

THE CHIPPENDALE SOCIETY



President: the Lord St Oswald

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Secrétaire bookcase. Credit: Edward Hurst

CHAIRMAN'S REMARKS

It is rare that a year goes by without a new Chippendale discovery and 2022 has been no exception. This secretaire bookcase was exhibited this summer at Masterpiece by the Dorset dealer Edward Hurst. Although undocumented and without significant provenance, it closely resembles a secretaire bookcase at Aske Hall supplied by Thomas Chippendale senior to Sir Lawrence Dundas in 1764. The construction and interior configuration are almost identical. The Dundas version was billed as 'a Mahogany Chest of Drawers with a Desk Drawer and Bookcase with a Scrol Pediment top & Looking glass... £26'.

Whereas the Aske example was executed in mahogany with carved ornamentation, this one is veneered with black rosewood, with crossbanding and inlaid decoration of fustic.

It belongs to a group of furniture made by the Chippendale workshop in the late 1760s using this unusual combination of woods. Other customers who ordered furniture in black rosewood and fustic included Sir Edward Knatchbull, Sir Rowland Winn and David Garrick. While black rosewood continued to be one of Chippendale's favourite woods - it was used extensively in the marquetry furniture at Harewood House, for instance - fustic was found to darken over time and was soon laid aside in favour of West Indian satinwood.

Adam Bowett

REPORTS

Summer study tour

A four day study tour based at the Barnsdale Lodge Hotel on Rutland Water, 4th-7th July 2022.

Monday 4th July | Doddington Hall



Doddington Hall

Eighteen members enjoyed our three night/four day study tour based at the Barnsdale Lodge Hotel near Rutland Water. Several members were picked up en route at Lincoln Station, from where we continued to Doddington Hall, only fifteen minutes away.

Doddington Hall was originally built for Thomas Tailor, Registrar to the Bishop of Lincoln. Completed in 1600, it was probably designed by Robert Smythson, architect of Longleat and Hardwick. It subsequently passed through the Hussey and Delaval families and the current owner, Claire Birch (née Jarvis), descends from Lieutenant Colonel George Jarvis who inherited in 1829.

This elegant Elizabethan red brick-built house with three cupola-topped turrets must have been a commanding presence in the flat Lincolnshire countryside. Although the exterior has remained almost unaltered, the interiors were renovated by John Delaval in the 1760s in a light and airy Georgian style. Needless to say, a house of this size and which has never been sold has a wealth of interesting pieces to study and our guides made a wonderful job of highlighting the best and answering our questions.

The Great Hall was the original hub of the house and is still used on family occasions. The long dining table, designed by Anthony Jarvis, was made in 1987 from a single piece of oak from the estate. Other furniture included a set of oak bobbin-turned chairs, an Italian cypress chest dating from the late sixteenth or early seventeenth century, and two seventeenth-century oak low presses fitted with interior drawers in wonderful untouched condition

Our tour progressed through the Library and the Brown Parlour to the staircase, whose half landings held two beautiful japanned cabinets on stands dating from the late seventeenth century.

The Holly Bedroom was hung with early seventeenth-century Flemish tapestries, thought originally to have hung in the Great Hall but later altered and nailed(!) to the walls of this room. The Tiger bedroom was dominated by a 1720s four-post bed brought from Seaton Delaval, the original Northumberland seat of the Delaval family. The bed hangings are of silk, mostly eighteenth century with just two curtains replaced in 2015, woven to the same design as the originals. A rather unusual room upstairs was covered entirely with an appliqué Egyptian tent, given by Harry, Viscount Crookshank, MP for Gainsborough for 30 years and a friend of the Jarvis family.

The elegant Blue Drawing Room remains much as it was in the late eighteenth century. The flock wallpaper is a copy of the original installed about 1760. The family has the original paper in store and the Chippendale Society acquired a section of it in 2017; the pattern is same as that supplied by Chippendale to Sir William Robinson in Soho Square. Could Chippendale have supplied the blue version to Doddington?

