

## ARCHITECTURE AND PLANTING AT GOODWOOD, 1723-1750

by *T. P. Connor*

Set in the gentle sweep of the downs towards Chichester, modern Goodwood is largely the creation of the third duke of Richmond (1737-1805). It was he who commissioned the majestic stable block from Chambers in 1759, and who began to carry out Wyatt's impractical if original design for the main house in the form of an octagon, while much of the planting in the park is also his. His father, however, has at least an equal claim as the creator of the landscape, and as a patron of architecture his career was more constant, more varied, and more *avant-garde*. Because so little of his work survives, and because the only monograph on him concentrates on his social life and sporting interests, his papers have not been fully investigated by art historians.<sup>1</sup> As a patron of architects including Galilei, Campbell, Burlington, Roger Morris and Brettingham, and of Kent, Canaletto and, indirectly many other Venetian and Bolognese painters, the second duke of Richmond's activities deserve to be more widely known. It is the object of the present paper to chronicle his architectural patronage, and to show the extent to which the present landscape of Goodwood represents the fruition of his schemes.

Charles, second duke of Richmond (1701-1750) was born at Goodwood, then a small hunting lodge built by the earl of Northumberland in the early seventeenth century.<sup>2</sup> The estate was considerably encumbered, and even when he succeeded his father as duke in 1723, he was unable to clear these liabilities.<sup>3</sup> At this time the family was not wealthy: rumour had it that the duke had been betrothed to his future wife, Sarah, daughter of the first earl Cadogan, in order to settle their parents' gambling debts. The duke admitted later that he had never saved a penny in his life, and lack of money seems to have been one reason for the failure of his grander building projects.

A love of architecture was evident early on in the duke's life and it remained an absorbing interest. While on the grand tour of 1721, Lord March, as he then was, came into contact with Alessandro Galilei, one of the last masters of the Italian baroque, who had just returned home after an unsuccessful period in England. He probably met Galilei through his travelling companion Lord Mandeville, whose father, the duke of Manchester, was then employing the Florentine architect to complete Kimbolton Castle, Hunts.<sup>4</sup> A sketch plan and elevation exists of the house Galilei designed for Lord March, almost certainly intended for Goodwood.<sup>5</sup> It shows a tall main block, articulated by two stories of pilasters, each covering a principal and a subsidiary floor. At ground level, wings swept forward while on the other side of the house, the main block projected into a formal garden. Unfortunately, nothing in the duke's papers shows what he thought at this early stage of this startlingly un-English design, and for the rest of his life he was to be a dedicated Palladian.

It is likely that after Lord March's return to England and accession to the dukedom he was attached to the court of George, Prince of Wales, to whom he was later to be appointed a Lord of the Bedchamber. Architecturally this exalted social milieu is significant, because it is there, in the mid-1720s, that the revival of Palladianism first became high fashion.<sup>6</sup> This was to a great extent the

work of Colen Campbell, the Scottish architect and author of *Vitruvius Britannicus*, who, since 1719, had been Architect to the Prince of Wales. At this time Campbell's clients included Lord Herbert, a Gentleman of the Prince's Bedchamber and Spencer Compton, the Prince's Treasurer. A large proportion of the Prince's courtiers also subscribed to the third volume of Campbell's *Vitruvius Britannicus* which appeared in 1725 and was dedicated to the Prince.

In these circumstances, with his own house old-fashioned and offering little adequate accommodation, the duke may well have wished to ignore his financial limitations, and to modernise Goodwood. Initially he considered additions to the existing structure, and he turned to Campbell for advice. In the summer of 1724, Campbell was expected down at Goodwood to supervise the completion of a detached kitchen for the old house.<sup>7</sup> Nothing survives to record the appearance of this building except the revealing complaint of an estate worker that it had been built more with an eye for its looks than its usefulness, and that money had been wasted on the outside which should have been used to equip it within.<sup>8</sup> Evidently the building created an impression, and in September Lord Derby came to look over it.<sup>9</sup>

With a fashionable architect at his side, the duke's ambitions grew. Campbell was commissioned to make an exact survey of the old house, and, probably during the winter of 1724-5, a design was evolved for replacing it with a new and utterly up-to-date building.<sup>10</sup>

