The Landmark Trust

FOX HALL

History Album

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BASIC DETAILS:

Built 1729 - 1730

Patron: 2nd Duke of Richmond

Architect: probably Roger Morris

Function: Hunting Lodge & Stables

Converted to house in mid-19th century

Sold by Goodwood estate 1961

Bought by Landmark Trust 1979

Architect for restoration: Philip Jebb

Builders: T. Couzens & Sons

Stonework: Chichester Cathedral Workshops

Plasterwork repair & regilding: John Dives

Work completed 1983

Contents

Fox Hall and stable yard, with the corner of the stable block in the foreground.

Summary

The Charlton Hunt

From the 1670s until 1750, the village of Charlton was the headquarters of a famous Hunt, once the most fashionable in England. The list of its Masters alone gives evidence of its exalted status: founded by Charles II's natural sone, the Duke of Monmouth and Lord Grey of Uppark, the Hunt went into temporary eclipse after Monmouth's Rebellion against the accession of his Catholic uncle, James II, in 1685 and Monmouth's subsequent execution. The allure of the East Sussex countryside for hunting remained, and prompted Monmouth's half-brother, Charles Lennox, 1st Duke of Richmond, to acquire Goodwood House in 1697. The Hunt was revived by the former manager of the hounds, Edward Roper (generally known as Squire Roper, a 'gentleman from Kent'), who was soon joined by the Duke of Bolton, the Duke of Monmouth's son-in-law.

After the deaths of Bolton and Roper in 1722 and 1723 respectively, the Hunt was maintained by the 3rd Duke of Bolton, but in 1728 he gave the hounds to his young cousin, the 2nd Duke of Richmond, at Goodwood. The 2nd Duke was joined in what was now the Charlton Hunt in 1729 by the 2nd Earl of Tankerville, of Uppark, Lord Grey's son, and with whose own Hunt there had apparently been some rivalry, now brought to a close by a splendidly worded treaty, witnessed by four Dukes and aimed to heal 'the Miseries that have of late years wasted and destroyed the County of Sussex'. Indeed, the Hunt became something of a stalking horse for the Whig cause, of which Tankerville and Richmond were prime movers. Although the Earl withdrew two years later, the hounds continued to spend part of the year at Uppark. The Duke of Richmond remained as sole Master until his death in 1750, after which the hounds remained at Goodwood.

Records of the Hunt were meticulously kept, with a description of each meet, along with pedigrees of the hounds. Hunting was in those days a slow and sedate affair, carried on at a trot, or at most a canter, with few jumps. Horses were changed frequently, and the day lasted from dawn until after dark. The livery of the Hunt, worn by the huntsmen and whippers-in, was a coat of dark blue with gold edgings. It also had its own standard, raised on a flagpole in the village, displaying a running fox on a green ground.

Fox Hall, W and S elevations.

Buildings of the Charlton Hunt

While the purpose of the Hunt was for the enjoyment of sport, equal pleasure was to be had from the gathering of friends, freed from the restraints of Court or London Society. The dinners after the day's chase played an important part in the Hunt mythology, particularly after the building of a fine dining room in which to hold them.

This was designed for the 1st Duke of Richmond around 1720 by no less a person than the architect-Earl, Lord Burlington, and was a single storey pavilion, known variously as the Great Room, the Dome or Fox Hall. Where it stood we do not know, but such slight evidence as there is seems to point towards the southern end of the village. The Great Room was demolished at some date after 1750, and its alternative name, Fox Hall, later passed to this, quite different, building.

The building we now know as Fox Hall was put up in 1730 for the 2nd Duke of Richmond, as the joint-Master of the Hunt. Contemporary descriptions and records show that while many of the Gentlemen were content to stay in a farmhouse or the inn, some of the grandest and keenest either rented a whole house or built a new one for themselves. It was clearly necessary for the Master to outshine them all, which he did with this elegant, fashionably Palladian hunting lodge, probably designed by Lord Burlington's former assistant, Roger Morris. The fine stable block across the yard was built at the same time.

The accommodation inside the Duke's house was simple in arrangement, if lavish in decoration. Entered directly from the stable yard, there were rooms for servants on the ground floor, perhaps with a pantry in which breakfast could be prepared - a silver inventory of 1739 shows that besides candlesticks, the Duke kept a silver coffee pot, tea spoons, strainer and cream jug here, suggesting little else was eaten there. Above was a single apartment for the Duke himself, and no doubt for his Duchess if she decided to accompany him, with a 'powder-closet' off it. It has been described as Britain's premier bedsitter, and that is precisely what it is, with a recess for the bed opening off the main room which would have been arranged very much as it is today. Over the fireplace is a wind-indicator, to tell the Master how the scent lay for the day's sport, restored to working order with a new weathervane and the help of a local clockmaker in 2010.

The 3rd Duke of Richmond moved the Charlton Hunt to Goodwood later in the century and Charlton returned to being a purely agricultural village. The kennels and some of the lodges were converted into cottages, others were pulled down. Only the Duke's Fox Hall remained as it was built, maintained no doubt for occasional use, with perhaps a caretaker living on the ground floor. Around the middle of the 19th century, however, it was let to a tenant. The first to be recorded was Mr Thomas Foster, the first manager of the sawmill which started in Charlton between 1850 and 1875. His daughter still lived there at the beginning of this century, but for the most part it continued as the saw-mill manager's house.

Alterations were inevitable. The position of the staircase was changed, blocking a window, but allowing an extra flight to new attic bedrooms. The roof was altered to allow space for these. Windows were pierced in the gables, front and back, and another in the back of the bed recess. The brick walls were rendered over.

A description of 1863, however, records that there were still paintings 'relative to the chase' on the walls. In 1961, the Goodwood estate sold Fox Hall to the tenant, Mr Tinniswood. After his death in 1979, his daughter put the house up for sale by auction.

Restoration by the Landmark Trust

The Landmark Trust did not normally compete for buildings on the open market even in the days it was backed by Sir John Smith's Manifold Trust, but in this case the cause seemed so worthy that an exception was made. Fox Hall was crying out for restoration to its original design, and while this could of course have been achieved by an individual owner, such a remarkable building deserves to be more widely shared. Restored and cared for by Landmark, it is now enjoyed by hundreds of people each year, all of whom can wake to the happy prospect of a day spent in the Sussex countryside.

The restoration was carried out under the supervision of the architect Philip Jebb by T. Couzens & Sons. The priorities were the renewal of the roof, to return it to the correct pitch, reinstating cornices to provide a pediment at either end; the blocking of later windows; the removal of the attic bedrooms and the top flight of the stair; and the redecoration of the main room. Where the render had fallen from the walls, detail of the brickwork showed that it had not originally been stuccoed, as might be expected of a Palladian building. So the render was stripped off, and the brickwork repaired. The ground floor window on the front was given a new sill, where this had been cut away. Inside, it was not clear where the original stair had been, so it has stayed in the same place, but turned round to allow the reopening of the window. The bathroom was removed from the hall, and fitted in next to the bedroom instead, where a 'blind' window was opened up to light it.

In the main room, a new oak floor was laid, provided by the Charlton saw mill. The plasterwork was cleaned, repaired and regilded by John Dives. The walls were covered with fabric, as they had been originally, this time from the Gainsborough Silk Mill in Suffolk. The missing dado rail was replaced, copying that in the Chichester Council Chamber, also designed by Roger Morris. The same building provided the surround, which was also missing. It was carved in Chichester Cathedral's workshop from a French stone called Lepine, also used for the fireplace and paving in the hall. Over the fireplace and the doors were frames for pictures. Into these were fitted reproductions of paintings in Goodwood House - Stubbs over the doors, and in the overmantel a Wootton portrait of Sheldon, the 2nd Duke's hunter, held by a groom in Charlton Hunt livery. The restoration of Fox Hall was completed in 1993. Since then, it has played host to a revived Charlton Hunt Club which, for want of the Great Room itself, has resorted here for dinner.

Introduction

The building known today as Fox Hall was built in 1730, probably to designs of Roger Morris, as a hunting lodge for Charles Lennox, 2nd Duke of Richmond. It is the most prominent survivor of a time when the name of Charlton was famous throughout England. For nearly three quarters of a century, from the 1670s until 1750, this ordinary farming village, without even a manor house, was transformed into the centre of the country's most fashionable foxhunt. Indeed, it is often claimed that foxhunting as we know it was invented here.

Dukes, Earls, Generals, as well as mere Gentlemen, crowded here during the hunting season, finding what lodgings they could. The more devoted, and the more wealthy, built houses or `lodges' for themselves, a pattern which the 2nd Duke of Richmond followed, most elegantly, after he became Master in 1729. Before that, in about 1720, a fine Dining Room had been built for the 1st Duke of Richmond where 'the Gentlemen fox-hunters dine together every day.' This last was designed by the architect Earl of Burlington and came to be known as Fox Hall. It has vanished without trace but its name lives on in the 2nd Duke's House.

The 1st Duke of Richmond was born at Goodwood in 1672, only son of Charles II's French-born mistress Louise de Kérouaille, Duchess of Portsmouth, to whom the king had granted the then Jacobean house. His son the 2nd Duke was a politician and polymath as well as a sportsman. He was a staunch and respected Whig politician and a member of George II's Privy Council. He loved Italian opera, antiquarian pursuits and was a member of the Royal College of Physicians. In typical 18th-century fashion, he paid for the construction of his hunting house with his winnings at the gambling tables of Tunbridge Wells. Records of the Charlton Hunt survive in the archives of the Dukes of Richmond, its Masters in the final decades. From mock-heroic Treaties to serio-comic accounts of a particular chase, the main impression is of a good deal of fun. It was largely a male affair, although the occasional Duchess put in an appearance. The style was informal, which must have been part of the appeal to noblemen whose days might otherwise be spent at court.

Charles Lennox, the 2nd Duke of Richmond (1701-1750) and his wife, Sarah Cadogan, daughter of the Earl of March. Although an arranged marriage the couple formed a deep attachment. (Jonathan Richardson)

'Squire' Edward Roper, a gentleman from Kent, the 1st and 2nd Dukes' redoubtable huntsman. He died out hunting, at the age of 84 in 1723, 'a quick and sudden death, and in the field'

A cameraderie grew up with the ordinary people of Sussex, the farmers in whose houses many of the Gentlemen stayed and whose barns they borrowed to stable their horses, as well as the huntsmen and whippers-in, who feature throughout the records and who became friends in so far as the stratified society of the day would allow it.
In the later 18th century, Charlton took on a less aristocratic character - but a distinct aura of celebrity still clung to it, and to this building, which by default became Fox Hall. Adapted in the 19th century to house managers of the Charlton sawmill, when it came up for auction in 1979 its appearance had changed quite radically, but its good breeding could still be seen, particularly inside. Even then, Landmark would not normally compete in the open market for a building, but on this occasion an exception was made. Fox Hall not only cried out for sensitive restoration but it seemed wasted as a permanent home. Returned by the architect Philip Jebb to something approaching its original appearance and arrangement, it deserved to be widely enjoyed in the spirit in which it was built, to provide people with a holiday, and a complete break from the normal routine of life.

Top: the bed alcove at Fox Hall. To either side are reproductions of paintings of the Charlton Hunt at Goodwood House. One of them is shown here: *The Charlton Hunt* by George Stubbs, 1759-60

A History of the Charlton Hunt

The early years

Hunting for sport had long been the favoured pastime of monarchs and nobles, but in the Middle Ages this was generally for deer or sometimes hares, whether in the royal forests or the large walled deer parks created around country seats. Foxhunting was only occasionally practised and usually only for want of anything better. Fox hounds as such did not exist. It was only in the 2nd half of the 17th century that some sportsmen - the Duke of Buckingham, for instance, of whose pack in Yorkshire a ballad, *The Fox Chace*, was written in 1650 - decided that the fox gave them as good a day's sport as the generally preferred hare or stag.

The repute of foxhunting was only firmly established in the 1670s, however, when Charles II's natural son, the Duke of Monmouth, and his friend Lord Grey took to that sport near the latter's seat at Uppark, establishing a kennels at the nearby village of Charlton, on Lord Scarborough's estate. The hounds were managed by Edward Roper, a 'gentleman from Kent', and for some years the hunt enjoyed great popularity. Monmouth is supposed to have said on one occasion, 'When he was King, he would come and keep his Court at Charlton'.

His attempt to bring this about in 1685 brought about a temporary eclipse of the Charlton Hunt, since not only was his patronage removed, but Roper was among those who had to leave the country for their supposed part in the Monmouth rebellion. It was ironic that after his flight from his defeat at the Battle of Sedgemoor, Monmouth was captured by the Sussex Horse, commanded by Lord Lumley, later Earl of Scarborough and so owner of Charlton.

Lord Ford Grey, from 1714 1st Earl of Tankerville, of Uppark, who ran a rival hunt. His son the 2nd earl became joint Master of the Charlton Hunt with the 2nd Duke of Richmond.

Charles Powlett, 3rd Duke of Bolton, briefly sole Master after his father's death in 1722.

After the accession of William and Mary, Roper returned and started up the hunt once more. It quickly regained its popularity, was once attended by the King, and was patronised by the great, and no doubt some of the good as well. Among them was the Duke of Bolton, whose 2nd wife, Henrietta, was the natural daughter of the Duke of Monmouth. A few years later, the Duke became co-proprietor of the hounds with Roper.

The Duke of Devonshire also made his name in the history of the Hunt by his feat of galloping down Leven Down, one of the steepest hills in Sussex, and jumping a gate at the bottom. In the 19th century this would not have been considered particularly remarkable, but in the early 18th century the whole pace of the hunt was more sedate; the hounds worked more slowly, the riders trotted or cantered gently behind them, and found a gate to pass through if they could.

The Hunt next acquired an architectural patron in the young Earl of Burlington, who was brought down to Charlton by the Duke of Grafton soon after his return from the Grand Tour in 1715, and designed the original Fox Hall or Great Room.

Early in 1722 the Duke of Bolton died. His duties as co-proprietor of the Charlton hounds were assumed by his son, the 3rd Duke of Bolton. On 26th February in the following year, 1723, Squire Roper himself died, at the age of 84, while out hunting at Monkton Furze. The event is recorded in the hunt diary: ‘a quick and sudden death, and in the field’.

The new Duke of Bolton thus became sole-Master, but he found it difficult to spend much time at Charlton, although he was a keen huntsman and later had another pack in the New Forest. The reason for this is generally attributed to his devotion to the actress Lavinia Fenton, who demanded his constant attendance upon her in London. She had made her name as Polly Peachum in *The Beggar’s Opera*, and was the Duke's mistress for many years, having three sons by him. Eventually, on the death of his first duchess in 1751, she at last became his wife.

Hogarth's painting of *The Beggar's Opera*, featuring Lavinia Fenton as Polly Peacham (in white), with the 3rd Duke of Bolton in the audience on the right, in blue wearing his Garter Star and clearly besotted.

The Duke of Bolton may also have felt that there were two landowners well able to take on the responsibility of managing the Hunt in the vicinity of Charlton. The firstof these was the young 2nd Duke of Richmond, whose father had established himself at Goodwood in 1697, and who in his boyhood had very often hunted with Squire Roper. The 2nd was the Earl of Tankerville, of Uppark, son of Monmouth's Lord Grey, who had been hunting the district in rivalry with the Charlton hounds for some years. It would be most satisfactory all round if these two could become joint masters.

Charles Lennox, 2nd Duke of Richmond with a Groom and Hounds, by John Wootton.

Bay Bolton (1743-6)
Hunter in the 2nd Duke of Richmond' stable. A servant in the Duke's livery holding the reins and a hunting whip; a hound leaping up at his side. In the background a view of Halnaker Hill and Windmill; on a stone is the inscription, 'Bay Bolton, got by the famous Bay Bolton', a legendary stallion.

Grey Cardigan
Hunter in the 2nd Duke of Richmond's stable 1st mentioned in the 'Hunt Papers' in 1739. Held by Tom Johnson, huntsman on the Charlton hounds, dressed in the Duke's yellow and scarlet livery; through a ruined archway are hunt servants and hounds.

The Treaty of Union

As a first step towards this, in 1728 the Duke of Bolton gave the hounds themselves to the Duke of Richmond. Meanwhile, negotiations to combine hunts with the Earl were in progress, and in 1729 culminated in a grandly-worded Treaty, perhaps tipping a knowing wink to the 1706 Treaty of Union between England and Scotland:

> Treaty of Peace, Union and Friendship between the Most High Puissant and Noble Prince Charles Duke of Richmond and Lenox Earl of March and Darnley Baron Setterington Methuin and Torbolton one of the Gentlemen of His Majesty's Bedchamber and Knight of the most Noble Order of the Garter, and the most Serene and Right Honorable Charles Earl of Tankerville and Baron Ossulstone of Ossulstone Concluded at London on the Eighteenth Day of March in the Year of Our Lord One Thousand seven hundred and Twenty Nine.

WHEREAS the above named most Puissant and Noble Peers are disposed towards one another with a mutual desire of making Peace and healing now in their own times the Miseries that have of late years wasted and destroyed the County of Sussex BE it therefore known to all and singular whom it may concern That the most Puissant and Noble Charles Duke of Richmond and Lenox etc. and the Most Serene and Right Honourable Charles Earl of Tankerville etc. Consulting and providing for (as far as Mortals are able to do) the Advantage Ease and Sport of their Friends as well as the Tranquillity of the said County have resolved at last to put an end to that War which was unhappily kindled and has been obstinately carried on for many years which has been both Cruel and Destructive by reason of the frequent Chases and the Effusion of the Blood of so many vixen Foxes;
Wherefore the said most Noble and Illustrious Lords (after divers and important Consultations had and held in London for that purpose having at length without the Intervention of any Mediator overcome all the Obstacles which hindered the end of so wholesome a Design) have Agreed on reciprocal Conditions of Peace Union and Friendship as follows.

> ARTICLE 1. That there be and remain from this Day a True Firm and Inviolable Peace a more sincere and intimate Friendship and a Strict Alliance and Union between the said most Puissant and Noble Charles Duke of Richmond and Lenox etc. and the most Serene and Right Honourable Charles Earl of Tankerville etc. the Territories they now stand or shall hereafter be possessed of and also their Servants so to be preserved and cultivated that the Parties Contracting may faithfully promote each other's Interest and Advantage and by the best means they are able prevent and repel from each other all Damage and Injury.
>
> ARTICLE 2. That a Pack of Foxhounds be maintained by and between the said Charles Duke of Richmond and the said Charles earl of Tankerville which shall consist of Forty Couple at the least.
>
> ARTICLE 3. The Earl of Tankerville shall maintain and defray all

Expenses relating to the Hounds the Horses of the Huntsmen and Whippers In Warreners earth Stoppers and all other Contingent Expenses whatsoever relating thereto for the Sum of Two hundred and Nineteen Pounds and One Shilling per Annum of Good and Lawfull Money of Great Britain to be paid to the said Earl of Tankerville by the said Duke of Richmond at four equal Quarterly Payments the 1st Payment to be made on the 1st Day of August next ensuing the Date hereof.

ARTICLE 4. The Duke of Richmond shall be at the Sole Expense of buying Horses for his own Huntsman and Whipper In.

ARTICLE 5. The Duke of Richmond is to pay the Wages and Board Wages and to furnish the Cloaths of his Huntsman Foot Huntsman and Whipper In.

ARTICLE 6. It is moreover Agreed by and between the abovenamed Contracting Powers that the said Pack of Foxhounds shall be kept

ffrom October the 15th to November the 15th at Findon
ffrom November 15th to January 1st at Charlton
ffrom January 1st to February 1st at Up Park
ffrom February 1st to March 1st at Charlton
ffrom March 1st to April 1st at Up Park
ffrom April 1st to the laying up the Hounds at Lyndhurst
ffrom the laying up the Hounds to October 15th at Up Park

These times of removing the Hounds to be observed unless otherwise agreed to by the Consent of both Parties.

ARTICLE 7. It is moreover Stipulated and Agreed by and between each of the Contracting Parties that John Ware Huntsman to the duke of Richmond shall have the care direction and Management of his Grace's Horses belonging to the Hunt when they are not under the immediate Care of his Grace's own Groom.

ARTICLE 8. It is further Agreed by and between each of the abovenamed Parties that John Ware and -- Vincent or the Huntsmen for the time being shall have equal care of the Hounds and equal Profits and Share of Perquisites either arising by Field Money or by Hounds that are given away or any other manner whatsoever relating to the Hunt.

ARTICLE 9. This Treaty to continue and remain in full Force until the death of one of the Contracting Parties (which God for many years avert) or until one of them shall give Six Month's Notice to the other of his Intention to determine this Agreement. In either of which Cases the Entire Pack with the Whelps shall remain to the use of the Survivor or Party to whom such Notice shall be given.

IN WITNESS whereof the abovenamed Contracting Powers have hereunto subscribed their Names and affixed their seals of their Arms at London this Eighteenth Day of March in the Third Year of the Reign of Our Sovereign Lord George the 2nd by the Grace of God of Great Britain

France and Ireland King Defender of the Faith etc. Annoque Domini One thousand seven hundred and Twenty Nine.

RICHMOND AND LENOX
TANKERVILLE

Signed and Seal'd
in the presence of

GRAFTON ST. ALBAN'SBOLTON MONTROSE

Two of these signatories were cousins of the 2nd Duke, sharing Charles II as their grandfather: Charles Fitzroy, 2nd Earl of Grafton, was the grandson of Charles II and the Duchess of Cleveland; Henry Fitzroy, 2nd Duke of St Albans was the grandson of Charles II and Nell Gwynn, just as the 2nd Duke of Richmond was grandson of the king and Louise de Kerouaille. The Merry Monarch’s several families had their own sense of natural solidarity. There is a real sense of a changing of the old guard at the Hunt in the early 1720s, as its founders give way to the next generation of equally close friends.

