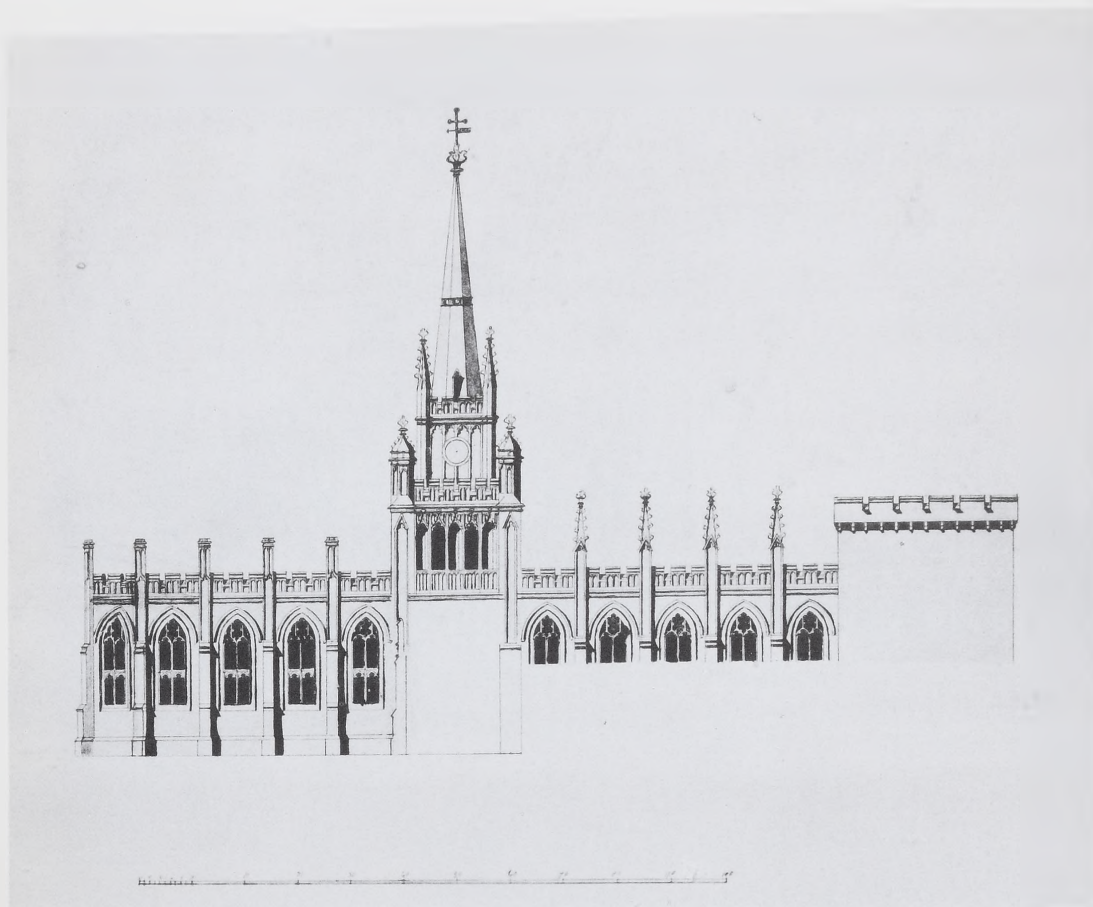


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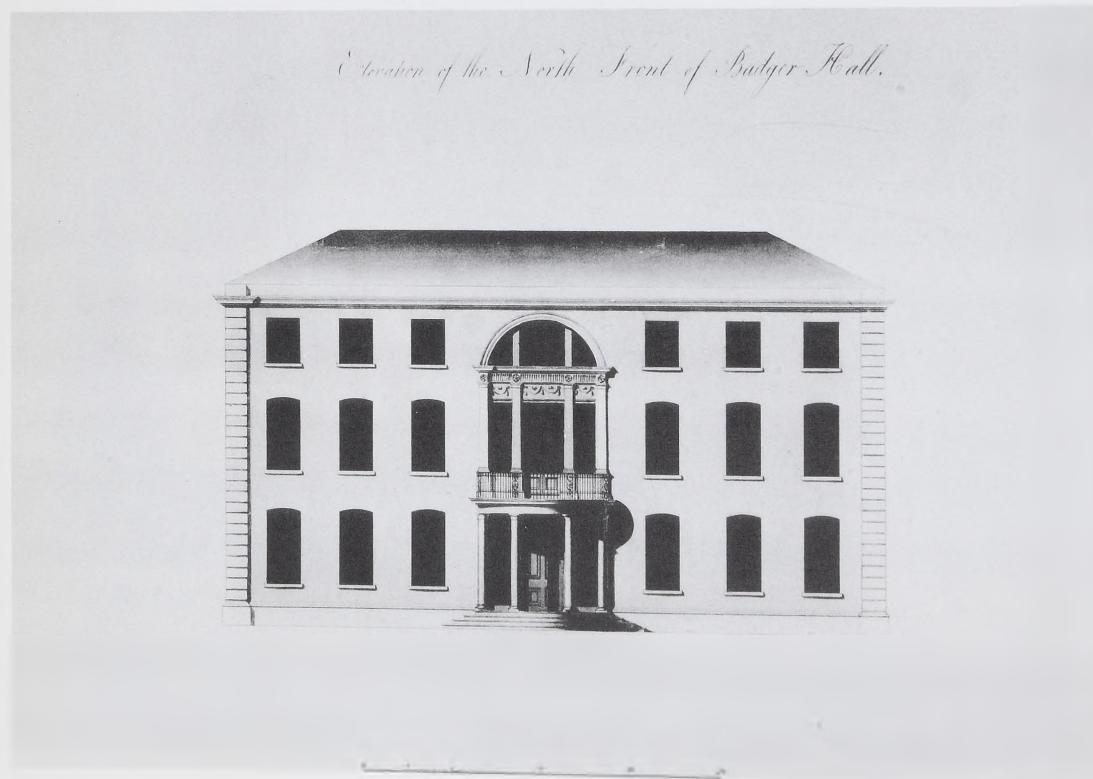


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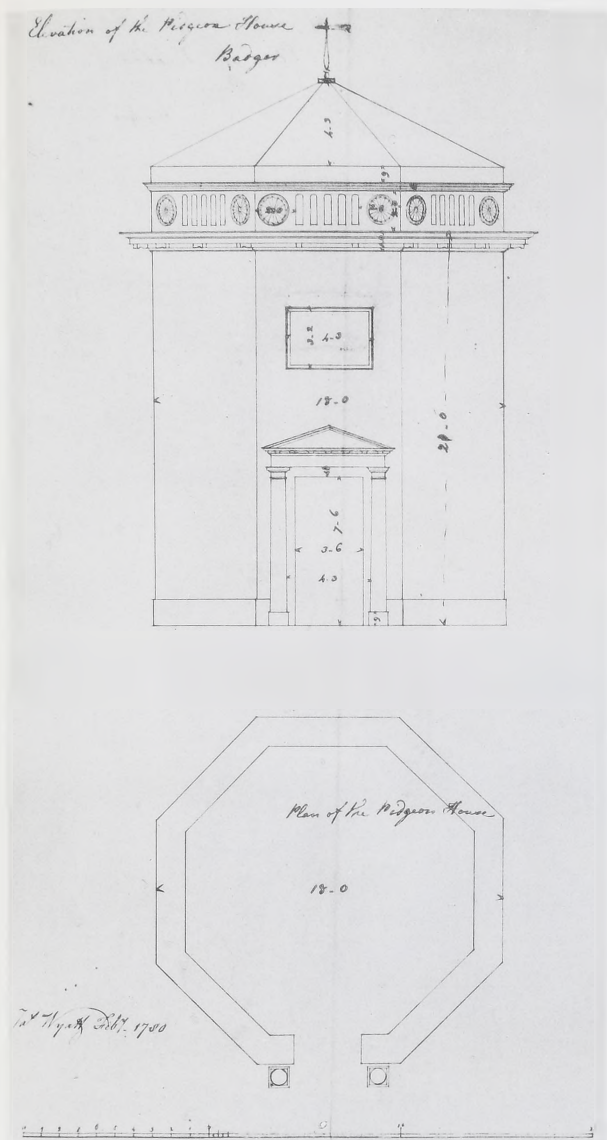


Fig. 27

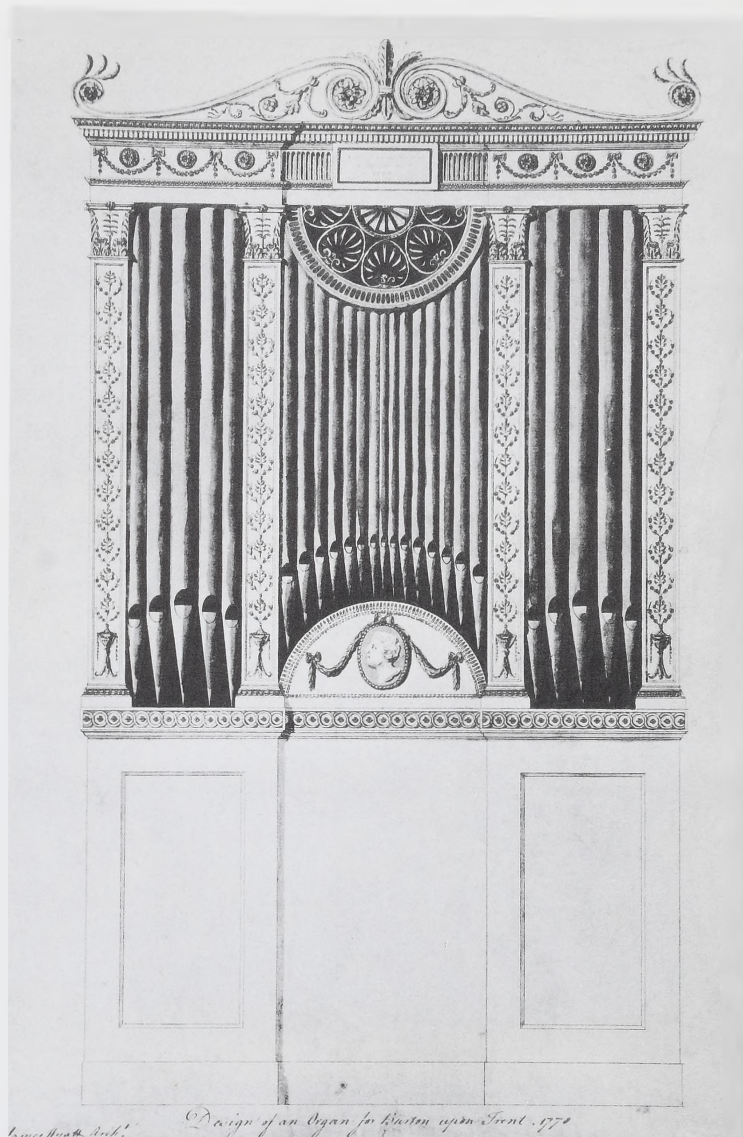


Fig. 28

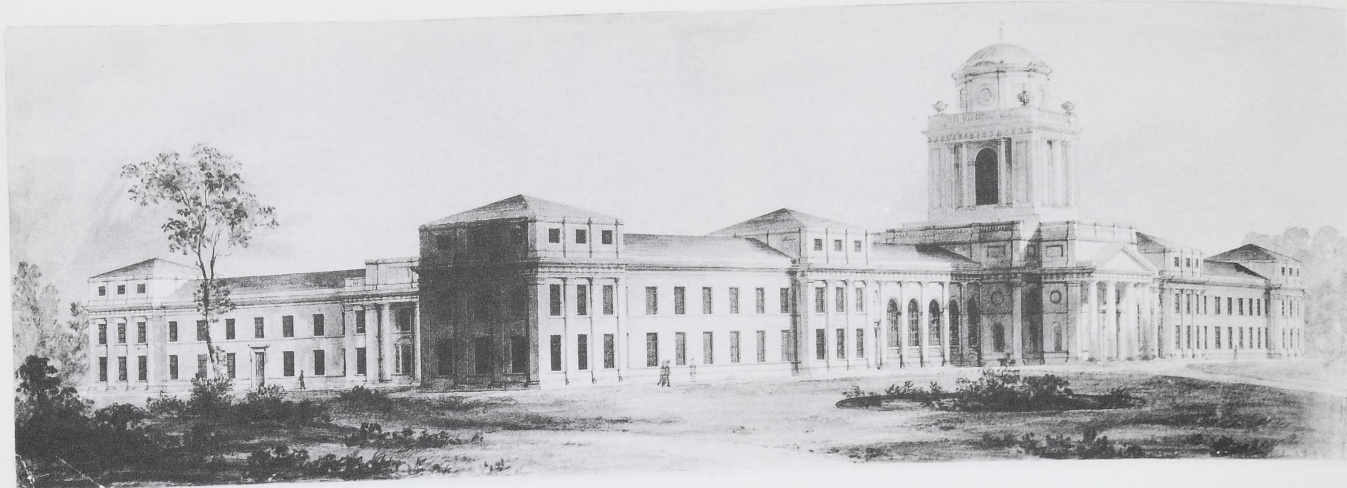


Fig. 29



Fig. 30

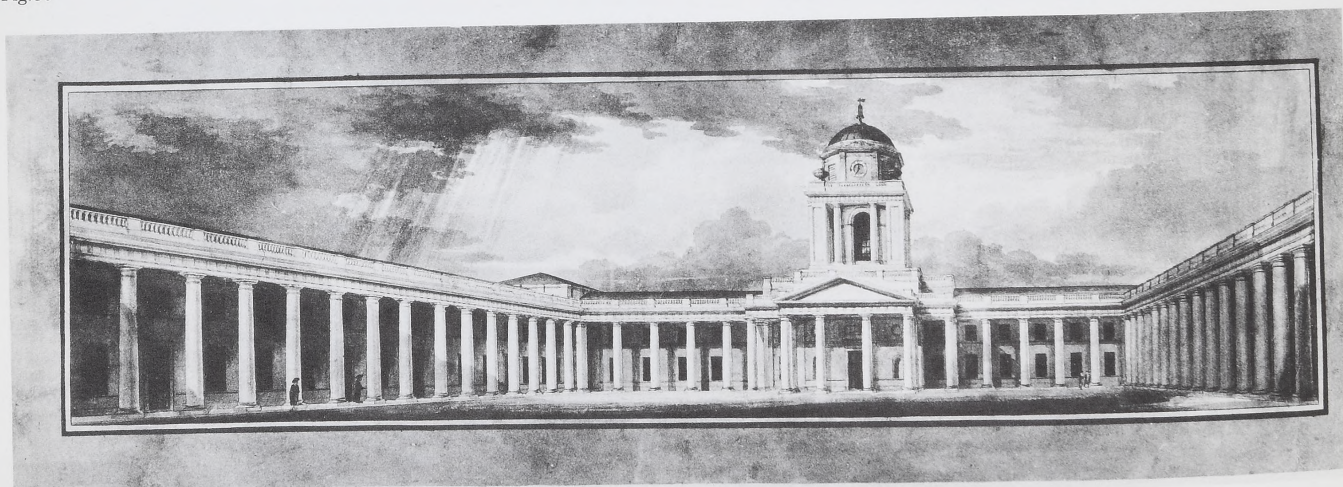


Fig. 31

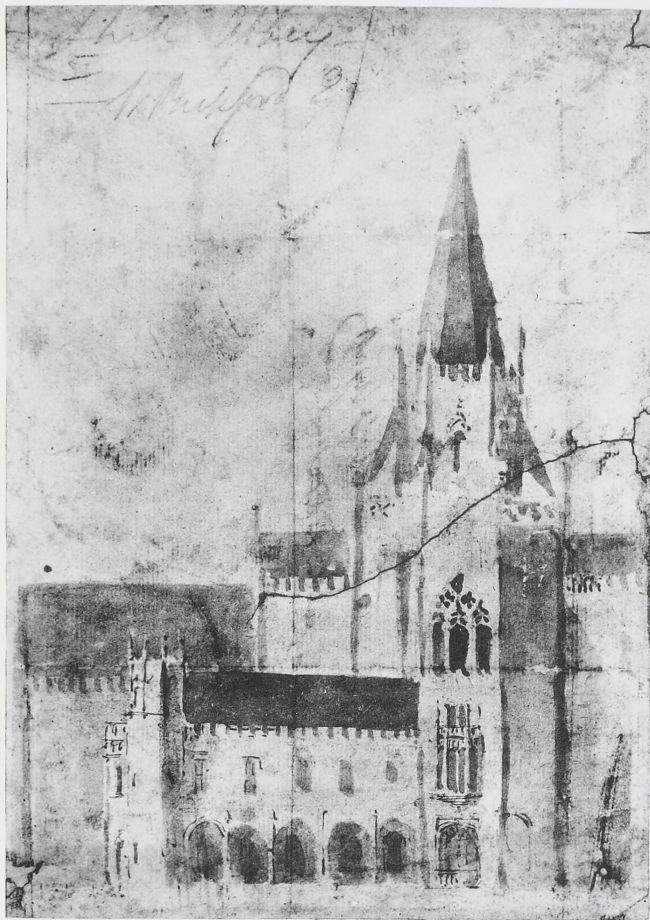


Fig. 32



Fig. 33

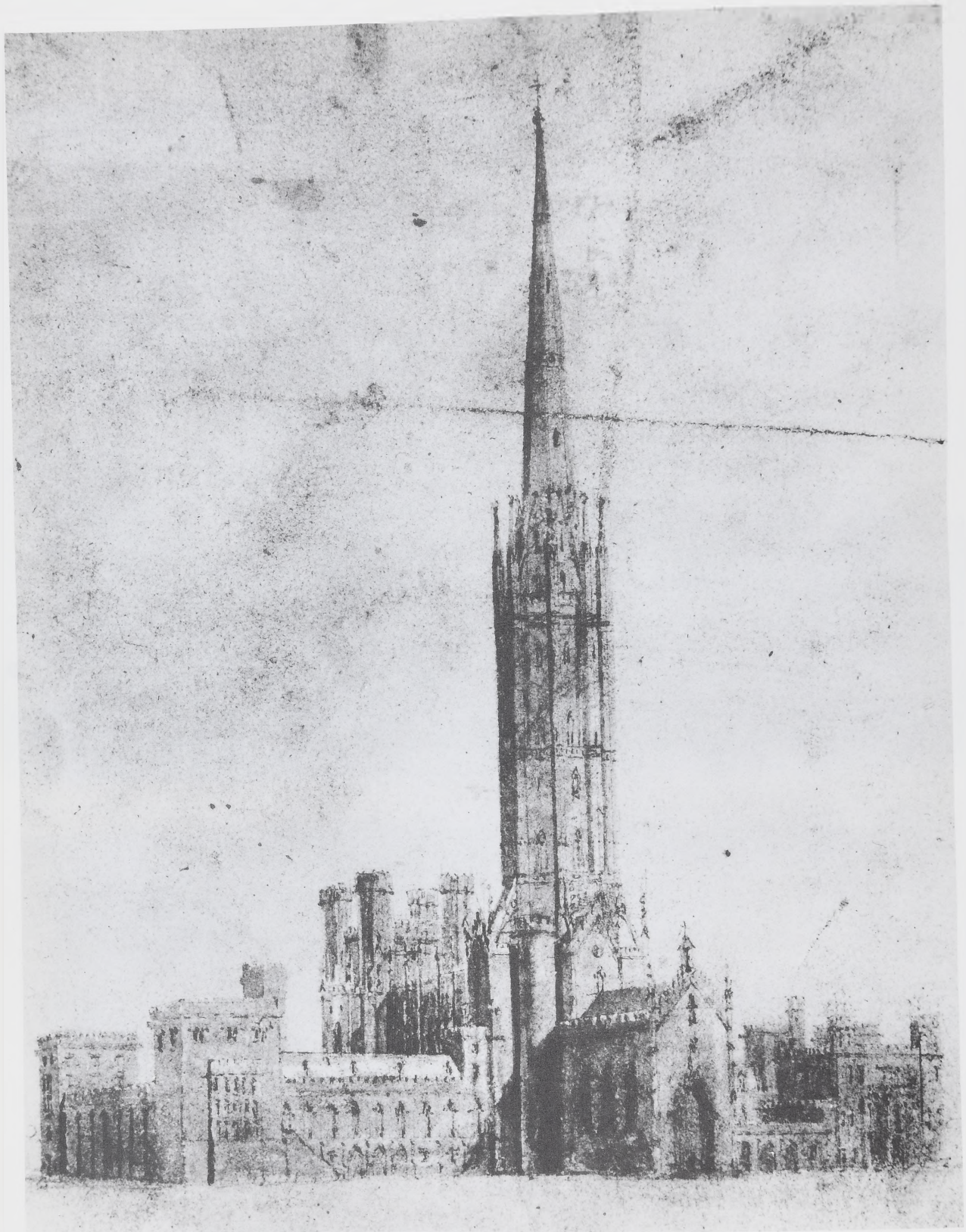


Fig. 34

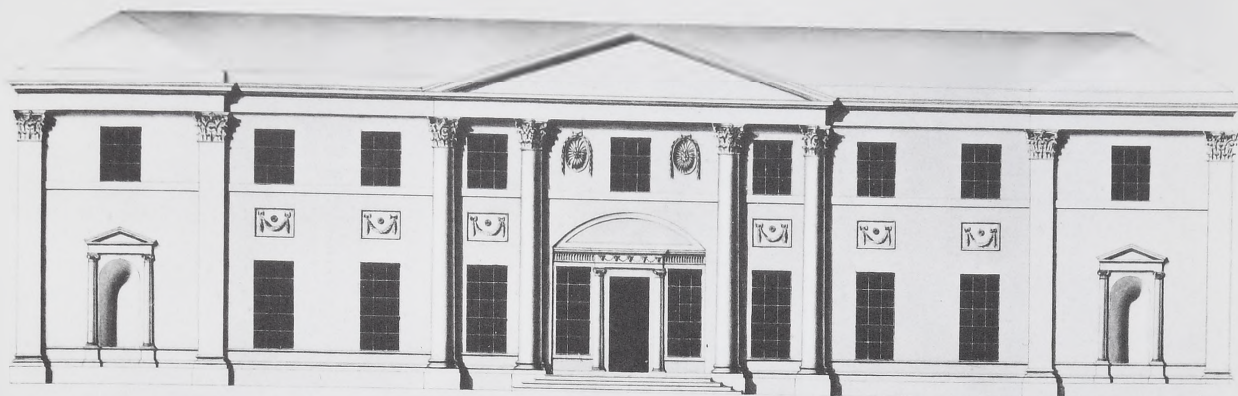
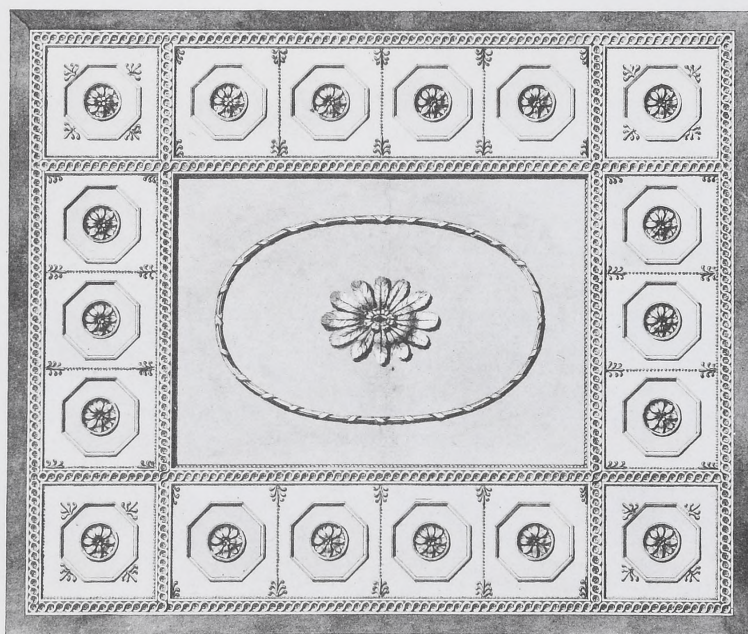