The design, which was published in *Vitruvius Britannicus* (Vol. III, pls. 51-4), (Plate I), shows a square, nine bay house, with a two-storey central hall rising to a domed roof. The front to the park had a hexastyle ionic portico, while the entrance front had a single round-headed door opening onto a court and linked to offices by quadrant colonnades. Variants of this design are contained in a book of drawings at Goodwood.<sup>11</sup> Internally the organisation of the house was greatly improved by the addition of a grand staircase at one corner. Externally the entrance front was given a portico identical to that on the park facade, while another drawing offers a reworking of the same elements for a different effect. The Goodwood project is particularly interesting as an attempt to express the compact Palladian idea of a centrally planned villa, derived from the Rotonda, on the size and scale of the traditional English country house. The first, Palladian, type Campbell had recreated at Mereworth in 1722, and the second he had begun at Houghton at much the same time. The dimensions of Goodwood were to be 125 ft. by 105 ft., roughly half way in size between Mereworth (88 ft. square) and Houghton (166 ft. by 104 ft.). Perhaps because of the failure of the Goodwood project, this attempt to synthesise both Palladian and traditional English house designs was not revived.

The authorship of the new designs for Goodwood is complicated by the fact that those drawings for it at Goodwood are attributed to Roger Morris (1695-1745), who appears at this time to have worked for or with Campbell on some projects while acting independently on others. This commission may have been his first introduction to the duke of Richmond for whom he was often to work during the next twenty years. At this stage at least, Morris was working under Campbell's direction.

In May, 1725, after the design had been published, Campbell sent the duke a detailed estimate for the new house.<sup>12</sup> The whole building would cost £22,440, or £23,940 if the exterior walls were to be finished in Portland stone instead of stucco. The interior, for which the architect began a drawing, was to be "finished in ye best manner, including Joiners work, Smiths work, Carving, plaistering painting, mason &c: as Mereworth Castle".<sup>13</sup> The reference to Mereworth suggests that

the duke may have visited this new and startling house as other members of the Prince's court had certainly done at this time.

Thereafter the project for rebuilding Goodwood died, but the duke may not have abandoned all hope of carrying it out, for, in the early 1730s, when he was heavily involved in building elsewhere, an estate map was prepared which retained the block plan of the intended house.<sup>14</sup>

Although Goodwood was never to be completely rebuilt during the duke's lifetime, he now embarked on a campaign of building elsewhere which is remarkable more for its variety and for the modernity of the taste it exhibits than for the size of the completed structures. In all cases he seems to have used the assistance of the most distinguished architects of the day, but it is likely that, as his own experience of architecture increased, his participation in the process of design became more complete.

Richmond House, Whitehall, had been built by his father, but the second duke carried out extensive renovations to it over a long period. In June, 1725, the house was reported to be 'from top to bottom full of brick mortar dust and rubbish and perfectly worthy of the most ancient society of Masons'.<sup>15</sup> Then, in 1732 a complete rebuilding was envisaged: Lord Hervey reported in October that the duke 'is going to pull down and rebuild his house in town and intends staying in the country all winter'.<sup>16</sup> For the design of this house, the duke turned to Lord Burlington who was by then accepted, on the basis of his elegant house at Chiswick and his publication of the drawings of Palladio and Inigo Jones as the arbiter of architectural taste. Burlington provided a set of drawings for the house, but although the view from its windows was to be immortalised by Canaletto, it is difficult to be certain what the house itself looked like, and so to what extent Burlington's designs were followed.<sup>17</sup> They show a tall, seven bay house, 61 ft. wide, with the three central bays projecting slightly under a simple pediment. The only decoration apart from the pediment was the splayed surround to the central window on the principal floor.

Agreements with the principal workmen were made in June, 1733, and the carcass of the building was apparently completed in the following December, by which time £2,389 had been paid to the bricklayers Churchill and Pratt, the carpenter Wm. Davies and the mason Wm. Fellows.<sup>18</sup> The work was supervised by Burlington's assistant Daniel Garrett who received £20 in April 1736 and £21 in the following December.<sup>19</sup>

The names of the craftsmen employed on the interior of the new Richmond house are not known completely, but the duke was paying the Master Carver, James Richards at this time and this may well have been for work at his London house.<sup>20</sup> Burlington's designs included three of ceilings, based closely on the Queen's House, Greenwich. One of these had an oval centre panel which must have housed the painting of Neptune, Mercury and Flora, attributed to William Kent, which survived the destruction of the house by fire in 1791.<sup>21</sup> The French painter, A. de Clermont was also employed by the duke and received 20 guineas for work in 'Lady Carolina's closet' in 1735.<sup>22</sup> While the interior of the house may have been decorated in the height of contemporary taste, the plain facade received only moderate praise from critics like James Ralph, who felt merely that it 'satisfies the eye, and answers in the prospect'.<sup>23</sup>

Between 1732 and 1743, the duke also rented a house near London, at Greenwich, close to his fellow courtier, Lord Herbert. This was Vanbrugh Castle, a remarkable house built by the architect for himself in 1717.<sup>24</sup> When the duke took over the property, he immediately made alterations to it, but in the sequence of eighteenth-century additions to the house, the two rooms mentioned in the Goodwood accounts are difficult to distinguish.<sup>25</sup> It is interesting to note that for this work the duke,

who for the rest of his long career as a patron of architecture was a staunch Palladian, employed the services of Nicholas Hawksmoor, who received £6.6.0 when the work was complete in May, 1734.