Sultan: chestnut hunter in the 2nd Duke of Richmond's stable; first mentioned in the 'Hunt Papers' in 1740. The picture bears the inscription, 'Sultan given by His Majesty to Prince Charles of Lorraine, 1743.' A groom in the state livery holds the reins and a hunting whip; a couple of hounds at his feet; view of Cairney's Seat in the background.

The following year the Duke of Richmond enlarged his Sussex estate by buying the manors of Charlton and Singleton from the Earl of Scarborough, whose main property was anyway in the North. In 1731 the changes of the last few years were completed by the Duke also assuming sole-Mastership of the Hunt. The agreement with the Earl was still to be honoured, in that the hounds continued to spend part of the year at Findon and Uppark.

The last glorious years

The Charlton Hunt now entered new and final phase of fame and popularity among the sporting nobility and gentry. According to Mr T.I. Bennett in an article on Charlton in the *Sussex Archaeological Collections* of 1863, it was the Melton Mowbray of its day, with its own special Charlton Pie to prove it. The Hunt livery was dark blue with gold edgings, and it even had its own Standard, especially commissioned from the naval workshops by the Duke: a golden fox, running, on a green ground with the Union flag in the corner.

It seems that the Hunt became almost too popular, and a need was felt to limit the number of those who could attend. On the last Sunday in January 1738 a number of the more regular members met together in the Bedford Head Tavern in London to resolve the problem:

ANNUAL MEETING - PRESENT

Lord Delawarr, in the Chair.	Viscount Harcourt	Major Gen.Kirke
	Lord Hen. Beauclerk	Colonel Huske
Duke of Grafton	Lord Nassau Paulet	Rich. Honywood Esq
Duke of Richmond	Hon. John West	Ralph Jennyson Esq
Duke of St.Albans	Count Mau'ce of Nassau	Edw. Paunceford Esq.
Earl of Godolphin	Rt Hon Wm. Connolly Esq	Wm. Fauquiere Esq
Earl of Lifford	Sir Henry Liddell Bart	Mons. de Marpon

The Duke of Richmond proposed to form the Members of this Hunt into a regular Society, which was agreed to Nemine Contradicente & the following Articles were Resolved on and subscribed by the Members then present and afterwards by the Absent Members viz:

It is this Day agreed by Us whose Names are hereunto subscribed, that no Person shall be of the Charlton Hunt who was not an original Subscriber to the Building of the Great Room at Charlton or a Subscriber to this Agreement unless admitted under the following Rules.

1st. No person to be admitted but by Ballot.

2nd. Any person that is desirous to be admitted a Member of the Hunt must be proposed at Charlton, by one of the Society, and his name affixed up in the Great Room at Charlton, in the form and manner following, viz. I recommend . . . . . to be a Member of the Charlton Hunt. As Witness my hand . . . .

3rd. The person proposed is not to be Balloted for, in less than seven Days after his name is affixed up in the Great Room at Charlton; Nor is such Ballot to be by less than nine persons of the Society, and the Ballot to be betwixt the hours of Four and Eight in the Afternoon.

4th. One black Ball is an Exclusion

5th. No person so excluded to be put in Nomination again that Year.

6th. If any Member of the Hunt is desirous that a Friend may come to Charlton, he must first ask the Consent of Such Members as are at that time at Charlton, which Leave must be obtained by Ballot of the Members then present, if they are not less than three in number Provided such person so admitted, does not Stay more than the Space of 8 days; and the person so brought down, is to have his Expenses defrayed by the Member that recommends him.

7th. If any Stranger is seen in the Field a hunting, he may be invited that day by any of the Company and his reckoning to be paid by the persons then present.

8th. The Duke of Richmond to bring whoever he pleases from Goodwood to

Dinner at Charlton.

9th. Any Additional Article may be made by a Ballot of nine persons, such Ballot to be in the Great Room at Charlton to be determined by the Majority.

10th. If any Dispute arise about the meaning of any of the above written Articles, it shall be decided by the Majority of the Members present, at the General Annual Meeting in London.

At the end is given a list of the `Names of the Original Subscribers (that are now living) to the Great Room at Charlton', which gives some idea of the exalted status of the Society.

The Duke of Grafton
The Duke of Bolton
The Duke of Devonshire
The Duke of Newcastle
The Earl of Carlisle
The Earl of Burlington
The Earl of Litchfield
The Earl of Godolphin
The Earl of Halifax
The Ld Viscount Lonsdale
The Lord Delawarr
The Lord Lovell
The Rt Hon Henry Pelham
The Hon Lt.Gen. Compton
Count Maurice of Nassau
The Hon Arthur Lowther Esq
The Hon Sir William Gage
The Hon Sir Charles Wells
Lieut. Gen Honeywood
Major Gen. Churchill
Robert Colvile Esq

Almost exactly a year after this meeting there occurred perhaps the most famous event in the whole history of the Charlton Hunt, which was to be long remembered in Sussex. *A Full and Impartial Account of the Remarkable Chase at Charlton, on Friday, 26th January, 1739* was inscribed in the hunt records.

It has long been a matter of controversy in the hunting world to what particular country or set of men the superiority belonged. Prejudices and partiality have the greatest share in their disputes, and every society their proper champion to assert the pre-eminence and bring home the trophy to their own country. Even Richmond Park has the Dymoke.
But on Friday, the 26th of January, 1739, there was a decisive engagement on the plains of Sussex, which, after ten hours' struggle, has settled all further debates and given the brush to the gentlemen of Charlton.

PRESENT IN THE MORNING:

The Duke of Richmond, Duchess of Richmond, Duke of St Alban's, the Lord Viscount Harcourt, the Lord Henry Beauclerc, the Lord Ossulstone, Sir Harry Liddell, Brigadier Henry Hawley, Ralph Jennison, master of His Majesty's Buck Hounds, Edward Pauncefort, Esq., William Farquahr, Esq., Cornet Philip Honywood, Richard Biddulph, Esq., Charles Biddulph, Esq., Mr St Paul, Mr Johnson, Mr Peerman, of Chichester; Mr Thomson, Tom Johnson, Billy Ives, Yeoman Pricker to His Majesty's Hounds; David Briggs and Nim Ives, Whippers-in.

At a quarter before eight in the morning the Fox was found in Eastdean wood, and ran an hour in that Cover, then into the Forrest, up to Puntice Coppice, thro' Herring Dean to the Marlowes, up to Coney Coppice, back thro' the Marlowes to the Forrest west gate, over the Fields to Nightingale bottom, to Cobdens at Draught, up his Pine-pitt hanger (there His Grace of St Albans gott a fall), thro' my Lady Lewkner's buttocks, and mist the Earth, thro' West dean forrest to the corner of Collar down (where Ld. Harcourt blew his first horse) crost the Hacking place down the length of Coney Coppice, thro' the Marlow's to Herring Dean into the Forrest, and Puntice coppice, East Dean Wood, the lower Teagles, cross by Cocking course, down between Graffam and Woolavington, thro' Mr Orme's park and paddock, over the heaths to Feilder's Furses, to the Hurlands, Selham and Amersham, thro' Totham Furses, over Totham Heath almost to Cowdrey park, there turn'd to the Lime-Kiln at the end of Cocking causeway, thro' Cocking Park and furses, there crossed the road and up the Hills between Bepton and Cocking. (Here the Unfortunate Lord Harcourt's second horse felt the Effect of long Legs and a sudden steep, the best thing belonging to him was his saddle which my Lord had secured, but by bleeding and Geneva (contrary to the Act of Parliament) he recovered, and with some difficulty was got home, here Mr Fouqueir's Humanity claims your regard, who kindly sympathised with my Lord in his Misfortunes, and had not power to go beyond him.)

At the bottom of Cocking warren the Hounds turned to the left, across the road by the Barn, near Herring-dean, then took the side hills to the north gate of the Forrest (here Brig. Hawley thought it prudent to change his horse, for a `True-Blew' that staid upon the Hills, B. Ives likewise took a horse of Sir Harry Liddels), went quite thro' the Forrest and ran the Foil, thro' Nightingale bottom to Cobdens at Draught, up his Pine-pitt hanger, to my Lady Lewkner's buttocks, thro' every Meuse she went in the morning, went thro' the Warren above Westdean, where we dropt Sir H. Liddel, down to Binderton Farm (here Ld Harry sunk), up to Binderton down, thro' Hayes bushes, Beechley bushes, to the Voldi, through Goodwood Park (here the Duke of Richmond chose to send three lame Horses back to Charlton, and took Saucy-Face and Sr. Wm. that were very luckily at Goodwood) from thence at a distance Ld. Harry was seen driving his Horse before him to Charlton.

he hounds went out at the upper end of the Park up to Stretington road, by Sally Coppice (where his Grace of Richmond got a somerset) through Halnaker Park over Halnaker hill to Sebbige farm (there the Master of the Stag-hounds, Cornet Honeywood, Tom Johnson, and Nim Ives were thoroughly satisfied) up long-down, thro' Eartham common Field to Kemp's high wood. (Her B.Ives tired his second Horse, and took Sir Wm. by which the Duke of St Albans had no great coat, so returned to Charlton).
From Kemps high wood the hounds broke away thro' the Gumworth Warren, Kemps ruff-piece, over Slindon down, to Madhurst Parsonage where Billy came in, with them over Poor down, up to Madhurst down, Houghton

> Forrest where His Grace of Richmond, Brig. Hawley and Mr Pauncefort came in, the latter to little purpose, for beyond the Ruel hill, neither Mr Pauncefort or his Horse Tinker cared to go, so wisely returned to his Impatient, Hungry Friends. Up the Ruel Hill, left Sherwood on the right hand, crost Offam hill to Southwood, from thence to South Stoke to the Wall of Arundell river, where the Glorious Twenty Three Hounds putt an end to the Campaign, and killed The Old Bitch Fox, 10 minutes before six. Billy Ives, His Grace of Richmond, and Brigadier Hawley were the only Persons at the Death, to the Immortal Honour of 17 stone; and threescore, and at least as many Campaigns.

The distance covered was afterwards estimated to have been 57 miles 2 furlongs and 15 rods. The names of the 23 hounds, both young and old, are all carefully recorded, as are the horses ridden by the Duke and his men - he himself started the day on Slug (the equally glamorous Sturdy Lump being ridden by one Tom Leaver), but ended it on the more attractive-sounding Saucy Face.

The huntsman on the day of the Grand Chase was Tom Johnson. He was a great favourite with the Duke and other members of the Hunt, and on his death in 1744 a tablet was erected to his memory in Singleton Church, with a laudatory inscription that ended with the following verse:

> Here Johnson lies, What Hunter can deny
> Old honest TOM the Tribute of a Sigh,
> Deaf is that Ear, which caught the op'ning Sound,
> Dumb is that Tongue, which chear'd the Hills around
> Unpleasing Truth, Death hunts us from our Birth
> In view; and Men, Like Foxes, take to Earth.

The 2nd Duke of Richmond died suddenly aged just 49 in 1750. This was a major blow to the Hunt, which was initially disbanded. It was revived in 1757 when his son the 3rd Duke came of age. The hounds had been kept going, but in the later 1750s the 3rd Duke moved them to Goodwood. There, along with other additions, he built in 1787 new Kennels, designed by James Wyatt, with an ingenious central-heating system a good century before Goodwood House had heating. By this time, however, other Hunts, in Leicestershire and Gloucestershire, had overtaken the Charlton in popularity and the Goodwood Hunt, as it became, soon dwindled to a purely local membership. Then in the early 19th century the 4th Duke, who was more occupied with politics than sport, presented the hounds to the Prince Regent. Soon afterwards, in 1820, an epidemic of rabies broke out among them and all had to be destroyed.

Tapster, the 2nd Duke's favourite hound.
(John Wootton, 1733)

Buildings connected with the Charlton Hunt

The Kennels

The kennels were at the north-west corner of the village and consisted of a plain brick building, with a boiler house containing a large copper for preparing the feed, and a paddock for exercising the hounds. After the Hunt left Charlton, a large part of the building was converted into cottages.

The Hunt Meeting Room

According to Daniel Defoe's description of Charlton in his *Tour through the Whole island of Great Britain* (2nd edition 1738):

> "Here also is a large Room which was design'd by the right Hon the Earl of Burlington, where the Gentlemen Fox-hunters dine every Day together, during their stay at the village".

The existence of the Great Room is confirmed in many places in the Hunt records, and the name of the architect is borne out by a long poem of 1737, *An Historical Account of the Rise and Progress of the Charlton Congress*. In this the Room is referred to as the Dome; Lord Burlington suggested that it should be built, having found the earlier accommodation too small and dark. Its date is likely to have been after 1717, when he is thought to have designed his first building, a garden pavilion, and the poem implies that it existed before the death of Edward Roper in 1723. As recorded at the annual meeting in 1738, it was paid for by subscription among members of the Hunt, a list of those still alive at that date being given. The fact that the 2nd Duke of Richmond himself was not included in this list perhaps helps to give a closer indication of the date, since he was abroad on the Grand Tour from 1719 until 1722.

Before very long, the Great Room came to be called Fox Hall - not to be confused with the present bearer of that name, the Duke's house, which only later succeeded to the title, as will be explained.

**Top: Goodwood stables, designed by Sir William Chambers in 1757.
Below: the sumptuous new kennels, designed by James Wyatt in 1787.
Before then, hounds were kept in the village of Charlton.**

Mr Bennett in 1863 repeats a tradition that the name arose from a wind vane in the form of a gilded fox given to the Hunt by Henrietta, Duchess of Bolton, which was fixed to the top of a flag-staff in front of the building. The *Historical Account* also mentions a flag-staff 'white pallisado'd round' in the centre of the village.

The first reference to the Great Room as Fox Hall is in 1739, in which year it is referred to in an inventory and also in the Duke's Hunting Diary for 24th January when 'Nimm dugg out a bitch fox, which wee turn'd out of the Window at Fox-Hall.' This could be taken as evidence that the building was a single-storey pavilion of one main room, similar to the banqueting houses often found in great gardens. Like the 8th Duke who edited the diary, one certainly hopes that it was from the ground floor that the fox was ejected.

All this begs the question: where was the original Fox Hall? Unfortunately it is not possible to say with certainty, just as, without further evidence, we cannot say what it looked like. According to *The Chichester Observer* of 1888, a fragment of the original flag-staff was still to be seen in front of the Fox Inn, so if the Room stood beside that, it must have been at the northern end of the village. On the other hand, the *Historical Account* puts it near the 2nd Duke's hunting lodge, which is to the south-east.

The best hope should be from estate maps, but though two exist, dated 1731 and c.1765-7, neither provides a clear answer. On both, the different properties and buildings in the village are distinguished by letters, to which there is a key; and in neither is the Great Room listed, although the kennels and 2nd Duke's hunt house are. However, on that of c.1765-7, the field adjoining the 2nd Duke's house and the large farm to the north of it is called Fox-Hall field.

The farm belonged to Edward Budd, and deeds of 1766 show Edward Budd taking up a lease on a 'messuage called Fox Hall, a barn, a gateroom and garden' by right of inheritance from his father John Budd; possibly the same group of buildings, although there seem to be rather more on the map than are referred to in the deeds. There is a chance though that the Great Room was somewhere among them.

Alternatively, there is a strong case for another location for the building, shown on both maps, a little to the north of the Duke's house and on the other side of the road, set back behind what seems to be a small forecourt. It appears to have its own boundary, and therefore, like the Great Room, to be missing from the keys, but it could have been regarded as part of the property to its north. In 1731 this also belonged to John Budd, but in 1765-7 it is marked ‘Late Lord Scarborough, now Duke of Richmond’. It consists of a barn, stable, gateroom and garden, which more closely matches the ‘messuage’ of the 1766 deeds. It is possible that at the time the later map was being prepared, it was not clear whether Edward Budd was going to take on his father's tenancy, and therefore the landlords' names were given instead - Lord Scarborough until 1730 and the Duke of Richmond thereafter.

None of this is more than guess-work. All that can definitely be said is that the building existed, and at some time in the later 18th century was pulled down. Although the *Chichester Observer* of 1888 says three cottages were built with the materials on its site, there is no such row of the right date - the house to the north of the Duke's house was until recently three cottages, but is in origin a 17th- century farmhouse (though it has been said that two of the cottages had marble floors). Before long the name had passed to its probable neighbour, and possible imitator in style, the present Fox Hall, which stands today as a reminder of great events in the history of Charlton.

The Village of Charlton in 1731 from an estate survey.

Key to map dated 1731

Q	John Budd; House etc
Z	Ld Duke's House
AF	John Glover; House etc
AG	Field
AV	Mr Shepherd
BL	John Glover
BM	John Glover
BQ	John Glover
BR	John Glover
BS	John Glover; Barn & Yard
CH	John Budd; House etc Gdn
CI	John Budd
CK	John Budd
CL	John Budd
CN	John Budd; House Etc
CY	John Budd; House Etc
DE	Mrs Tyers; Cott Field
DH	Mrs Tyers
DK	Mrs Tyers
DL	Mrs Tyers
DN	Mrs Tyers
DO	Mrs Tyers
DP	Mrs Tyers
DQ	Mrs Fary
DR	Mrs Fary; House etc
EA	Mrs Fary
EG	Wm. Sowton; House
EI	Owner not given
EK	Ld Duke; Dog Kennell
EN	Henry Ellis; House etc
EO	Mathews; House etc
EP	Chitty
EQ	Virgin Tyers
ER	Richard Smith; House & Gdn
ES	Wm. Budd
ET	R. Medden
EV	Henry Budd
FE	Lord Walpole
FF	Esquire Orme
FM	Mrs Bilson
FW	Mrs Bilson; Cott Field
FR	Mrs Bilson
GA	Mrs Baker
MY	John Budd

The village of Charlton in c1765-7

Key to map of c. 1765-7

B	**Wm. Budd, late Robert Godden**		
Q	**Duke of Richmond**		
C	**Duke of Richmond**	1	The Kennel
1	The Granary	2	Kennel Mead
2	House & Stable		
D	**The Fox Public House**		
R	**Late Rowe, now Henry Budd;**		
	Copyhold of Inheritance		
F	**General Hawley**	1	The Cottage
G	**Late Legge, now Duke of Richmond** (bought 1762)	2	The Garden
H	**Duke of Richmond**		
S	**Henry Budd; Copyhold of** Charlton Farm; Barns etc		**Inheritance**
		1	The House
		2	The Garden
		3	Smith's Shop
		4	The Waste
I	**Duke of Richmond**	**T**	**Robert Chitty**
1	The House	1	The House
2	The Garden	2	The Garden
3	The Barn	3	The Stable
K	**Edward Budd; Copyhold of Inheritance**		
U	**John Dearling**		
1	The House	1	The House
2	The Garden	2	The Garden
3	The Barn & Stable	3	The Orchard
4	The Gateroom		
5	The Orchard		
W	**Late Godden's, now Glover's**		
		1	The House
L	**Duke of Richmond**	2	The Garden
1	The House	3	Another House
2	The Stable	4	The Garden
3	The Yard	5	Barn & Gateroom
4	The Nursery	6	The Stable
		7	
M	**Duke of Richmond**	8	The Mead
1	The Cottage	9	The Orchard
2	The Garden		
3	The Barn and Gateroom		
	Late Beeding's, now Glover's		
4	Another Cottage	10	The Barn

5	The Nursery	11	The Mead
		12	The Gateroom
N			
1	The Cottage		
X	**Ann Pricklow**		
2	The Garden	1	The House
3	Another Cottage	2	The Stable
4	The Garden	3	The Garden
O	**Late Philby, now Duke of Richmond**		
Y	**Late Lord Scarborough, now Duke of Richmond**		
1	The Cottage		
2	The Garden	1	The Barn
3	The Croft	2	The Stable
4	The Barn	3	The Gateroom
5	Another Barn	4	The Garden
6	The Garden		
7	Another Garden		
Z	**Late Medden, now Duke of Richmond**		
8	The Orchard		
		1	The House
P		2	The Barn
1	The Cottage	3	The Gateroom
2	The Garden	4	The Garden

The Duke of Richmond's Hunting Lodge

It was clearly expected of the Duke when he began to take an active interest in the Charlton Hunt, and became its joint-Master in 1729, to build a residence for himself that would outshine anyone else's; one which would complement Lord Burlington's Fox Hall in architectural quality. Accordingly, the account book of Robert Sedgewick, the Duke's agent at Goodwood, shows entries in 1729 and 1730 for sums paid to William Elmes, bricklayer, for a house and stables at Charlton. The Duke himself mentions 'my building at Charlton' in letters to his secretary L'Abb, in 1730, on one occasion sending him £150 from some lucky winnings at Tunbridge Wells to pay for it. The building is marked on the 1731 map, so was presumably standing by then.

The accounts do not give the name either of the architect or of the craftsmen who decorated the interior. It would have been natural for the Duke to turn to Lord Burlington for ideas. Moreover, it has been suggested that an undated letter to him, now at Chatsworth, confirms his involvement: 'Don't forget my Casino' wrote the Duke, '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.' But the archivist at Chatsworth puts a date of 1734 or 1735 on this letter, and John Eyre has recently argued that it is to Richmond House, Whitehall, that it refers.

A more likely answer for the building in Charlton is that the Duke turned to Lord Burlington's former assistant, Roger Morris, for its design. Morris appears to have worked for Colen Campbell on drawings for the unrealised rebuilding of Goodwood in 1724-5, and so presumably met the Duke then. He was almost certainly brought in to save the day when, despite pleading letters, Lord Burlington failed to produce plans promised for the Council House in Chichester in 1730, for which the Duke was responsible. The final designs for this, and their execution in 1731-2, have long been attributed to Morris.