On the top floor is a 96 foot Long Gallery, filled with light and with long distance views to the west. Used variously to promenade in poor weather, as a bowling alley and a school room, it contains a fine Reynolds portrait of John Delaval's sister, Sarah Lady Pollington, with her husband and son. It was sold to the nation in 1980 in settlement of death duties and is currently on loan from Temple Newsam House. Today this beautiful gallery is used for concerts and weddings.

Belton House

From Doddington we journeyed south to Belton House, near Grantham. The fortunes of Belton rested originally with the wealthy Elizabethan lawyer, Richard Brownlow (1558-1638), but it was Sir John Brownlow, High Sheriff of Lincolnshire and twice MP for Grantham, who built the house we see today between 1685 and 1689, employing the gentleman architect William Winde. Most of the interiors were altered in the eighteenth century by various Wyatts. The interwar Brownlows were friends of Edward VIII and Mrs Simpson who stayed at Belton during the abdication crisis - many photographs on display around the house are testimony to this friendship. The house remained in the possession of the Brownlow family until 1984 when it was given to the National Trust.

REPORTS

Summer study tour (cont.)

Belton House (cont.)

Externally this Restoration house is perfectly proportioned, with two small wings and central cupola. The interiors, whilst grand, are generally of moderate proportions and so more approachable than those designed for state occasions. Our visit was affected by renovation work to some of the interiors and by a shortage of staff, and information on some rooms and their contents was far to seek. Being obliged to enter through a small side door we did not experience the 'wow' factor of the Marble Entrance Hall. However, once inside there was a rich collection of furniture, porcelain, objets d'art and pictures, beginning with a pair of dramatic Regency side tables with marble tops supported on carved greyhounds representing the family crest. There were Gibbons-style limewood carvings and pictures by, amongst others, Lely, Kneller, Reynolds, Romney and Lord Leighton, and ceramics from Sèvres and Meissen. The Tapestry Room contains wonderful eighteenth-century Mortlake tapestries. The Blue Bedroom showcases a State Bed over sixteen feet high dating from the early eighteenth century, together with chairs en suite. The room also housed a splendid eighteenth-century walnut desk-and-bookcase with unusual convex and concave interior doors. The Chinese bedroom is decorated in the height of eighteenth-century fashion with hand painted paper and bed hangings of the finest Chinese silk. Here there is also an exquisite chinoiserie work box on a stand. One room is entirely devoted to three giant bird paintings by de Hondecoeter. The two most spectacular objects in the house were a vivid seventeenth-century Roman lapis lazuli cabinet on an English giltwood stand of c.1730, and a fabulous gilded chest on carved dragon supports of about the same date



Italian 17th century cabinet at Belton House, veneered with lapis lazuli panels, on an 18th century English stand

Tuesday 5th July | Boughton House



White lacquered Japanese cabinet at Boughton, one of a pair, repaired by Gerrit Jensen in 1694.

We caught a memorable glimpse of the east façade of Boughton as the coach drove along the public road from Geddington. It was built for the francophile Ralph Montagu (1638-1709) between c.1684 and c.1700 and sits like an 'English Versailles' in rolling Northamptonshire parkland. Behind and encased within it is a much earlier Tudor house. Montagu was a courtier and diplomat who steered a shrewd and sometime risky course through Restoration politics, managing to retain the favour of Charles II, James II and William III and being rewarded with an earldom in 1689 and a dukedom in 1705.

The scale of the house and its collections is staggering. They include not only residual furnishings from Montagu House in London (demolished in the 1840s to make way for the British Museum), but imports from several Buccleuch properties in Scotland, introduced by the marriage of Elizabeth Montagu to the 3rd Duke of Buccleuch in 1790. Led by Boughton's chief guide, who gave us an exceptionally well informed tour, we viewed over thirty rooms. The first-floor State Apartment, running in enfilade along the first floor, appears to have slept unchanged since Ralph completed it, hung with tapestries and filled with late seventeenth century furniture, among which was the magnificent state bed of c.1680 loaned back to Boughton by the V&A. The adjacent North Pavilion housed a metal marquetry bureau by Pierre Gole, and tables and mirrors attributed to Gerrit Jensen. The South Pavilion was never finished and remains in its incomplete state, revealing the bare brick and stonework, with high timbers spanning the three-storey space and internal downpipes set into the stone to carry water away from the roof. It now contains a unique mid-eighteenth-century wood and canvas Chinese pavilion, used as a garden gazebo until the early twentieth century.