Fig. 35

*Design for the Dressing Room Ceiling adjoining to the Library
at Milton Abbey.*



J. A. Smith Archt. 1775.

Fig. 36

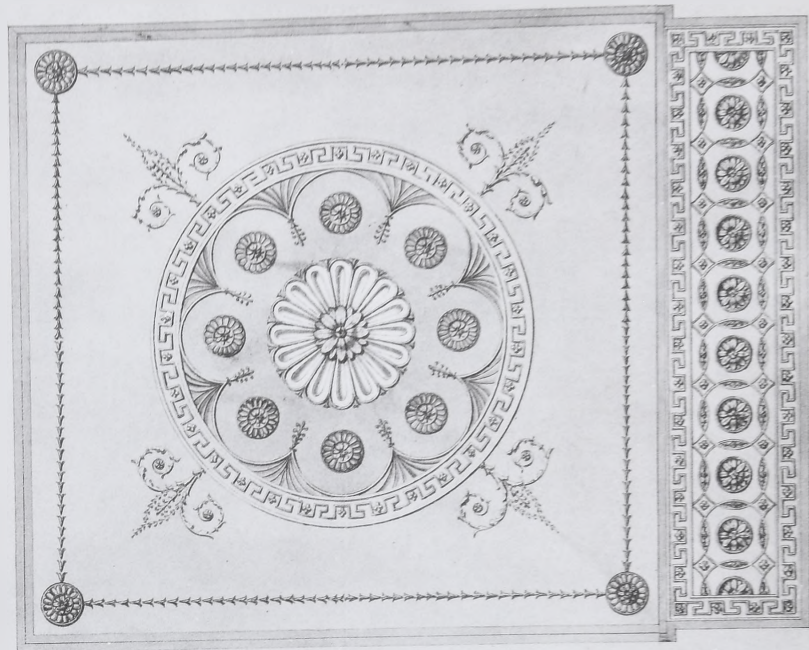


Fig. 37

Window side of the gallery ----- Milton Abbey

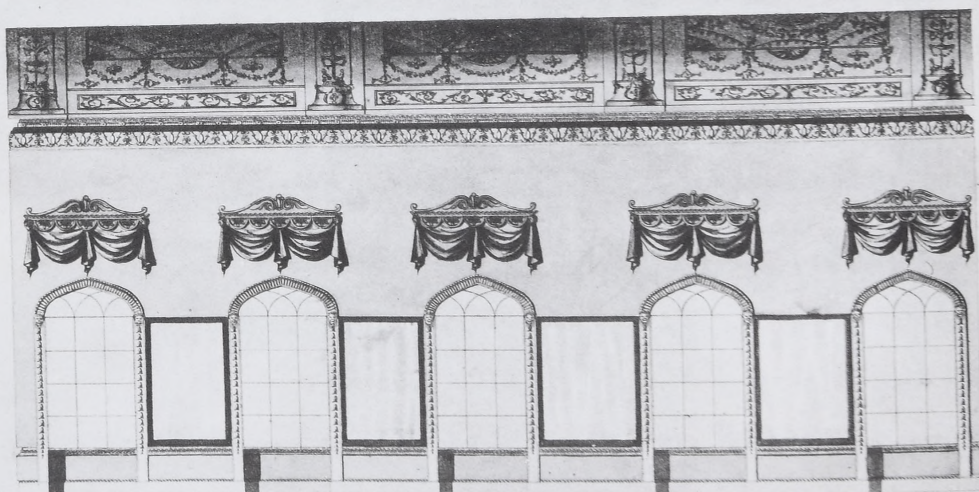


Fig. 38

Ceiling for the Gallery - Milton Abbey

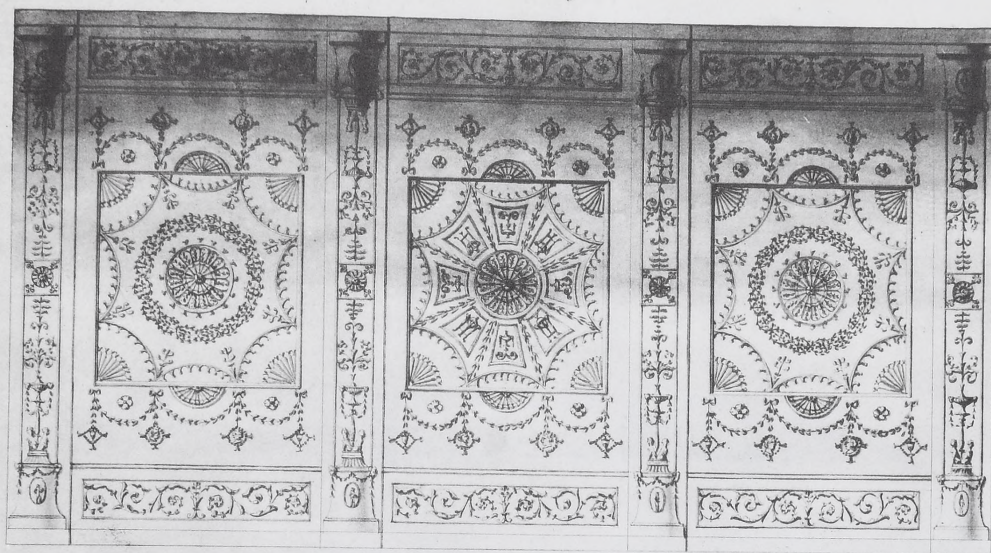


Fig. 39

*The Side opposite the Windows of the Anti Room
Milton Abbey*

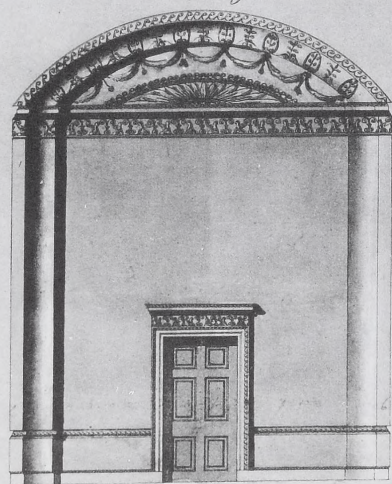


Fig. 40

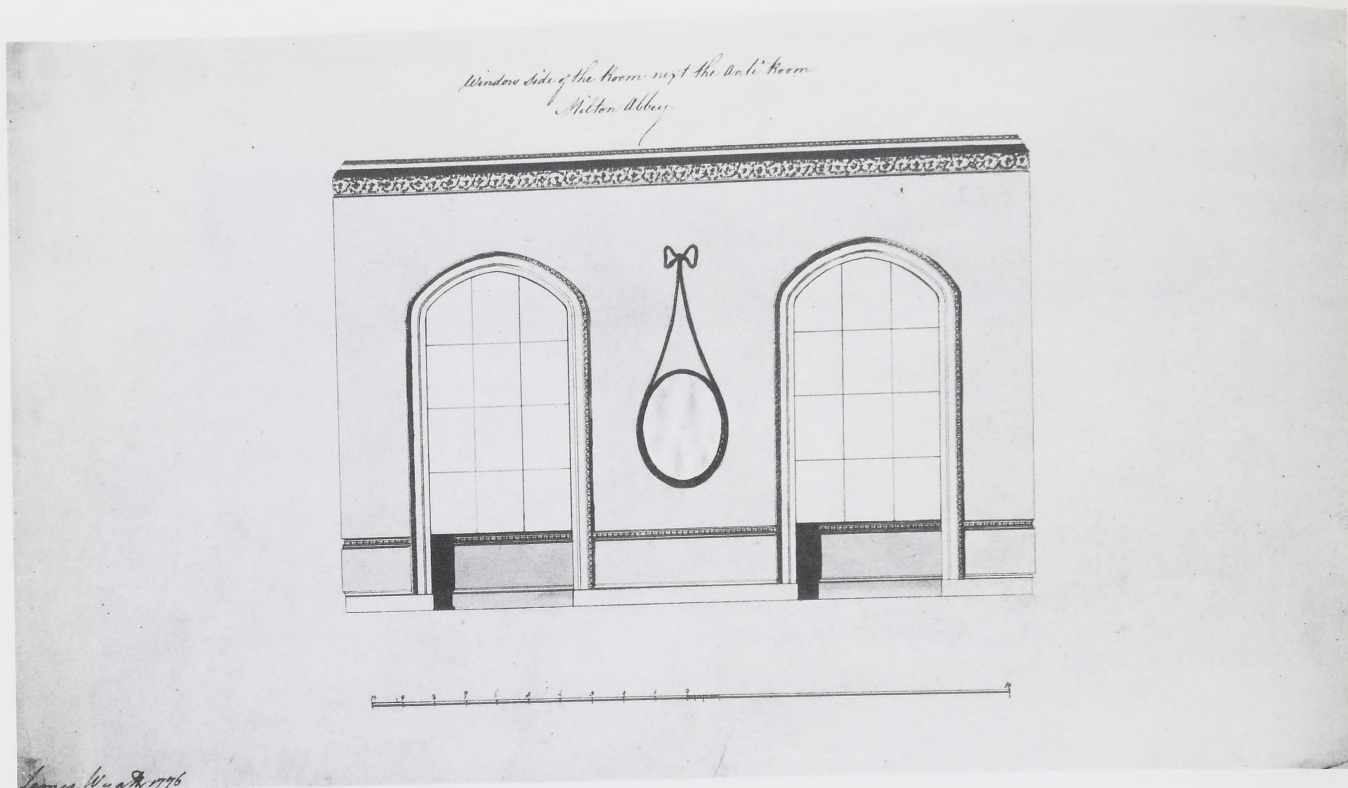


Fig. 41

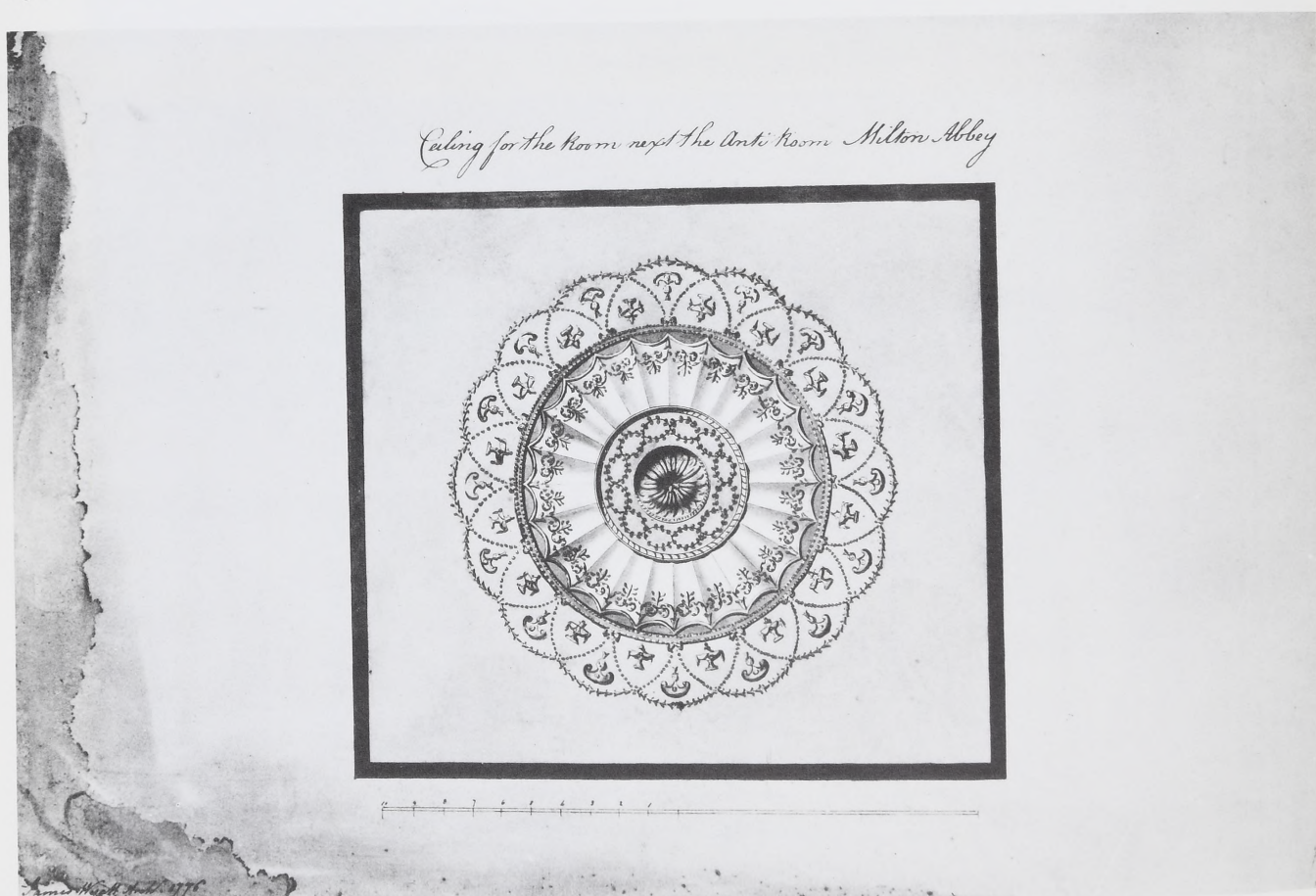


Fig. 42

*Western side of the Room next the North West Tower Room
Milton Abbey*

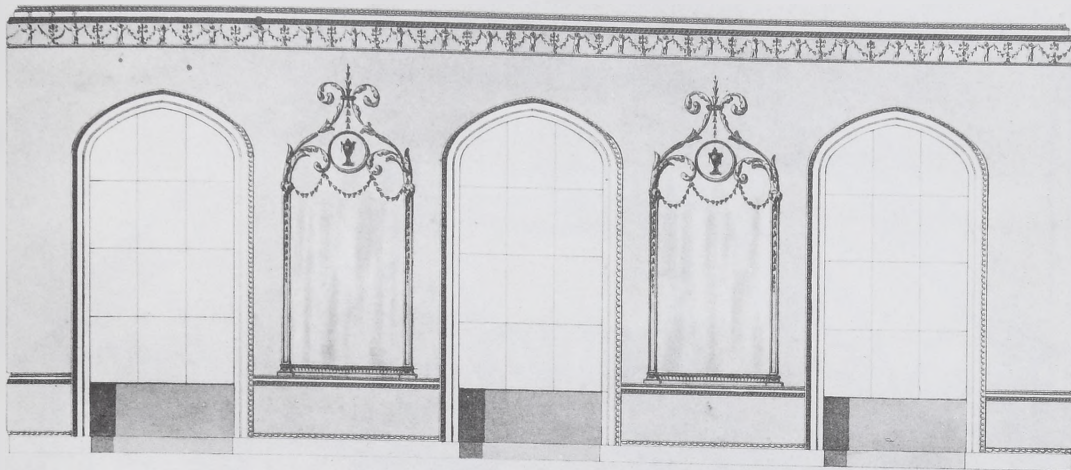
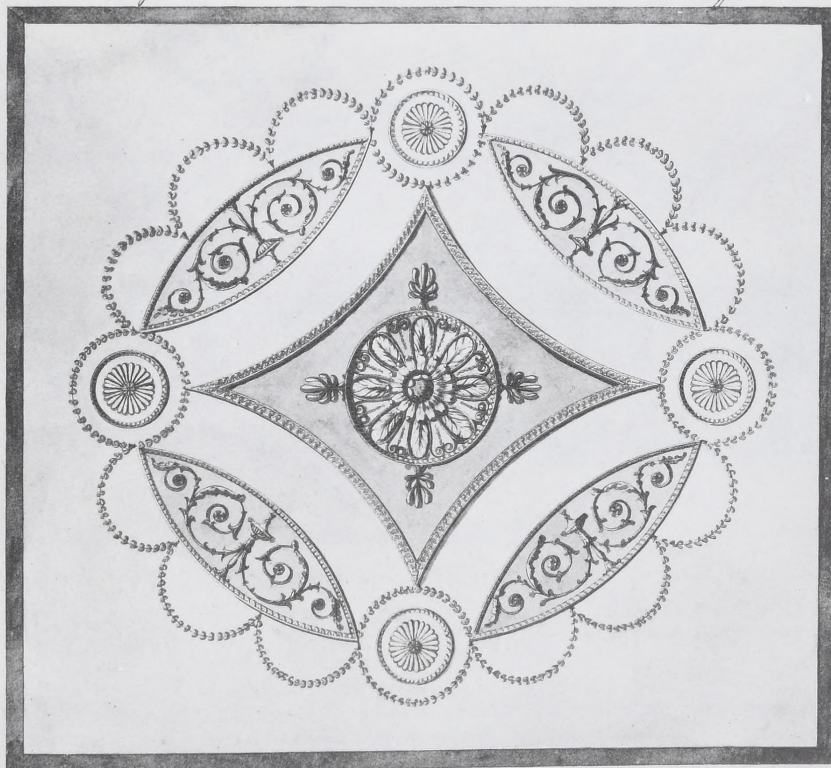
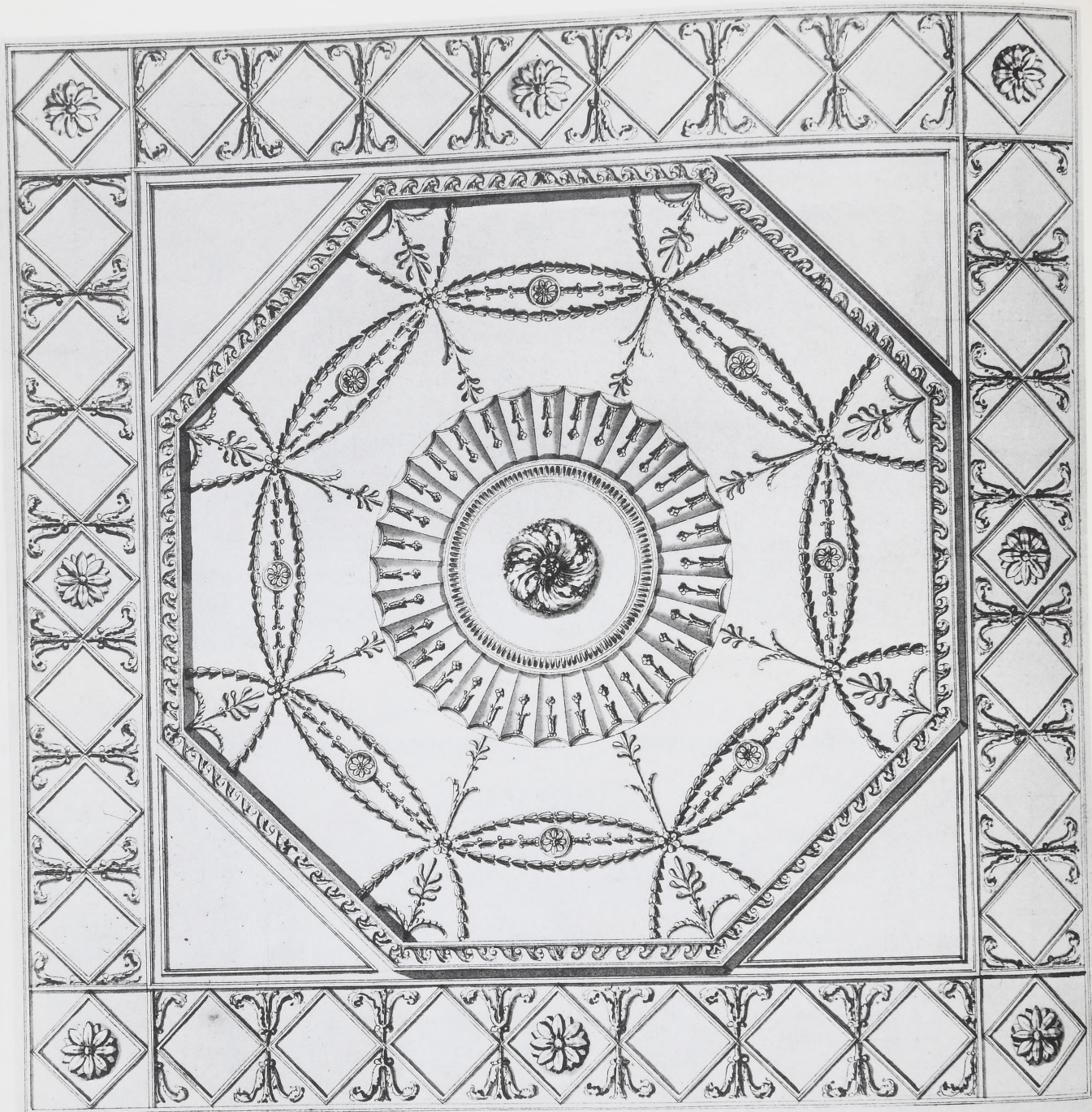


Fig. 43

Carving for the West Room in the North West Tower. Milton Abbey



James Wyatt Arch. 1776
Fig. 44



NW towel room ceiling Chamber floor

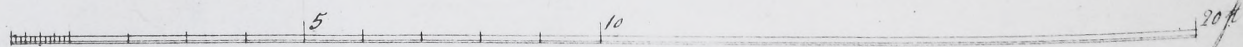


Fig. 45

*Windows side of the South West Tower Room
Milton Abbey*

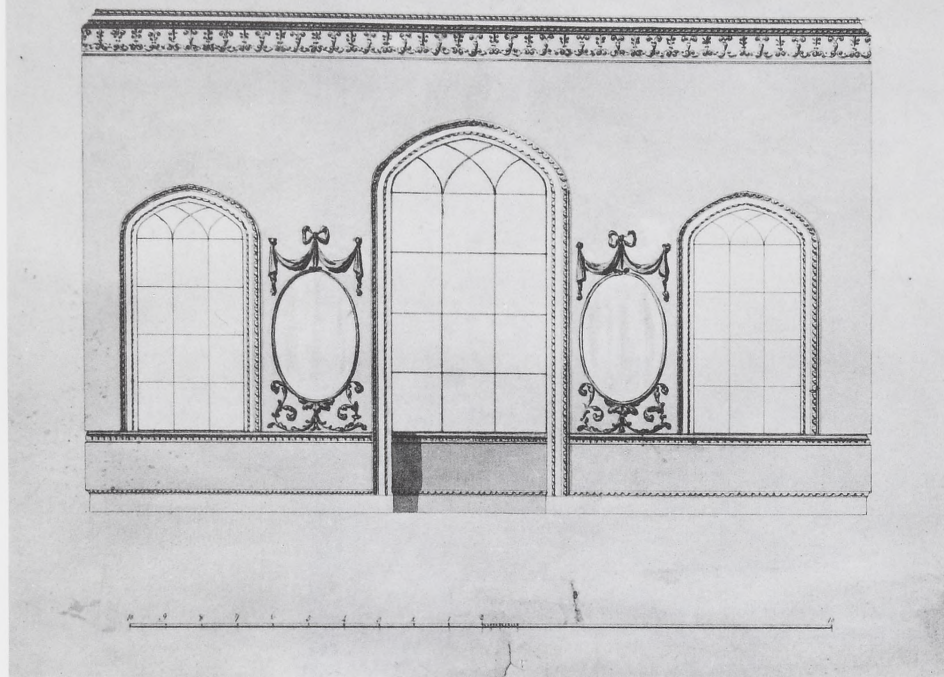
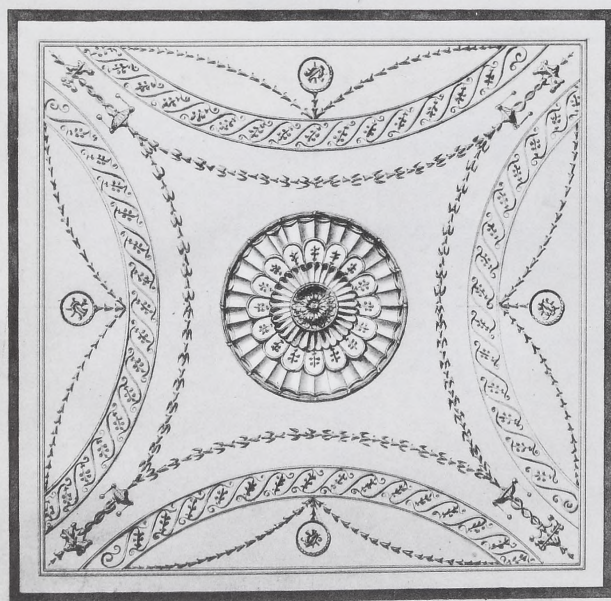