This might have been a repetition of a story already gone through at Charlton, where work was drawing to a close in 1731; or the Duke in that case may have gone straight to Morris as he did for minor improvements at Goodwood at about the same time. But

the close similarity of detail between the Duke's hunting house and the Chichester Council Chamber, and the later, very charming pavilion called Carn's Seat, at Goodwood, also reliably attributed to Morris, argue strongly that Morris was responsible for all three. A further small stylistic indication is the inclusion by Morris of a wind dial above the fireplace in the library at Apethorpe in Northamptonshire, where he worked in the 1740s, which is very similar to the one above the fireplace at Fox Hall (An early *Country Life* article on Apethorpe shows the library before it was gutted.)

At the same time, *A New Display of the Beauties of England* of 1773 attributes the Duke's hunting house to Lord Burlington alone. This is not an entirely reliable source, however. In the first place Goodwood itself is ascribed to Colen Campbell, whose designs were never carried out; and secondly, the description of Charlton reads like an abbreviated borrowing from the earlier Defoe. Defoe describes the Duke's as `the most beautifull' of the small Hunting-houses built in the village by `Persons of Quality', but without naming an architect, before going on to describe the Room in the passage given earlier. The later book omits to mention the Great Room (which may indeed have gone by 1773) but brackets the Duke's hunting house with the name of Lord Burlington.

Moreover, the *Historical Account* which credits Lord Burlington with the design of the Great Room does not give him similar applause as the Duke's architect as well, although it singles out the building:

> The Duke's alone appears magnificent
> Conspicuous it stands, above the rest
> And uniform, and nearest to the Dome.

Whoever was its designer, the Duke's hunting house is in some ways a puzzling structure. Why the two-thirds blocked Venetian window? It gives balance to a long and otherwise blank wall, like the similarly blind windows of the north elevation, but it is a surprising awkwardness even so - and an inversion of the architectural cliché, that the interior arrangement must be sacrificed to the demands of the façade. Then the building as a whole looks rather forlorn on its own, as though balancing wings, or a matching pavilion had been intended. A possible explanation is that it was in fact meant to `balance' the original Fox Hall in some way. This is supported by a tradition

that a Venetian window which came from that building was later incorporated into a house in Midhurst.

That it is entered only by what is in effect a back door no doubt seemed less eccentric to the hunting Duke than it does to us, because this was the access to the stable yard, the point of expectant departure and weary return from the day's chase. It also meant that the greater part of the ground floor could be given over to what were presumably servants quarters. Evidence for the exact arrangement of the ground floor, and the position of the stair, has been lost in later alterations. The hall was probably much as it is now, and it is difficult to see how the stair could have fitted into the available space in any other way, and still arrive at the door leading into what was, and still is, the main room in the building.

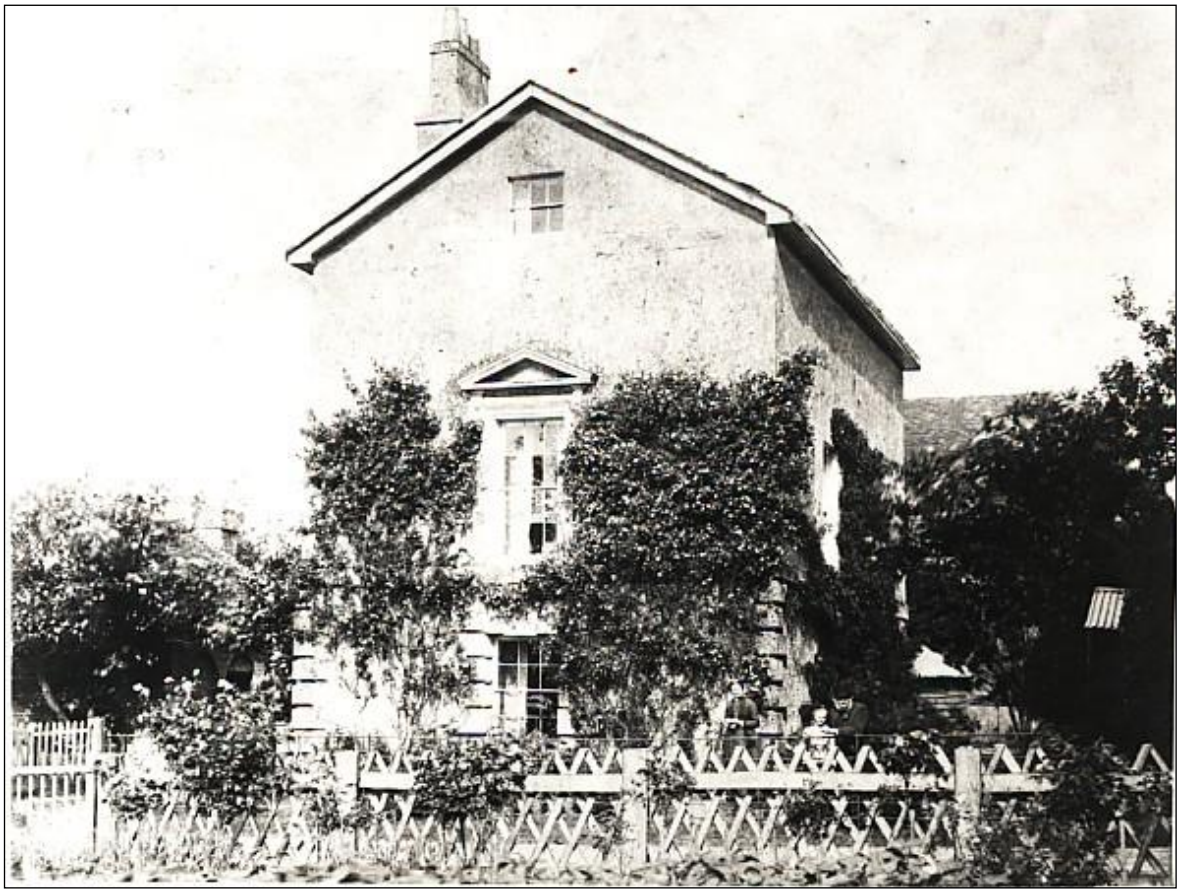
Writing the entry for the *Landmark Trust Handbook*, Landmark's founder John Smith described this room as Britain's premier bedsitter. With the bed itself placed in a recess off the main body of the room, and a dressing room or powder closet beside it, where the kitchen now is, it is really a detached example of the grand bedchambers found in great houses of that time. The use of rooms for one purpose alone was not yet fully established, and bedchambers were used for interviews or audiences, or private discussions, and frequently as a breakfast room. This last was certainly true of the Duke's hunting house. An inventory of silver drawn up in c.1739 shows that only breakfast things were kept here: 1 coffee pot, 1 pair of candlesticks, 6 tea spoons, 1 strainer, 1 cream jug. Cutlery for other meals (1 knife, 1 fork, 1 spoon, a silver tumbler) was kept at Fox Hall where the Master would have dined with his companions.

Once the headquarters of the Hunt were moved to Goodwood, the Duke's house was probably retained for occasional use, if there was to be an early meet at Charlton, for example. It might have been lived in by a caretaker, with rooms on the ground floor. There is no record of exactly when it was first let to a tenant as a dwelling, but various alterations, presumably intended to adapt it for this purpose, seem to date from before the middle of the 19th century. The position of the staircase was changed, blocking the back window, but with a new flight extending to bedrooms in the attics. The roof

had to be renewed to create headroom for these, and windows were pierced in the gables. Another window was pierced in the back of the bed recess. The stables were partly converted to provide extra accommodation, with a passageway leading across the yard, which shows on the 1874 Ordnance Survey map.

On the other hand, according to Mr Bennett in 1863, the walls of the principal room were then still ‘ornamented with paintings relative to the chase’, which not only sounds accurate but also implies that the first floor at least had not been given up by the Duke at that time. By 1888, when the house was definitely inhabited, the decoration of the interior sounds more legendary: wall coverings patterned with foxes and carvings of foxes and hounds on the ceiling, but all removed long before to Goodwood, including a fine marble fireplace.

The first known tenant of the house, by then generally called Fox Hall, was Mr Thomas Foster, who started the sawmill in Charlton in the third quarter of the century. His daughter still lived there in the early 1900's, and taught sewing to the village girls. Thereafter, it continued to be associated with the sawmill, with the manager's office on the ground floor - as it was perhaps in Mr Foster's day - and living quarters on the two upper floors. The last person to live there was Mr Tinniswood, who was buyer of timber for the sawmill, even after he had all but lost his sight. He began as tenant, and then became the owner, after the Goodwood estate sold it to him in 1961. He then removed the passageway, turning the stables into a self-contained cottage. After his death in 1979 his daughter, Mrs Hampden-Smith, put the house up for sale by auction.



The Duke of Richmond's hunting lodge, or Fox Hall in c1900

A view of Charlton from Goodwood race-course taken in 1905

Other Hunting-Houses in the Village

According to Defoe several members of the Hunt built or adapted small houses in Charlton. Another person to notice these was Dr Richard Pococke who passed through Charlton in 1751, after the deaths of the 2nd Duke and his Duchess ‘the most amiable couple in the world’ and noted in his travel diary (published in 1889 by the Camden Society) ‘several lodges of a Society of Hunters, with a large room in which they dine’.

The *Historical Account* and the hunt records, provide more detail. The Duke of St Alban's had one in the centre; north of this, the Duke of Devonshire and Lord Harcourt built the ‘double palace’ which still stands next to the Fox Inn; General Hawley a single one fronting the same lane. ‘Three Northumber youths’ occupied an existing house between. Lord Walpole had at one time leased a house and stable (suggesting a Whig allegiance persisted for the Hunt), and at a particularly large meet on 7th February, 1748, when 20 members and guests were present, the Hunt diary records that besides those already mentioned, Lord Delawarr, who was assistant-Master for many years, Lord Lincoln and Lord Effingham were able to provide accommodation.

Their hunting houses, not being architecturally ambitious, would soon have been taken over by the village to be adapted for its own use after the Hunt had left. The map of 1765-7 shows only General Hawley as still retaining a lease on a building; the others have reverted to the Duke of Richmond and either been re-let or were in process of being so.

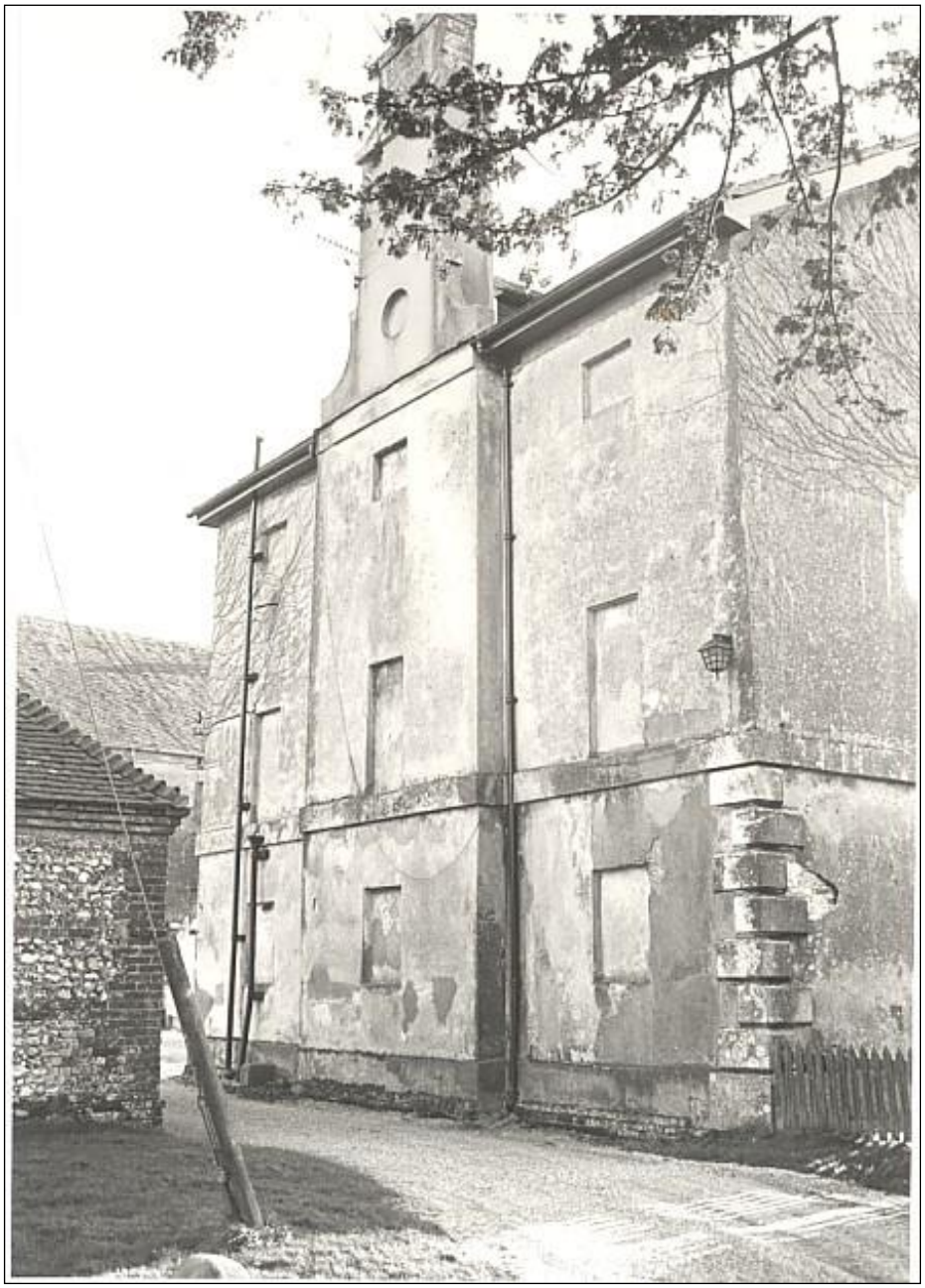
More occasional members of the Hunt would have hired rooms at the inn or in other houses around the village; on 7th February, 1748, three farms had guests billeted on them. A bed was all that was needed since the day's hunting began at dawn and often went on until after dark. Dinner was then provided in Fox Hall, after which most of the Gentlemen were no doubt in a happy state of oblivion concerning their surroundings.

Stables were also in demand; the long days required two or more horses to be kept in reserve for when the first tired. The 20 members in 1748 had 143 horses between them. For these occasions, which perhaps only arose two or three times a season, every available barn must have been bought into use, since the maps show no special 'overflow' buildings. For the most part, however, the Hunt records show that besides the Duke and his huntsmen, only two or three, or sometimes half-a-dozen others rode out, and most of these regular members had their own lodges. The others would have rented stable room from one of the farmers, such as John Glover, who would already have had stables for their own horses, and were no doubt very willing to enlarge their buildings at the expense of the Gentlemen. In later years some of this extra stabling was pulled down, and some of it converted into barns and other farm buildings.

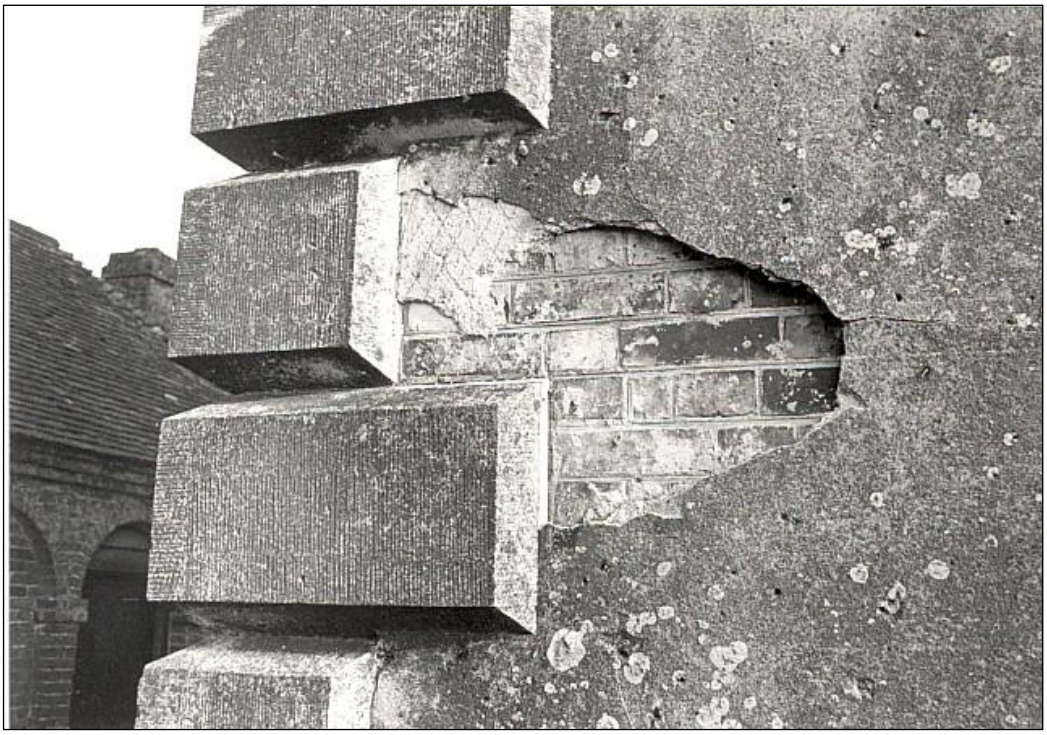
Fox Hall in 1979

The stables in 1979

The mark left by the passageway linking the house and stable built in the 19th century is clearly visible.



The north elevation



Stone quoins on the north-west corner. The scored joints of the brickwork show clearly, where the stucco has broken away.

The ground floor window with a Gibbsian surround and cut-away sill.

The Restoration of Fox Hall

The details of the work carried out at Fox Hall by the Landmark Trust can be seen by looking at the 'before' plans and elevations. Apart from straightforward repairs such a renewing rotten window frames, this largely fell into two categories. The first was that of reinstatement, where the building had been altered in the past but the original form was still reasonably obvious; the second was that of rearrangement, which occurred where the building had been altered so much that there was no way of telling how it was originally and so new work had simply to be designed to fit in as well and sensibly as possible with the rest.

To guide this work the Landmark employed the architect Philip Jebb (1927-1995), who had a particular understanding and knowledge of this period of early Georgian architecture. He was working at the same time on another early 18th- century Landmark, The Library at Stevenstone in Devon. The main contractors were T. Couzens and Sons, with Chichester Cathedral Workshops providing new stonework.

Into the first category falls the work to the outside of the house. The walls were covered with a coat of stucco, which was decayed and had to be removed. When this had been done, it was found that not only were there a number of good rubbed brick details but that the joints of the brickwork were carefully 'scored' as well, a technique used in the 17th and 18th centuries to give the impression of very fine work. The implication of this, together with the fact that the stone quoins were not prepared for it in the usual way, was that the building had not originally been covered with stucco at all, as might be expected in Palladian architecture, but was of plain brick, befitting its rustic purpose. A coat of plaster had only been added at an unknown later date. For this reason the stucco was not replaced.

The upper room in 1979

From the proportions of the building it seemed likely that the gables were intended to appear like pediments, by means of a moulded eaves cornice, linked by a main horizontal cornice. These have been reconstructed in a contemporary style, after reference to similar buildings. In the space inside the pediment, the tympanum, rectangular windows had been inserted to light the attic bedrooms at both ends of the building. If there had been windows there, they were more likely to have been round, and were reinstated accordingly.

The sill of the window on the front with the surround had been cut away to make it deeper. A new stone sill was fitted, at the original height. On the east elevation, the window on the first floor at the back of the bed recess was found to have been cut into the brickwork, showing it to be a later insertion. It made more sense of the recess to brick it up again.

Inside Fox Hall the work of reinstatement continued in the main room. The plasterwork of the ceiling was in good condition, only one section needing to be renewed. It was in need of cleaning, regilding and decorating, however, all of which was carefully carried out by John Dives. The colours of the room as a whole are those that might have been used in the early 18th century. No traces of the actual wall covering survived, but fragments of backing showed that it had originally been fabric. The silk brocade with which they are now hung came from the Gainsborough Silk Mills at Sudbury in Suffolk.

There was evidence for a dado rail, and this has been replaced, the detail being copied from the main chamber in the Chichester Council House. The same building provided a source for the new fireplace surround, carved in the Chichester Cathedral workshops from a French stone called Lepine, an exact copy in size as well as form.

It would have been difficult to find paintings of the right proportions to fit the existing frames; instead reproductions on canvas of three paintings at Goodwood House have been inserted, by kind permission of the Trustees of the Goodwood Collections. That over the fireplace shows Sheldon, a hunter belonging to the 2nd Duke of Richmond, held by a groom wearing the blue and gold livery of the Charlton Hunt, with the Jacobean Goodwood House in the background; it was painted in 1746 by John Wooton, along with several others of the Duke's horses. Those over the doorways are by George Stubbs, painted at Goodwood 1759-60. Both show the 3rd Duke and members of his family, in one with the Charlton Hunt and in the other watching three racehorses training. They are later in period than Fox Hall, but appropriate in subject matter.

Many of the floorboards were in poor condition; those that were sound were re-used downstairs, while a completely new floor was laid upstairs. The boards were cut from a single oak tree which was in the store of Messrs Lillywhite, the sawmill opposite. The kitchen remained in the same position as before, in the closet, but was refitted and redecorated.

Great trouble was taken to restore the wind direction indicator on the overmantel to working order, but at the time to no avail. Even when the new wind vane to which it is connected was given extra leverage with a `sail' of hardboard on a windy day, nothing happened. It was only in 2010, with the help of a local clockmaker, that we got it to work again.

The main alteration to the building lay in closing off the attic floor, and the removal of the upper flight of the stair leading to it. The evidence was that in the Duke's time the attics, if they existed, had not been in general use, and had no stair leading to them: all the joinery up there dated from the 19th century. The extra accommodation was no longer needed, and the building seemed better off without them. The lower part of the stair remained in roughly the same place, but was rearranged to make better use of the space, and to allow the reopening of the window. Without more certain evidence of the original arrangement, this was the only solution. The handrail, balusters and caps to the newel posts were reused from the existing stair.