REPORTS

Summer study tour (*cont.*)

Boughton House (*cont.*)

Throughout the house are paintings by El Greco, Van Dyke and Gainsborough, collections of Sèvres porcelain, furniture by Andre-Charles Boulle, Mortlake tapestries and sixteenth-century oriental carpets. The medieval great hall, remodelled about 1700, had its timber roof concealed by a ceiling painted by Louis Cheron representing the apotheosis of Hercules. One of the more curious rooms was the armoury, containing a heterogeneous collection of weapons and accoutrements from five centuries and many nations, among which was the infamous Puckle gun, which fired round bullets at Christians and square bullets at Turks.

It is impossible, in the short space of time we had, to fully absorb the richness of Boughton's history and contents. Although the Chippendale Society has visited Boughton before, it would take many return visits to exhaust its fascination.

Elton Hall



Elton Hall garden, with the house in the background

At Elton Hall we were given a privileged tour by Sir William Proby whose ancestors have lived here since the Restoration. The house is particularly rich in British eighteenth-century portraits, Old Masters and Victorian subject pictures. Much of the historic furniture and other remarkable works of art were acquired by the 5th Earl of Carysfort. He was evidently an enthusiastic bidder at the Hamilton Palace sale in 1882 in which many of the works of art assembled by William Beckford were dispersed by the great collector's daughter. These included the so-called *pietra dura* 'Michelangelo Cabinet', clad in panels of semi-precious hardstones, cut and sliced in geometric patterns (with only one 'picture' of flowers in a vase). It stands as a magnificent eye-catcher at the end of the newly re-decorated great Drawing Room, similar to the way the Badminton Cabinet once dominated the Great Room at the Gloucestershire House.

The Elton piece represented a fine contrast to the Duke Cosimo cabinet at Burghley and the Lapis Cabinet Belton.

For one member of our group at least the highlight of the entire three-day trip was the pair of cabinet/secretaires made by Vulliamy for Beckford in 1803 from a dis-assembled Japanese lacquer box of circa 1635, a virtual twin to the famous van Diemen box in the V&A Museum. Sir William arranged for one of the pair to be opened for us to inspect the extraordinary refinement of the interior drawer-fronts with their gold and silver hiromakie and takamakie decoration and scenes from the Tales of the Genji. The exquisite ormolu mounts on the frame and stand were almost certainly designed by J. J. Boileau or J. G. Moitte and made by the goldsmith Henri Auguste under Beckford's micro-management, all Frenchmen associated with the avant garde taste emerging from Carlton House at this time. We ended our tour in Elton's award-winning gardens, transformed, like much of the house, since the parents of the present owners took over the house in 1980.

Burghley House

The pleasure of visiting Burghley, arguably the greatest of all Elizabethan houses, is much enhanced by the Cecil family's obvious enthusiasm for preserving and sharing their great inheritance. This time our visit was restricted to the first-floor State Rooms where we were free to admire and linger in our own time (for the report on the ground floor rooms see Newsletter 121). Principally our attention was directed towards the periods of the 5th Earl of Exeter (1648 – 1700) and his great grandson the 9th Earl (1725 – 1793). The former was probably the most extravagant collector of his generation who created the State (George) Rooms after four visits to Italy.

He was the recipient of the magnificent Italian *pietra dura* cabinet, clad with 'pictures' of birds and flowers in vases, attributed to Leonardo van der Vinne, and given to him by Grand Duke Cosimo III of Tuscany (one of many cabinets on stands throughout the house, in Chinese, Japanese or Coromandel lacquer, marquetry or tortoiseshell).