Fig. 46

*Ceiling for the West Tower in the South West Tower
Milton Abbey*



James Wyatt Archt. 1776

Fig. 47

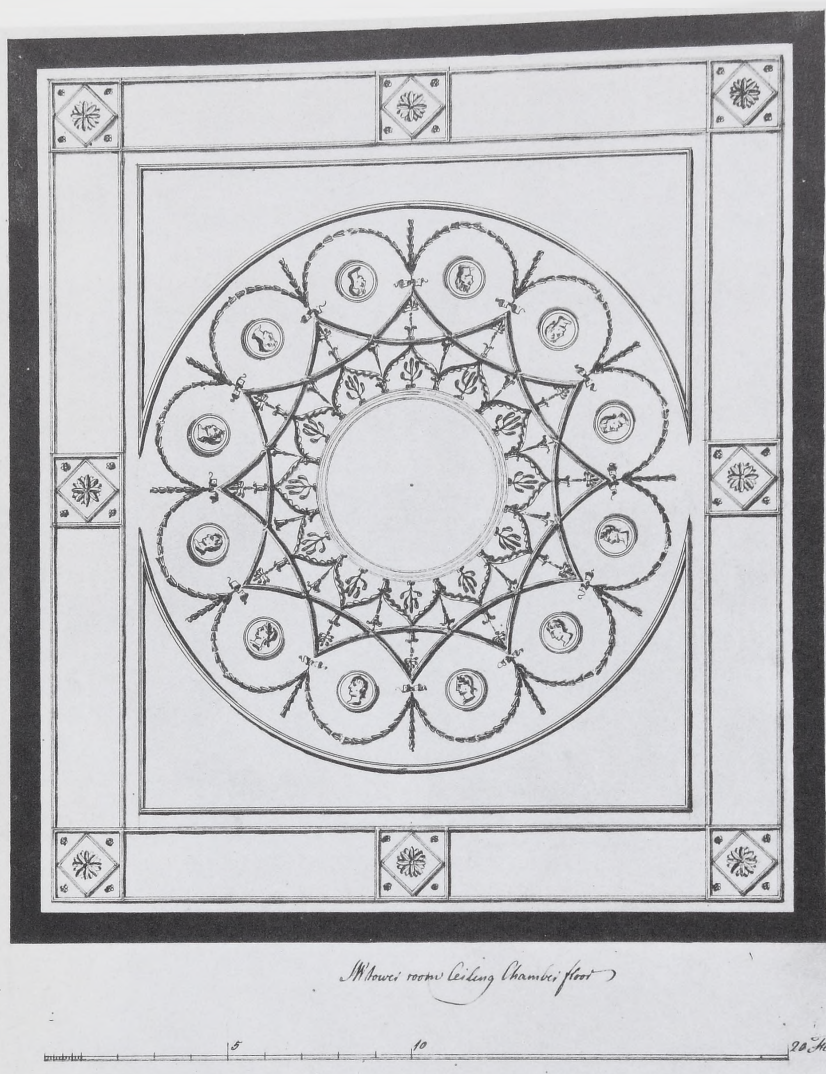


Fig. 48

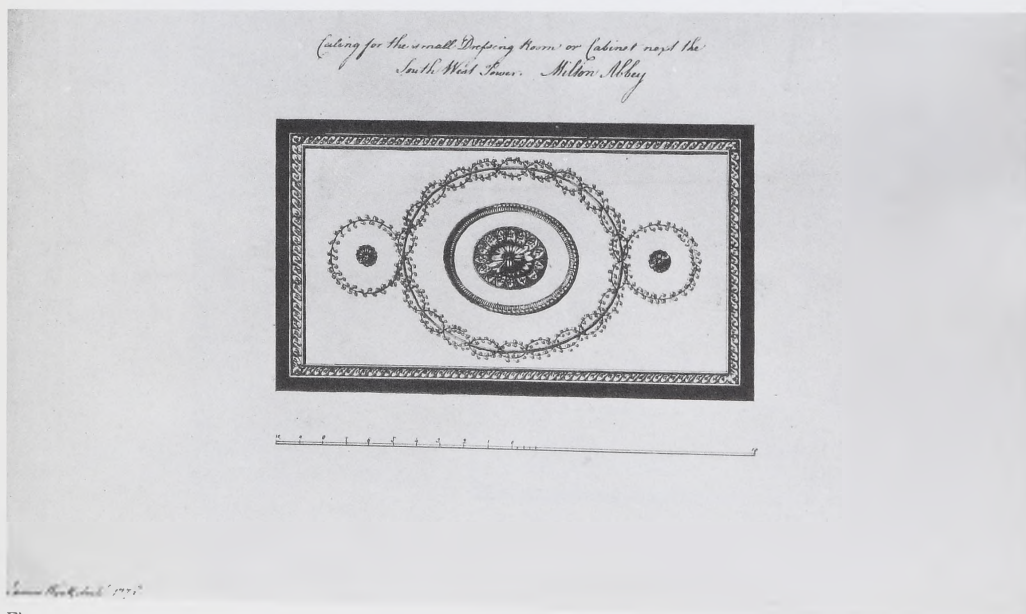
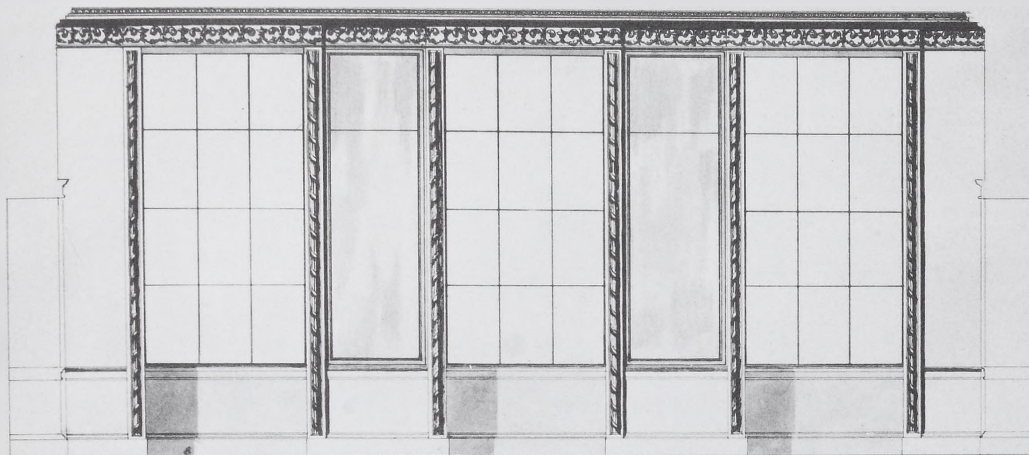


Fig. 49

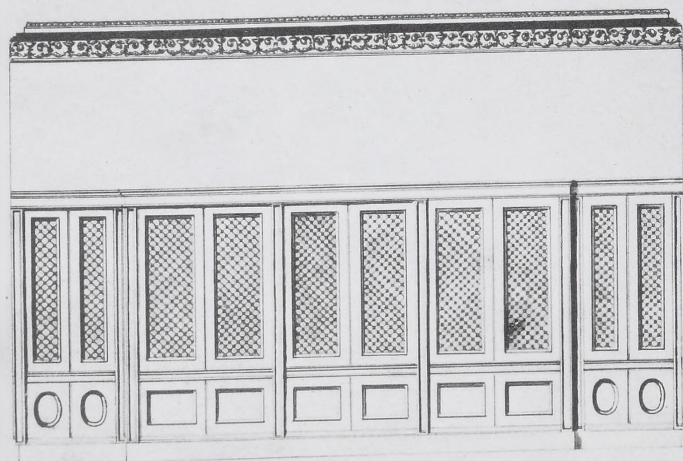
Window side of the Library
Earl of Harbridge