Besides using Lord Burlington's advice in London, the duke also applied his knowledge and taste in his building plans in Sussex. To cement his political influence in Chichester, the duke was the prime mover, and the largest subscriber towards the rebuilding of the city's Council House. The council had reached the decision to rebuild in November, 1729, and, in contrast to the duke's own plans for Goodwood, work went ahead without interruption. The new building was ready for its first meeting in August, 1732.<sup>26</sup> The duke must have undertaken to provide a design but he had great difficulty in obtaining one from Burlington:

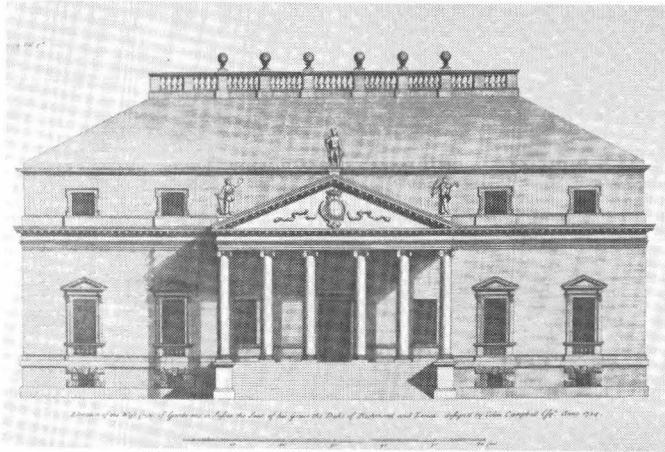
'I am very sensible how troublesome I must be to your Lordship about these plans, and am really quite ashamed of it but I must once more beg of you to send the plan for the Town house as soon as possible for the Subscription is full and . . . I dare not go (to Chichester) without a plan'.<sup>27</sup>

This was written in June, 1730, and six weeks later the duke was still waiting for a design.<sup>28</sup>

As executed, the Council House is significantly different from Burlington's surviving drawings for the building<sup>29</sup> (Plate III). The original design appears to have consisted of a two-and-a-half storey elevation fronting a chamber measuring 40 ft. by 26 ft., with an apsed recess at the end opposite to the front. Access to the principal floor was made by a wide spiral stair, which, together with a square room on the other side, formed two substantial projections on the long sides of the buildings. These would not have fitted the site and were abandoned, but even so, the existing facade is quite different from Burlington's elevation. It consists of an unusual combination of the widely cleft pediment, used much as Palladio had on his church facades, and a triumphal arch, raised above an arcaded ground floor. Since the 1740s this building has been attributed to Roger Morris who had continued working for the duke after Campbell's death, and who would have been his most likely nomination as builder.<sup>30</sup> The unconventional design of the facade is unlike any other design by Morris, but he was an original architect, and he may have been assisted in the evolution of this design by the duke.

While work was proceeding at Chichester, the duke was also building at Charlton, north-west of Goodwood, where his hunt kennels were situated. In August, 1730, he wrote to his steward to set aside money for 'my building at Charlton', and for work there and at Goodwood, William Elmes, bricklayer, was paid £144 between 1729 and 1731.<sup>31</sup> An undated letter from the duke to Lord Burlington, again imploring him to make a decision about a design—this time about some chimneypieces, says 'Don't forget my Casino and pray remember to keep the opening to the buffet in the dining room as wide as possible. The dining room Kitchen and Cellar being the apartments I have always most at heart'.<sup>32</sup> The 'Casino' still retains the original dining room, with a typically Palladian overmantle, though the fire-surround has disappeared. The room has an unusual alcove, normally designed to hold a bed, but in this case where the bed-head would have been there is a window. It seems, in the light of the duke's letter, to have housed the buffet or serving table, linked to the kitchens below by steep stairs. East of the house is a small stable block which appears to have been designed at the same time.