Burghley House

REPORTS

Summer study tour (*cont.*)

Burghley House (*cont.*)

It was particularly interesting to contrast this with the more architectural Lapis Cabinet at Belton and William Beckford's equally magnificent 'Michelangelo Cabinet' at Elton. The 5th Earl was responsible for the great bed by Francis Lapierre; and furniture to the value of over £1200 by Gerrit Jensen probably including an ebony, brass and pewter side table (comparable to the examples seen at Boughton, Deene and Grimsthorpe). Panels of virtuoso late seventeenth-century floor marquetry were re-used by his great grandson on a series of commodes and cupboards made by Ince and Mayhew. He was a loyal customer of this firm of Chippendale's rivals for at least 12 years. Their versatility (and use of specialist journeymen and sub-contractors?) enabled them to provide their client with an extraordinary range in a variety of styles: a set of wildly rococo gilt candlestands, Gothick chairs for the chapel, a pair of severely neo-Classical commodes, and a new state bed in an archaic style.

There were examples of London-made prototypes being copied by local craftsmen, including, possibly, a group of ormolu-clad serpentine commodes. We look forward to the forthcoming monograph on Ince and Mayhew to elucidate much more of their work for this important client.

Alas, there was only one stray mahogany firescreen at Burghley attributable to Chippendale Junior, and this had a Normanton provenance. It had a tripod rams' head foot en suite with a pair of gilt torches seen at Grimsthorpe.

Deene Park



Deene Park

After an excellent lunch in the Deene tearoom we were directed by our guide to an enclosed courtyard surrounded by Elizabethan and Jacobean ranges and once the heart of a medieval quadrangle house.

The house has been the home of the Brudenell family, later Earls of Cardigan, since 1514. Elizabeth I visited in 1566, avoiding nearby Burghley which had the plague. Subsequent generations of Brudenells have made changes over the years, resulting in a fascinating and sometimes confusing mix of architectural styles. It is full of interest, not least because one of its owners was James Brudenell, 7th Earl of Cardigan and commander of the Light Brigade at the Battle of Balaklava (1854). The house contains much memorabilia of the battle, including the stuffed head of the Earl's horse, Ronald.

With so many alterations over the years the house's interiors are full of contrasts. There is a stone floored Elizabethan Great Hall with hammerbeam roof, heraldic stained glass windows and original refectory table and bench. The oak staircase leads up to a suite of Tudor and Elizabethan rooms which include the Henry VII room, an early Tudor room with original fireplace and linenfold panelling. The bed in here was said to be Elizabethan.

In contrast there is a sequence of rooms added to the south front in the late eighteenth or early nineteenth centuries. The Bow Room is Georgian, containing the substantial library of the 1st Earl of Cardigan and over the fireplace is a portrait of Lady Mary Montagu painted by Sir Joshua Reynolds, who married the 4th Earl when she was eighteen. The Drawing Room was originally hung with blue silk but after being occupied by troops in the Second World War it was left in tatters and was too expensive to replace. Most of the furniture is French, including some small chairs signed by Pothier. Two tables either side of the fire were decorated with arabesque marquetry and tentatively attributed to Gerrit Jensen, c.1690. In the Dining Room is the great painting by Alfred de Prades illustrating the 7th Earl on his charger 'Ronald' leading the Charge of the Light Brigade in 1854.

The grounds are an equally eclectic mix of styles. Since Edmund Brudenell inherited in 1962 the gardens have been reclaimed and rejuvenated. The 7th Earl's octagonal Summerhouse remains (a secluded retreat where, it is said, he could conduct flirtations without interruption!) as does the large pond. The courtyard has been replanted, the white garden replaced, and a parterre created on the south front of the house with unusual teapot topiary, designed by David Hicks in 1990.

REPORTS

Summer study tour (*cont.*)

Thursday 7th July | Grimsthorpe Castle

Grimsthorpe Castle was Vanbrugh's last masterpiece, begun in 1715. On the entrance front massive square corner towers flank the central hall and along the whole runs a parapet and balustrade punctuated by urns and standing figures. The effect is both martial and classical, an achievement repeated in the austere stone Entrance Hall which Pevsner reckoned was 'unquestionably Vanbrugh's finest room'.

Plans to rebuild the remaining three fronts in the same style were never realised, so that the house retains much of its Tudor character externally, although the interiors were completely remodelled in the eighteenth and nineteenth centuries.