James Wyatt 1795

Fig. 50

Bookcase ends of the Library
Earl of Harbridge



James Wyatt 1795

Fig. 51



Fig. 52

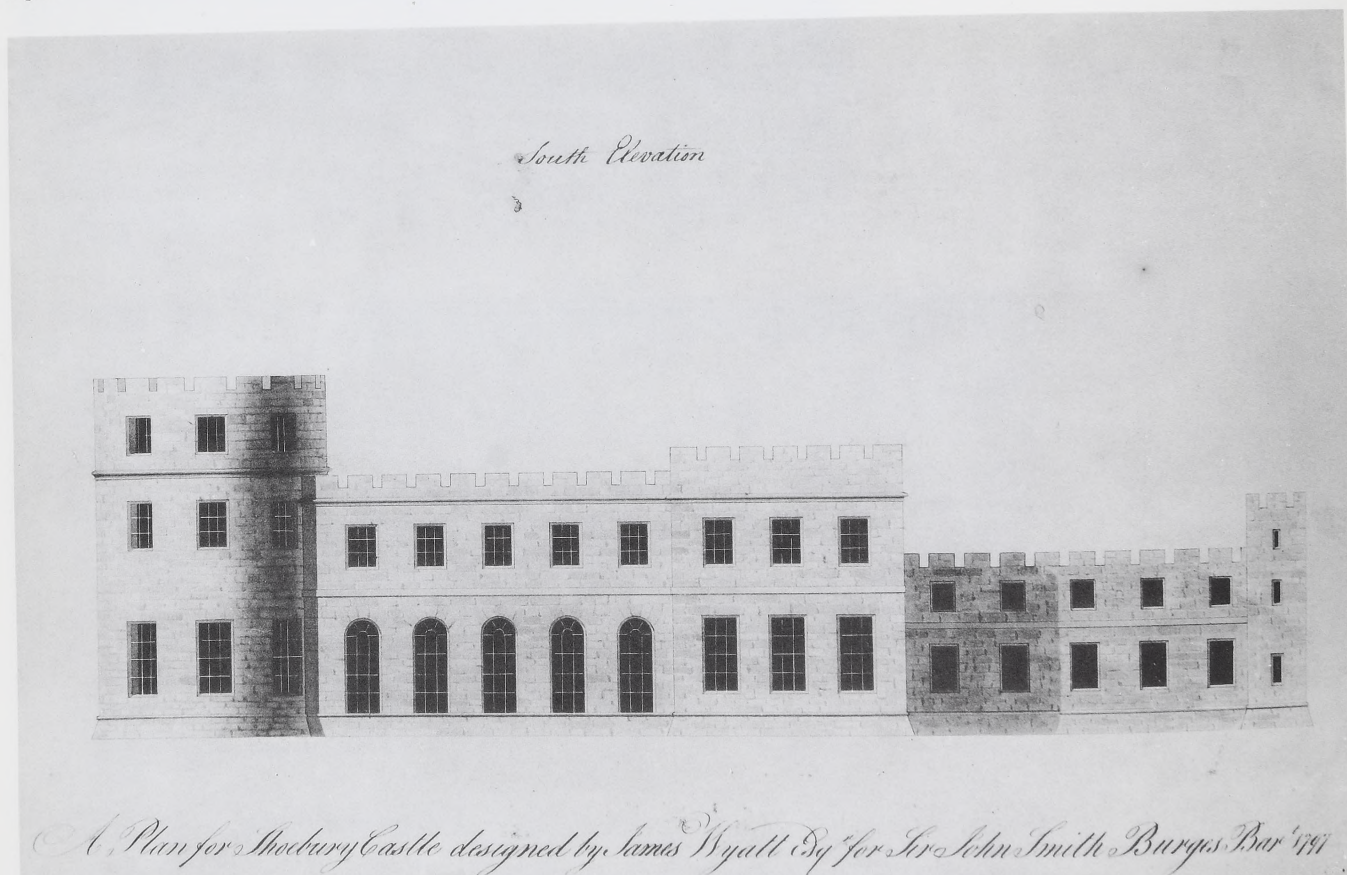


Fig. 53

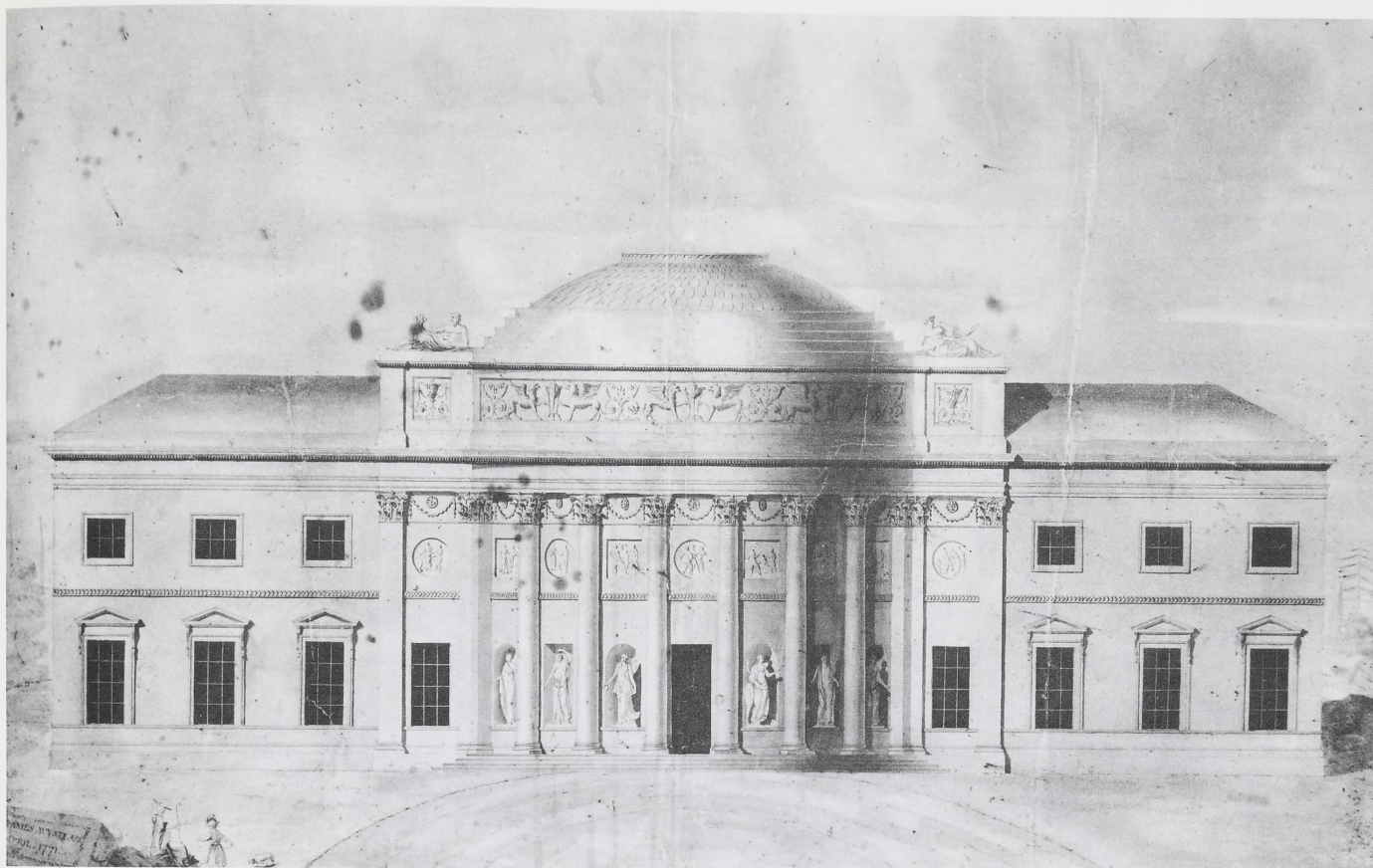


Fig. 54

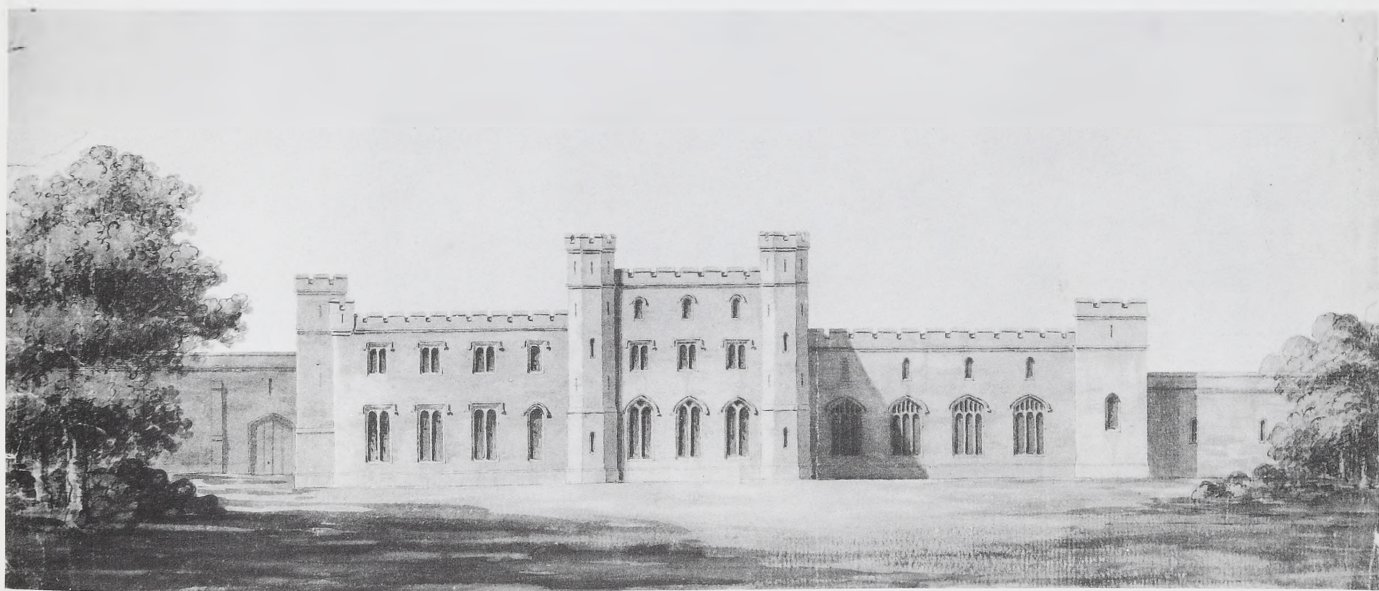


Fig. 55

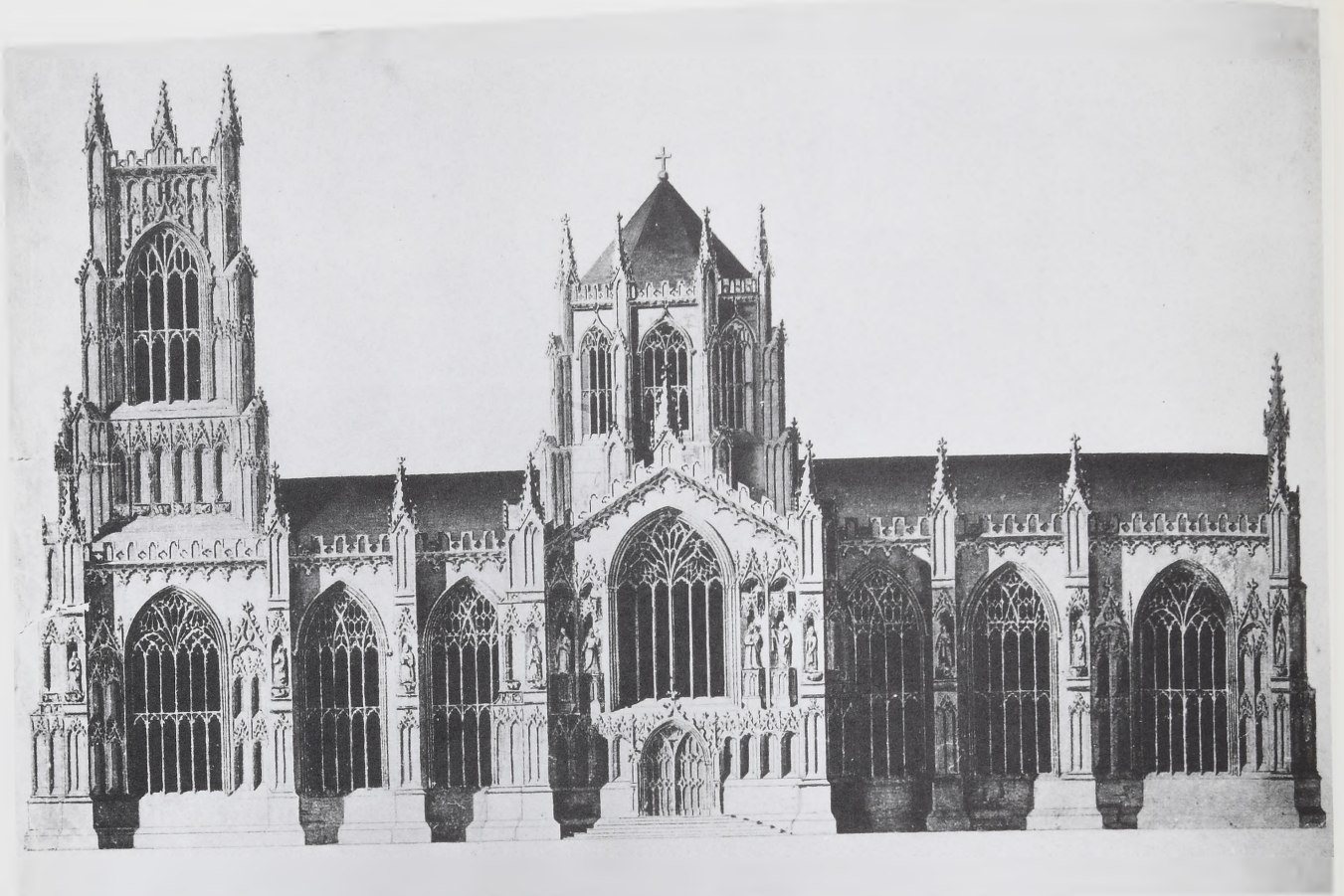


Fig. 56

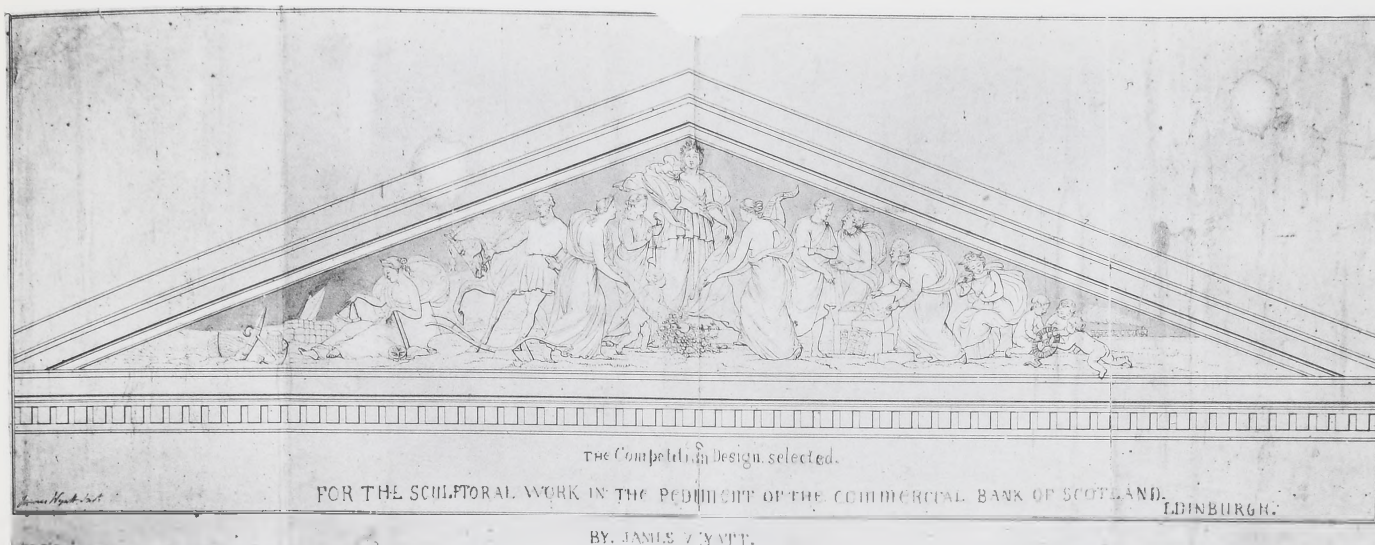


Fig. 57



Fig. 58

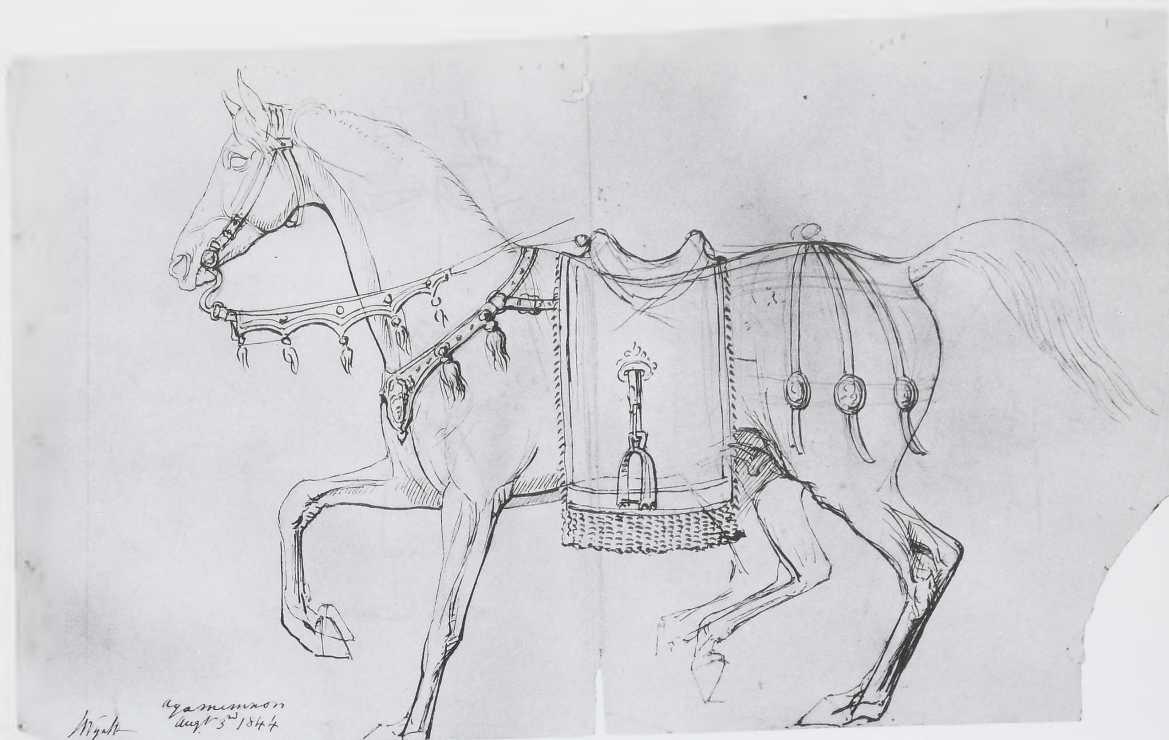


Fig. 59

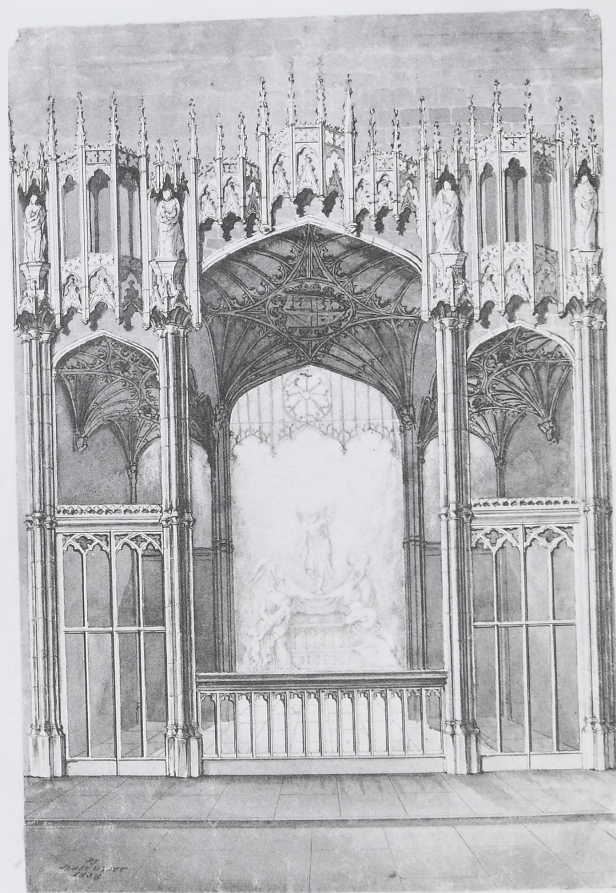


Fig. 60



Fig. 61



Elevation of the East front of Quorn Hall. J. H. Parker del.

Fig. 62



PERSPECTIVE SKETCH OF EXTERIOR

Fig. 63

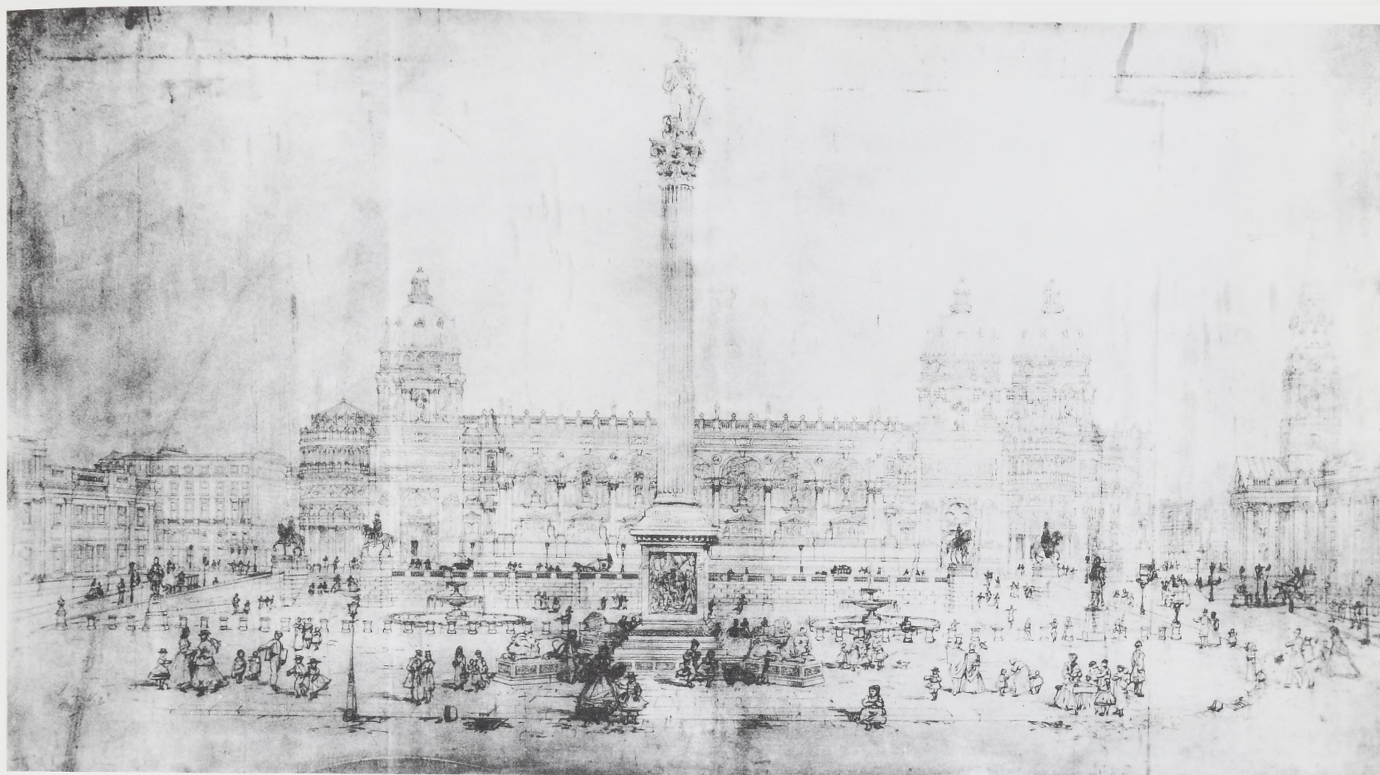


Fig. 64

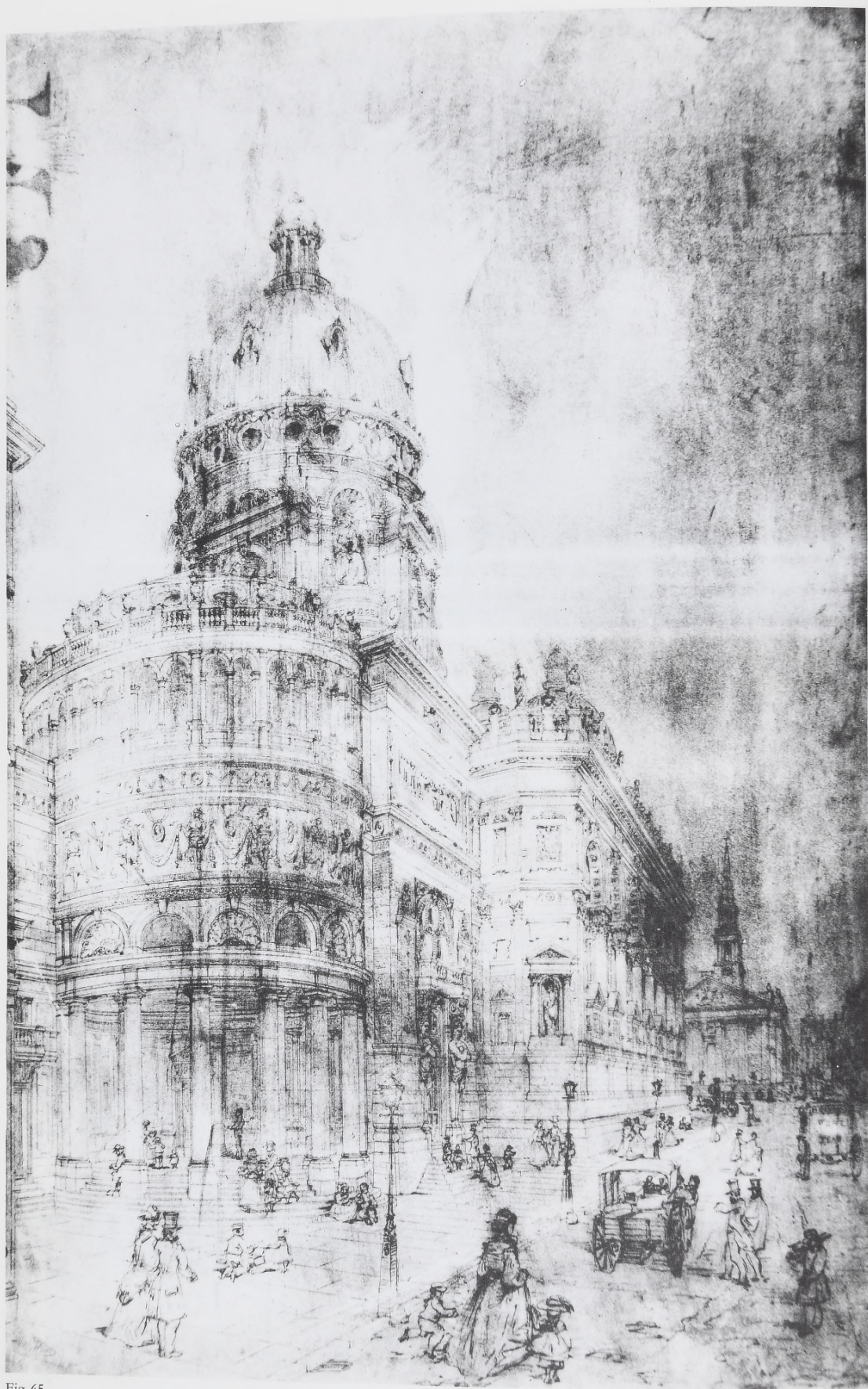


Fig. 65

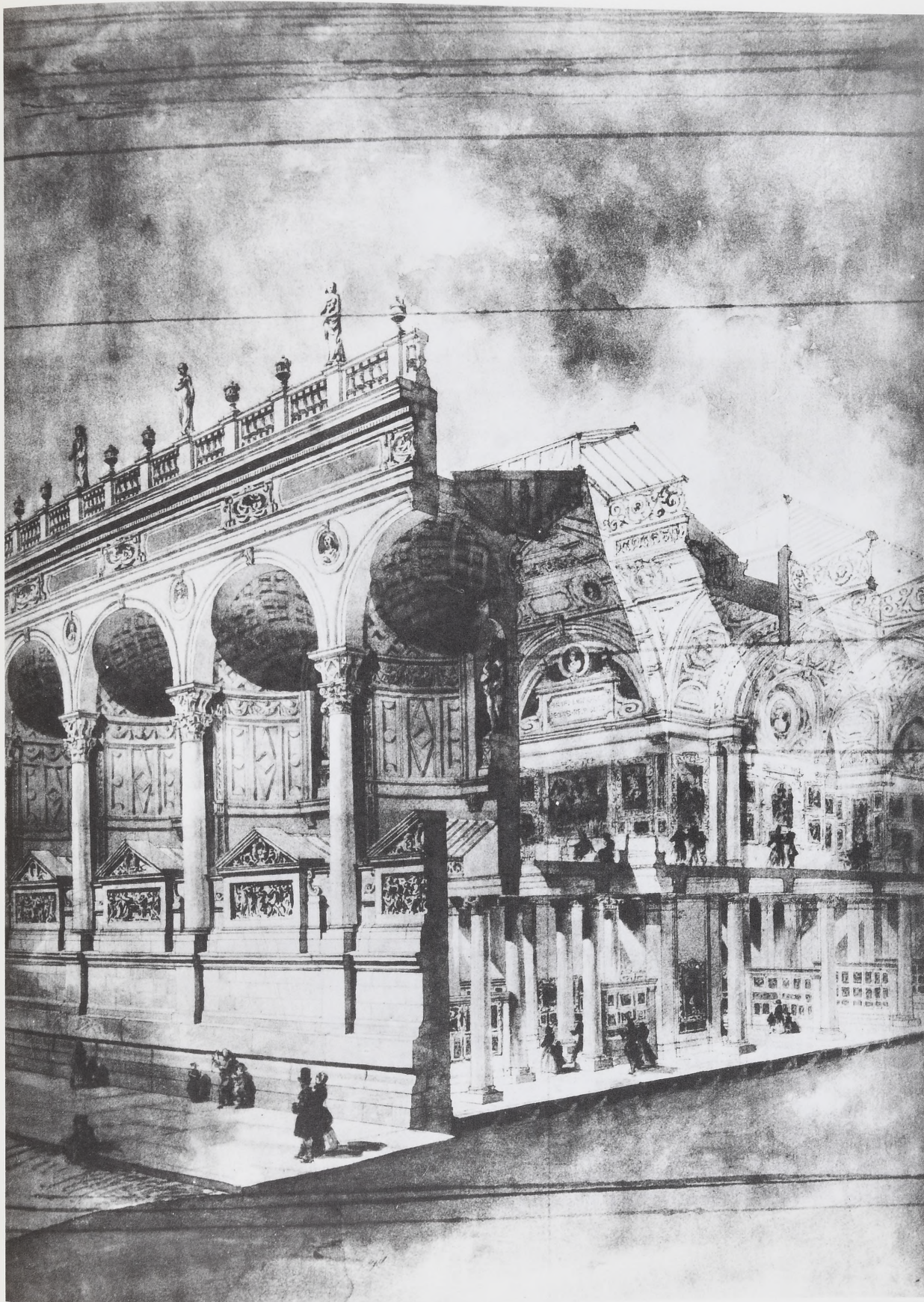


Fig. 66

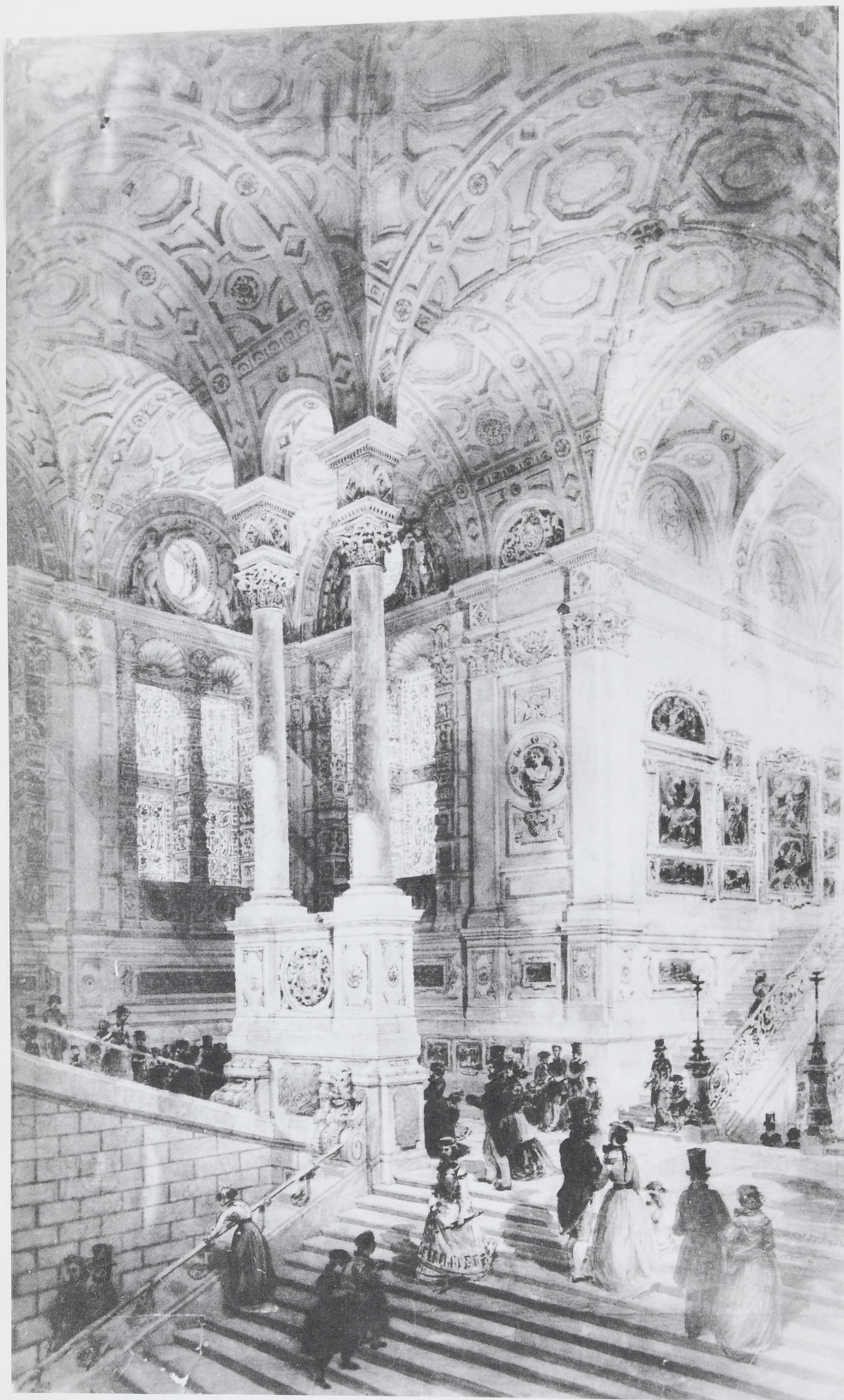


Fig. 67



Fig. 69



Fig. 70



Fig. 71

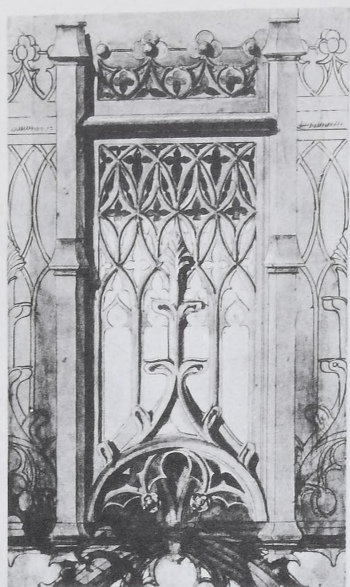


Fig. 72

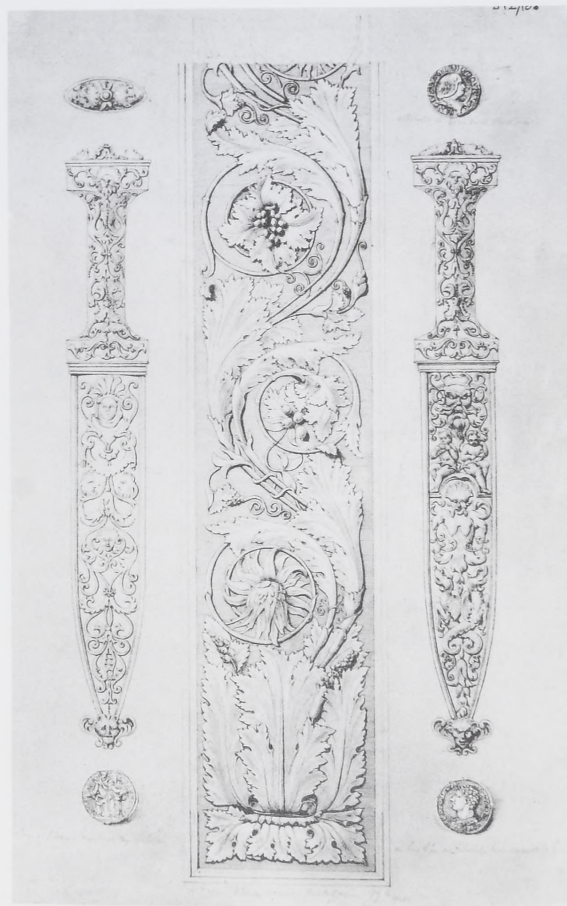


Fig. 73

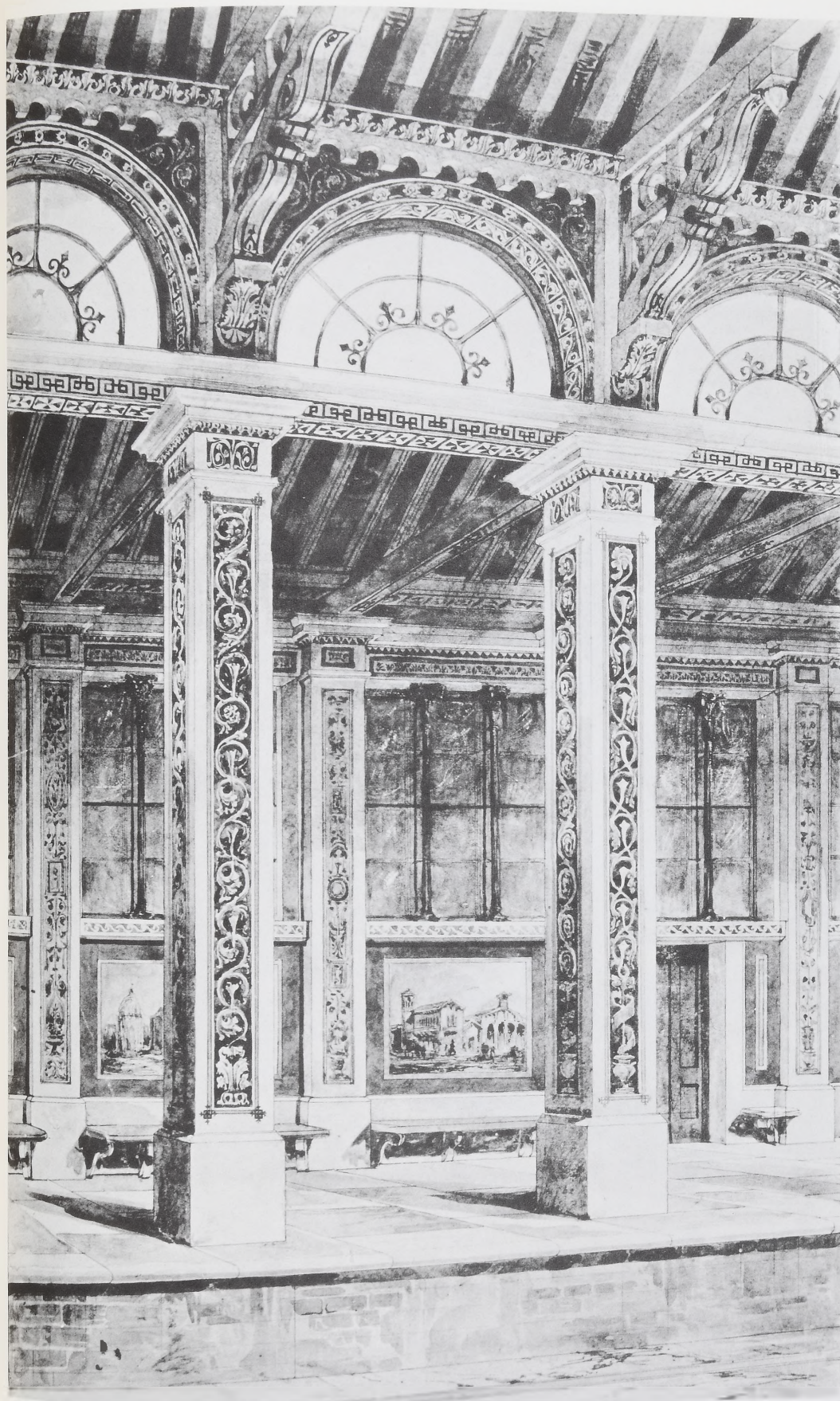
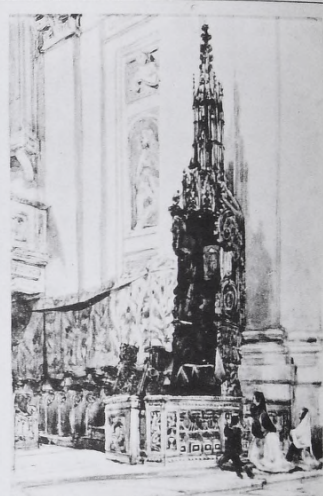
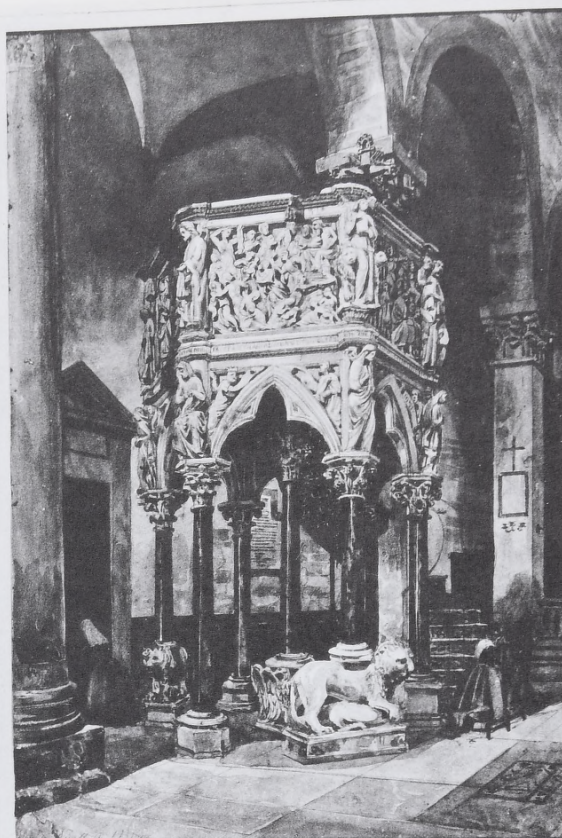


Fig. 74



THE TOMB OF ...
 ...
 ...