The whole of the ground floor likewise falls into the category of rearrangement rather than reinstatement. The hall was enlarged to be more in keeping with the character of the building, with a paved floor and fireplace both in Lepine stone. The bedroom was meanwhile made smaller to allow for a new bathroom. To light this, a blank window on the north side was opened up.

The people who stay in Fox Hall now, as a Landmark, are using it in very much the same way as in its days as a hunting lodge, though their exploration of the Sussex countryside is of a different nature. It was never meant to be commodious, but a certain standard of interior decoration and convenience was required, and this has been upheld. The main room, in particular, is arranged much as it might have been for the Duke himself, with the bed in its recess, a table, a desk and some chairs. Sitting here around the fire, it is easy to imagine the Duke and his Duchess spending the night in this room ‘to be ready for the early Meet’ and the ensuing day's chase.

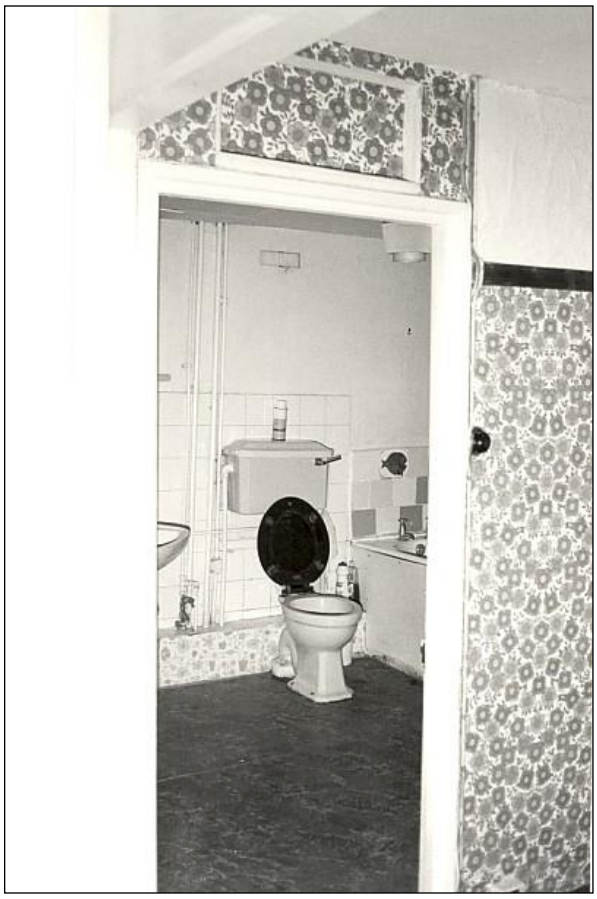
The original fireplace surround and the painting in the overmantel had been removed in the 19th century when the house was let as a permanent residence.

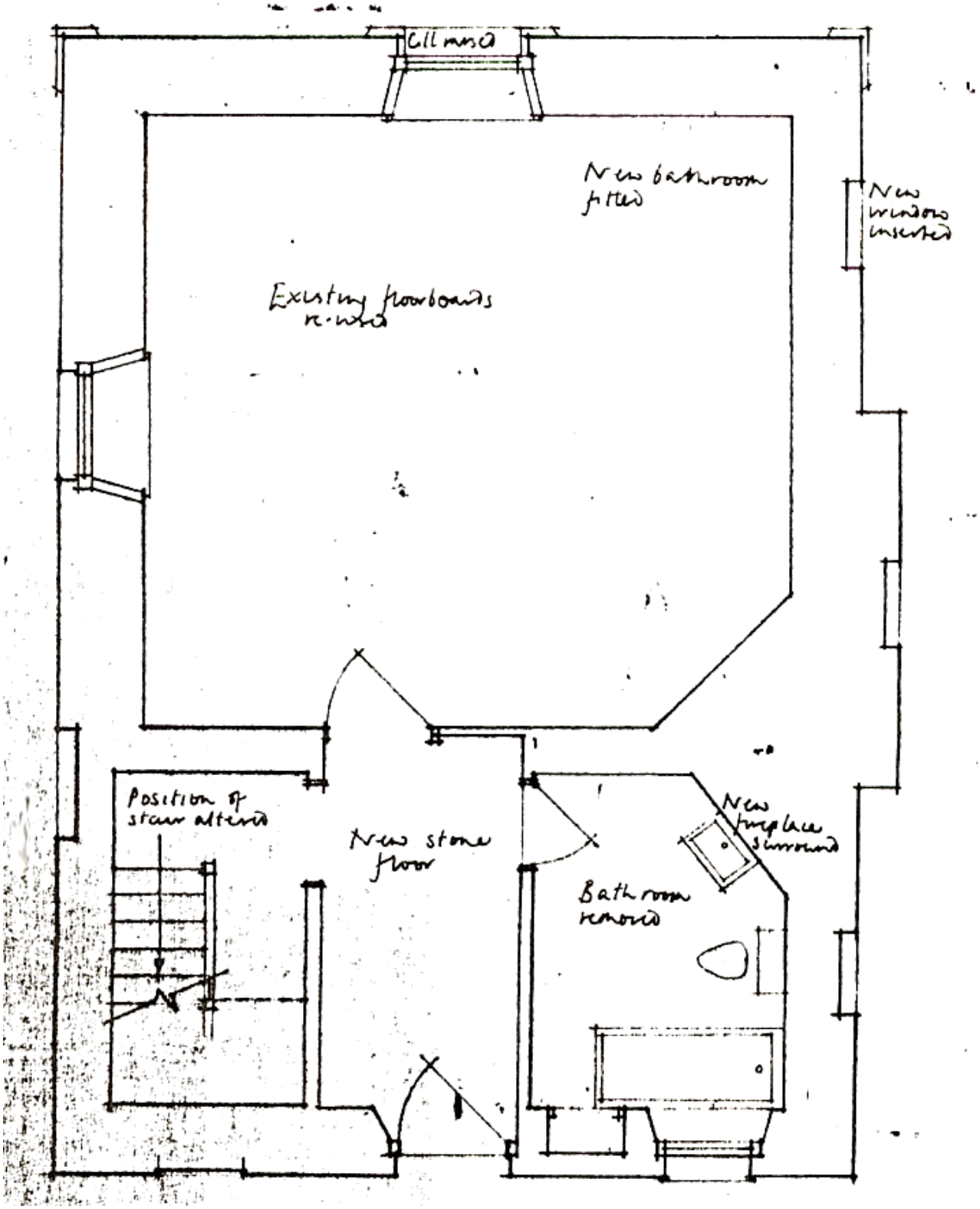
Brick under paving on the ground floor.

The staircase had apparently been moved, and extended to reach the attic in the 19th century. There is no evidence to show where it was originally.

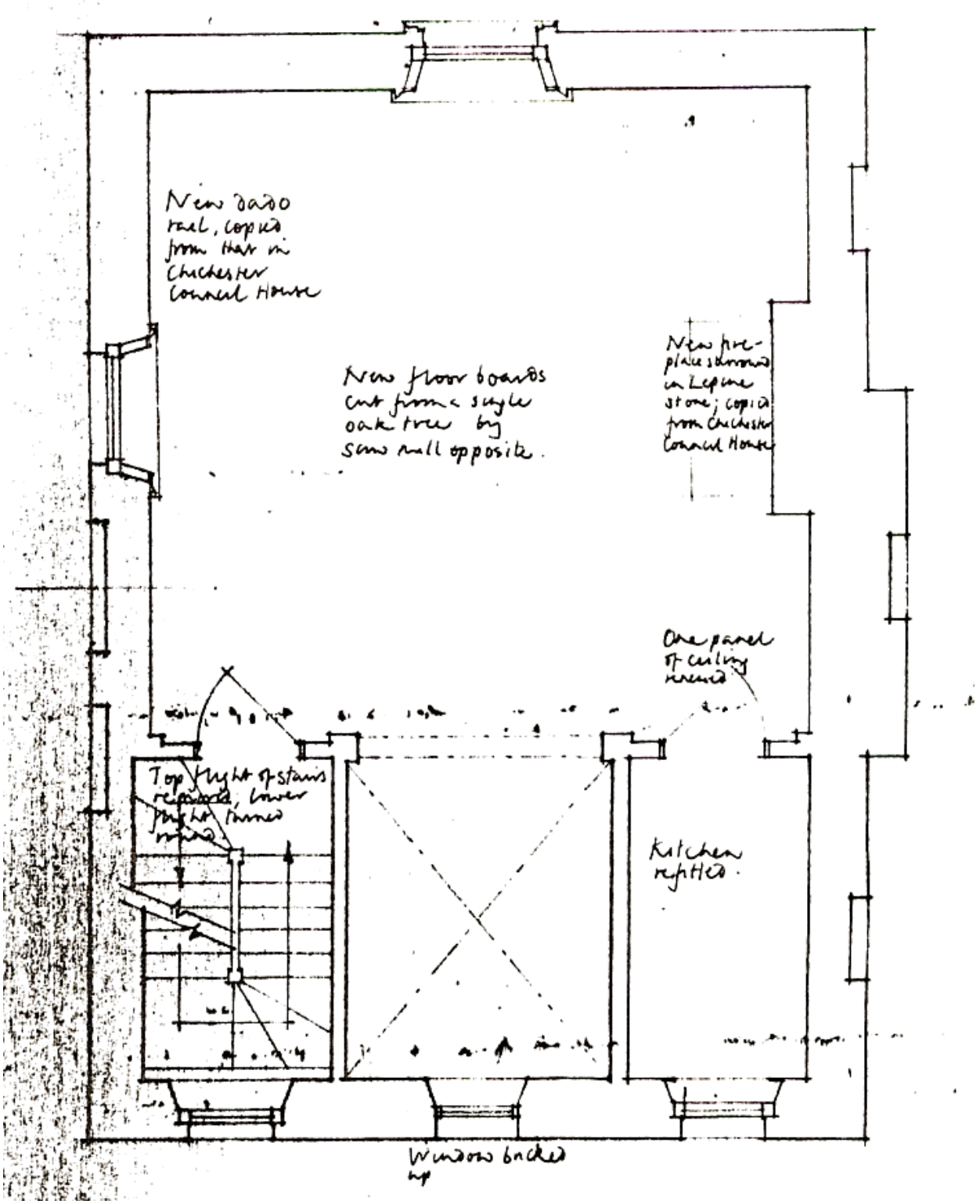
The ground floor in 1979

The hall with the bathroom next to it.

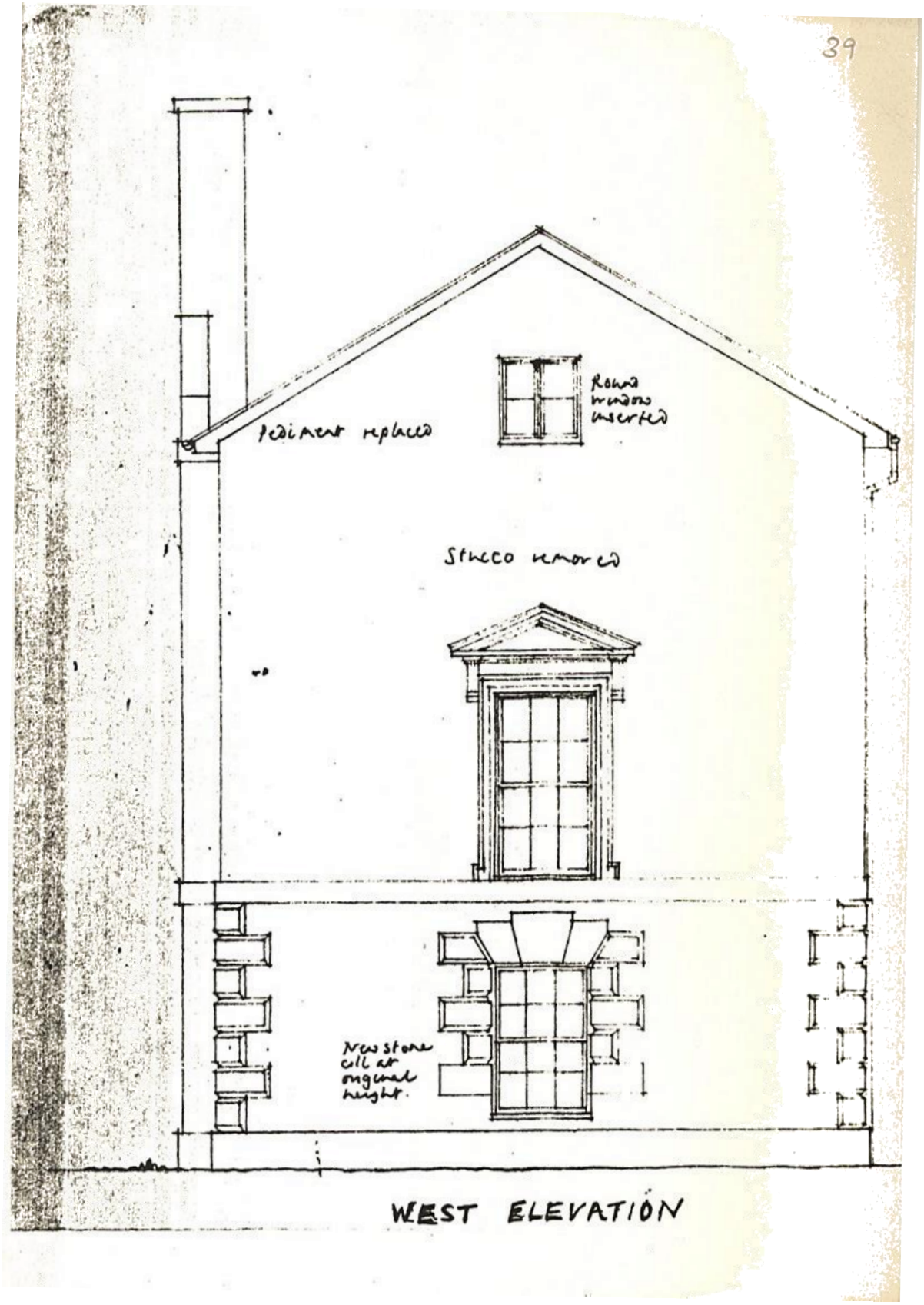


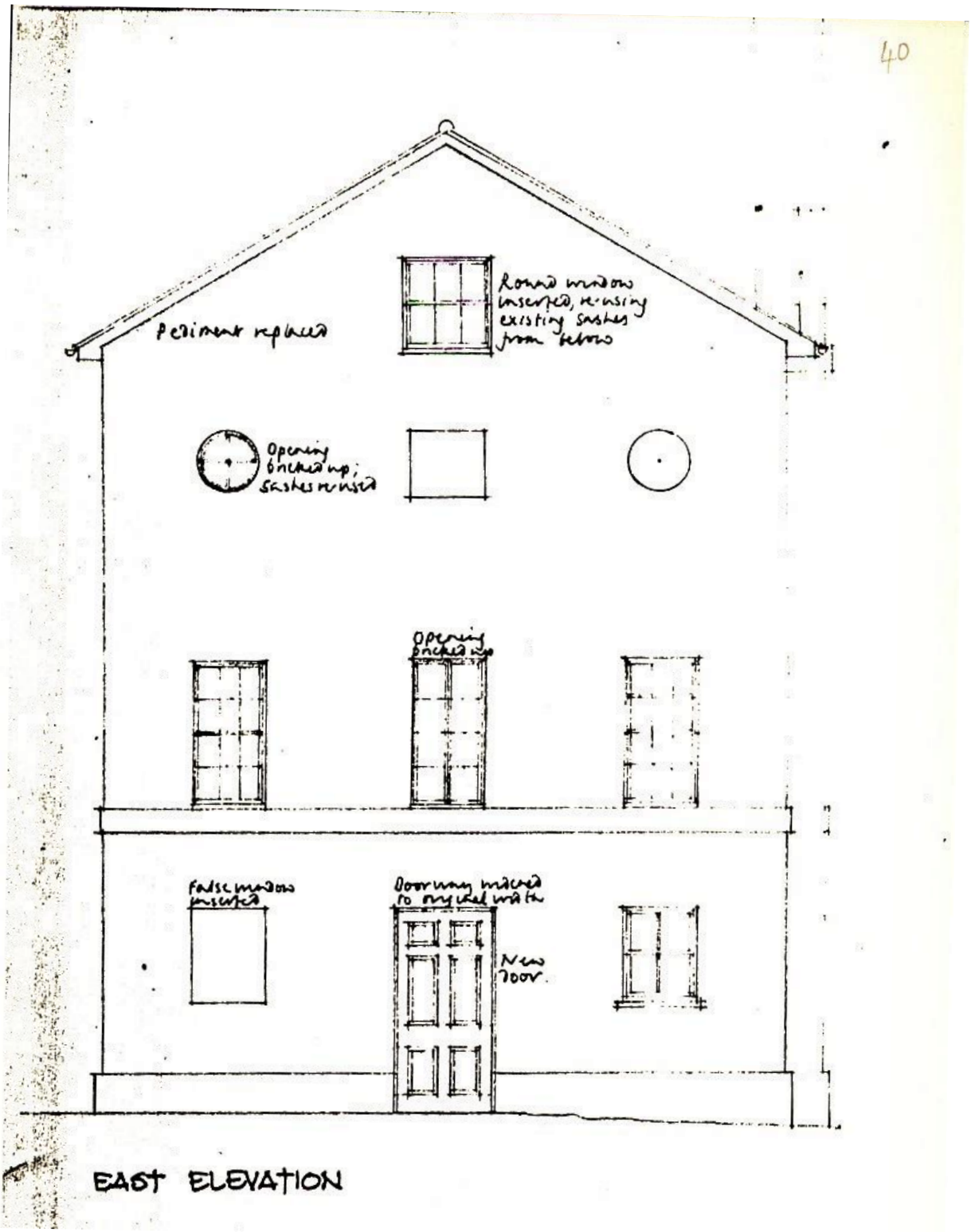


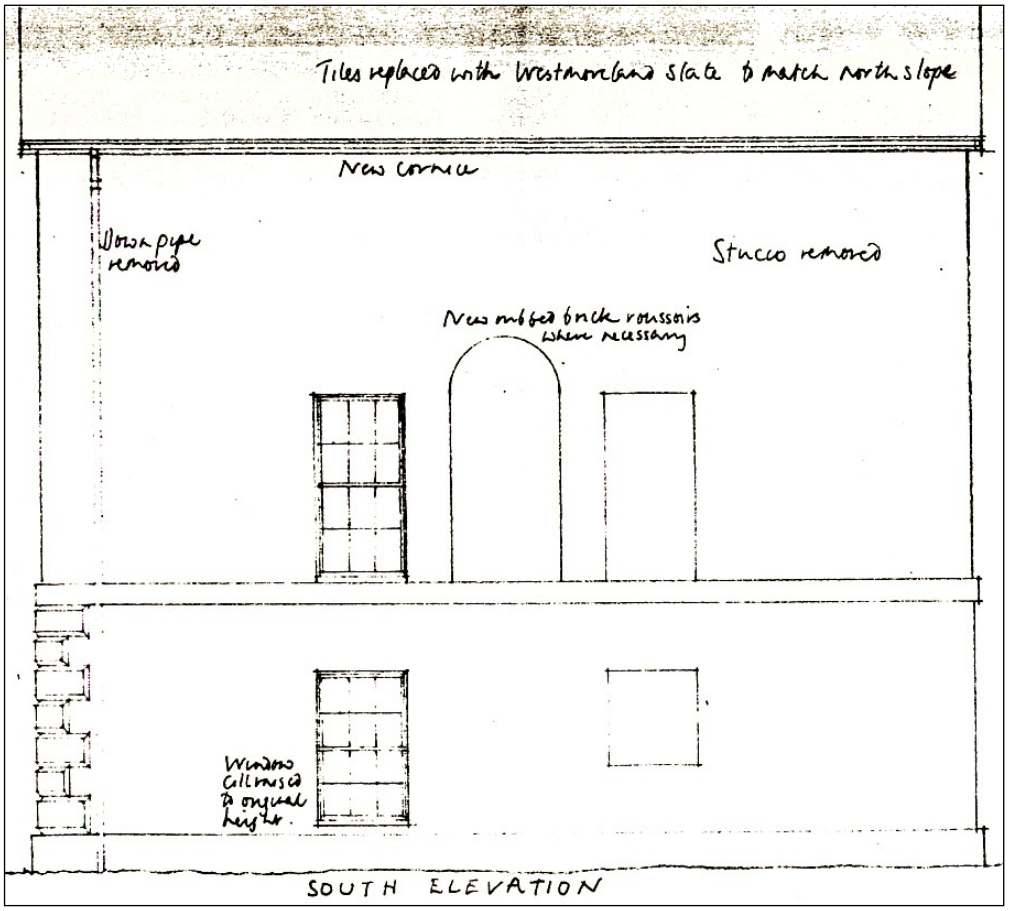
Ground Floor

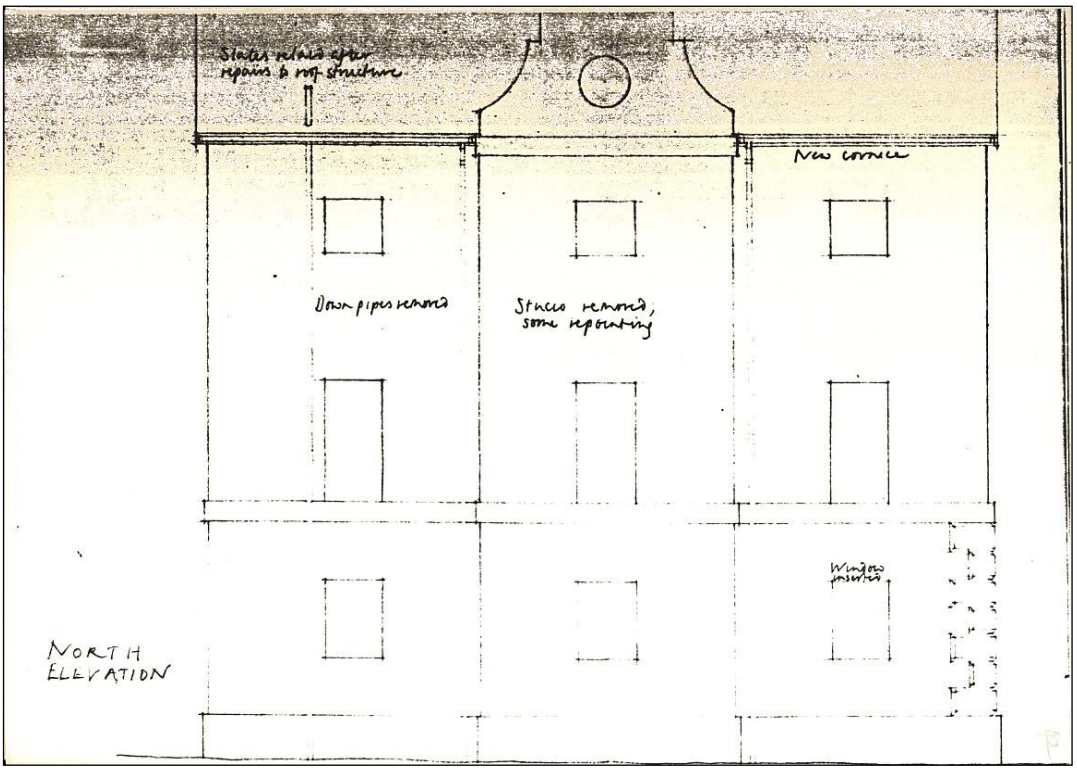

New dado rail, copied from that in Chichester Council House
New floor boards cut from a single oak tree by saw mill opposite.
New fire-place surround in Lepine stone; copied from Chichester Council House
One panel of ceiling renewed
Top flight of stairs replaced, lower flight turned round
Kitchen rebuilt
Window backed up

First Floor


39
Round window inserted
Pediment replaced
Stucco removed
New stone cill at original height.
WEST ELEVATION


40
Pediment replaced
Round window inserted, re-using existing sashes from below
Opening bricked up; sashes removed
Opening bricked up
False window inserted
Doorway inserted to original width
New door
EAST ELEVATION





North elevation

Update 2010

In 2010, the unfinished business of the weather vane was at last resolved, thanks to the skill of Thwaites & Reed, a small firm of Brighton clock repairers. A fine new vane of a fox was designed by artist Caroline Hill and the missing needle on the fireplace dial of the wind indicator was replaced.