We split into two parties for our tour of the house, each led by a guide. The rooms were diverse in both style and content, reflecting the long history of the Willoughby de Eresby family since 1516. The State Dining room was hung with Brussels tapestries; the King James room was furnished predominantly with French 18th century furniture, while the Drawing Room was chiefly English, mid-18th century, its walls festooned with gilt papier-mâché appliques installed by the 3rd Duke of Ancaster (1714-78) and his wife Mary. The sequence of rooms continued round the three sides of the old Tudor house, with a Tapestry Drawing Room, a Gothic Bedroom, a Tapestry Bedroom and a wonderful Chinese Drawing Room hung with hand-painted Chinese wallpaper in 1811. We were shown several pieces of 'Chippendale' furniture; Chippendale in style and period but not, as far as we knew, from the workshop of the man himself. There was, however, a pair of gilt candlestands originally from nearby Normanton Hall, a documented Chippendale house.

The chief strength of the paintings collection was in family portraits from Tudor times onwards. Most of the earliest were by anonymous hands, but the later portraits included work by Michael Dahl, Thomas Hudson, John Hoppner and Sir Thomas Lawrence. We were struck by the amount of gold leaf on furniture, picture frames, panelling, dados and cornices. This was apparently the taste of Gilbert Heathcote-Drummond-Willoughby, 2nd Earl of Ancaster and his American wife Eloise, who married in 1905.

Throughout the house were numerous pieces of furniture associated with royal Coronations from 1761 onwards, acquired as perquisites by the successive Willoughby de Eresbys who held the hereditary office of Lord High Chamberlain. These included four thrones and footstools used at the Coronation of George III and Queen Caroline in 1761 and a Gothic canopy from Westminster Hall, used for George IV's coronation in 1821 and now adapted for a gigantic bed.

In the west corridor, lined with a sequence of paintings, objets d'art and furniture, interest was excited by metal marquetry table, mirror and candlestands in the high French style of about 1690. The table had royal crowns in its the four corners and the mirror cresting bore the cipher MR, presumably for Mary II. It was clearly a royal suite, but made by whom? Gerrit Jensen or Cornelius Gole seemed the most likely candidates.

We ended our visit with a brief coach tour of the extensive park which presented changing views of the house from different vantages as we heard about the history of the park and the ambitious plans for its future.

Adam Bowett, Cathy Lambert and James Lomax



The Chinese Room at Grimsthorpe Castle, with a "Chippendale" tea table in the foreground

REPORTS

Study Day to Birdsall House and Aldby Park 16th June 2022

Twenty-six members met at our first venue, Birdsall House, situated between York and Malton. Birdsall has been owned by the Willoughby family since 1729, when Thomas and Elizabeth Willoughby (née Sotherby) inherited the house on the death of Elizabeth's parents. They converted the Tudor house into a much grander Georgian residence. Further aggrandisements were made in 1775 (the Oval Room), 1800 (the Ballroom) and in 1873, Henry, 8th Lord Middleton (great-grandson of Thomas and Elizabeth Willoughby) employed Anthony Salvin to enlarge the house with a north wing to balance the south, a third story and a wing for servants. For many years the Willoughbys were based mainly at Wollaton Hall in Nottinghamshire and Middleton Hall in Warwickshire, where their fortunes were derived from wool and coal mining, but with financial difficulties after the First World War both were sold and Birdsall was made their main residence. As a consequence, the contents of Birdsall reflect all three houses.

Lady Cara Willoughby and her uncle Hugh conducted our tour. We began in the grand Dining Room with an overview of the family history. Of particular note was Francis Willoughby (1635-1672), a renowned ornithologist and marine biologist. The antics of Admiral Sir Nesbit Josiah Willoughby (1777-1849) are also worth mentioning. He was court-martialled twice during his naval career, lost an eye and an arm in battle and was knighted twice, the second time by mistake. We came across paintings and memorabilia of both of these characters throughout the house.

The Dining Room contained a long mahogany dining table and set of chairs by Gillow, made about 1810. Much discussion was had over two mahogany side tables and a card table in the Chinese Chippendale style. The latter was certainly of the correct period and quality but more provenance was required for a definite attribution to Chippendale.