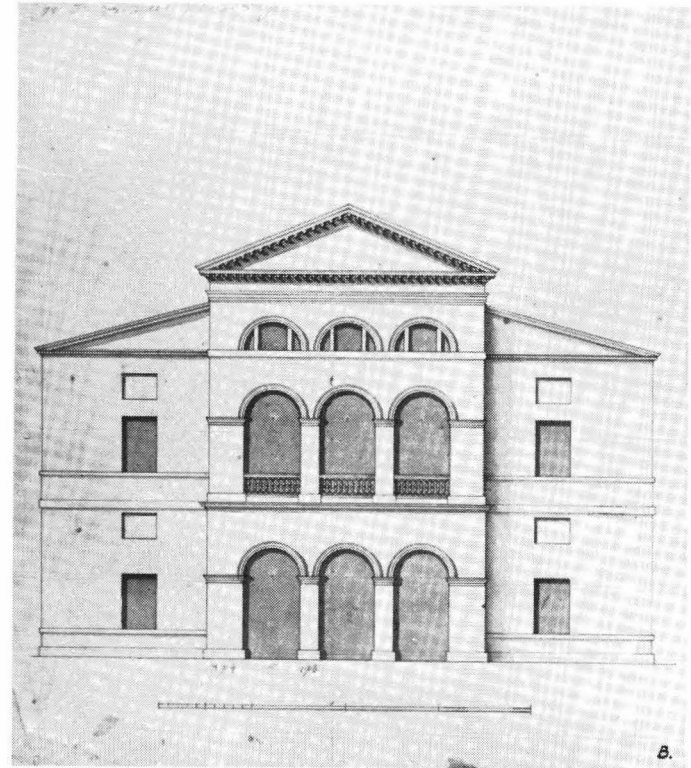
With builders busy at Charlton, Chichester, Greenwich and Richmond house, internal alterations were also being made at Goodwood. Some of the workmen employed here were the leaders of their craft, though little survives of their work. The plasterer Isaac Mansfield for example, had worked at Castle Howard, at Burlington House and at the Senate House in Cambridge. John Hughes, another of the plasterers mentioned in fragmentary accounts, had worked for Campbell at



1. West elevation of a design for Goodwood by Colen Campbell, 1725  
*Vitruvius Britannicus III*, 1725, pl.54



2. Estate Map of Goodwood, 1725.  
*Vitruvius Britannicus III*, 1725, pls. 51-2



3. Front elevation of design for the Council House, Chichester,  
by Lord Burlington, c.1730. Reproduced by kind permission of the  
Trustees of the Chatsworth Settlement from the drawing  
at the RIBA (Boy. (2) 3)

both Burlington and Leicester Houses in London and at Compton Place at the other end of Sussex. Hughes's bill records the construction of 301 ft. of cornice which must refer to the alteration of a number of the old rooms.<sup>34</sup> This may have been the occasion of the construction of the 'New Drawing Room' mentioned in an inventory of 1739, which is not to be found on Campbell's survey plan of 1724.<sup>35</sup> Hughes's bill is countersigned by Roger Morris, indicating that these alterations were supervised by him. Apart from this, however, little was done at Goodwood for twenty years after the abandonment of Campbell's plans, and for a long time the duke's interests were concentrated on the park.

The open downland estate which the duke inherited must have appeared unpromising. The soil was dry and light: there would be little chance to use water to extend the range of contrasts possible from imaginative planting. Further, Goodwood does not seem to have been heavily wooded on the early eighteenth century. Its present parkland was the creation of the second duke, continued, on a larger scale, by his successor.

The estate plan published by Campbell is probably an accurate record of the park layout in c.1724<sup>36</sup> (Plate II). The arrangement of carefully cut walks leading to an amphitheatre and mounds to the north-east of the house is shown on the 1731 estate map, and its outlines survived in the Ordnance Survey map of 1881. This type of planting was typical of the gardening of the early 1720s, epitomised at Claremont or in the first stages of Chiswick. The later developments at Goodwood are less easy to illustrate in the absence of a series of plans of the park, but two areas of the duke's activities are well documented: his tree planting, and the buildings he erected in the new garden. There is unfortunately no direct evidence of the duke's interest in the theoretical and aesthetic ideas behind current changes in garden design, but indirect evidence suggests strongly that he was, and references in his gardening letters to 'Mr. Southcote' suggest that he was well acquainted with the latter's innovations at Woburn Farm, in Surrey.