THE TOMB OF ...

Fig. 75

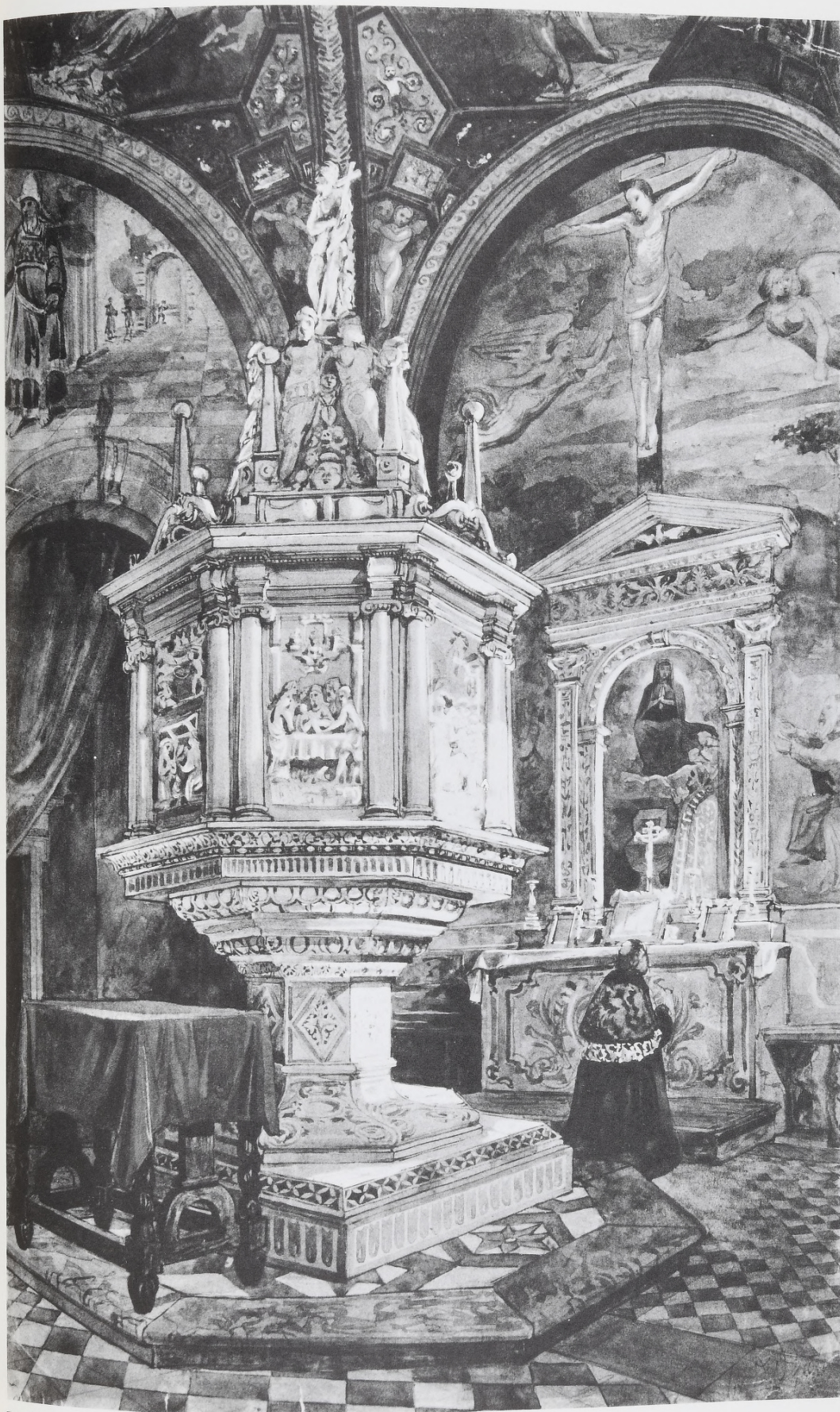


Fig. 76

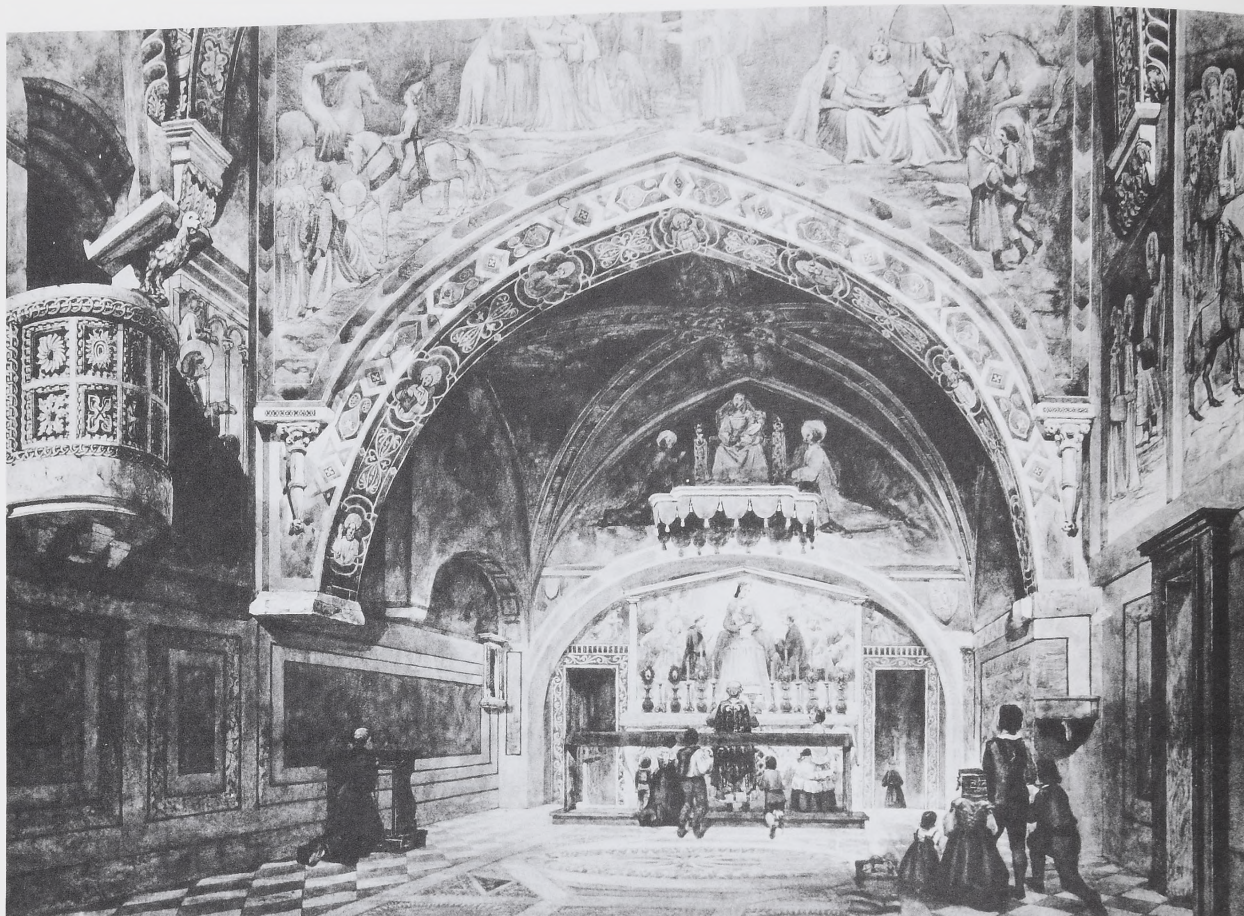
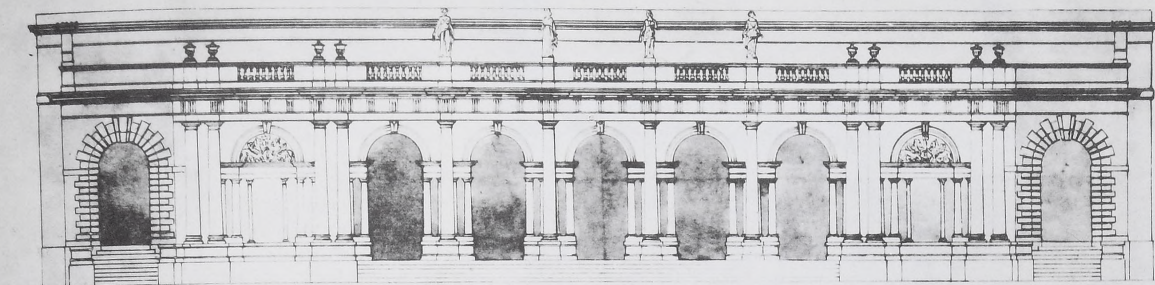


Fig. 77

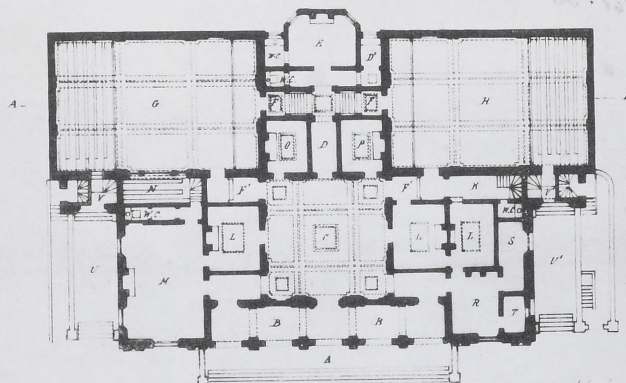


Fig. 78

Y2115



- A Steps
- B Portico
- C Hall
- D Passage & and
- E Private entrance &
- F Judge's Room
- G Entrances &
- H Court
- I Visi. Pris Court -
- K Stairs to basement -



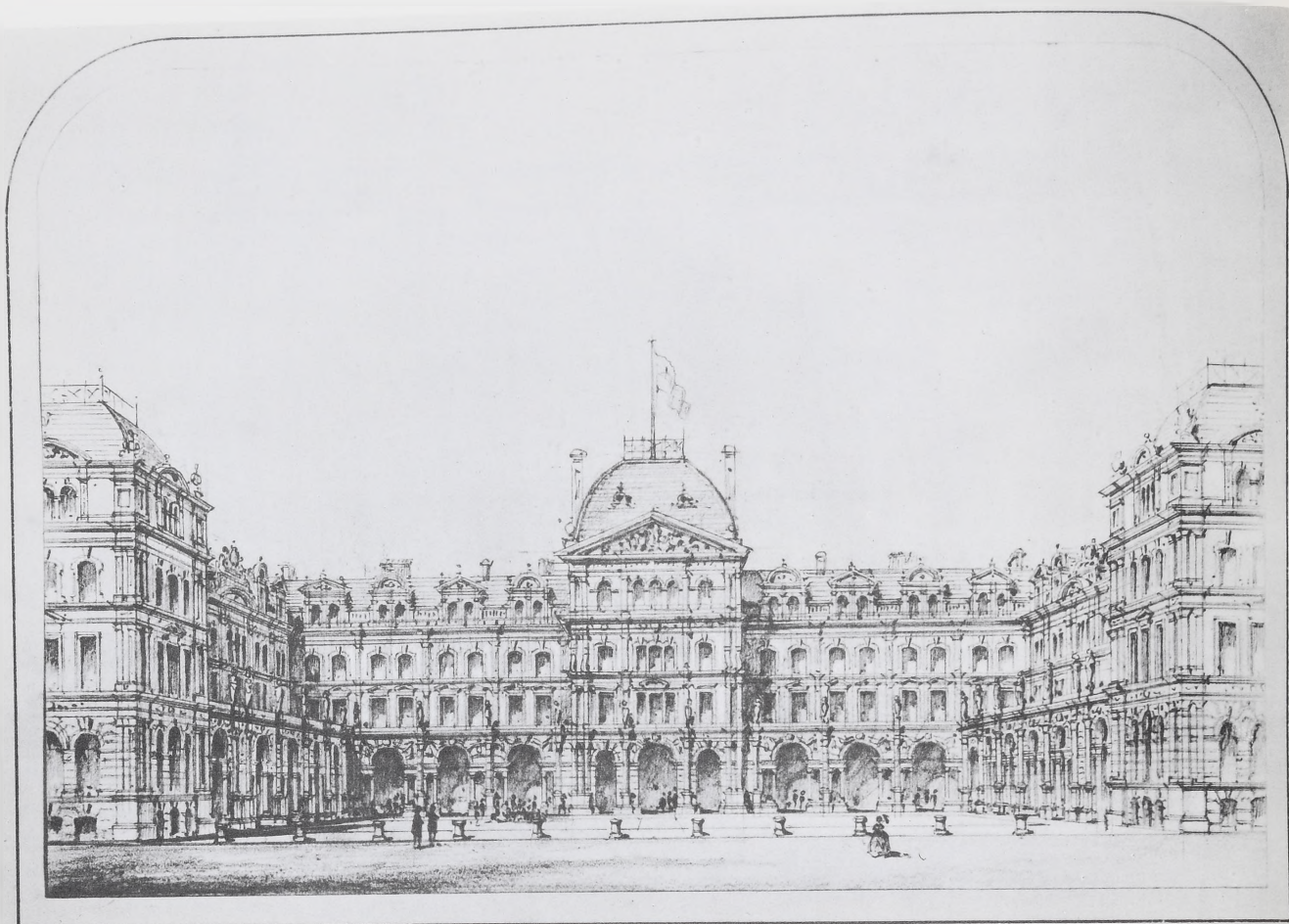
- L.L.L. Waiting room for Ministers
- M Grand Jury room
- N " " " "
- O Petty Jury room
- P Looking room for Counsel
- Q Clerk of Peace Office
- R Record Office
- S Strong Room
- T Entrances and
- U Stairs to Public Galleries
- V.C. Water Closets