Fox Hall Stables

We are often asked what we intend to do with the stables at Fox Hall as their unrestored state often contrasts with that of Fox Hall. At first sight this building seems ripe for a new use such as accommodation, offices or some form of craft use. However, we fear that any of these would be uncomfortably close to Fox Hall, would have to share its cobbled yard and would spoil the experience for Landmarkers on whose income we rely. Conversion of this rather plain building to a Landmark, beside the finery of Fox Hall itself, also seemed wrong so we have decided not to alter it and it is used for light storage.

In the meantime (2001), the stables do have an occupant – a barn owl has taken up residence in the roof space. The relative rarity of these birds nowadays makes us especially anxious not to disturb him.

THE HISTORICALL ACCOUNT OF THE RISE AND PROGRESS OF THE CHARLTON CONGRESS

Amidst the South Saxonian hills, there runs
a verdant fruitful vale, in which, at once
four small, and pretty villages are seen:
Eastden the one, does first supply the spring,
whence milky Lavant, takes his future course;
Charleton, the next, the beauty of the four,
from twenty chalky rills, fresh vigour adds,
then swiftly on, his force redoubled, he
thro' all the meads, to Singletown does glide;
more strength, he there received, at Westden next,
his last recruit he makes, then boldly runs,
till less confin'd, he wider spreads his fame,
and passing Lavant, there he takes his name.
He then begins, to do what good he can,
during his short liv'd transitory reign :
here mills for corn, demand his present aid,
there farmers beg! his virtue he'll impart.
t' enrich their lands, for greater future crops.
Requests all granted, to the ocean, he
as proudly marches, as the greatest of all the
confed'rate rivers of the land.

In this sweet vale, by hill, and Downs enclos'd
an age ago, Diana fixed her court.
Her nymphs, in other regions she employs;
in softer chases, and in summer sports.
With little beagles, or her deep mouth'd hounds,
on foot they hunt, on moss, and in the shade,
for pity twere, to hurt, or tan a maid.
The British fierceness, to Diana known,
the inbred goodness, of their coursers too;
like all her sex, She ev'rywhere would be,
ador'd; but how to suit it, with her chastity?
The country's beauty, and the British hounds
tempted the Goddess, here to raise her fame;
at last in private, weighing well her scheme,
She thus resolves! I'll be ador'd by men;
by Britons bold, where nymphs shall ne'er resort,
rough is their nature, and they love all sports;
a new one, I'll invent, to fit their taste,
their hounds, their horses, and their daring youth;
at once I'll suit them and they'll still do good,
the wily fox, their furious chase shall be,
a small but well chose band, I'll then select,
from all the huntsmen, Britain can produce;
and Charleton, is the place, where I will fix
my Temple, where my votaries shall hunt.
Charleton, from whence so called, no record tells,
unless that Charles of Richmond Duke, by fate
long since determined there at last to come,
to grace her beauties, with his palace gates,
and vie Chantilly with her neighbouring woods:

A vast, high mountain, to the south does bear,
the name of one Saint Roke, unknown elsewhere,
a Roman, or a Saxon, camp is trac'd
on his high summit, in the centre there
a post, and stone well quadrate does appear:
a Lodge of ancient Masons here is held,
famous besides, for what did there occur,
the Church was robb'd; what's more, 'twas by a Peer.

Northward, and rising close above the town,
another mountain's known, by Leving Down;
a Pirenean path, is still there seen,
where Devon's Duke, full speed, did drive his well
bred courser down, and flying, leap't five bars;
incredible the act! but still 'twas fact,
but Lo! the next great pointe de vue,
the great conspicuous Bow, his bulk so vast,
his length and height, his head so near the clouds,
from Gallias shore, he's plainly seen, and known;
the boldest land **mark, of our** British coast,
with yews and black thorn, his great crest is crown'd;
green all the winter long, and white in Spring,
tis here wise nature, scorning all low arts,
her various beauties, on each side imparts,
from Kingly bottom, here the wand'ring eye,
with Southern prospect all the ocean views;
sees all the trade, that passes, to enrich
our British Isle, or please luxurious tastes;
in peace, tis this, the pleasing prospect yields;
in war; the Dunkirk lurking privateer,
hov'ring along the coast, is seen to watch
like Ren, in warren, how to seize his prey.
But hold, we wander from our first intent,
the rise and progress of Diana's court.
The all directing Goddess, having viewed
the vast extent of hills, and dales, that run
from East, to West, and all a mossy turf,
the noted, great, and proper distant woods
and close recesses, here and there dispersed,
the badgers' earths, where foxes oft retreat,
when hard pursued, not trusting to their speed,
to each of these, some rustic name She gave,
which so continue to this present day;
by this She meant, to assist her little court,
when warmly glorying in their Goddess' praise;
how to report, and how describe, the chase
And next, with foxes brought from Northern climes,
and secretly turned out, by her command
She stocked these mossy hills, and bosky vales,
and then her thoughts, were where to choose her bank
and such, who would her laws and rights maintain.
A Grosveneur, a name the Norman brought,
She thought was requisite to rule the whole;
since She, in decency could not appear.
The first firm maxim, she laid down was this,
that blood, in every vein should be the best;
to answer this, the first brave youth She chose,
had graceful mien, with waving locks adorned,
but empty head, tho' sprung from Royal loins;
vigorous he was, and Monmouth was his name;
with him came Tankerville, associate he,
in all his follies, and his infamy,
how could a Goddess **be so** much deceiv'd?

Diana, still unheeding all events
went on, in forming rules of government,
the best bred hounds of vermin kind, well known,
were all collected, into one choice pack;
and horses too, the best of blood were bought,
and all by her directions, they were chose
of middle size, with nostrils wide, and red,
the muzzle small, and lean the head, and jaw,
with open throat, no vives along the chawle,
their crests, and shoulders then, their withers sharp,
too far, they can't run backward to the chine,
nor can the fillets, be too broad and round,
an oval even croup, the tail set high,
large ribb'd, close flank'd, and cushioned well behind
his brisket deep, his sides both long, and full,
his joints well knit, his legs, both flat and short,
his feet, both hard and round, and rather small,
than large, for those no speed can ever show;
These very rules, she gave to choose her hounds.
All hitherto proceeded well; but yet,
She thought her pack requir'd some better skill,
Ropero, then She brought, and gave to him
the care and management, of all her ment:
He, deep in knowledge, by experience taught,
could talk upon her darling subject well,
pleas'd with the sage, she gave him ample power,
to cast, to cull, to breed, and do his best.

With pleasure great, the Goddess saw her court;
each day gave joy, each day increased their sport;
Bacchus and Ceres, did their board supply;
and Martha made their beds, and made their pie.

But now alas, confusion seiz'd the land,
And Mars, with malice calls his sons to arms:
First Monmouth's breast, he with ambition fir'd,
to head his army, soon away he flew,
and took, the then thought faithful Tankerville,
along with him, to share his fortunes all :
but Oh! how far unfit, was Monmouth's skill,
to lead on British troops, or seize the throne :
he went, he came, he fought, betray'd, was ta'en;
he lost his head; and Cupid lost a dart.
Guiltless Ropero too, was forc'd to fly,
in those bad days, when honesty, was crime,
enough, for Jeffnys to pronounce his doom:
to France, then went, the ablest huntsman here;
and made acquaintance, with Saint Victor there
'till William came, and settled peace at home.
Diana calis, Ropero soon returns; his Queen as
soon declares him Grosveneur.

Fame now had loudly sung, of Charleton sports,
from France, Saint Victor came to see his friend,
the great Tuscanian Duke, too, had been there;
William the third, the great, once saw a chase.

Hence jealousy, that gnawing fiend, began
to rouse the spleen, of a much prouder man,
the Second Duke of Britain, and his name
was Seymour; Somerset, his title was,
his Castle Petworth, distant three small leagues,
not far from which, a worthy knight there dwelt,
a sportsman good, as ever Sussex bred,
his castle hospitable, Burton call'd.

To him the Duke: Sir William who's this man
that daily, boldly dares, thus in my sight,
to scour along those azure hills we see?
nay, even up to Petworth walls he comes.

My Lord; Diana's hands they are; I know
Ropero, good old man, her Grosveneur.
Diana's Grosveneur :- that place, I'll have.
My Lord, a Temple She at Chariton has,
at Compton too, another still she has,
at Findon likewise, does a Temple stand.

With ire stamm'ring his slaves he loudly call'd;
I'll have hounds, I'll have horses, see't be done;
Sir Knight, Diana's huntsmen we will be,
what land pray has Ropero here, good Sir?
where do his manors lie? what right has he?

My lord. - I'm told his land, in Kent does lie,
his right I doubt the goddess will maintain.

The Duke - nor Gods, nor Goddesses, I heed,
but straight a Temple I will raise with speed,
Diana, then may like it if she please.
He gave the word; twas done, he call'd it Twines,
a pretty spot, and just upon the downs,
in stalls magnificent his coursers lay,
in spacious kennels, all his hounds did play,
three times a week, he sent his cooks o'er night,
and made a feast, the Goddess to appease;
for she, to see his pride was angry grown,
and bid her old Ropero keep his ground.

A civil war, of course was now began,
She knew her power, and stood by her old man;
in Andrew's form, herself was spy to tell,
ere dawn of day appeared, which way he went;
then after them, under the wind he drew,
and often took their fox, and swore 'twas his,
had found in such a wood, and ran two hours.

This discord lasted for some months or more,
till one day, when the knight, the Duke not out,
in friendly manner to Ropero spoke,
Brother, I think we spoil each others sport;
I think so too, but who is most to blame?
strong were the arguments on both sides held,
the two old champions both were loath to yield;
at last, preliminaries strong were drawn,
all war, and future discord, should desist;
but soon the haughty sovereign's pride rebelled,
he gave away his hounds, and left the field.

Now peace returned, Sir William joins the court,
All lucky days now bless their rural sport,
neglected stands the stately temple Twine,
a nest for vermin, or a sty for swine.

When now, another noble Duke appears,
graceful his air, and blooming were his years,
he long a faithful votary had been,
and paid due homage, to the huntress Queen;
but now he begs admittance in her band,
fresh troops he brings, all under his command.

Ropero paus'd, but liked the kind of hound,
which told, he soon the Goddess willing found;
and now they cull each pack, the choicest keep,
they found no fox that ever did escape;
for now against poor Ren the odds were vast,
at every check two packs there was to cast;
John Gough, up wind, did all ways choose to
go but, Harry Barratt, down he best did know.

Till now, in homely manner they had lived,
a small dark cell, and one poor light had served,
to tell the chase; and sing the Goddess' praise;
till Grafton's Duke, and Burlington came down,
to see their sport, so far beyond their own;
then Boyle, by instinct all divine began,
is this an edifice for such a band ?
I'll have the honour to erect a room,
shall cost Diana's train, but such a sum;
they all agreed, and quickly paid it down,
and now, there stands a sacred Dome, confessed
the finest in the country, most admired.

And now the Sylvan Queen began to think,
recruits would soon be wanting, to her train,
young novices She brought inclin'd to sport,
and placed 'em all under Ropero's care;
to be initiate in her rural rights,
and learn of him, the practice of the field;
the downy Nassau first she brought, a youth,
well made, and fair Boltona's chiefest care,
and then tall West, of old patrician race,
whose warlike ancestors at Boxgrove lie,
this youth adept, to all he undertook, soon took
to hunting, and forsook his book; the old man
pleas'd, with so apt a scholar
call'd him his son; and wished for such another,
West in return, did all he could to please,
he walked, he talked, he dressed, his boots, his sleeves,
nay more his very shape, was grown like his.

But Lo! the fatal catastrophe draws near,
Ropero, quite worn out with years, tho' full
in health, yet all his strength and vigour gone;
at Findon, he and Herbert, sportsman true,
and Andrew, his most faithful friend, went out
to mountain Furres, fatal was the day!
a fox just found; get on he cries! and then,
that instant fell, and life that instant fled.
And thus Ropero died, at eighty-four
a quick and sudden death, and in the field;
could Julius Cesar ere have wished for more?
Bolton's great Duke, now him succeeds, in all
the whole command of hounds as Grosveneur,
the train increases, and the sport goes on,
pleasing were all the Delian virgin's rules,
and happy was great George's gentle reign and
now Diana's leave first asked, there came,
from different parts, sportsmen of different names,
from Hadrian's wall, two northern peers there were
Montrose - the Duke, and Forester the Lord;
with Honeywood the gay, and Kirk the grave,
a stripling too, who to the first was kin
sedate he was, and sly, and hunting lov'd.
As visitors, came full many a one
of Germans, French, and Irish one, to see
the Sussex sport, or taste a Charlton pie.
The Grafton's Duke, and farming Halifax,
and Walpole's Lord, and Delawarr, once West,
their different palaces and stables had,
the gentle soft and meagre Jennison,
from Humber's banks, on little Toby came.
Godolphin too, would once essay to see,
on foot, for fear; the side hill chase, the best
when winds set right, and foxes take that way,
and Churchill - Churchill's best rider in New Park,
for there is scope, to lay his courser out;
but such as he, the Goddess did disdain,
so gave him back to Venus, and the maids.
The Ciprian Queen was not content with him,
her thoughts, were fixed on Delia's choicest man,
whose breast, nor she nor Cupid yet had touched.
A nut brown wench, with lightning in the eyes,
white teeth her beauty, and a warbling voice,
outdid herself, in acting of Distress :
admired by all, but most by Bolton's Grace;
the Queen of Love, who watched him smiled with joy,
he's mine she cried, I have him he's my own;
long obdurate, he has my laws refused,
but he'll repair that crime by constant love.

Now, he to Charlton for awhile did come,
unwilling and asham'd to leave the sport;
till forc'd at last, by loves resistless power,
resigned his place, and hounds, and left the court.

Diana vexed, at being thus beguiled
by Venus, and that wicked imp her boy,
resolves to try how Hymen would agree
with early rising, and with long fatigue;
then strait on vig'rous Lennox She does pitch,
who oft from Goodwood near, did use to come,
to pay her homage, at her stately Dome;
he gladly takes the proffered place, but begs,
that Delawarr sub-Governor may be,
to keep her rights, and rule, when absent he, at
Aubignie, or George's Court, must be.
Consent She gives, and thus approves his
choice; he lov'd Ropero, and Ropero him,
in Rufus wastes, he bears despotic sway,
where Bolderwood high elevated stands,
there in the Spring the hounds shall always go,
there end the sport, and pleasing dreams retain,
while basking in the Summer sun they lie.

That care be his, to see them kept all clean,
to view their kennels oft, and see them feed,
to register their names, and how they're bred;
that incest, foul, may never once intrude
to spoil the race, and vitiate the blood,
be it likewise his studies care, to choose
the proper shape, well bon'd, and wind with nose,
let not thin beauty ever tempt his mind,
to make a nurse of female kind so shap'd
nor of the males, a stallion ere to choose,
because at head, he once did foremost run;
let just proportion be in both the rule.
what shapes in this are wrong, let that amend;
in this, idea strong, must be his guide,
and trust to nature what she will produce;
let crossings of the kind be most his care,
for hounds incestuous bred, will soon be curs,
nor think, a steady pack of hounds to breed,
because the whelps by steady hounds were got, the
sexes both, must not with age be worn,
a youthful hound of three years old, well tried
for wind and stoutness, and sagacious nose,
when North East wind, or frost exhaled leaves
the tainted turf, or fox got far before,
by cunning turn, the scent by youth o'errun,
when they do wildly stare, or rattling fly
to every thing they smell, or takes their eyes;
then he, if backward soon he casts to try,
shows innate judgement, in a hound so young.
To him, a wise old female put, who is
at most but six or seven years, well known for finding
first, or hitting faults, the same;
or to a wise and aged steady hound,
in foreign pack, or in my own remarked,
his pedigree, and most of all his nose;
to him conjoin a bitch of two years old,
whose blood, without a stain long clean has run,
altho' no wisdom yet she ere has shown,
her progeny will answer all his care,
both strength, and beauty, thus will they produce,
whereas old age, in both will still deceive his hopes,
beware another error, seen too oft
in many sportsmen, when their youth is past;
they breed for speed. when they no more can ride,
prepost'rous thing I a boy I could forgive.

All hounds while young too hard are apt to run, they
lead with ignorance, and burst the rest,
who breathless come, to mend the faults they make;
which done, away again they heedless fly,
despise the wiser heads of middle age,
till off their speed, or foiled, with sheep,
unwillingly, submit to them to guide
the future chase, in hopes of getting blood.

This then, with care avoid, tho' his great weight,
and even yours, should be a reason good;
to teach you both, what hounds you ought to breed.

But since Ropero, and his friend likewise,
in this one article did both mistake;
I can't too much enjoin this future care;
remember this, that scenting days are rare, the
reason why, e'en to my self unknown,
nature's dark works, as yet to us untold,
consider then what hounds, without good nose
can do, when cold East winds shut up all pores,
nay more, a bright sun shining day that's warm,
will cause the same effect, as rising storms;
then speedy noseless hounds will creep, or stare,
while right bred, vermin, kind will hunt
and stick at mark, and walk a fox to death.
Nor let him think, tis shapes alone gives speed, in
hounds, and horses, both his wind does that,
tis blood gives wind, proportion just, the rest;
then stoutness shines, when breathless jades stand still.
Consult the country first for which you'd breed, for
this, or that, must different hounds be bred,
my Sussex hills require short backs, and wind,
for no slight boneless baubles those can climb.

Early in Spring, let all the puppies come,
winter starvelings n'er are worth the rearing,
then four or five, he ought at most to keep
of every litter, they the prettiest marked,
the Spaniel colour, or the brown, reject
the black tanned dog, does never take the eye,
the all white hound, of snowball kind, don't please,
the black pied dog, with bright tanned edges round,
with buff, or yellow head, and white the ground,
be this their colour, they'll by marks be known.
Let country walks be got, when once they're wean'd
at butchers, tanners, farmers, and such like,
where not o'er fed, they'll keep their shape
and grow and some small knowledge learn, by prouling out.
Whereas in towns, they're often fools, or spoiled;
ten nurses forty whelps will raise, each year,
and ten times two, will scarce supply the pack.
In spring, again, collect the scattered youth,
in separate kennel let them all be clos'd,
two moons at least, and blood them all at first, last
madness, mortal bane to all my hounds,
should lurking lie, yet hid in their young veins.

And here good judgement mostly is required,
to choose for bony strength, for shape and size,
and all partiality be then forgot,
the slaves who tend the hounds, may take the rest,
the season past, the youth be then their care,
to make them bold, but still obedient too :
to know their names, to come when called and this
by daily walking out, in couples joined;
till Autumn does draw near, the game yet weak,
take out some few, with them, some steady hounds,
to find, and guide the yet unknowing fools;
till be instinct, by nature taught, they stoop
and know a vermin scent, for which they're bred,
avoid the hare. I cannot that approve,
'tis sloth in Summer, or want of game,
makes northern sportsmen argue wrong in that;
their reason's only this, to make hounds know,
when right, when wrong, and mind the huntsman's rate,
my hounds when made no rate at all should hear,
it frights the guiltless, and baulks the old,
conscious they seem, expect the coming lash,
at distance humbly creep, or look dismayed;
nor anxious more to find, they heedless walk
behind, and show distaste, nor will they beat
the thick grown coverts, whose inwoven shades
the listening fox conceal; but pass him by.
Whereas when hounds no other scent do know,
They'll wind him far, they'll dash unawed by fear,
with emulation fired, they'll drive him out;
with vermin scent inspired, they'll tear their skins,
or loose an eye, unfelt, whilst in pursuit
with eager haste, they force their thorny way.