The duke's letters to the arboriculturalist Peter Collinson show his keenness to stock the park as variously as possible.<sup>37</sup> Collinson was given a clear hand to buy for Goodwood and to act for the duke at the dispersal of the enormous nursery built up for the eighth Lord Petre at Thorndon, Essex. This must have been the major horticultural event of the 1740s, and the duke was particularly anxious to buy there small cedar of Lebanon plants. He urged Collinson to act quickly, for, if he did not, 'the dukes of Norfolk and Bedford will sweep them all away'.<sup>38</sup> American plants were Collinson's speciality, as the duke acknowledged when he wrote 'I would have them at any rate either for love or money for you know well they are not to be got anywhere else'.<sup>39</sup>

The result of all this was an astonishing variety in the plantations at Goodwood. Soon after the duke's death, a traveller who is usually a highly reliable source noted 'thirty different kinds of oaks and four hundred different American trees and shrubs'.<sup>40</sup> It is difficult to reconstruct the way in which this botanical profusion was laid out: Yeakell's small but accurate survey made over thirty years later is the only indication. But there is no doubt that the duke enjoyed the gradual development of his plantations very profoundly, and in the last months of his life he was able to record 'I never saw Goodwood in more beauty'.<sup>41</sup>

Among the new plantations were placed a variety of structures which allowed the duke to experiment in architecture, even if, as always, it was on a small scale. Eighteenth-century views record the existence of a small pedimented building, known as Cogidubun's temple, which survived to the end of the last century, a tall column, and the buildings associated with the duke's well-known menagerie.<sup>42</sup> This collection of animals seemed sometimes to the estate workers to be more trouble than they were worth: as one wrote in 1730 'we are very much troubled with Rude Company to see

ye animals [...] Sunday Last we had 4 or 5 hundred good and bad',—mainly, it appeared, bad.<sup>43</sup> While the duke maintained this large collection of rare animals, his wife and daughters began to work on the shell house, for which loads of shells were sent from the West Indies, and which survives today as perhaps the finest example of this fragile rococo fashion.<sup>44</sup>

In 1742 the duke began to plant nine acres of 'a very bleak hill above my park', and with this went the construction of Carné's Seat, the principal monument remaining to the duke's activities at Goodwood.<sup>45</sup> Building probably began in March 1743, and the duke hoped that all would go ahead quickly, but he later had second thoughts, and in 1750 wrote to his wife that he intended to alter the openings on the basement floor.<sup>46</sup> The ceiling of the principal room was originally painted 'after some old Roman designs' but this was removed early in the last century. The attribution of this building to Morris depends on Vertue's account, but in view of the duke's long association with Morris, as well as the orthodox Palladianism of at least the front of the building itself, this attribution seems trustworthy.<sup>47</sup>

Other aspects of the duke's interests were represented in his park. As a member of the Society of Antiquaries he supported the investigation of antiquity, and he even bought and re-erected at Goodwood a tall prehistoric monolith, which was a most precocious example of the use of such monuments in an eighteenth-century landscape. He also entered into the craze for the Gothick, and in 1746 his mason William Ride put the finishing touches to the Gothic Seat which was drawn by Grimm in 1781.<sup>48</sup> The duke's interest in medieval building was something more than the indulgence of the current fashion, for he paid for the restoration of the Chichester Market cross, and for the superb engraving made of it by George Vertue. Already in 1742, the duke and his friend the duke of Montagu were singled out for praise in Batty Langley's *Ancient Architecture Restored and Improved*, which claimed to 'restore the Rules of Ancient Saxon Architecture (vulgarly but mistakenly called Gothic) which have been lost to the Public for upwards of 700 years past'.<sup>49</sup>

The structure which attracted the most attention from contemporaries however, was the 'rock dell', sometimes called 'the Catacombs'. Built at about the same time as Carné's Seat, and situated in the High Wood, immediately north of the main house, it consisted of an 'artificial glen', described as resembling 'Rocks rent by an earthquake and earth sunk by a catastrophe'.<sup>50</sup> This was embellished by the 'ruined wall of an Abbey or Chapel', but this may have been added by the third duke. Around this were what Vertue described as 'stone cells under ground and dark recesses—or passages—subterane. which are as wellcontriv'd as curious, vast stones porpheryes sea pebbles &c varyously disposd'.<sup>51</sup> While Vertue, in 1747, was fascinated by the artifice of the recently completed arrangement, a slightly later visitor was able to perceive more elaborate associations. By 1757 James Hill could write that the imagination was 'astonished and pleased' by the sight. 'This is the Sublime in Gardening; which as a late ingenious author has shown on other Occasions, has its great source in Terror'.<sup>52</sup> The reference is to Burke's *Philosophical Inquiry into . . . the Sublime and Beautiful* which had first appeared in the April of that year. This is perhaps the earliest application of the new aesthetic category to a specific English garden-scene, and it raises in an acute form the question of what expert advice, if any, the duke relied on in the composition of his garden. The sophisticated thrill with which eighteenth-century visitors to Goodwood beheld the rock dell had however disappeared by the time Mason came to write his full-length guide to Goodwood in 1839, where he found little to admire in the garden and was particularly censorious of this feature. 'The introduction of such attempts' he wrote 'is always a matter of doubtful taste, and in the immediate vicinity of groves and highly cultivated garden scenery, its propriety is more than questionable'.<sup>53</sup>