Scale for elevation
Scale for Plan

Fig. 79



Fig. 80



- LIVERPOOL EXCHANGE -
- VIEW - SHEWING - QUADRANGLE -
- T. H. WYATT - ARCHITECT -

Fig. 81



Fig. 82



Fig. 83



Fig. 84

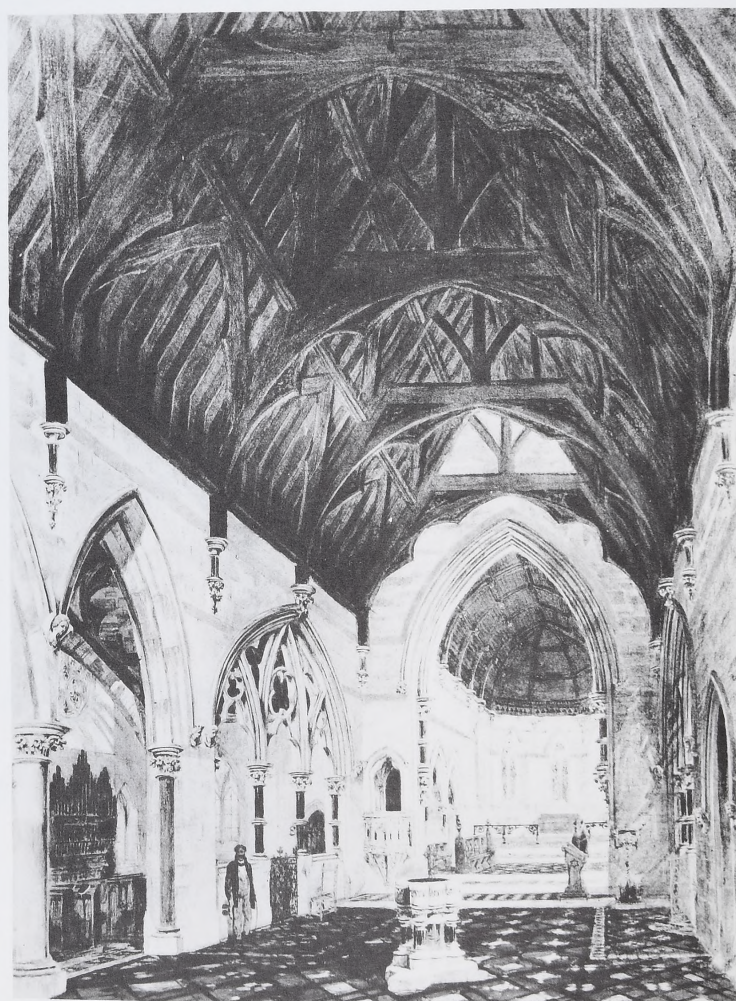


Fig. 85



Fig. 86



Fig. 87



Fig. 88

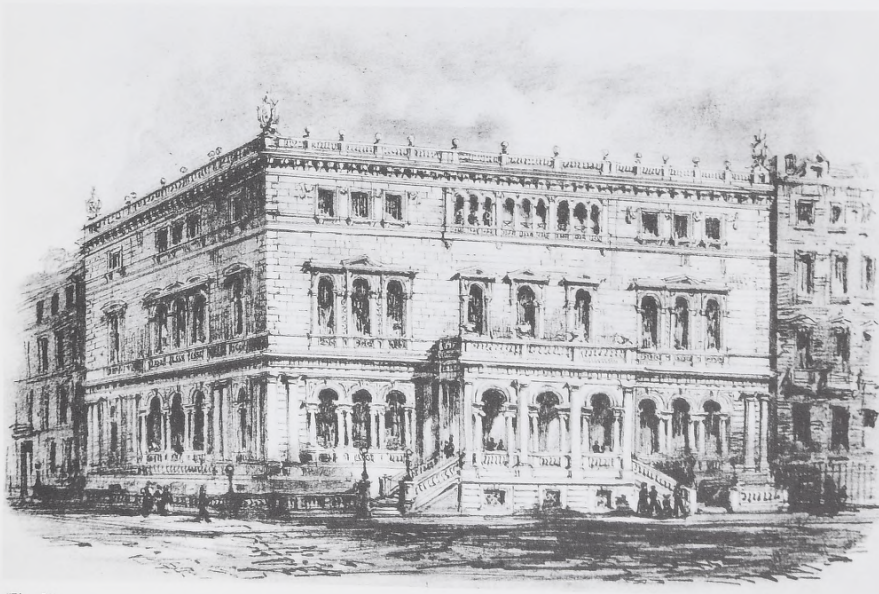


Fig. 89

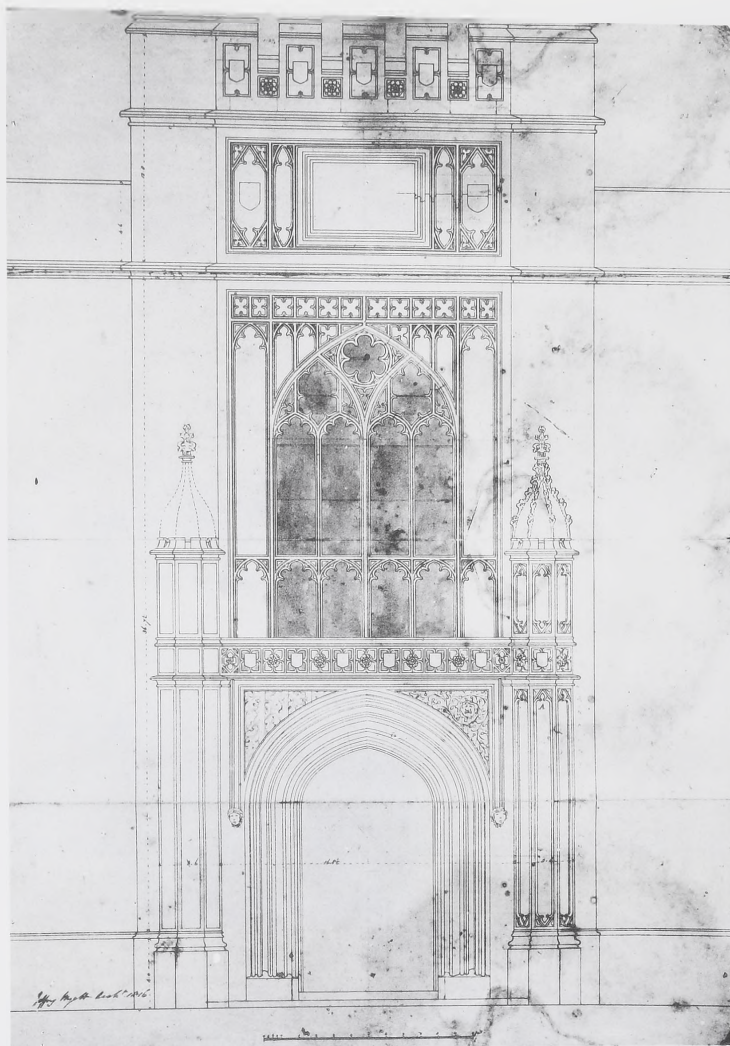


Fig. 90

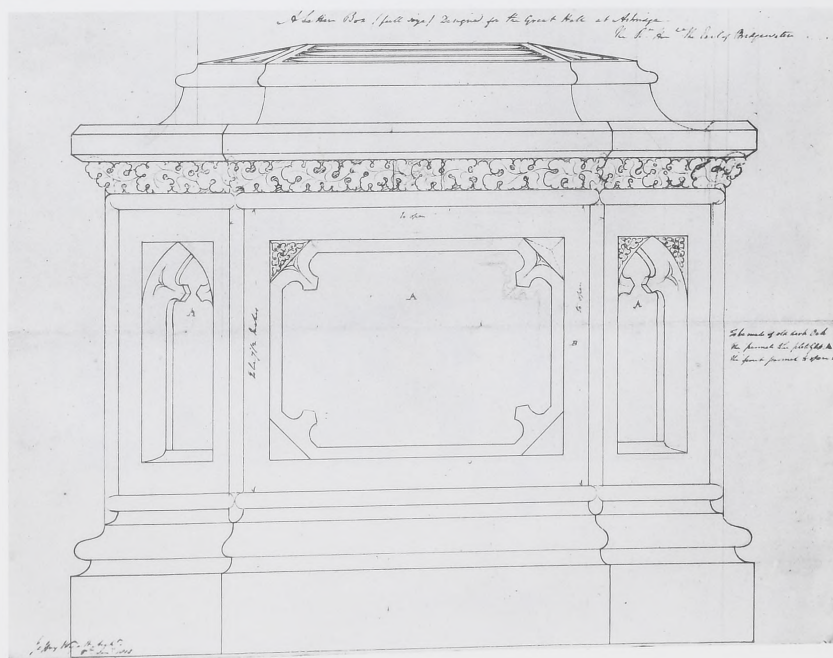


Fig. 91

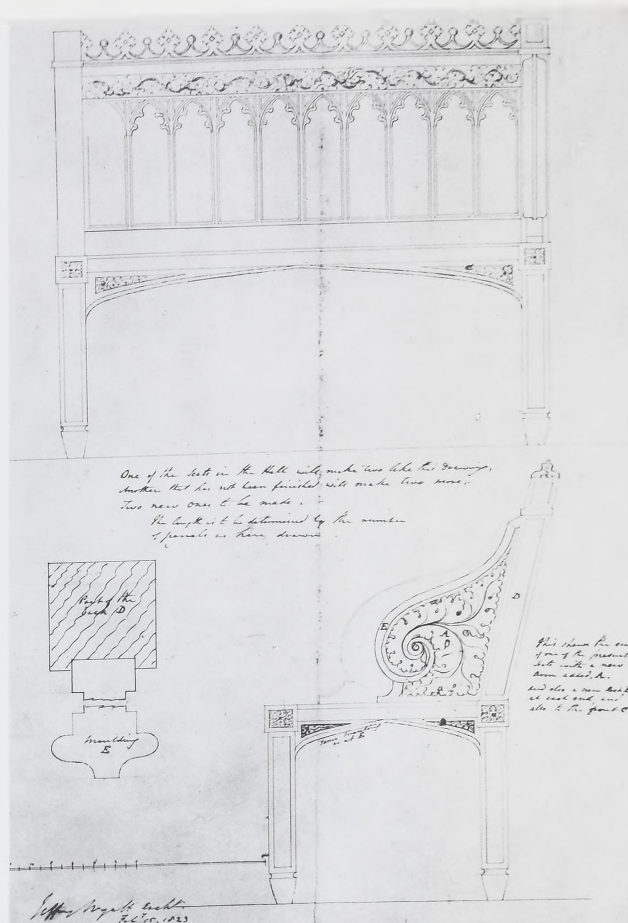


Fig. 92

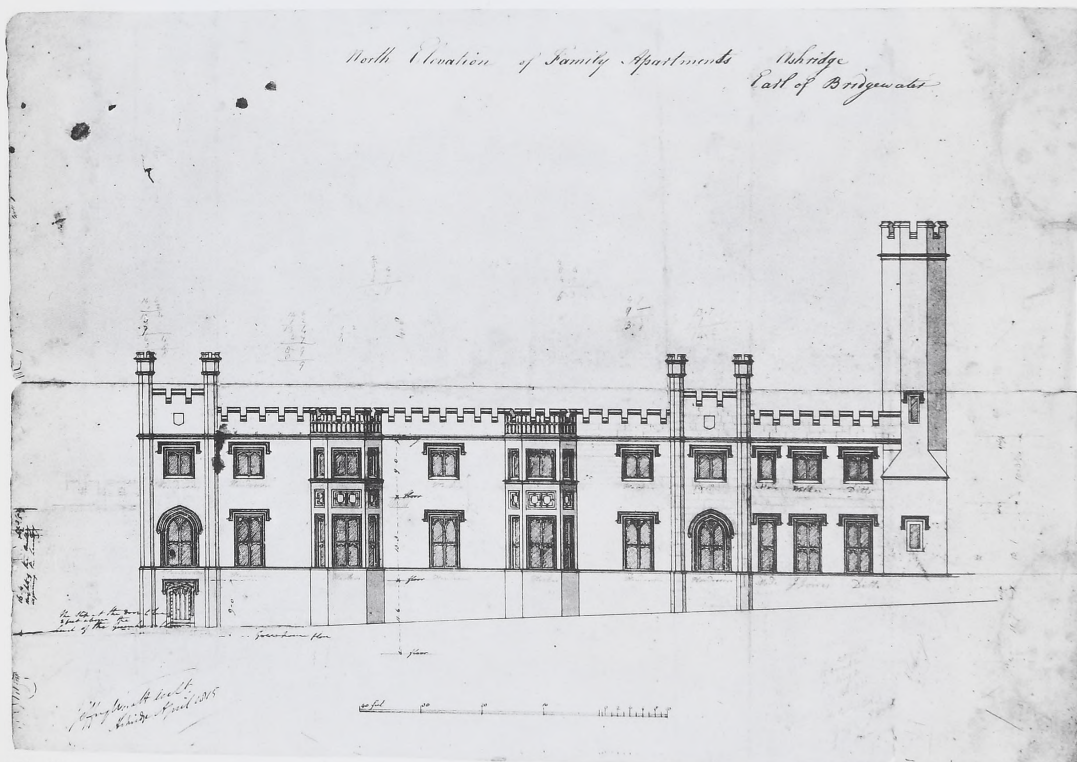


Fig. 93

Elevation of the North Front of Bulstrode
A. Principal part belonging to His Grace the Duke of Somerset



Fig. 94

Elevation of the South Front of Bulstrode
A. Principal part belonging to His Grace the Duke of Somerset

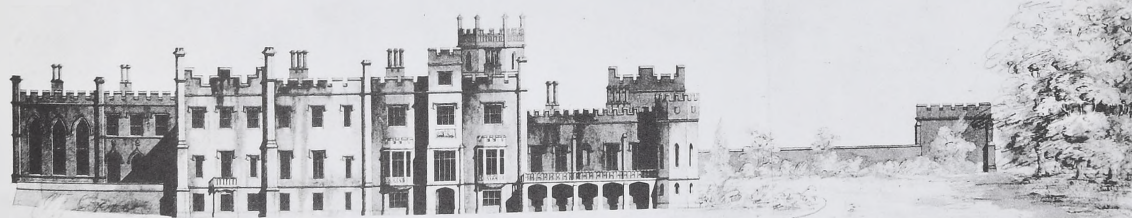


Fig. 95



Fig. 96



Fig. 97



Fig. 98



Fig. 99



THE SWISS COTTAGE
AT THE *Duke of Bedford's* RUSTIC VILLA at ENDSLEIGH.

Fig. 100

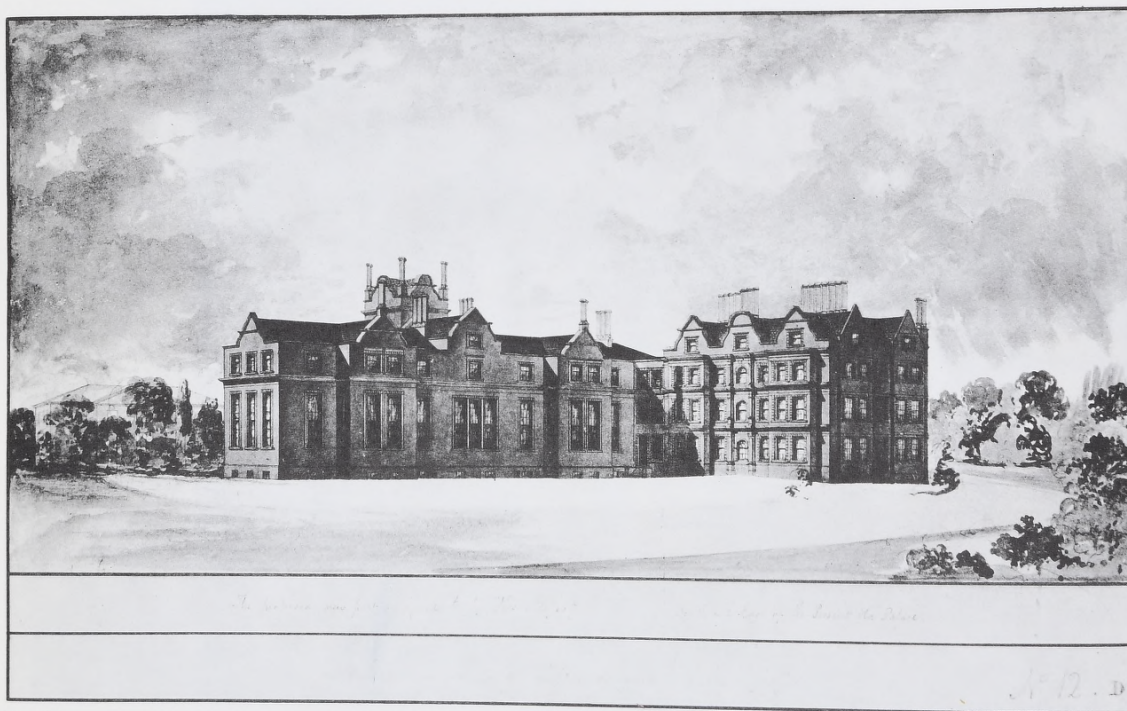
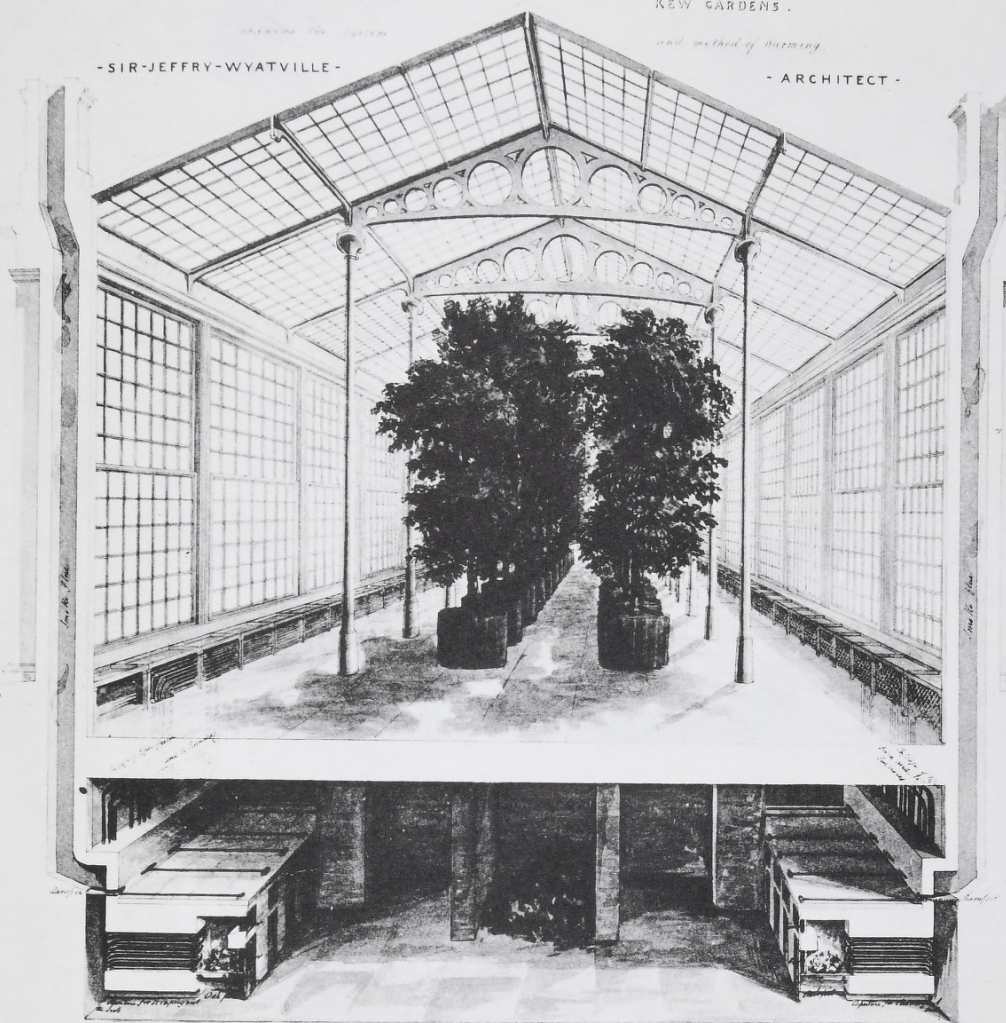


Fig. 101

SECTION OF THE
EXOTIC HOUSE
Fig I
KEW GARDENS.
showing the system
and method of warming
- SIR-JEFFREY-WYATVILLE -
- ARCHITECT -



- THE-HOT-WATER-APPARATUS-ARRANGED-AND-FIXED-BY-A-M-PERKINS -

Fig II

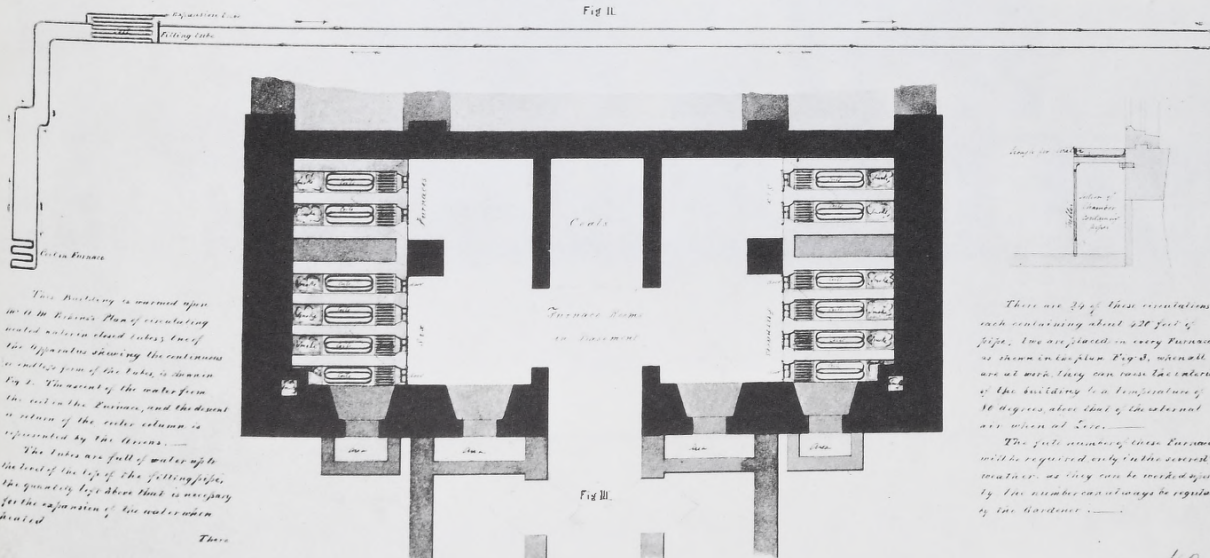


Fig III

This building is warmed upon the 10 barometer plan of circulating heated water in closed tubes, one of the apparatus showing the continuous circulation of the water is shown in Fig. 1. The ascent of the water from the boiler in the furnace, and the descent in return of the water column is represented by the arrows.

The tubes are full of water up to the level of the top of the filling pipe, the quantity left above that is necessary for the expansion of the water when heated.

There are 24 of these ventilators each containing about 24 feet of pipe, two are placed in every furnace as shown in the plan Fig. 3, when all are at work they can raise the interior of the building to a temperature of 10 degrees above that of the external air when at zero.

The full quantity of these furnaces will be required only in the severest weather, as they can be worked upon by the number can always be regulated by the barometer.

143 A

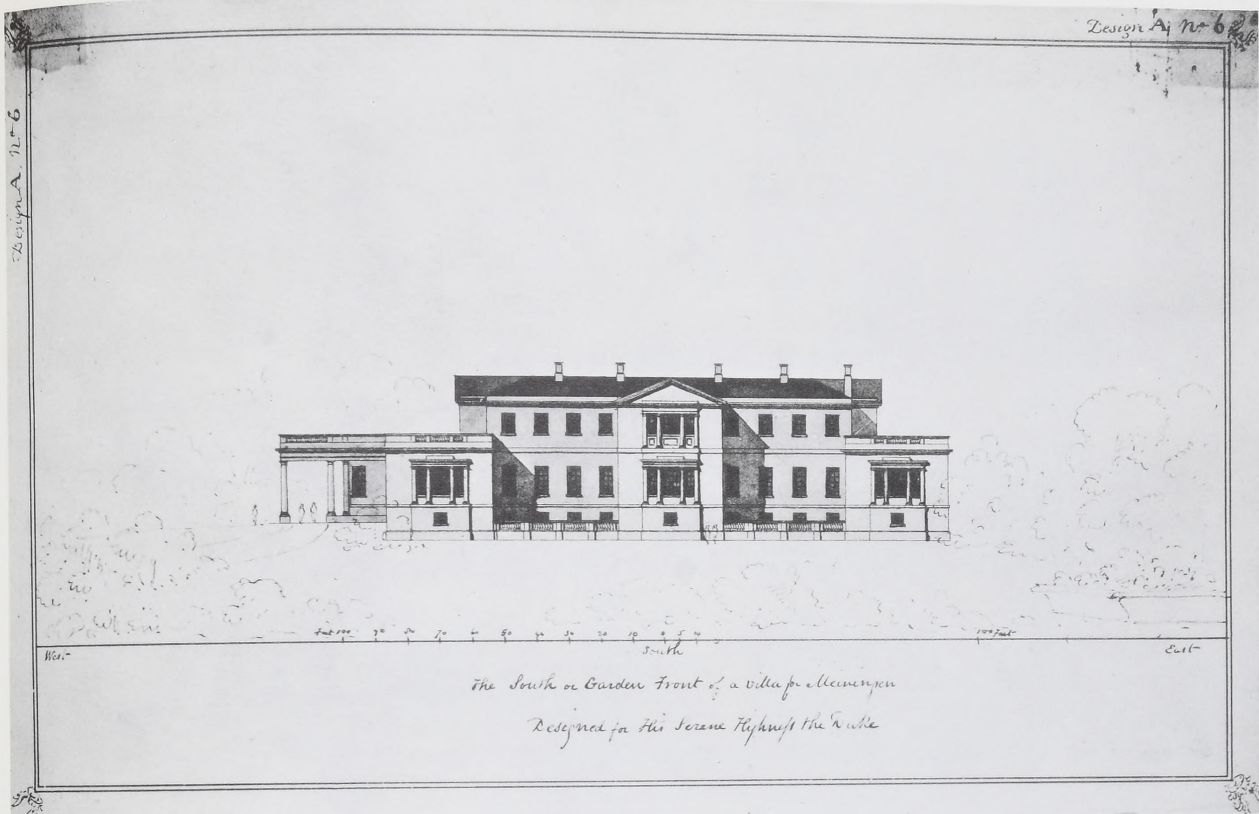


Fig. 105

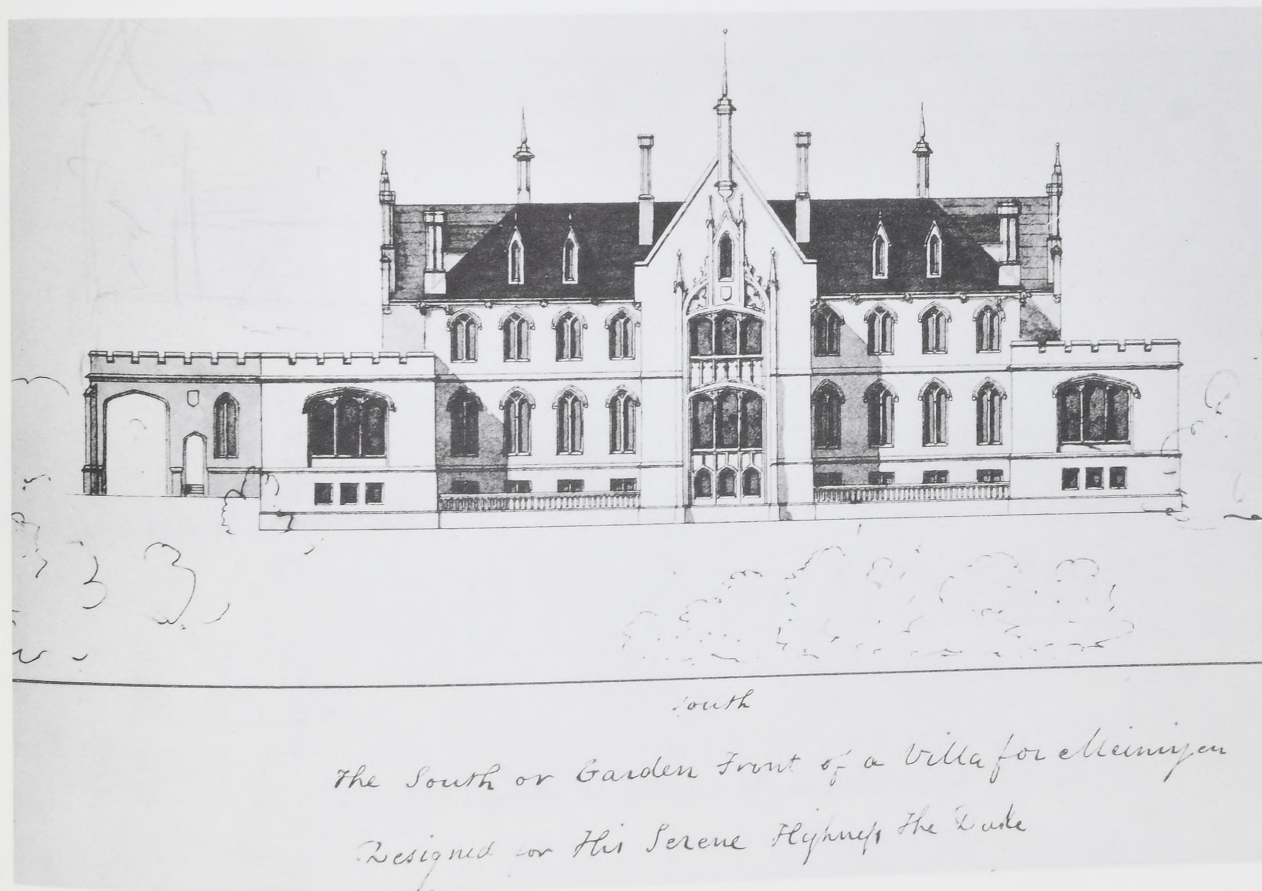
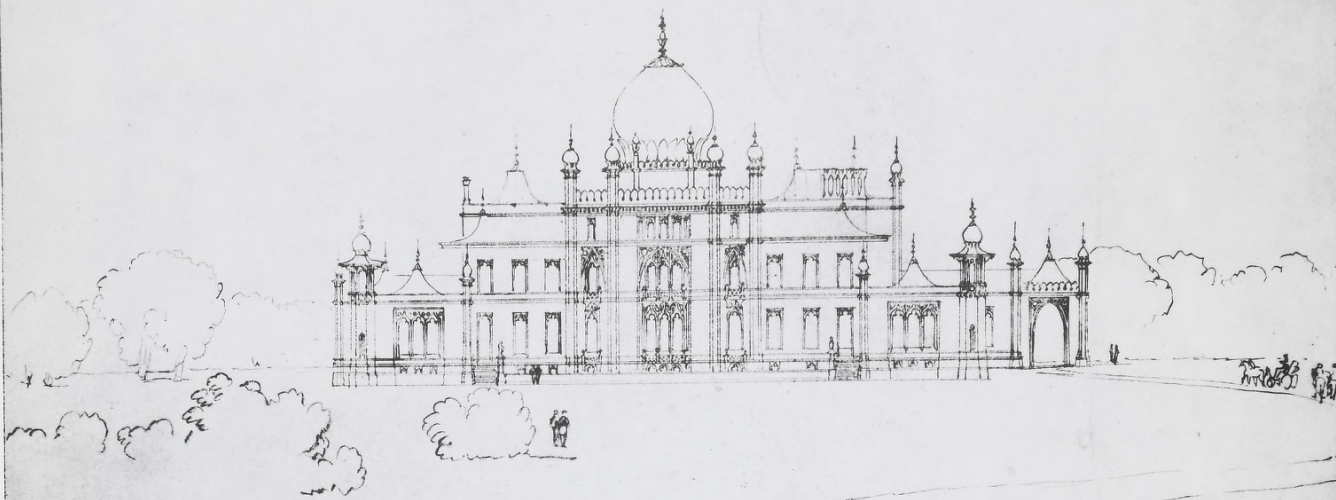


Fig. 106

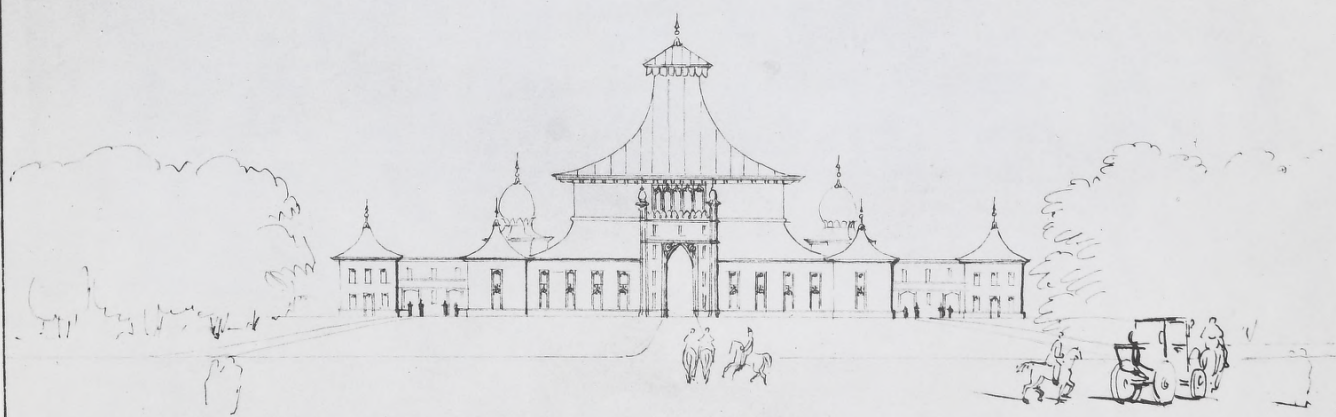
Design E No 26



South front of a Villa in the Oriental Style designed for
His Serene Highness the Duke of Saxe-Meiningen.