November come, another draught must be,
he then must cast, the oldest worn out hounds,
a thing, ungrateful ! yet it must be done,
Mars does the same, with old, tho' valiant men.
The young ones too, by this time tried, and known,
which enters not, which cannot run, or tires;
away with such, let all be good he keeps,
and threescore couple be at least the stock,
to furnish hounds for thrice a week to hunt;
and thirty couple at a time's enough.

Let Terriers small be bred, and taught to bay,
when foxes find an unstopped badger's earth,
to guide the delvers, where to sink the trench;
peculiar is their breed, to some unknown,
who choose a fighting biting cur, who lies
and is scarece heard, but often kills the fox;
with such a one, bid hime a beagle join,
the smallest kind, my nymphs for hare do use,
that cross gives nose, and wisdom to come in,
when foxes earth, and hounds all buying stand.

This beagle blood, for this alone allow'd,
reject it in the pack in every shape,
the ignorant, who oft have bred too high,
do falsely think, the nose thus to regain,
the cross is wrong, it alters quite the breed,
makes foxhounds hang, and chatter, o'er the scent,
as vermin blood; makes beagles overrun,
the beagle, for the hare alone design'd
tho' foxhounds some so falsely term, when small;
if he marks well these hints, he cannot err.

Your slave, who guides the pack, I don't approve;
I have one in my thoughts, as yet engaged;
with this I prophesy, some dire mischance,
be not dejected, but on me rely.
Nor guides, nor hounds, nor ought, shall wanting be,
whole packs I'll send, and that shall be my care;
when Lennox thus, with Heart o'erjoyed replies,
Goddess of woods, tremendous in the chace,
of mountain foxes, and the savage race,
my constant study it shall daily be,
to mind your orders, and commands obey,
with awful reverence will your rights maintain,
with hunting songs still celebrate your praise.

Near Compton, where Ropero used to hunt,
is seen a castle fam'd for prospect fine,
o'er sea, and land, the view does far extend,
Upparke tis called, thus nam'd from site so high :
here Tankerville, the friend of Monmouth dwelt,
and now a noble Earl, of stature low,
and haughty mien, good humoured tho' : when pleased;
this castle owned, and the same title bore;
his youth with northern sportsmen he had spent,
his father dead, to Sussex straight he comes,
with large estate, and vig'rous youth endued,
and hounds he'd have, without the Goddess' leave;
this could not please, because 'twould interfere,
Diana soon foresaw, it would not last,
She knew the youth, so flattered him a while;
at last contrives, with Lennox he should join,
about two years, this fickle Earl did well;
when on a sudden, he abruptly breaks
and ties of friendship, and from Charleton goes;
takes half the hounds, which chanced to be the best;
while thus distressed, the Goddess vows revenge.
Another petty, thoughtless, squire appears,
and he foxhounds, and coursers too, would keep;
Diana soon demolished all his schemes,
She took away his pack, and steeds, and all.

But Oh! mishaps! no pleasure, without pain,
the fatal accident she had foretold,
at last befell her hounds, so much renown'd!
that vilest slave, the huntsman, Ware, his name;

alone, and drunk, went out, and let the pack
kill fourteen farmers' sheep, all in one day;
Oh! fatal day! and fatal so the next,
now melancholy scenes, each week produc'd,
some hounds were hanged, some cast, and still the best;
to France some went, where farmers ne'er complain;
the best thus lost, the rest of little worth,
nay Emperor, that fine tho' wicked dog,
was all besmeared with blood of harmless sheep;
and Luther too, killed lambs, the shepherd's care.
Enrag'd at this, the Sylvan Queen declares
She'll still support her train, new hounds supply,
her fav'rite Lennox, she one night surprised,
in Husko's shape, she came, and thus she spoke;
'Cheer up brave youth, for fortune smiles on thee.
'the finest boy, and noblest post, thou hast;
'the best old huntsman, with no bad hounds I bring,
'accept the present they from Spencer come,
'the youth obliges me, and gives them you.'

To Bolderwood then straight repair, and there you'll
find Tom Johnson's hounds, and Delawarr,
there try, and choose the best, and form again
a formidable pack, for Sussex Downs.

Twas done, the sport again once more reviv'd,
with transports new, the youth came posting down,
to Charlton, where new Sportsmen daily come,
to hunt, to shoot, to dine at Goodwood some,
Goodwood! the place where all exotics are,
from Cooks exotic, to exotic bears;
but there too, conjugal affection shines,
the finest Dutchess, and finest Duke,
hail happy matron, hail most happy wife;
still blessed, still loved, tho' many years are past
what amorous planet reigned when this fond pair
were got, or born, or happily conjoin'd'
the longest honey moon that ever shin'd,
and then, their blooming progeny to see;
but Emelia's picture who can draw?
the prettiest, prattling poppet e'er was seen,
petite tripone, jolie mignone des cieuses,
Soiez benite, soiez en toute heureuse.
Here shine the nymphs, in Amazonian garb,
by Delia trusted to Richmond as care,
look how the keen Haralda foremost rides
attended by a youth on either side.

Fitzwilliam. Pembroke, now comes cant'ring on,
of graceful stature, this Hibernian maid,
her size and limbs for Hercules a match:
some other nymphs, at sundry times did come,
but these their beauty, or complexion fear'd,
so soon returned, for softer sports prepar'd.

A hundred speedy coursers now are seen,
by different names they each distinguished stand
in sep'rate stalls, attended by a boy,
and one sage groom, does all those boys command;
each sportsman has his stalls, and groom apart,
(who also tries his master to direct)
more regular than formerly was seen,
the whole, in every part does now appear;
with velvet caps, in azure vests they're clad,
with golden loops alike, they all are made,
and each for use, wears couples at his side.
A warm, but small apartment, each one has,
the Duke's alone appears magnificent,
conspicuous it stands, above the rest
and uniform, and nearest to the Dome.
The Alban Duke, the next best palace owns,
just in the centre of the village, where
in sacred spot, white pallizado'd round
appears a mast erect, of monstrous height,
on top of which flies waving with the wind,
the emblematic standard of the Queen
of woods, whose fav'rite colour's always green,
in which a golden running fox is seen,
and near in verdant field enclosed, thro' which
the Lavant winding runs, and lends his aid,
to clean three spacious kennels for the hounds,
who here all walk, to stretch their stiffened limbs,
and in this field, the governor resides;
from whence he sees the management of all.

And here a regular front, full South appears,
a double palace, which three friends did rear,
the strong Cavendo owns the part of one,
Fauquier his friend, in attic storey sleeps,
young furious Harcourt, did the other build,
and great was the expense and charge of both.
Adjoining this a large old fabric stands,
and three Northumber youths, in that do dwell,
then East of this, close by the Lavant side,
a certain Brigadier has built his hut,
here he, his slaves, and strong made coursers all,
with Pompey too, under one thatch do lie.
'Tis thus we're told, the Tartars fierce still dwell,
fond of their horses, of their dogs as fond; some
more there are, but not worth remark,
where some, as little worth do sometimes come.

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FOX HALL

WEST SUSSEX

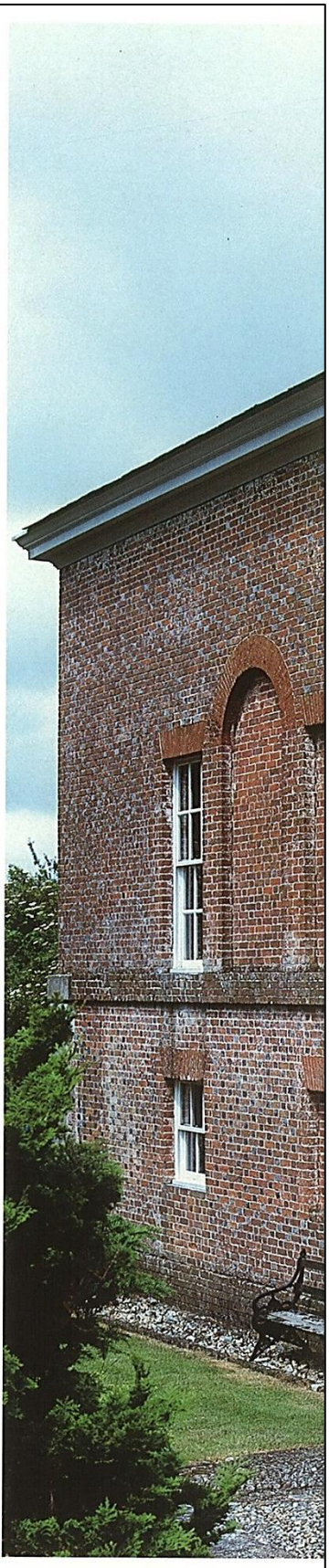
A PROPERTY OF THE LANDMARK TRUST BY ROSEMARY BAIRD

Fox Hall is a remarkable survival of the 18th-century heyday of the Charlton Hunt. Originally one of several hunting lodges built in a village in the Sussex Downs near to the hunt kennels and banqueting house, it was created for the 2nd Duke of Richmond, probably to designs of Roger Morris.

THE small village of Charlton in West Sussex is tucked into a cleft of the Sussex Downs, north of Chichester. On its edge stands an austere, Classical red-brick building (Fig 2), the sophisticated hunting lodge of Charles, 2nd Duke of Richmond (1701–50). It has one principal room on its upper floor (Fig 3), and just one more room with hall and offices below. Known today as Fox Hall, it is a relic of the famous Charlton Hunt, together with a couple of less obvious lodges and the converted former kennels. Formed in the late 17th century, the Charlton was one of the first and most fashionable hunts in the country, patronised by the first three Dukes of Richmond as well as by the 3rd Earl of Burlington.

The design of this lodge was once attributed to Lord Burlington, a confusion resulting from the fact that in about 1722 he designed a banqueting house for the hunt. This was the first building to be given the name Fox Hall—the name was transferred to this lodge by the early 19th century. Burlington's banqueting house was known variously as the Great Room, the Dome and, from 1739, Fox Hall. It appears to have been a one-storey hall, paid for by a special hunt subscription. It was pulled down possibly as early as 1766. The 'Dome' appellation suggests that it may have been conceived in pantheon form as a domed temple.

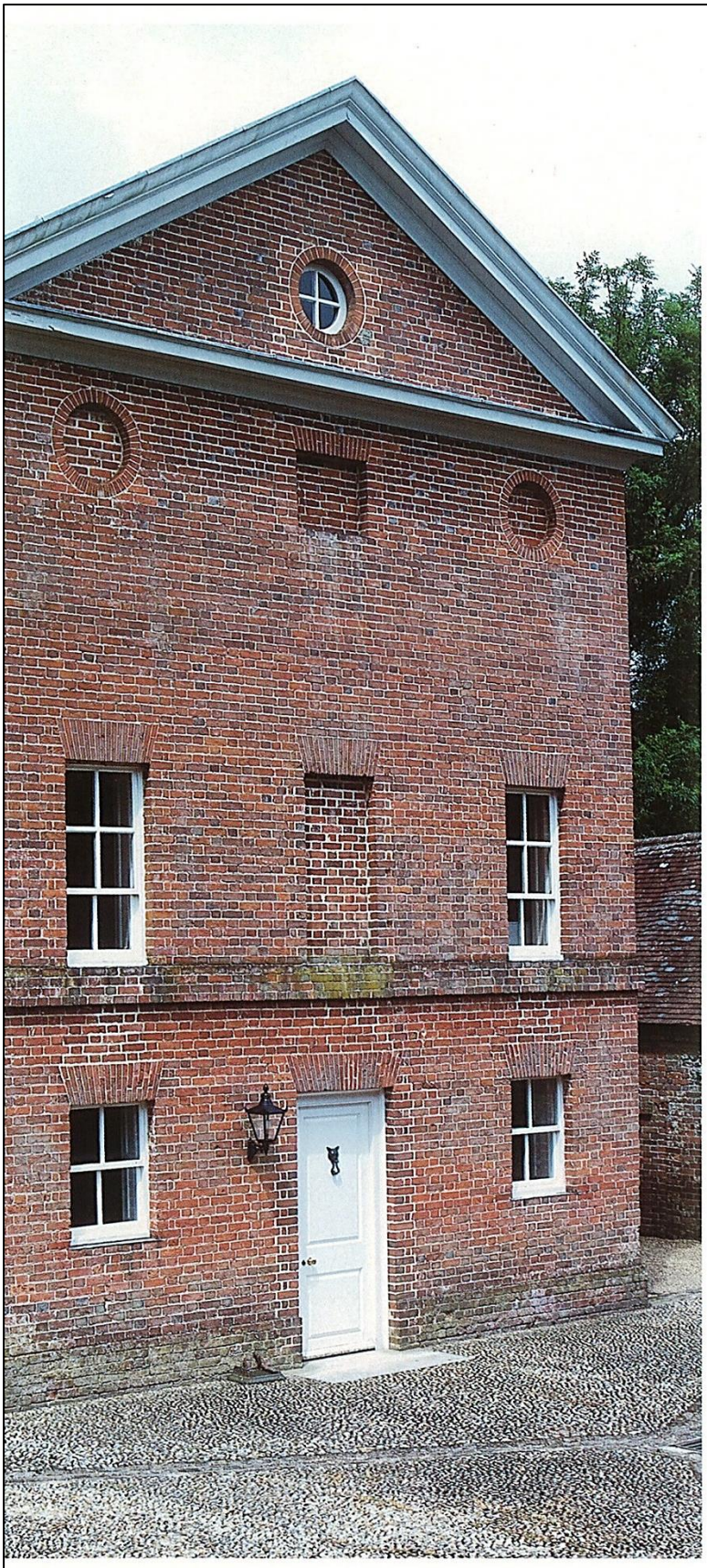
The Dome was described as being by Lord Burlington in an anonymous poem, *The Historical Account of the Rise, and Progress, of the Charlton Congress*, dedicated to the 2nd Duke of Richmond and presented in early February 1738. It is called 'a sacred Dome, confessed the finest in the Country, most admired'. Daniel Defoe also mentions it in his *Tour Through the Whole Island of Great Britain*, 1738: 'Here also is a large Room which was design'd by the right Hon the Earl of Burlington, where the Gentlemen Fox-Hunters dine every Day together, during their stay at the village.'



1—Fox Hall. It was probably built to face a banqueting house designed by Lord Burlington. (*Right*) 2—Fox Hall from the yard. The main entrance door is opposite the stables

The Dome is believed to have been to the north-west of the present Fox Hall, which could well have been built to face it. Contemporary maps suggest that they may have faced each other at right angles across the lane. This is borne out by the fact that the main elevation of the lodge, with its stone quoins on the corners, fronts the lane towards the most likely site of the banqueting house (Fig 1). The Dome was still standing in 1751, when Richard Pococke passed through Charlton and noted 'several lodges of a Society of Hunters with a large room in which they dine'.

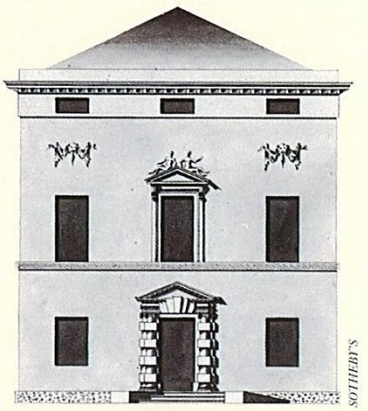
The Duke of Richmond's own hunting lodge was begun after he became Master of the Charlton Hunt in 1730. In a grandly worded 'Treaty', the reins were handed to the young Duke, at first jointly with the 2nd Earl of Tankerville. Since 1728, the Duke had been building his own hunting stables in Charlton. Many letters exist between the new Masters and their friend Lord Delawarr about the care, breeding and health of the hounds. Hunts started early in the morning and were



often daily; although he lived only over the hill at Goodwood, the Duke now wished to start each hunting day in Charlton. He could also feed his architectural addiction by the creation of a new hunting lodge.

The finances to buy further estates had been provided in the Duke's marriage settlement of 1719, under which his father-in-law, the 1st Earl Cadogan, had agreed to buy him land to the value of £60,000. On September 2, 1730, the manors of Singleton and Charlton were purchased from the Earl of Scarborough. Payments for the lodge were made throughout 1730 and 1731, in August of which year the Duke sent his agent £150 from his winnings on the horses at Tunbridge Wells to pay for the 'Bricks, and timber . . . for my building at Charleton'. In 1732, Thomas Tremaine billed the Duke £1 4s 6d 'to Gilding the three frames at Charlton'.

An undated but apparently 18th-century document from Adsdean, West Sussex, the home of a Richmond descendant, summarised: 'The house at Charlton, walls finished and covered in at Michaelmas 1730; the inside of it was finished by Michaelmas 1731 and it was furnished and the Duke and Duchess of Richmond lay in it November 22nd 1732.' It appears on a 1731 map, where it is called the Duke's House. The anonymous poem says that the Duke had the finest house: 'A warm but small Apartment, each one has,/the



This design for an elevation was identified by the author in a group of drawings attributed to Roger Morris, who carried out a number of important commissions for the 2nd Duke of Richmond. It is one of a series of elevations in this collection, sold recently at Sotheby's, and bears close comparison to the design and proportion of Fox Hall. It may have been a preliminary design.

3—The first-floor chamber of Fox Hall, looking west

him an entirely new house at Goodwood: of the drawings made in 1724, some were by Morris. From this year also dates his first recorded drawing on Campbell's behalf for Henry Herbert, the future Earl of Pembroke, a fellow courtier of the Duke. This led to Morris's Palladian villas at Marble Hill and White Lodge, Richmond.

After Campbell's death he also took over the Richmond architectural projects and in 1729 and 1730 oversaw alterations to Goodwood House, Classicising the long hall and rooms above. Morris also filled in for Lord Burlington in Chichester. Although the 2nd Duke was obviously an admirer of Burlington, whom he asked to design Richmond House at Whitehall, he did not always get the hoped-for results. When the Duke asked for plans for Chichester Council House they were slow to arrive. Although Burlington produced a front elevation, the scheme, as Tim Connor has observed in an article for Sussex Archaeological Collections, seems to have been adapted and completed by Morris.

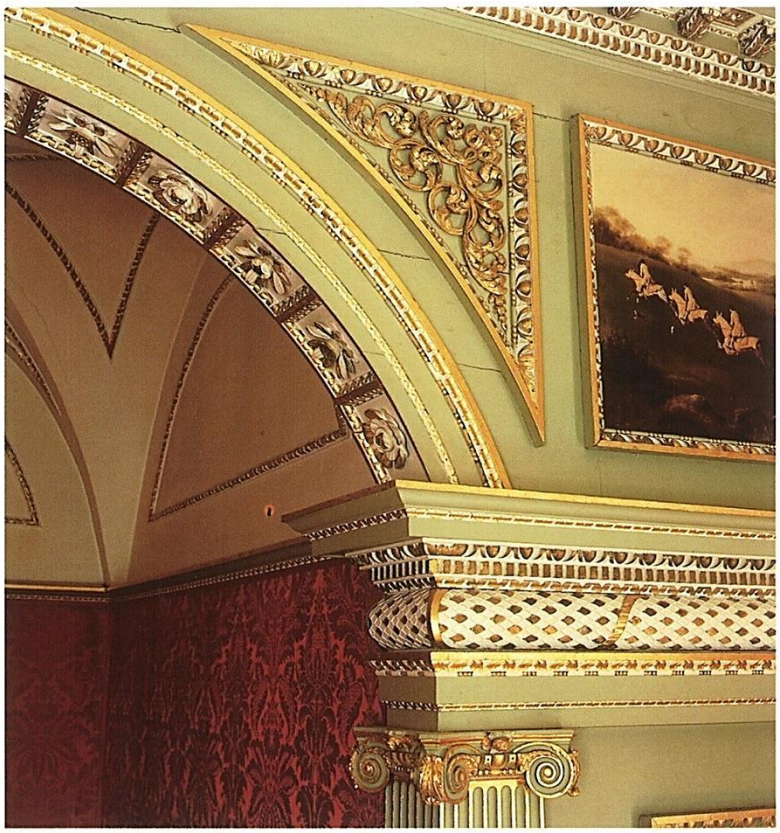
The 'Casino' of the letter is more likely to be a reference to plans for the hillside pavilion known as Carné's Seat at Goodwood, which was designed as a banqueting

Duke's alone appears magnificent,/conspicuous, it stands, above the rest/And uniform, & nearest to the Dome.'

An inventory reveals that the Duke kept only utensils for breakfast at the lodge, namely a coffee-pot, a pair of candlesticks, six teaspoons, a strainer and a cream jug. Cutlery (a knife, a fork, a spoon and a silver tumbler) was kept at the then Fox Hall, the Dome or Great Room. In 1735, a neighbouring cottage was surrendered so that the Duke could 'make a beautiful Green before his hunting seat at Charlton'. A mid-1760s map shows that a 'nursery' ran west from the lodge.

The documentary evidence cited for the original attribution of the hunting lodge to Lord Burlington was an undated letter in which the Duke asked Burlington for a design. '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.' However, the recess in the upper room of the Duke's hunting lodge was designed for a bed, not for a buffet (Fig 5). It even had an adjacent powder closet. The Duke's letter has also now been dated to after the lodge, about 1735.

The obvious architect for the hunting lodge is Roger Morris, as suggested by Charlotte Haslam in her unpublished research for the Landmark Trust. As an assistant to Colen Campbell, Morris had already worked for the 2nd Duke. The Duke had asked Campbell to design for



4—Detail of the bed alcove: the ornament is characteristic of Morris's work

5—The bed alcove. The lodge was in effect little more than a grand bedroom, allowing the Duke to rise early to ride to hounds

house. In 1747 Vertue wrote: 'His Grace the Duke of Richmond since, has there erected a beautifull building of stone . . . for to entertain company. & over it a most beautifull room for a dineing room—finely adorned with stucco's carvings marbles &c in the finest and most elegant taste.'