The final phase of the duke's building work at Goodwood is the most puzzling of all his activities there. While piecemeal alterations were undertaken in the early 1740s, major changes to the house were made thereafter. But despite the fact that this part of the duke's work was not obliterated by his successor, contemporary evidence for it is scant and misleading. Pictures of the south front of the house made in 1746 and 1781 show that little was done to what was always regarded as the principal facade. However a sketch made by Vertue during his visit in 1747 reveals a substantially different design. The front is still  $\sqcup$  shaped, but the curved gables to the wings have disappeared, together with the round attic windows, and a pediment has been substituted over the central bays.<sup>54</sup> Two explanations of this discrepancy appear possible. Vertue may have been recording a project considered by the duke which was shelved by his death in 1750. More probably, he may have depicted another side of the house, perhaps the north front, about which virtually nothing is known.

In these circumstances, reference to 'New buildings at Goodwood' in a letter of 1750 by the architect Matthew Brettingham acquires significance. Brettingham had been called to measure work at Richmond House in 1745, and this appears to have been his first professional engagement outside Norfolk.<sup>55</sup> Now, in the early months of 1750 he was writing to the duchess of Richmond about Goodwood. Brettingham said that he had chosen 'the several Assortments of stuff proper for finishing the New Buildings'.<sup>56</sup> The letter specifies only window fittings, but some articles were bulky enough to need to be transported by sea.

One indication of where Brettingham may have been employed at Goodwood is provided by an early printed description of the house which states that the second duke was responsible for building the present west front.<sup>57</sup> This plain, two-storey, pedimented front has recently been attributed to Chambers, on the grounds of his authenticated activity at the house in 1758-9 concerning the building of the stables.<sup>58</sup> Stylistically however it is hard to accept that this tame facade is by the same hand as the powerful and sophisticated design of the stables which stand in such close juxtaposition to it. It may therefore be that there were two building campaigns at Goodwood within a decade: Brettingham's west facade of c.1747-50 for the second duke, and Chambers's work on the stables of 1758-9 for his son.

Substantial alterations must have been undertaken at some time in order to house the major artistic treasure of eighteenth-century Goodwood: the set of allegorical paintings of 'British Worthies' by contemporary Italian artists.<sup>59</sup> As early as 1722 the playwright and art-dealer Owen McSwiny had been involved in buying paintings for the young Lord March, and he eventually persuaded him to acquire a series of perhaps fourteen large canvases. These illustrated in a grand symbolical manner the achievements of recent British heroes, including William III, the duke of Marlborough, Isaac Newton and the duke's own father-in-law, Lord Cadogan. The inventory of 1739 had referred to twelve pictures framed in panels in the Great Dining Room, and there, in 1747, Vertue gave precise descriptions of ten of them.<sup>60</sup> It appears to have been a unique set of paintings, but the idea behind it was similar to that of the Temple of British Worthies at Stowe, Bucks., (1731 ff.), where William III and Newton were also depicted. The room at Goodwood must have been an impressive sight, a vivid realisation of the political and intellectual self-confidence upon which early Georgian artistic patronage rested, and as typical of its age as the gallery of Van Dycks at Althorp or the Herbert portraits in the double cube room at Wilton.

Throughout his life the duke had mixed with architects, from Galilei to Brettingham. His



library contained all the current treatises; Leoni's Alberti and three editions of Palladio's *Quattro Libri* including the rare unfinished translation by Campbell, as well as Gibbs's *Book of Architecture* and the *Designs of Inigo Jones*. In these circumstances it is not surprising that he might have tried his hand at architectural design. Evidence for this is unfortunately indirect, but he was considered an authority on the subject among his own family. Thus he was the architectural advisor of his Irish kinsman, Sir Thomas Prendergast, and in 1739 gave detailed advice on alterations being made at Lough Coutra, near Gort, Co. Galway.<sup>61</sup> Before this he had been expected to provide a design for the church of Gort, but, Prendergast added, in fear perhaps of some truly Palladian design, "No Porticoes I beg; my Lord Tyrwley inform'd you how ill they would suit our climate".<sup>62</sup> None of these designs survive, and all trace has also vanished of designs for chimneypieces, sought from the duke by another kinsman, Charles Brudenell, for his equally vanished house at Luffenham, Rutland.<sup>63</sup>