1838

Fig. 107



The West front Designed in the Oriental Style for the Duke, at
Meiningen
for His Serene Highness the Duke of Saxe-Meiningen

1838

Fig. 108



Fig. 109



Fig. 110

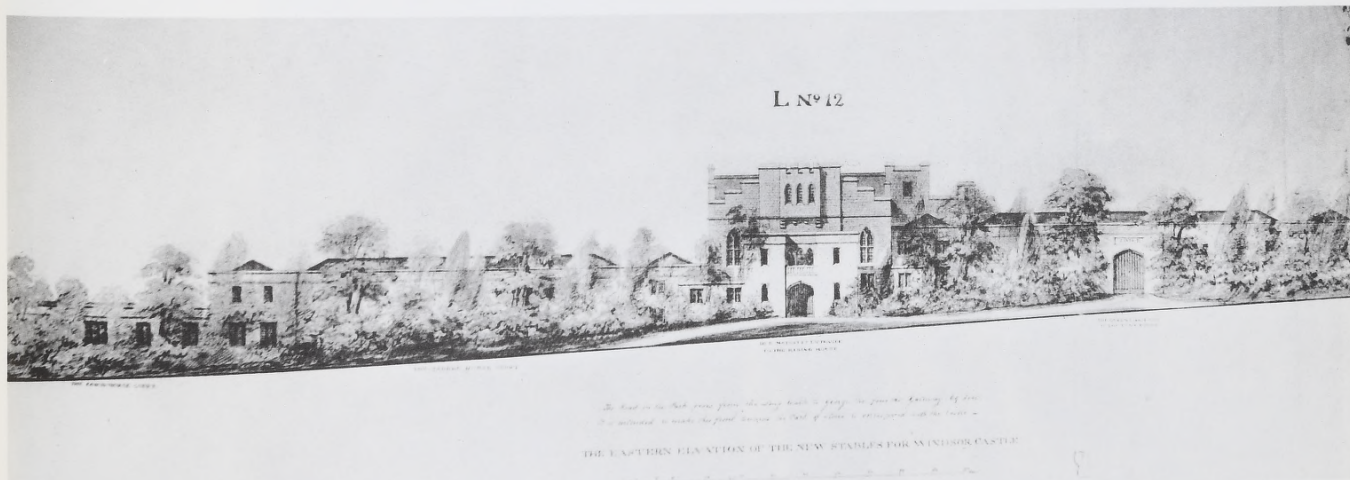


Fig. 111

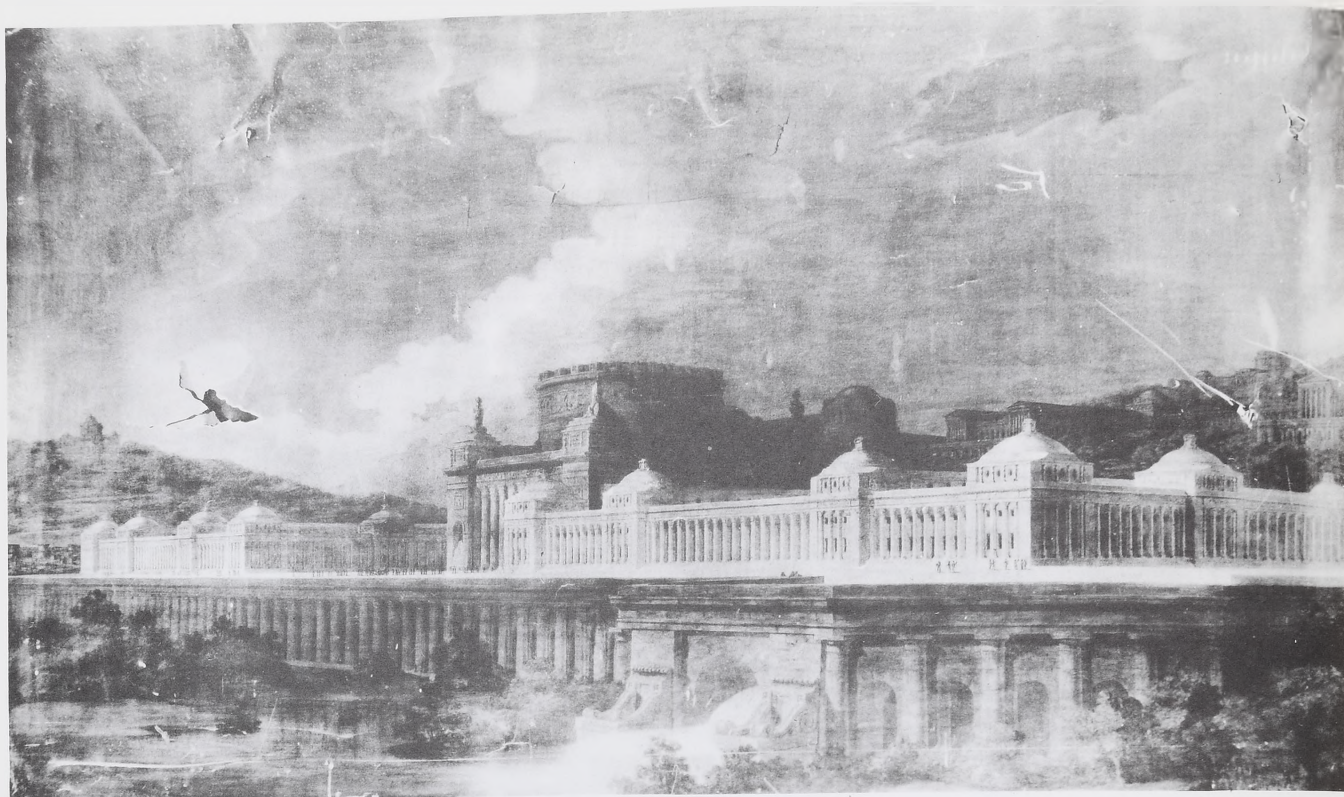


Fig. 112



*The Holy Well at Leigh Barton
One of the Hunting Seats of the Abbots of Tavistock*