Although Christopher Hussey (COUNTRY LIFE, July 16, 1932) suggested that stylistically the pavilion could be by Burlington, it is now thought to be by Roger Morris, a suggestion first made by Ian Nairn in *The Buildings of England: Sussex*. The loggia is dated 1743. A drawing of the floor, undated but endorsed August 18, 1744, also appears to be by Morris. The attribution is reinforced by a note, identified by Richard Hewlings, in the letter book of the mason Andrews Jelfe, which shows that Morris was despatching stone to Goodwood in 1742.

The hand of Morris in the Duke's hunting lodge at Charlton seems to be further confirmed by drawings sold at Sotheby's in 1997 and now in a private collection. Sir Howard Colvin has agreed on stylistic grounds that the drawings are by Morris and that the date could be about 1729-30. Three show designs very similar to the Duke's House or Fox Hall, and may well be proposals. The design closest to that built has the same simple geometric proportions as those of the hunting lodge's end elevations (*see box*). These could be said to be standard practice. However, on the elevation to the lane, a single, pedimented window sits on a string course, above a rusticated lower window that is similar to the door in the Morris's design.

The overmantel at Fox Hall has magnificent drops of harebells at the sides, and runs of flowing ornament which lift the plain geometric arrangement. The combination of severe and free-flowing ornament at Fox Hall is characteristic of Morris (Fig 4). The fireplace surround is modern; the original is possibly the marble one now in the Pavilion Bedroom at Goodwood House. It is similar to those by Morris in Goodwood's long hall. In the side scrolls of both, a bell-shaped acanthus runs upwards on a twisted stem.

When the 3rd Duke succeeded his father in 1750, he left on a Grand Tour. On his return, the hunt was revived. He also became the Master, but moved both horses and hounds to Goodwood, building fine stables in 1757, with kennels in 1787 (COUNTRY LIFE, September 25, 1997). The story of the hunt is told in *The Charlton Hunt: A History* by Simon Rees.

By the mid 19th century, the lodge had been adapted to be a dwelling, with the stairs changed and an extra window behind the bed. After its purchase by the Landmark Trust in 1979, it was restored by the architect Philip Jebb. Stucco was removed and windows returned to their likely original format. Now let as a holiday apartment, Fox Hall is a remarkable monument to an important Sussex hunt which brought together an unusual group of patrons.

For copies of the Landmark Trust Handbook and bookings, telephone 01628 825925 or write to the Trust at Shottesbrooke, Maidenhead, Berkshire, SL6 3SW (www.landmarktrust.co.uk). Photographs: June Buck.

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GOODWOOD HOUSE

2016

The Charlton Hunt by George Stubbs (1759). The third Duke of Richmond rides a black hunter at the centre of the painting.

THE CHARLTON HUNT

'Mr Roper has the reputation of keeping the best pack of fox hounds in the Kingdom'.
(Alexander Pope, 1712).

To eighteenth-century ears, the Charlton Hunt was synonymous with some of the best sport in the country and Mr Roper was its celebrated huntsman. Indeed, it is one of the earliest recorded foxhunts in the world and its fame drew the elite of society, including the Dukes of Monmouth, St Albans and Richmond, the dashing illegitimate sons of King Charles II. Richmond bought nearby Goodwood as a comfortable place to stay and entertain his illustrious friends during the hunting season. His son, the second Duke, shared his love of the chase and when he became Master, such was the success and desirability of the hunt, he decided that membership should be restricted only to those who had been elected. Almost every noble family in the land had a representative at Charlton, including half of the Knights of the Garter. Lord Burlington designed for the members a handsome banqueting house at Charlton where they met after hunting, and many built themselves hunting-boxes in the village.

The most important day in the history of the Charlton Hunt took place on 26th January 1739 when in 'the greatest chase that ever was' hounds ran continuously from their first find at 8.15 a.m. until they killed at 5.50 p.m., covering a distance of approximately fifty-seven miles with just the Duke and two others present at the end. When the hunt was moved to Goodwood in the mid-eighteenth century, it was known as the Duke of Richmond's Hounds and magnificent kennels were built by the architect James Wyatt with an ingenious central-heating system, a century before Goodwood House had heating.

This small exhibition explores the history of the Charlton Hunt and its association with the Dukes of Richmond.

James, Duke of Monmouth by William Wissing. (Private Collection, Photograph © Philip Mould Ltd, London / Bridgeman Images).

Edward Roper, Huntsman of the Charlton Hounds, attributed to Michael Dahl.

THE ORIGINS OF THE CHARLTON HUNT

The Charlton Hunt began in the 1670s and is probably the earliest documented pack of foxhounds in the country. Prior to hunting the fox, deer hunting was hugely popular as an aristocratic sport but it gradually went into decline during the seventeenth century as land was fenced and deer forests were cut down. According to a poem written anonymously in 1737, the hunt was founded by Charles II's eldest illegitimate son James, Duke of Monmouth and his friend Ford, third Lord Grey. The choice of Charlton was no accident. Charlton is a hamlet three miles north of Goodwood and lies in a shallow valley at the foot of the South Downs. To its north spreads the vast Charlton Forest, extending to over 800 acres. In former times it had been part of the extensive tracts of land owned by the Fitzalans, Earls of Arundel. They had a hunting seat nearby at Downley from where they enjoyed the thrilling sport that the area offered. Lord Grey, later created Earl of Tankerville, lived nearby at Uppark where his family probably kept some hounds; it is likely that Grey moved some of these hounds to Charlton.

The only contemporary evidence that survives linking the Duke of Monmouth with the area is a letter from the Bishop of Chichester, Guy Carlton to Archbishop Sancroft. Keen to uphold his allegiance to the king, Carlton refrained from welcoming Monmouth when he visited Chichester in 1679 to the great delight of the populace. He writes how neither the mayor or 'any gentlemen in the country about us hath so much met him in the field to hunt with him since he came, save Mr Butler of Amberley, a burgess with Mr Garroway for Arundel, and his brother-in-law Roper…' Monmouth's involvement therefore depends on local myth including a manuscript written in about 1810 which states: 'Harry Budd, who had been gamekeeper to the Dukes of Richmond, died at Charlton in the year 1806 aged about 94 having always lived there. He remembered many of the old Charlton hunt and said his grandfather had heard the Duke of Monmouth talk that if he got the crown he would keep his court at Charlton'.

DANGEROUS TIMES

Grey was implicated in the Rye House Plot of 1683, a scheme to murder the king and his brother the Duke of York at the Rye House on the way from Newmarket to London. Having given his captors the slip, Grey fled into exile where he joined Monmouth. Following Monmouth's unsuccessful rebellion and beheading, he managed to obtain a pardon and probably continued hunting at Charlton. However, Mr Roper, mentioned in the bishop's letter, fled the country and went to live in France to hunt with St Victor, a celebrated French huntsman who kept a pack of hounds at Chantilly. It was only after the accession of William and Mary in 1688 that he dared show his head again.

Ford Grey, third Lord Grey (later first Earl of Tankerville) (Private Collection © Look and Learn / Elgar Collection / Bridgeman Images).

George Brudenell, third Earl of Cardigan by Charles Jervas (Courtesy of Deene Park). Cardigan was the first Duke of Richmond's brother-in-law and a keen follower of the Charlton Hunt.

AN ARISTOCRATIC FOLLOWING

Roper, who came from Kent, was an extremely able huntsman and according to Alexander Pope had 'the reputation of keeping the best pack of fox hounds in the Kingdom'. The fame of the Charlton Hunt grew and the nobility and gentry flocked to Sussex to follow the hounds. Among them was the third Duke of Devonshire who galloped his horse down Levin Down and flew over a five-barred gate at the bottom, a daring feat that was long remembered as jumping fences out hunting at that time was practically unknown. Unfortunately, Roper managed to upset 'The Proud Duke' of Somerset by hunting too close to his magnificent seat at Petworth. Jealous of the attention that the Charlton Hunt was attracting, Somerset established his own hunt in the hope of luring away some of the fashionable Charlton followers. After months of petty squabbling, Sir William Goring, a local landowner, acted as mediator and Somerset threw the towel in and gave up his hunting.

In the 1690s, Charles Lennox, first Duke of Richmond and illegitimate son of Charles II by his beautiful French mistress Louise de Keroualle, started hunting with the Charlton. Aged in his early twenties, he rented nearby Goodwood House as a place to stay when hunting, ending up buying it in 1697. His half-brother, Charles Beauclerk, first Duke of St. Albans joined him in the chase, as did Richmond's brother-in-law, George Brudenell, third Earl of Cardigan who was Master of the Royal Buckhounds to Queen Anne and George I.

Other well-known figures who rode to the Charlton hounds were the architect Richard Boyle, third Earl of Burlington; Charles Howard, third Earl of Carlisle (for whom Sir John Vanburgh had recently built Castle Howard in Yorkshire); and Thomas Coke, first Earl of Leicester (for whom Burlington and William Kent had designed Holkham Hall in Norfolk). Two grandsons of Charles II, 'Old Puff', the second Duke of Grafton and the second Earl of Lichfield, were both keen followers as well as four Beauclerk brothers, grandsons of Charles II through their father, the first Duke of St Albans.

Charles Lennox, first Duke of Richmond by Sir Godfrey Kneller.

Charles Howard, third Earl of Carlisle by William Aikman (© Castle Howard Collection).

Charles Seymour, sixth Duke of Somerset, 'The Proud Duke' (© National Trust Images / Matthew Hollow).

THE DUKE OF BOLTON

By 1721, Roper was getting on in years and took on a joint Master to share the burden of running the hunt, although he still hunted the hounds himself. The person he chose was Charles Powlett, third Duke of Bolton, a wealthy nobleman from Hampshire. The first hound list dates from November 1721 and lists fifteen couple (i.e. thirty) of old hounds in their joint ownership. The breeding of successful hounds was key for the Charlton Hunt to maintain its reputation and various gentlemen, including Roper, developed a crossbred hound from which they bred their own hounds.

In February 1723, Roper died aged eighty-four while out hunting – a fitting end. Bolton was now sole owner of the hounds and the hunt increased in popularity. That same year the first Duke of Richmond died leaving his son saddled with huge debts. Under the watchful eye of his uncle, Lord Cardigan, the young second Duke of Richmond became a keen supporter of the hunt. More leading figures of society flocked to Sussex for the sport, including the first Duke of Montrose. Some of them, including the Dukes of Richmond and Grafton, the Earl of Halifax, Lord Walpole and Lord De La Warr, built for themselves small hunting-boxes where they could stay the night, hunting in those days starting at the crack of dawn.

Meanwhile, Bolton had fallen for the charms of the beautiful Lavinia Fenton, a leading actress who had appeared as the star of *The Beggar's Opera*. He managed to persuade her to give up acting but only on the condition that he give up hunting. So, in 1729 he resigned as Master of the Charlton Hunt leaving a vacancy that needed filling urgently.

Charles Powlett, third Duke of Bolton by Sir Godfrey Kneller (Photograph courtesy of Sotheby's Picture Library).

Uppark from the South West by Pieter Tillemans. The hounds are probably those of the second Earl of Tankerville who came to live there in 1722 (© National Trust Images / John Hammond).

THE SECOND DUKE OF RICHMOND AS MASTER

In 1722, Lord Grey's grandson, the second Earl of Tankerville, inherited Uppark and established a rival pack of hounds, much to the annoyance of the Charlton Hunt and the detriment of their sport. As a result, the second Duke of Richmond decided to give the 1728 season a miss and travelled to Europe. When he returned home a year later, Bolton had resigned and Richmond's friends encouraged him to take on the hounds as proprietor. From an early age, Richmond had adored hunting, spurred on by his father and uncle Cardigan, and living nearby at Goodwood, he was the obvious choice. Reluctantly, Richmond agreed but on condition that John West, seventh Lord De La Warr would be Master in his absence. The aggravation with Tankerville rumbled on until eventually everyone called it quits and a lengthy agreement was drawn up between the two proprietors. It was called the 'Treaty of Peace, Union and Friendship' and was written on a parchment scroll seven feet long and signed and sealed by Richmond and Tankerville with the Dukes of Grafton, St Albans, Bolton and Montrose as witnesses. In essence, the two parties agreed to merge their packs and share the costs. For the 1730 / 1731 season they took on a third Master, Garton Orme of Woolavington, probably to act as mediator should things get difficult again.

Bay Bolton with Halnaker Hill and Windmill beyond by John Wootton

Tapster by John Wootton (1733).

The convivial Richmond threw himself into his new role and in 1730 purchased the manors of Singleton and Charlton from the second Earl of Scarbrough. These lands included forests and coverts within easy reach of the kennels in Charlton. In the centre of Charlton, he erected a flagpole at the top of which fluttered a flag depicting a yellow fox in a green field. After one season, Tankerville resigned taking half the pack with him, much to Richmond's relief. Meanwhile, Richmond was building himself a smart Palladian hunting-box and more noblemen were flocking to Charlton. All seemed rosy until Richmond broke his leg early in 1732.

Fortunately, Richmond had chosen a good deputy in De La Warr and the latter's correspondence provides an insight into the trials and tribulations of running a pack of foxhounds: troubles with the hunt servants, breeding hounds, buying horses, good and bad days hunting – all is discussed. Richmond was back in the saddle by November and his new hunting-box was finished.

The cost of running the hunt was considerable. The expenses for 1739 totalled £841, of which £169 were wages. That did not include the expense of Richmond's own hunters, which in 1746 cost him £418, a sum that includes wages for grooms. Five hunt liveries, in the distinctive blue and gold, cost an additional £25. Over the course of eight years (1739-1746) Richmond worked out he had spent £7,180 on the hunt, excluding his horses.

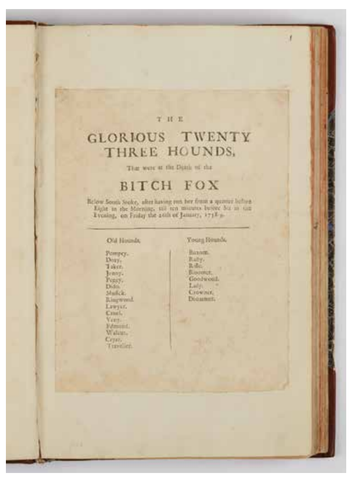
The second Duke of Richmond with a Groom, Hunter and Hounds by John Wootton.

Sheldon with Goodwood House beyond by John Wootton (1743).

The second Duke and Duchess of Richmond by Jonathan Richardson

THE CHARLTON HUNT CLUB

In 1720, the Charlton Hunt followers subscribed to the 'Great Room', a domed banqueting house designed by the great architect earl, Lord Burlington. Here, after a hard day in the saddle, the hunt followers could dine in style without having to leave Charlton. By 1738, Charlton's fame was such that there was a danger of too many people ruining the sport. Therefore, on 29th January 1738, twenty gentlemen from the hunt gathered at the Bedford Head Tavern in London for their annual dinner and it was proposed that they form a 'regular society' with a set of rules and a strict membership policy. Anyone proposed had to be admitted by ballot, with only one black ball needed to exclude them. Balloting was to take place in the Great Room 'betwixt the hours of Four & Eight in the Afternoon'. As proprietor of the hounds, the Duke of Richmond was allowed 'to bring whoever he pleases from Goodwood to Dinner at Charlton'. The membership was made up of the original subscribers to the Great Room and fifty other members of the hunt. It was the earliest hunt club in this country.


THE
GLORIOUS TWENTY THREE HOUNDS,
That were in the Pack of the
BITCH FOX
Killed South Stoke, after having run her from a quarter before Eight in the Morning, till ten minutes before Six in the Evening, on Friday the 26th of January, 1738.

Old Hounds.
Pompey.
Diver.
Taker.
Jowler.
Pugar.
Dido.
Shark.
Ringwood.
Lawyer.
Cato.
Vixen.
Ednond.
Walton.
Cæsar.
Trueboy.

Young Hounds.
Bannet.
Ruby.
Rifle.
Rockett.
Goodwood.
Lady.
Crowner.
Dreamer.

A page from the second Duke of Richmond's hound book

THE GRAND CHASE

On Friday, 26th January 1739, in the words of Richmond 'the greatest chase that ever was' took place. A total of eighteen followers, plus the four hunt servants, comprised the field; including Richmond's wife, Sarah and three of his cousins, all fellow grandsons of Charles II. The Biddulph brothers, Richard and Charles, were also present as well as Lords Harcourt and Ossulstone, both in their twenties and keen followers of the chase. Keeping an eagle eye on these young bloods was Brigadier Henry Hawley, a severe army officer in his late fifties, who would later find fame as 'Hangman Hawley', a sobriquet resulting from his ruthless severity to the Jacobite insurgents after the battle of Culloden in 1746. Meeting at dawn, as was the norm in those days, a fox was found at 7.45 a.m. The chase continued all day until they killed the fox at 5.50 p.m. As the crow flies, they only covered twelve miles, but the distance covered by fox, hounds and followers was a staggering fifty-seven miles. Richmond, Brigadier Hawley and Billy Ives, one of the hunt servants, were the only followers left at the end.

Richmond recognised the significance of the day and immediately ordered his men to measure the distance with a cart wheel, a task that took them two whole days. It was Christened 'The Grand Chase' and the hounds who were present at the end proclaimed 'The Glorious Twenty Three Hounds' and individually named. On Sunday, 4th February, thirty-six members of the Charlton Hunt gathered in London at the Bedford Head Tavern for their annual dinner, and having waxed lyrical about 'the greatest chase that ever was', they proposed that an official account should be written up and circulated for posterity. Thus, the Grand Chase entered the annals of foxhunting history.

Red Robin with Chichester Harbour and Cathedral beyond by John Wootton (1743). The second Duke of Richmond commissioned Wootton to paint six of his favourite hunters.

Sultan with Carné's Seat beyond by John Wotton (1743).

Grey Carey with Petworth beyond by John Wootton.

Grey Cardigan with Tom Johnson, huntsman of the Charlton hounds, seen through the Archway by John Wootton.

THE HUNTSMEN

Key to the success of the Charlton Hunt was the huntsman. Edward Roper had provided superb sport at the beginning and kept going until he died in the saddle out hunting aged eighty four. He was replaced by John Ware who never lived up to his predecessor's reputation. He lasted for eleven seasons before being dismissed for taking the hounds out while he was drunk, with the result that they killed fourteen sheep. Both the third Duke of Marlborough and his brother, John Spencer, recommended Tom Johnson as Ware's replacement, and so he started in 1735 bringing with him twenty-one couple of hounds thereby introducing new blood lines to the kennel. Known as 'Old Tom', he hunted the Charlton hounds for ten very successful seasons before his death on 20th December 1744. Richmond was so fond of him that he had a marble memorial tablet erected in Singleton Church where he was buried. Johnson was succeeded by John Smith.

THE TWILIGHT OF THE CHARLTON HUNT

Throughout the 1740s, illustrious names were added to the Charlton Hunt rollcall. The ninth Earl of Lincoln was elected in 1742, joining his uncles, the Duke of Newcastle and Henry Pelham, both of whom were subscribers to the Great Room. Newcastle was Secretary of State and a regular correspondent of Richmond. Three of Richmond's nephews, George, Augustus and William Keppel, were elected in 1745, 1748 and 1750 respectively. Both George and William were generals, the latter Commander-in-Chief in Ireland and Augustus was later First Lord of the Admiralty. Henry Legge, who was elected in 1742, later became Chancellor of the Exchequer; while Robert Darcy, sixth Earl of Holdernesse, who was elected in 1743 later became Secretary of State for the North. William Cavendish, later fourth Duke of Devonshire, became a member in 1745 and was later Prime Minister. The same year, John Lindsay, twentieth Earl of Crawford and the veteran of many continental campaigns, was elected. Another soldier who was elected in the 1740s was John Manners, Marquess of Granby. He was very popular with his troops and public houses up and down the country are named after him. Many Charlton Hunt members fought in the Jacobite Rebellion of 1745-6 against the insurgents. Some of them played leading roles, including William Keppel who was in charge of the front line at Culloden.

Richmond family members were always welcome: the day after Richmond consented to James Fitzgerald, twentieth Earl of Kildare marrying his daughter, Emily, he was elected at Charlton.

In February 1748, Richmond made a note of where everyone was billeted in Charlton and the quarters for their horses. There was a total of nineteen members and 143 horses. Throughout the 1740s they enjoyed good sport although often thwarted by bad weather.

Richmond wrote to his wife from Charlton in March 1750, 'I have just come home from an exceeding fine chase … This finishes the hunting season in Sussex for the time and everybody but myself goes away tomorrow…' Tragically, there was to be no more hunting for the Duke as he died suddenly later that summer, aged only forty-nine.

The Hon. Augustus Keppel, later Viscount Keppel by George Romney.

James FitzGerald, twentieth Earl of Kildare, later first Duke of Leinster by Allan Ramsay.

William Keppel, second Earl of Albemarle by the Studio of Jean Fournier.

The Charlton Hunt by George Stubbs (1759).

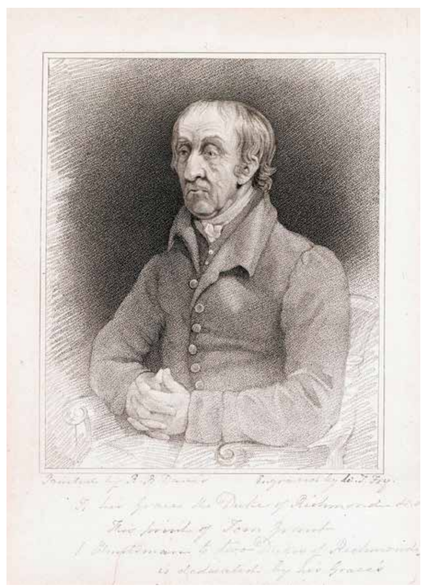
THE MOVE TO GOODWOOD

Lady Louisa Lennox wearing the Charlton Hunt colours by George Romney.