One of a pair of lacquered commodes, c.1775, attributed to Thomas Chippendale

We continued through the Long Hall and Entrance Hall, considered the base of the original Tudor house. Both are hung with family pictures and display many unusual family pieces. The stunning Oval room followed, containing some exceptional furniture including a fabulous giltwood side table of c.1730 and two term candlestands in the manner of John Boson; a wonderful Chinese lacquer screen and a pair of serpentine lacquer commodes of unusual form. These, with their distinctive Greek key feet, suggested a Chippendale possible attribution. The Green Drawing Room, with floor to ceiling windows overlooking the garden, was flooded with light. Here were family portraits by Romney and Kneller, elegant gilt furniture in the French style and a set of six stunning gasoliers, chandeliers originally lit by gas.

In the conjoined Library and Billiard room was an early 'handkerchief' table, later called an 'envelope' table. The original mechanism dated to the 1770s and the interior revealed a beautiful flame mahogany top. Most of the books in the Library had been sold in the 1920s but a large collection remains. Upstairs we saw the four-post bed - another possible Chippendale attribution - with a mix of rococo and neo-classical decoration in green and gold in the cornice, on carved mahogany posts.



Birdsall House

REPORTS (cont.)

Study Day to Birdsall House and Aldby Park (cont.)

Our tour ended in the Small Dining Room where a set of mahogany wheel-back dining chairs dating from the 1770s caused more discussion. Again style and quality were evident but more research would be required for a definite Chippendale attribution.

At the end of an excellent morning we travelled a short distance to Aldby Park. After lunch we had a tour of the house led by owner George Winn-Darley, whose ancestors bought the estate in 1557.

The Georgian house is built on a cliff overlooking the River Derwent, on a site once where Edwin, King of Northumbria (c.586-633) was reputedly crowned. In the present garden, which drops dramatically down to the Derwent, is an unusually large cage which supposedly once housed a lion.

The Darley family are best known for the Darley Arabian, of which a life size painting by John Wootton has hung in the entrance hall since the house was rebuilt in 1726. The Darley Arabian was one of the three main sires of the line of modern thoroughbreds, the other two being the Godolphin Arabian and the Byerley Turk.

The Darley horse was brought to Aldby in 1704 by Thomas Darley as a present for his brother Richard, and 95% of modern racehorses carry a Y chromosome that can be traced back to it.

The house was altered in the mid-nineteenth century when the grand central staircase was built and rooms added to either side. Unfortunately, most of the original furniture was sold after the First World War, but through an inheritance from an Irish estate, Lyons House in County Kildare, there is now a small collection of Irish furniture. We were joined in the afternoon by a group of Irish academics who were specifically interested in these Irish pieces.

Cathy Lambert



Aldby Park

EVENTS

Chippendale Society Christmas Lunch 14th December 2022

We are pleased to announce that our Christmas lunch will once more be held at Goldsborough Hall, near Knaresborough. Beautifully restored by Mr And Mrs Oglesbury, current owners, the house was acquired by the Lascelles family in the eighteenth century acting as the home for the heir to Harewood House. It was the home to Daniel Lascelles who was the brother of Edwin Lascelles of Harewood who was a major patron of Thomas Chippendale. Goldsborough remained in the family becoming the home of the Princess Royal in the 1920s, on her marriage to Henry Lascelles who later became 6th Earl of Harewood in 1922. It contains many excellent features from the Jacobean period and from improvements made by Robert Adam in the eighteenth century. It has recently been announced as a recommended restaurant in the Michelin guide of recommended restaurants and has a 3AA rosette for dining.

Our day will commence with tea/coffee in the library at 11.15am followed by a lecture by James Lomax on 'Dining in splendour: silver in the age of Chippendale'. At about 12.30pm we will be served our three course Christmas lunch followed by plus tea/coffee and chocolates and gratuities.

Please make your own way to Goldsborough Hall, Church St., Goldsborough, Knaresborough, HG5 8NR, 01423 867321. The cost per person to include the lecture and three course lunch with tea and coffee is £50. Please send your cheque made payable to the 'Chippendale Society' and the application form, to include your menu choices, to Cathy Lambert, Events Secretary, Nesfield Hall, Nesfield, Ilkley LS29 0BN.

To pay by bank transfer please contact Cathy Lambert on email: cathylambert2@gmail.com or by phone/text on 07950206002.

Applications must be received by the 20th November 2022. Please assume you have a place unless you hear to the contrary.