Fig. 113

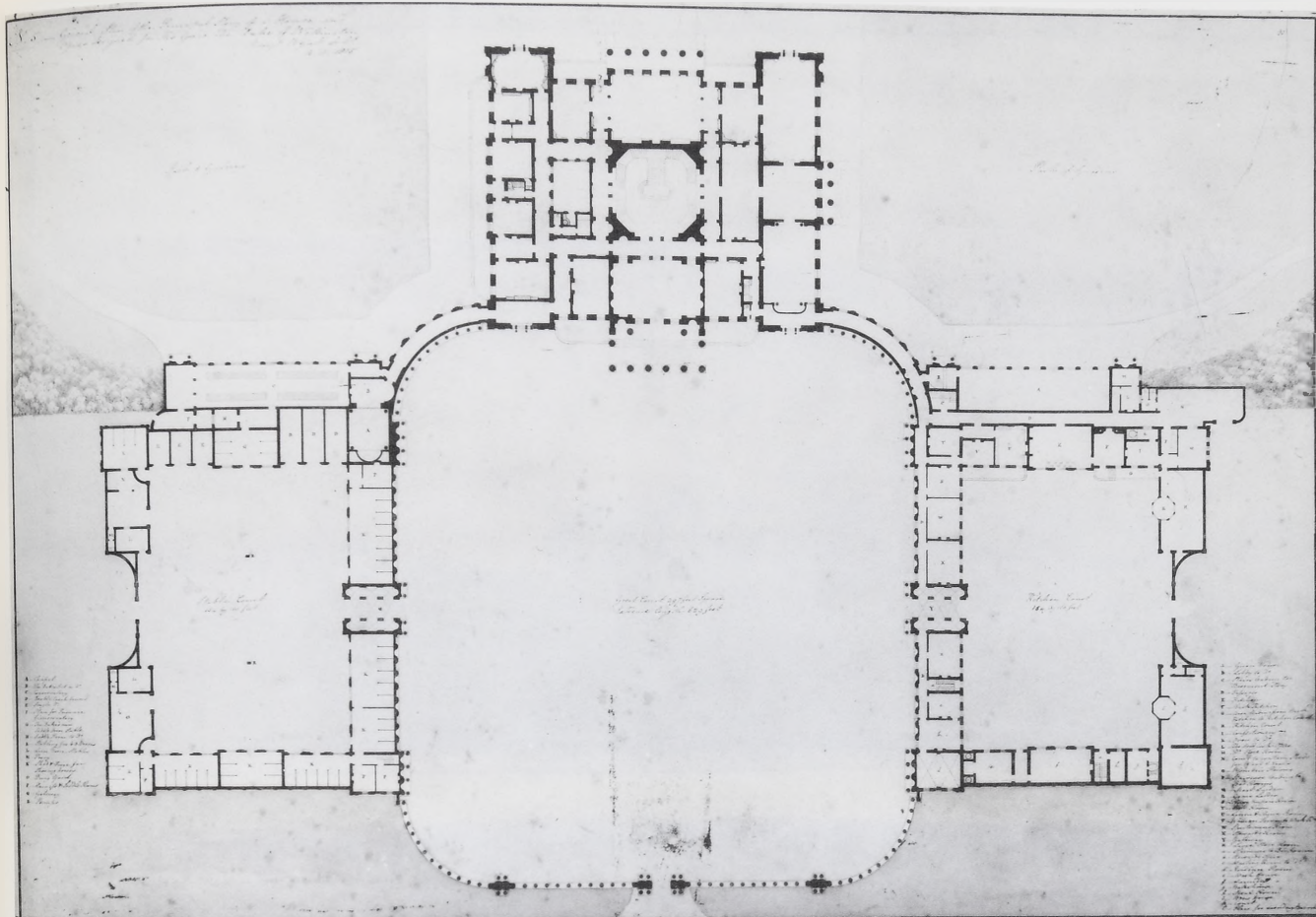


Fig. 114

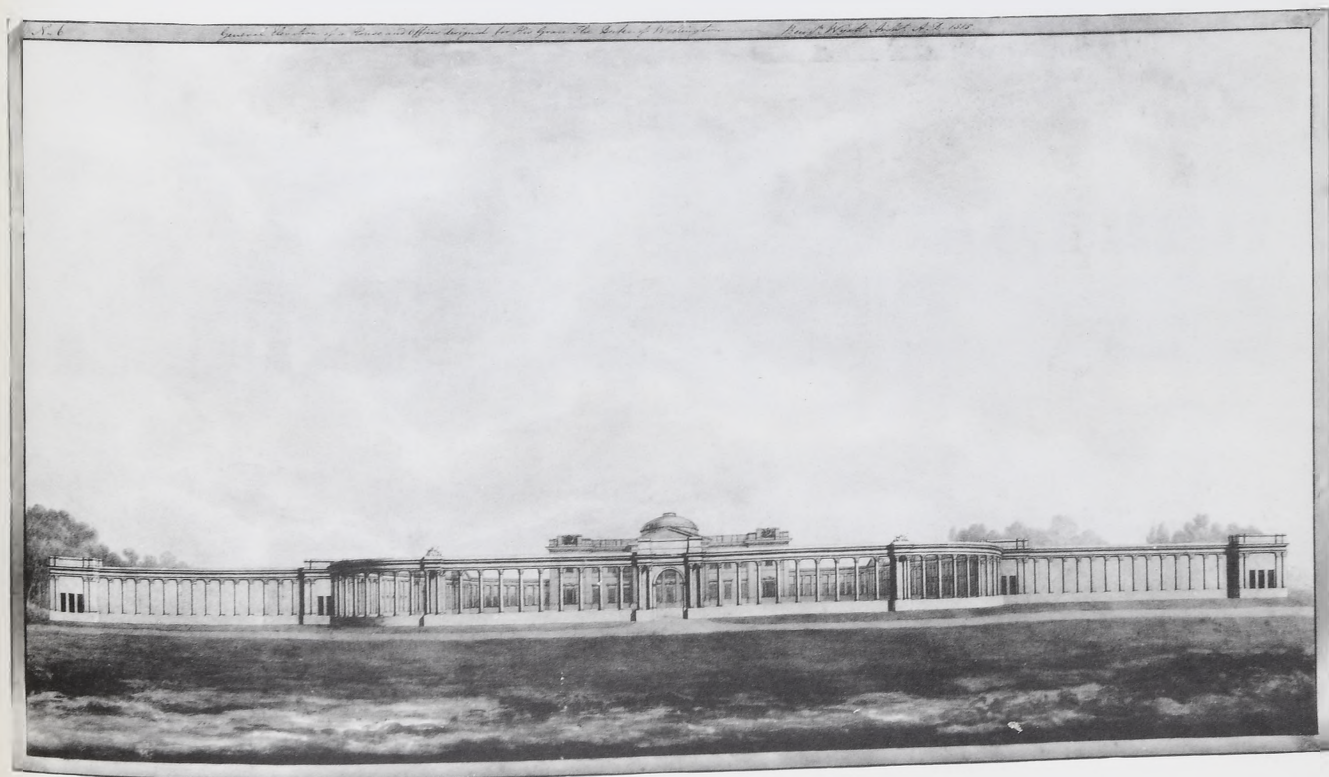


Fig. 115

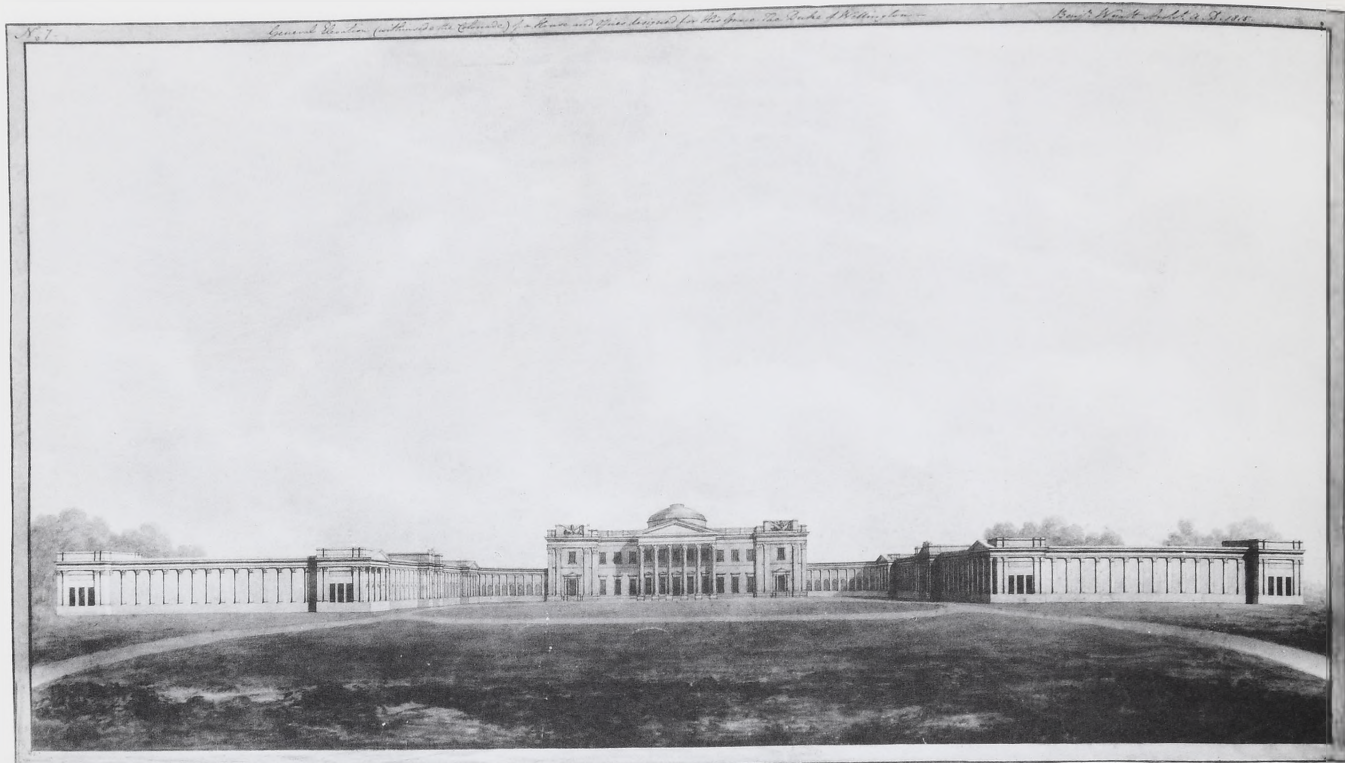


Fig. 116

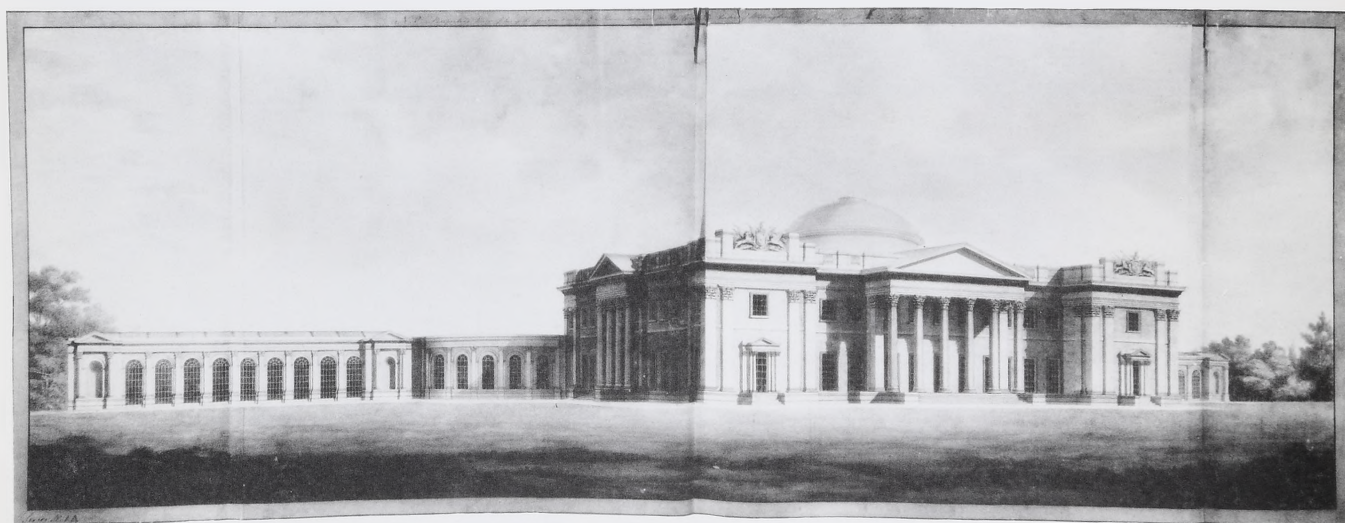


Fig. 117

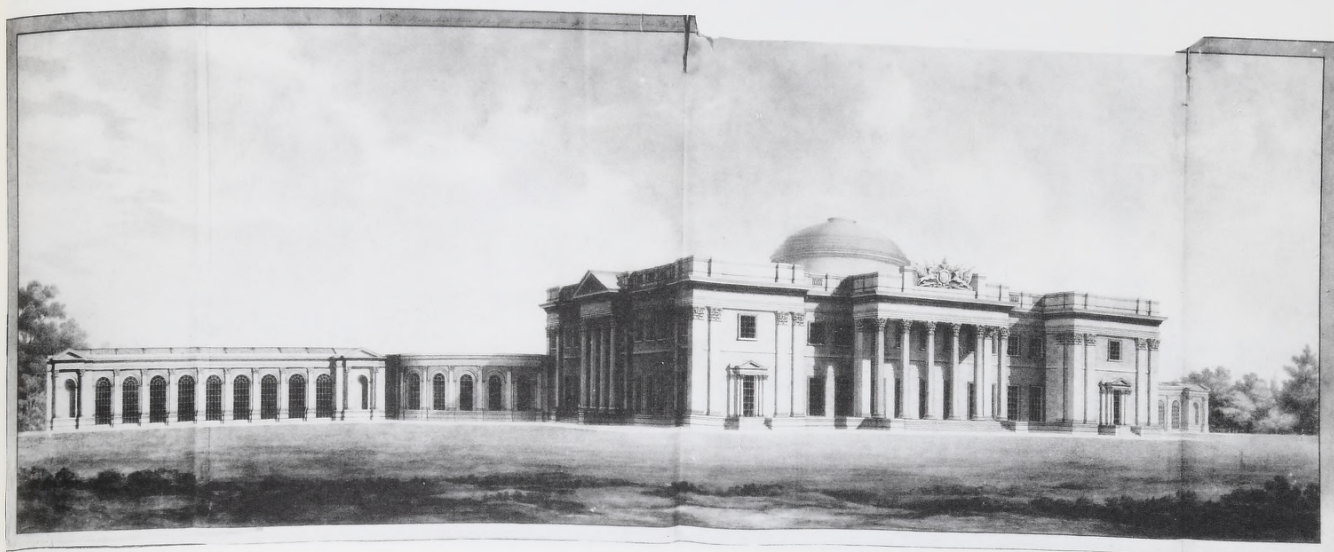


Fig. 118

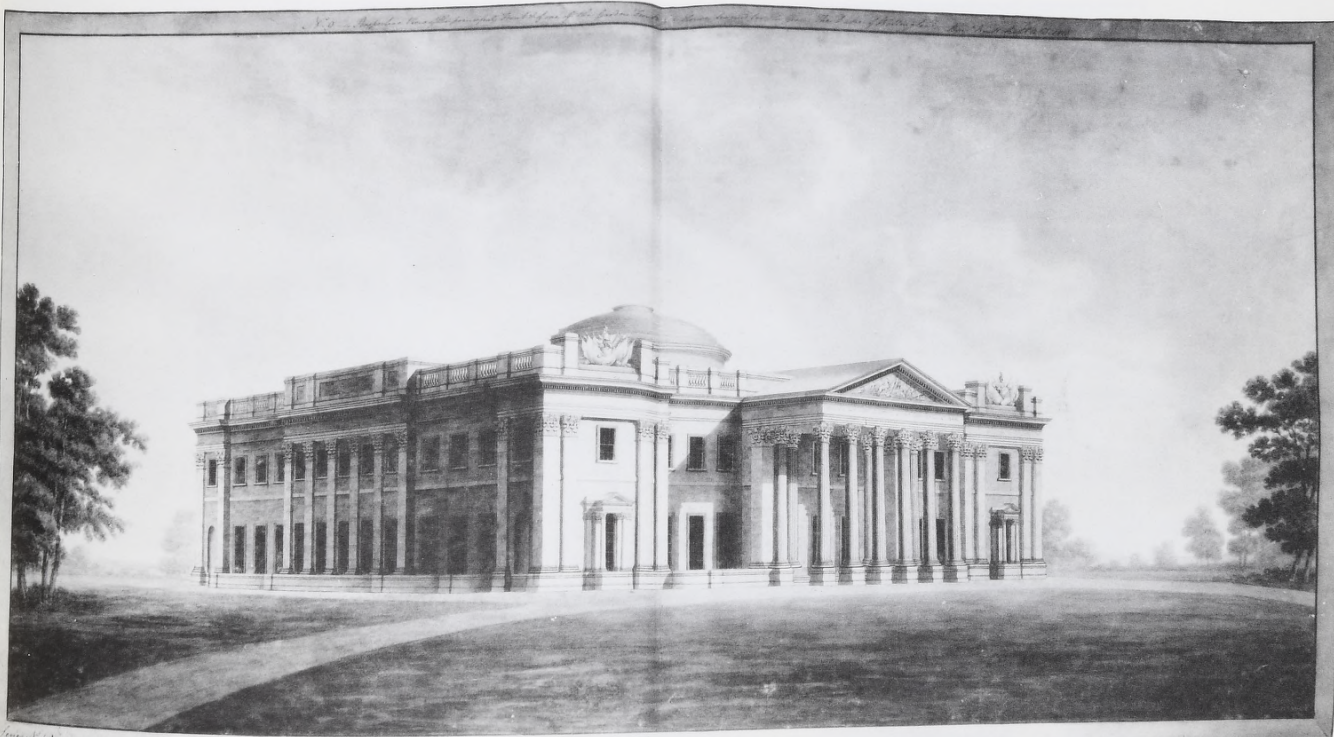


Fig. 119

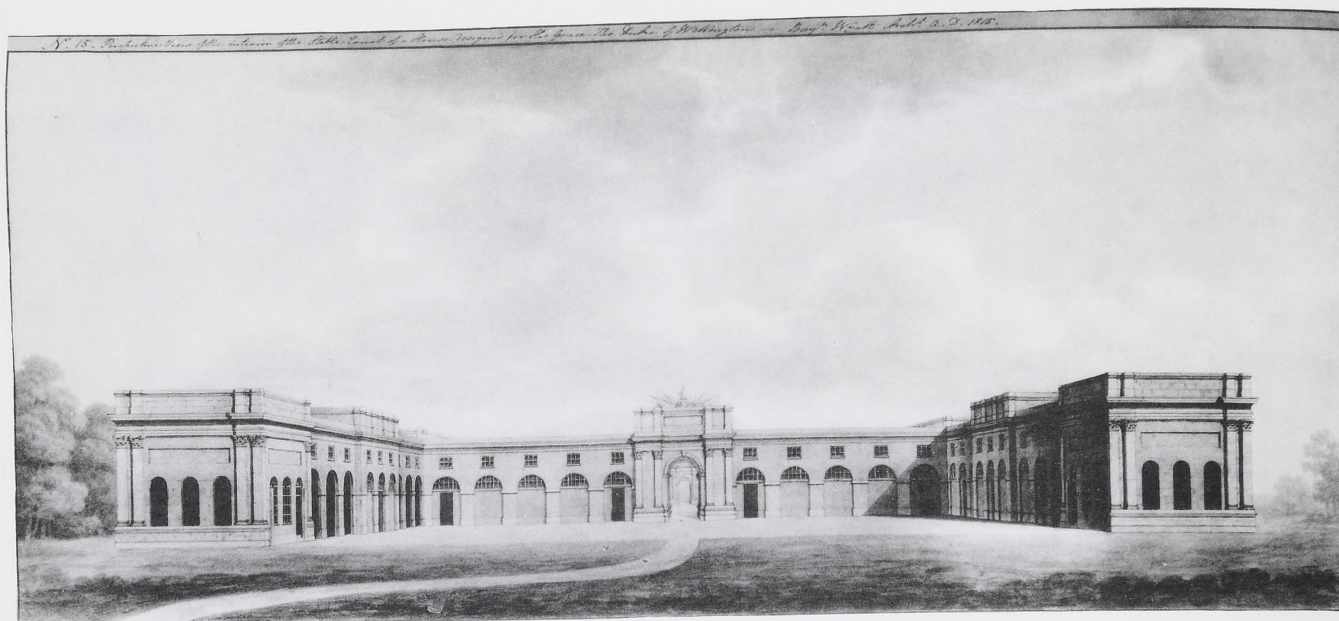


Fig. 120

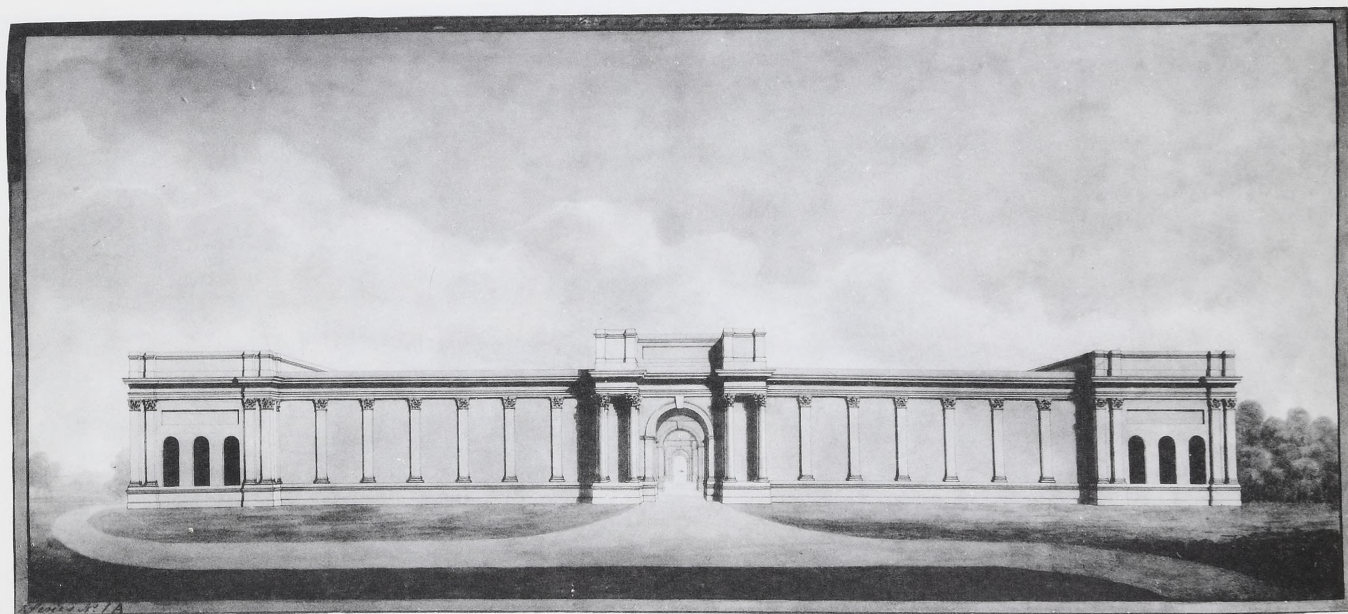


Fig. 121



Fig. 122

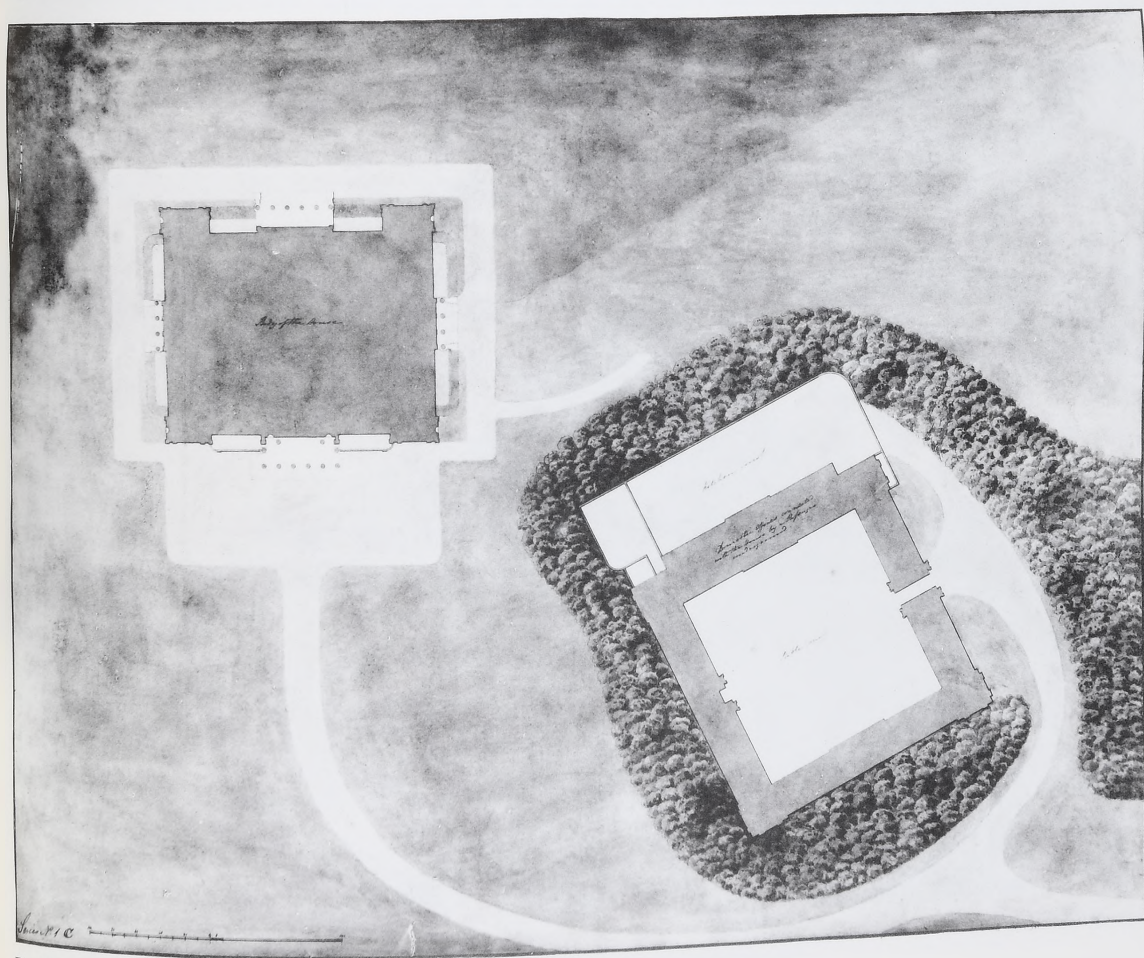


Fig. 123

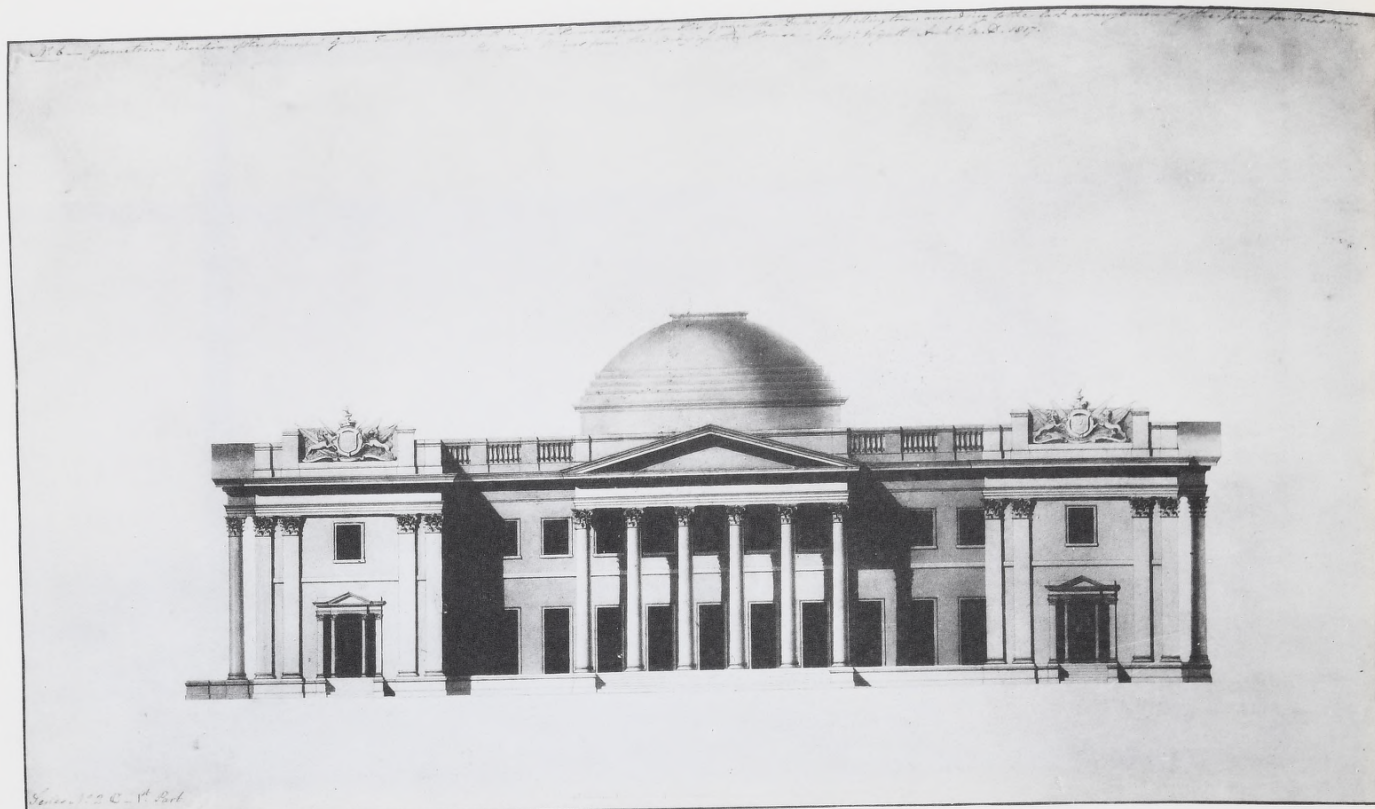


Fig. 124

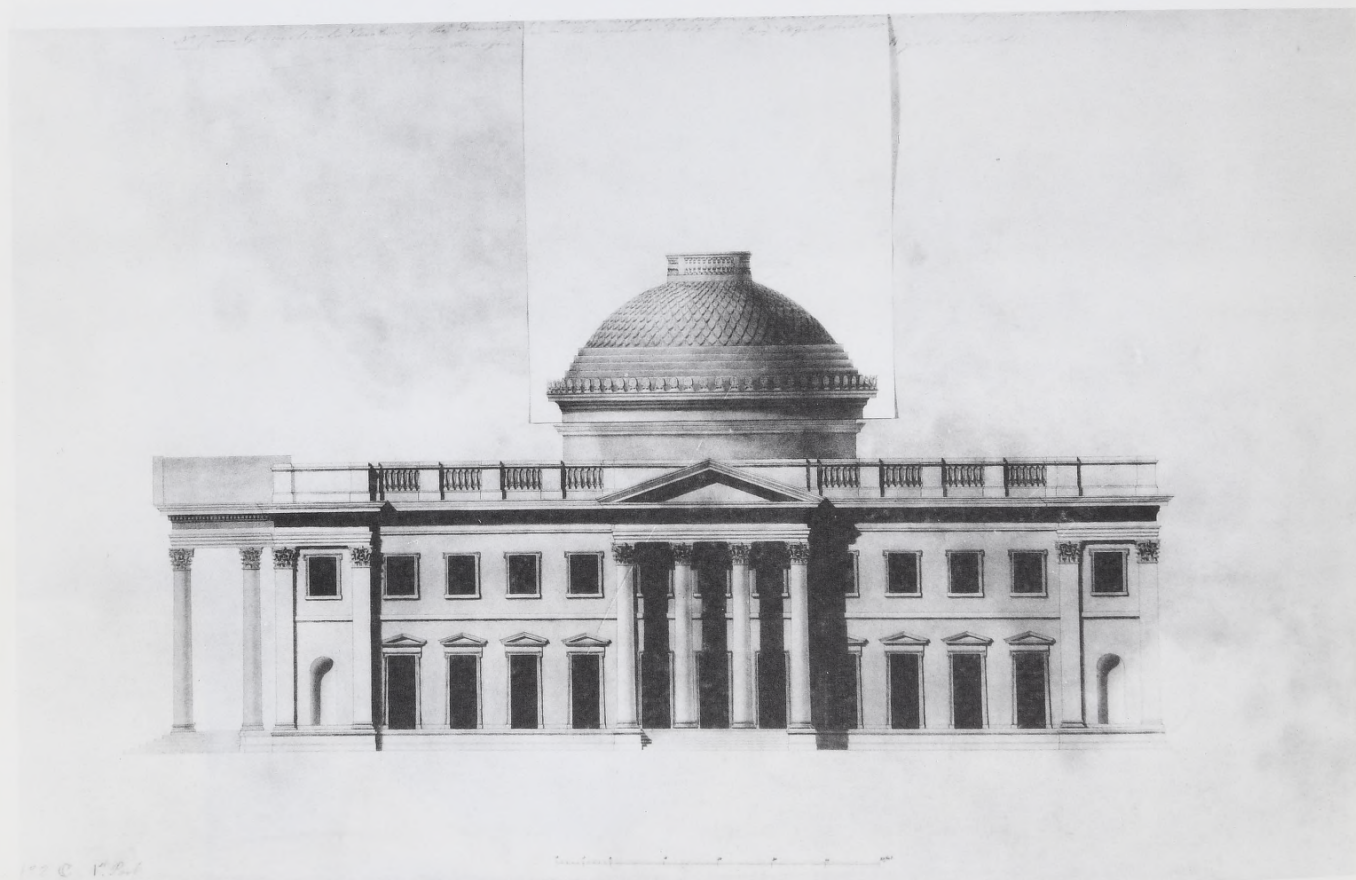


Fig. 125



Fig. 126

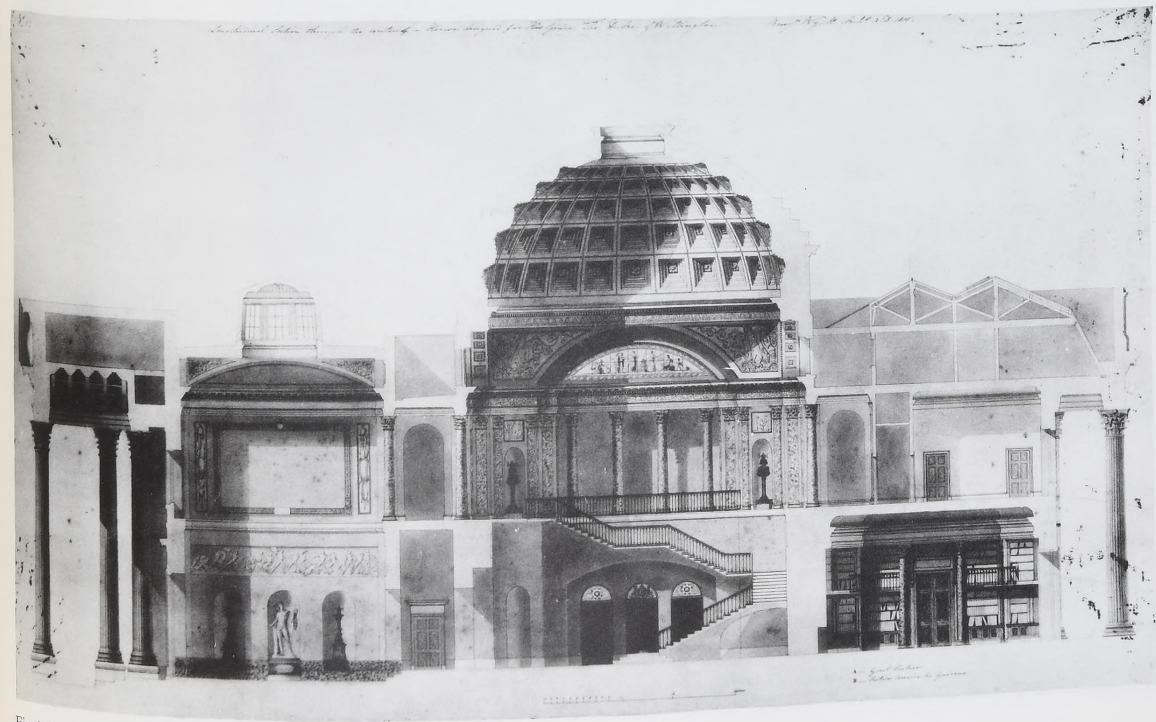


Fig. 127

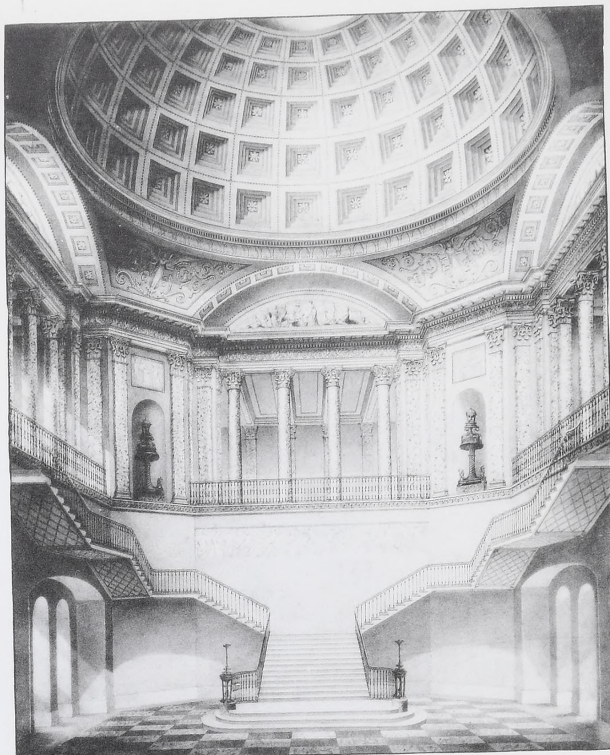


Fig. 128

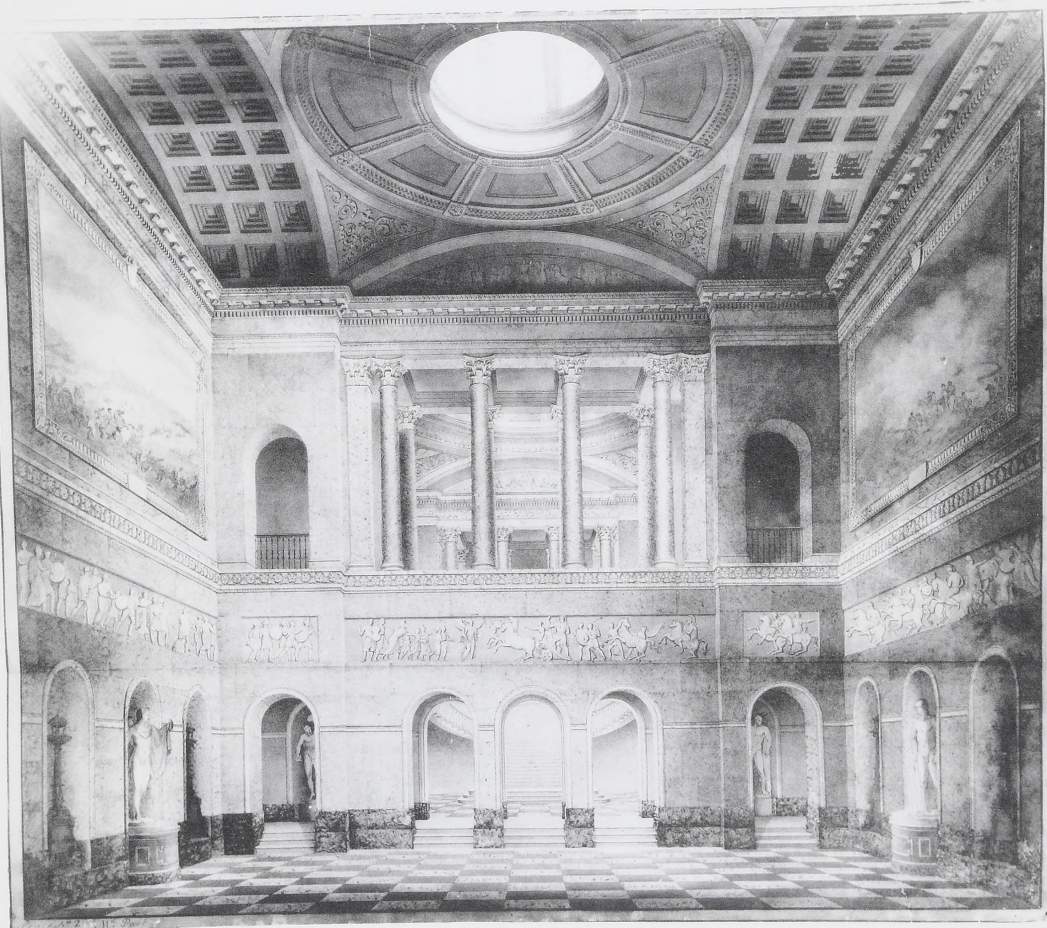


Fig. 129