In August 1750 the duke was taken ill and died on his way home to his beloved Goodwood. No memorial marks the spot in Chichester cathedral where he arranged for himself and his father to be buried. Very little survives of his work at Goodwood: the extensive nurseries and many of his garden buildings have disappeared while the great allegorical paintings have been dispersed. The old house which the duke wanted to replace but had to be content to alter was transformed by his successor. Richmond House was burnt to the ground in 1791. Despite these casualties, the second duke of Richmond deserves to be remembered as an original patron of painting and architecture, perhaps even an amateur architect himself, and as the creator of a unique landscape.

---

Material from the Chatsworth collections is reproduced by courtesy of the Trustees of the Chatsworth Settlement, and that from the Goodwood collection by courtesy of the Trustees of the Goodwood Collection. I am most grateful for assistance received from the staff of the West Sussex Record Office.

#### FOOTNOTES

<sup>1</sup> Earl of March, *A Duke and his Friends*. 2 vols. (1911).

<sup>2</sup> F. Steer and A. Venables, *The Goodwood Archives* II, (1970) p.96. The dimensions given refer only to the central block of the house; the wings shown by Campbell (see below, note 10) must have been added slightly later.

<sup>3</sup> *Ibid.* p.95.

<sup>4</sup> Historical Manuscripts Commission, *Various Collections* VIII, p.306.

<sup>5</sup> I. Toesca, "Alessandro Galilei in Inghilterra", *English Miscellany* III (1952) figs. 5, 6.

<sup>6</sup> T. P. Connor, "Colen Campbell as architect to the Prince of Wales" *Architectural History* XXII, (1979) pp. 64-71.

<sup>7</sup> West Sussex Record Office, Goodwood Mss. (hereafter abbreviated as G.) 104: P. de Carné's letters; 22 Aug. 1724, no. 343.

<sup>8</sup> *Ibid.* 28 Aug. 1724, no. 344.

<sup>9</sup> *Ibid.* 8 Sept. 1724, no. 345.

<sup>10</sup> J. Harris, *Catalogue of the Royal Institute of British Architects, Drawings Collection: Colen Campbell*, Gregg (1973), pp.9-10, figs. 9,13.

<sup>11</sup> These are on loan to the RIBA, and some are illustrated by Harris, *op. cit.*, figs. 16-22.

<sup>12</sup> G. 135.

<sup>13</sup> Campbell's drawing is Harris, *op. cit.* fig. 13.

<sup>14</sup> G. E/4992 Map of the Goodwood Estate, 1731.

<sup>15</sup> G. 103, no. 200. The duke was Grand Master of the Freemasons in 1725, and masonry probably explains his contacts with Langley, from whom he was also to purchase 'bustos', made perhaps of Langley's Artificial Stone: G. 126 Account Book, 23 Sept. 1732.

<sup>16</sup> Earl of Ilchester, *Lord Hervey and his Friends* Murray (1952), p.142.

<sup>17</sup> These drawings are on loan to the RIBA.

<sup>18</sup> G. 126; 1731-4 Account Book: 15 Jul.-3 Dec. 1733.

<sup>19</sup> G. 130; 1735-8 Account Book: 24 Apr.-23 Dec. 1736.

<sup>20</sup> G. 126; 12 Dec. 1733.

<sup>21</sup> E. Croft-Murray, *Decorative Painting in England, 1537-1837*, Country Life II (1970) p. 234.

<sup>22</sup> G. 130; 24 Apr., 22 Jun. 1736.

<sup>23</sup> J. Ralph, *A Critical Review of the Buildings of London and Westminster*, (1734), p.45.

<sup>24</sup> K. Downes, *Vanbrugh*, Zwemmer (1978) pp. 99-100. The duke was paying rent from 29 May 1732 for Vanbrugh Castle (G. 126).

<sup>25</sup> G. 126; 3 Sept 1732, 29 May 1734.

<sup>26</sup> Chichester Corporation Minute Books, August 1732.

<sup>27</sup> Chatsworth Mss. 201:0, D. of Richmond to Lord Burlington, 29 Jun 1730.

<sup>28</sup> G. 102, no. 113: D. of Richmond to Labbé, 19 Aug. 1730.

<sup>29</sup> Two sets of drawings survive: one pair inscribed by the duke of Richmond, (*Catalogue of RIBA Drawings Collection*: B. Gregg (1972), p.99, figs. 76, 77), do not have the wings and show a side elevation 87ft. long. The other pair, (Chatsworth Drawings B.16, B.17), show the more elaborate first stage, but carry the inscription in Lord Burlington's hand 'to be reduced to 25ft.'

<sup>30</sup> Walpole Society, *Vertue Notebooks* V p.142. a payment of 2 guins. to Morris in Aug. 1732 "to distribute amongst ye workmen that reard ye Building" fits the date of building of the Council House exactly. G. 126; 16 Aug. 1732.

<sup>31</sup> G. 117, 104.

<sup>32</sup> See n. 27, above.

<sup>33</sup> G. 121: 1/206; G. Beard, *Decorative Plasterwork in Great Britain*, Faber (1975) pp. 60-1, 227-8.

<sup>34</sup> G. 121: 1/107.

<sup>35</sup> G. 99. Inventory of houses belonging to the duke of Richmond, 1739, p.54 ff.

<sup>36</sup> C. Campbell, *Vitruvius Britannicus* III, (1725), pls. 51-2.

<sup>37</sup> British Library. Add. Mss. 28726-7 Letters to Col-linson, see especially Add. Ms. 28726 f.108 "no man living loves propagation (in an honest way) more than I do."

<sup>38</sup> *Ibid.* Add. Ms. 28726 f.127; G. 108. no. 794.

<sup>39</sup> BL. Add. Ms. 28726 f.122.

<sup>40</sup> *The Travels in England of Bishop Pococke*. ed. J. J. Cartwright, Camden Society (1888) II, p.111.

<sup>41</sup> BL. Dept. of Manuscripts Loan 57/103/2538, Bathurst Papers, Lennox letters.

<sup>42</sup> BL. Add. Mss. 5676 ff.127-9, Drawings of S. Grimm.

<sup>43</sup> G. 108: 815.

<sup>44</sup> Earl of March, *op. cit.* II, pp.442, 721.

<sup>45</sup> BL. Add. Mss. 28726 f.127.

<sup>46</sup> As n. 41, above; furniture for Carné's seat was to be bought in France in 1749.

<sup>47</sup> Walpole Society, *Vertue Notebooks* V. p.143; the present back elevation has a marked neo-classical character which suggests that it may have been altered in the 1770s. See illustration in *Country Life*, 16 Jul. 1932, fig. 2.

<sup>48</sup> G. 136: 2/18; see H. M. Colvin, *A Biographical Dictionary of British Architects*, Murray (1978), p.693.

<sup>49</sup> B. Langley, *Ancient Architecture Restored* (1742), Dedication.

<sup>50</sup> W. H. Mason, *Goodwood Its House Park and Grounds* (1839), p.157; J. Hill, *Eden: Or A Complete Body of Gardening* (1757) p.587. I am indebted to Mr. John Harris for this reference.

<sup>51</sup> Walpole Society, *Vertue Notebooks* V. p.143.

<sup>52</sup> See n. 50, above.

<sup>53</sup> *Ibid.*

<sup>54</sup> Wootton's picture of 1746 is illustrated by Steer and Venables, *op. cit.* II, frontis.; Vertue's sketch is Walpole Society, *Vertue Notebooks* V. p.142.

<sup>55</sup> G. 109, nos. 847, 863; G. 130 records a payment 'to Mr. Brickingham the Surveyor & his assistant for their journey and expenses' as early as 13 Nov. 1737.

<sup>56</sup> G. 109, no. 847.

<sup>57</sup> D. Defoe, *A Tour thro' the whole Island of Great Britain*, 7th. ed. (1769), I. pp. 209-10, where the front is said to be "one of the Wings to the House his Grace proposed to erect, had he lived a few years later."

<sup>58</sup> J. Harris, *Chambers*. Zwemmer (1970), p.209; I am indebted to Mr. Harris for a discussion of this problem.

<sup>59</sup> F. Haskell, *Patrons and Painters*. Chatto & Windus (1963) pp. 289-91; see G. 105, McSwiny's letters.

<sup>60</sup> Walpole Society, *Vertue Notebooks* V. pp. 143-4.

<sup>61</sup> G. 107: no. 706, 715.

<sup>62</sup> Earl of March, *op. cit.* I. p.202.

<sup>63</sup> G. 103: no. 202; the duke may also have been responsible for the monument to his huntsman Thomas Johnson in Singleton Church; G. 103: no. 207.