Richmond's death stunned the Charlton hunting community, so much so that the hunt was disbanded. It was not until his son, the third Duke of Richmond, came of age in 1757 that hunting resumed once again. Helped by Sir John Miller, a neighbouring landowner, a new pack was assembled with hounds from Lords Granby, Chedworth, Eglinton and Newburgh, Mr Taylor, Edward Gibbon and Norton Pawlett. Nine of these hounds were descended from Mr Roper's Promise, so the bloodline with the old Charlton Hunt was maintained.

In 1759, the young Richmond commissioned George Stubbs to paint the Charlton Hunt and two other sporting scenes on the Goodwood estate. At the centre of the large hunting scene, Richmond is mounted on a splendid-looking black hunter with his brother, George, close by. Sir John Miller gallops towards them and Captain Jones, the Duke's gentleman of the bedchamber, jumps a five-bar gate in the foreground. They are dressed in the Charlton Hunt colours of blue and gold and attended by hunt servants in the Richmond livery of yellow and scarlet. The lower half of the painting is filled with some of the hounds that would have been known personally to Richmond.

Charles Lennox, third Duke of Richmond by Sir Joshua Reynolds.

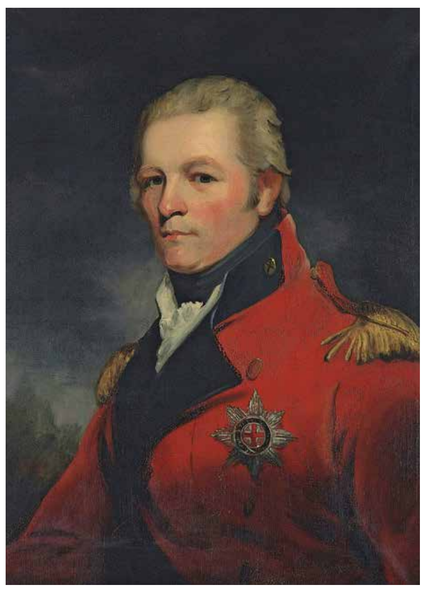


Tom Grant, huntsman to the third and fourth Dukes of Richmond after R. B. Davis.

Although Richmond provided good sport, foxhunting was taking off in other parts of the country. Many of the sportsmen who had once frequented Charlton, now moved to hunt with the more fashionable shire packs, leaving family, close friends and locals to hunt with the Duke.

Having built a magnificent new stable block at Goodwood between 1757 and 1761, Richmond moved his attention to the hounds, which were by now known as the Duke of Richmond's hounds. His architect, James Wyatt, designed luxurious kennels in a prominent position near Goodwood House. They were completed in 1790 and the hounds moved from the old kennels in Charlton to Goodwood, never to return.

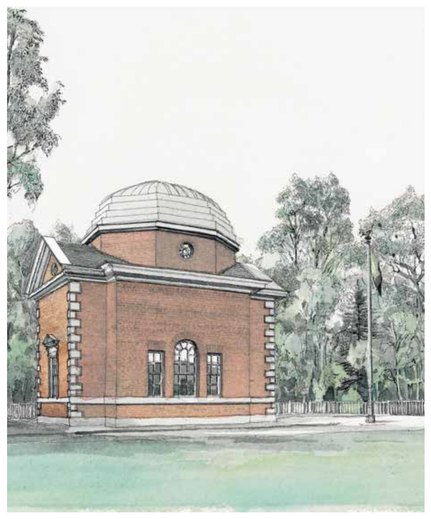
After the third Duke of Richmond's death in 1806, the hounds were inherited by his nephew, the fourth Duke. Duties abroad kept him from Goodwood, so in 1813 they were given to the Prince Regent who installed them with the Royal Buckhounds at Windsor. Tragedy struck nearly ten years later when the whole pack was destroyed at Brighton having contracted rabies – the same fate that the fourth duke himself had suffered in 1819. Meanwhile, the old Charlton country was hunted by Lord Egremont from Petworth.



Charles Lennox, fourth Duke of Richmond by John Hoppner.

THE GREAT ROOM

The gentlemen of Charlton built for themselves a banqueting house in Charlton to replace 'a small Dark Cell' where they had been meeting. It was designed by the 'architect earl', Lord Burlington and is described in the poem given to the second Duke of Richmond in 1738:

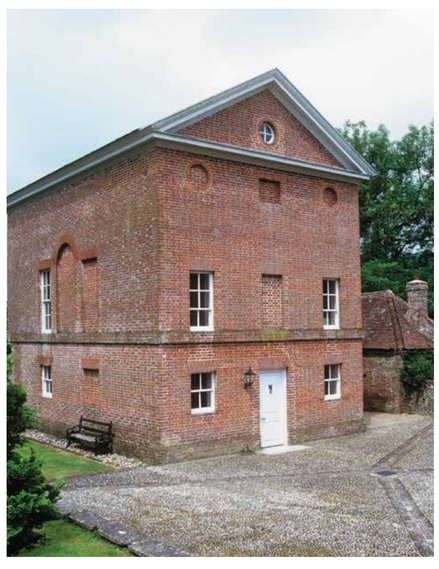


An imaginary drawing, by Paul Draper, of the Great Room in Charlton.

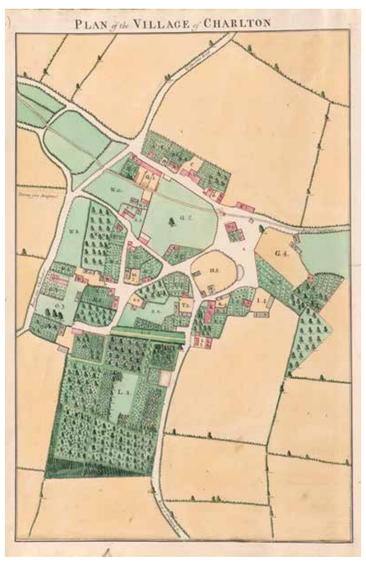
'...then Boyle, by instinct all divine began
is this an edifice for such a band?
I'll have the honour to erect a room
Shall cost Diana's train but such a sum;
They all agreed, and quickly paid it down,
And now there stands a sacred Dome, confessed
The finest in the Country, most admired.'

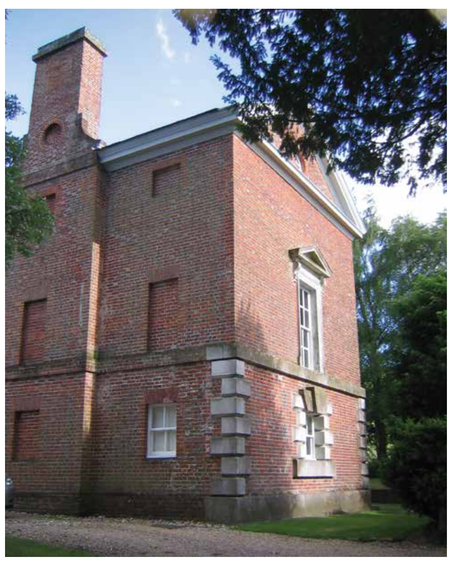
The building was probably of one storey, possibly with a raised ground floor, surmounted by a dome (see artist's impression) and was completed in 1723. Burlington went on to design a London house for Richmond and the Council House in Chichester. There has been some suggestion that the Great Room (and its predecessor) was used as a covert meeting place for Jacobites, however nothing conclusive has been proved.

Richard Boyle, third Earl of Burlington by George Knapton (Chatsworth House, Derbyshire © Devonshire Collection, Chatsworth / Reproduced by permission of Chatsworth Settlement Trustees / Bridgeman Images).



Fox Hall in Charlton from the south-east.





Fox Hall from the north-west.

Middle:
Map of the village of Charlton, from a volume attributed to Yeakell and Gardner, circa 1777-8. Fox Hall is 'L1' looking down an avenue 'L4'. The Great Room is almost certainly the grey square just below 'Y4' and opposite Fox Hall. The Fox Inn is 'D1' to the right of the Devonshire / Harcourt hunting-boxes 'C2'.

FOX HALL

Hunting usually commenced at dawn in the eighteenth century, which meant staying in Charlton the night before. The Dukes of Grafton, St Albans and Devonshire all had small hunting-boxes built for them in the village. Devonshire shared a double-fronted one, occupied by him on one side of an arch and Lord Harcourt on the other, with William Fauquier lodged in the attic between the two. In 1730, the Duke of Richmond used his winnings from a horse race at Tunbridge Wells to pay for his own hunting-box, probably to the designs of Roger Morris, a pupil of Colen Campbell. It was described in the same poem as the Great Room (or Dome):

'A warm but small Apartment, each one has,
the Duke's alone appears magnificent,
conspicuous, it stands, above the rest
And uniform, & nearest to the Dome.'

An avenue led away from its elegant pedimented front façade and the Great Room (which had fallen down by the end of the eighteenth century) was almost certainly across the lane in front. It is possible that the Venetian window on Fox Hall echoed one on the Great Room, as the artist's impression shows.

Inside, the principal (first) floor contained a single room with a bed alcove. Richmond kept the bare minimum in the way of furnishings, really only using it to sleep and breakfast in. A coffee pot, a pair of candlesticks, six teaspoons, a strainer and a cream jug were the only items of silver. Today, Fox Hall is owned by the Landmark Trust who have restored it meticulously.

The south front of the Stables.

The brick courtyard of the Stables

THE STABLES

Just as he was reviving the Charlton Hunt in 1757, the third Duke of Richmond commissioned Sir William Chambers to design a magnificent stable block. He probably met Chambers when he was in Rome on his Grand Tour in 1755. When it was built, it was far grander than the house itself.

The stables are formed of a vast quadrangle entered through an imposing triumphal arch. Positioned at right angles to Matthew Brettingham's pedimented façade on the main house, the exterior is striking in its use of knapped and dressed flint contrasting with soft creamy-coloured stone dressings for the door and window surrounds and the corner quoins. The triumphal arch, with twinned Doric columns and painted timber superstructure, proudly proclaims Richmond's high status and knowledge of Roman architecture. Entering beneath the coffered barrel vaulting, the visitor enters a red brick courtyard with its simple pedimented archways and rhythmical placing of doors and windows. Even the guttering was concealed to preserve the clean lines.

The garden (east) side is centred by a rusticated and pedimented archway beneath a clock turret which still tolls the hour as it would have done two hundred and fifty years ago. The north side was built in brick on the exterior, while looser flint was used for the west. As these two sides were not widely seen, this was an economy.

Originally, there was stabling for fifty-four horses, comprising loose boxes and stalls. The first floor served as accommodation for grooms and servants. In 1799, there were twenty-nine staff in the stables, including eleven grooms.

THE KENNELS

The Kennels were built between 1787 and 1790 for the third Duke of Richmond at a cost of £6,000. The grand classical building was designed by James Wyatt in brick and flint and used the very latest technology, including central heating for the hounds. There was accommodation for the huntsman at the centre and even a two-stalled stable for his horses. The hounds were kept in the long low wings to either side. It lies on a straight vista from Goodwood House and was intended as a spectacular eye catcher with a bastion-like wall and ha-ha protecting it.

The Goodwood Hounds, *circa 1885.*

Hound Lodge, *circa 1885.*

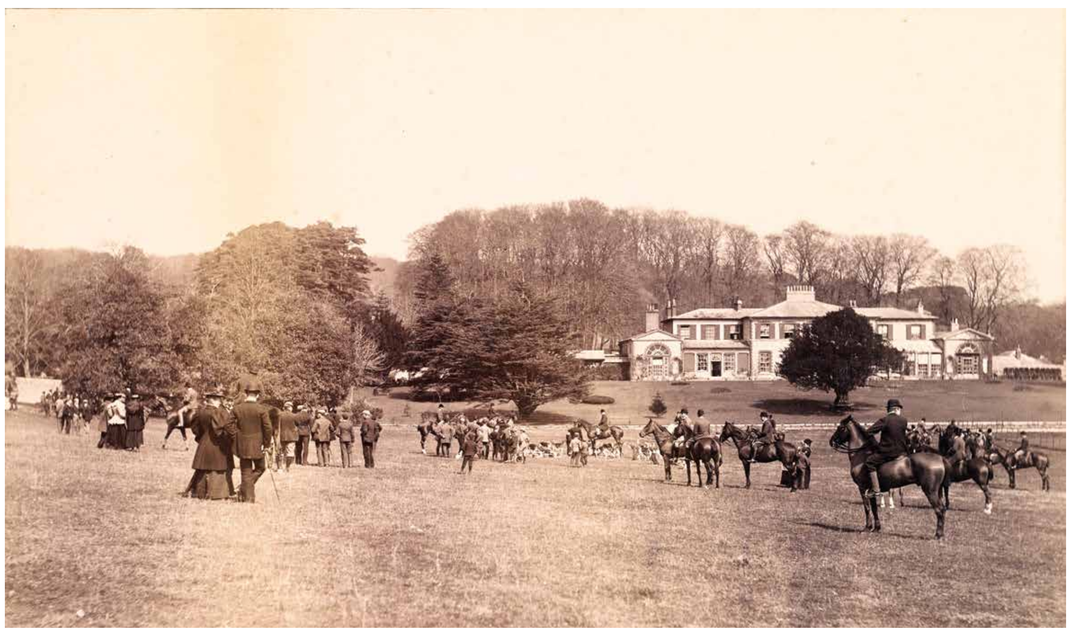
THE GOODWOOD HUNT (1883-1895)

For most of the nineteenth century, the area around Charlton was hunted by Lord Leconfield's pack of hounds from Petworth. He decided to relinquish this in the early 1880s and the sixth Duke of Richmond resurrected the Goodwood Hunt, with his son, the Earl of March as Master. The Wyatt Kennels were adapted for accommodation for the hunt servants, while new kennels were built on the other side of the road, modelled on those at Petworth. The opening meet took place on 5th November 1883, as reported in the *West Sussex Gazette*. The aptly named stud groom, Fox, had charge of forty-five horses, while the new kennels housed fifty-five couple of hounds, the larger number of which came from Lord Radnor in Wiltshire.

Sadly, the resurrected Goodwood Hunt only lasted twelve years. The agricultural depression of the late 1880s meant the Duke had to economise and the hunt was disbanded. The only member of the family to hunt after this date was the eighth Duke of Richmond (as Earl of March) until he contracted polio in World War I.

Today, the area formerly hunted over by the Dukes of Richmond is hunted by the Chiddingfold, Leconfield and Cowdray Hunt, an amalgamation of local hunts that took place in 1973. Appropriately, the Kennels is the setting for an annual meet, while the Charlton Hunt is remembered by a meet at Fox Hall.

Earl of March (later 7th Duke of Richmond) as Master of the Goodwood Hunt.



The last meet of the Goodwood Hunt at Molecomb, 13th April 1895.

Countess of March.

Huntsman and whipper-in at the meet at Goodwood House (© Uli Weber).

The field of mounted followers from all over the country (© Uli Weber).

THE CHARLTON HUNT REVIVED

Earlier this year in February, the Charlton Hunt was revived for one special day. At the invitation of the Earl of March, hunt followers from all over the country and the USA met at Goodwood House for a drag hunt using the hounds from the Chiddingfold, Leconfield and Cowdray Hunt. Many wore hunting coats in the original Charlton Hunt blue, while the huntsman and hunt servants were dressed in the Richmond livery of yellow and red. Leaving Goodwood House, they sallied forth over the ancient hunting terrain that had once provided such superb sport. Appropriately, the field stopped for a stirrup cup at Fox Hall in Charlton before continuing the chase.

In the evening a magnificent hunt ball was held in the state rooms of Goodwood House recalling those former dinners held in the Great Room of Charlton. On the following day, some of the followers took part in the Duchess of Richmond's Chase, a race over timber fences through the park at Goodwood, providing a fitting end to a remarkable weekend.

The Charlton Hunt Ball in the Ballroom of Goodwood House (©Uli Weber).

The Duchess of Richmond's Chase (© Uli Weber).

THE RENAISSANCE DUKE

The second Duke and Duchess of Richmond *by Jonathan Richardson.*

GOODWOOD HOUSE

2017

THE RENAISSANCE DUKE

Charles Lennox, second Duke of Richmond (1701-1750) was a true Renaissance man. His interests ranged from art and architecture to gardening and natural history. He loved sport, in particular hunting and cricket; the earliest written laws of cricket were drawn up for a match between him and a neighbour. He was devoted to his wife and children who continually occupied his thoughts when he was away from them. His travels took him to the Continent on the Grand Tour and on regular visits to France to see his aged grandmother, Louise de Keroualle, Duchess of Portsmouth. He was a diligent public servant and courtier who loyally served King George II and took an active interest in politics as his extensive correspondence attests.

This small exhibition explores his relatively short life which was full of activity and achievements. His great friend, Lord Hervey, wrote during his lifetime: 'There never lived a man of a more amiable composition; he was kindly, benevolent, generous, honourable, and thoroughly noble in his way of acting, talking, and thinking; he had constant spirits, was very entertaining, and had a great deal of knowledge'.

FAMILY

Charles II *by Sir Peter Lely.*

'The beauties were the Duke of Richmond's two daughters and their mother, still handsomer than they; the Duke sat by his wife all night, kissing her hand!' (Horace Walpole, 1741).

Louise de Keroualle *by Sir Godfrey Kneller.*

Joy ran through Goodwood House on 18th May 1701 when Anne, first Duchess of Richmond, gave birth to a son and heir. He was named Charles after his father and grandfather, King Charles II, while his elder sister, Louisa, was named after her grandmother, Louise de Keroualle, Charles II's celebrated mistress. He was joined in the nursery two years later by another sister, Anne and all three siblings survived childhood despite their mother's constant worrying over their health. Writing to Louise de Keroualle, Anne begs her mother-in-law to join forces with her in not letting her husband take the young Charles hunting again, 'as he is very young, weak, and extremely rattle-headed, his life upon those horses will be in the greatest of dangers, and since he has so lately escaped with life and limbs, through God's great mercy, it would be presumption to run him in ye like danger again.' In another letter to Louise, Anne describes the young Charles to his grandmother: 'though he is excessively wild and Rattle headed he is of very good natured grateful temper'.

Charles, first Duke of Richmond *by Sir Godfrey Kneller.*

In contrast to his wife, the first Duke of Richmond cannot have been a very good role model to his son, leading a life devoted to pleasure at the expense of his family. In an extraordinary act of selfishness, the first duke agreed to marry his eighteen-year old son to the Earl Cadogan's thirteen-year old daughter, Sarah, to settle a gambling debt. Sarah's dowry would pay off the money Richmond owed her father and she would eventually become a duchess, the pinnacle of the English aristocracy. Immediately after the ceremony, the young Charles went off on his Grand Tour leaving his child bride to finish her education. Returning through The Hague three years later, he went to the theatre where he spied a beautiful young woman who was the reigning toast. When he enquired who she was, he discovered that she was his wife!

Anne, first Duchess of Richmond *by Sir Godfrey Kneller.*

Charles, Earl of March, later second Duke of Richmond *by Charles d'Agar.*

Despite an inauspicious start, the second duke and duchess had a very happy marriage. In 1748, Horace Walpole reported that 'the Duchess of Richmond … does not go out with her twenty fifth pregnancy.' Of the twelve babies she gave birth to seven survived infancy, including two sons, Charles and George. The daughters were named Caroline, Emily, Louisa, Sarah, and Celia.

In 1750, the cosy family unit was shattered by the sudden death of the second duke. He had been unwell for five months, but his death came as a dreadful shock, dying at Godalming where he kept a small house to break the journey between Goodwood and London. He left behind a grieving brood of young children and a wife distraught with grief. A year later, she followed him to the grave.

Sarah, second Duchess of Richmond with her daughter, Caroline *by Enoch Seeman, 1726.*

A Performance of The Indian Emperor of The Conquest of Mexico by the Spaniards *by William Hogarth (Private Collection).*

GRAND TOUR

Following his marriage to Sarah Cadogan in 1719, the young Earl of March - as he was then known - embarked on an extended Grand Tour lasting nearly three years, accompanied by his tutor, Tom Hill and his dog. They visited Vienna, Milan, Padua, Venice, Rome, Naples, Florence, Rome, Sienna, Parma, Strasbourg and Lorraine before finishing in The Hague where the Cadogans had a house. The Grand Tour was seen as a rite of passage for young noblemen, providing not only an education in the culture of the Greeks, Romans and Renaissance but also exposure to fashionable society on the European Continent. The exposure to classical art and architecture had a lasting impact on March that influenced him for the rest of his life. In Florence, he met the architect Alessandro Galilei and immediately asked him to design a new house for him. In Rome, he bought paintings and commissioned views of the Colosseum and the Roman Forum.

Ever the charmer, he wrote to his mother from Vienna requesting her to send 'half a dozen or a dozen of ye best' English fans for 'the fine Ladys of Vienna'. In Venice, away from the eyes of his young wife and family, he indulged in an affair with a courtesan named Angela Polli who wrote affectionate love-letters to him. It was in Venice that he met the Irish impresario, Owen McSwiny who arranged for Rosalba Carriera to draw pastel portraits of Angela and him. The portraits never made it back to England; perhaps this was just as well as Sarah had blossomed over the intervening years and their marriage was consummated on his return to The Hague.

OPERA AND THEATRE

It may have been on his Grand Tour that March first took an interest in the opera, possibly encouraged by Owen McSwiny. Back in London, he became the go-between for McSwiny and The Royal Academy of Music, with McSwiny acting as a consultant at arm's length. In 1726, the duke as he was by then, was made Deputy Governor of the Royal Academy and stayed in his post until 1733 when he joined a rival company called the Opera of the Nobility at Lincoln's Inn Fields.

As well as the opera, the duke loved the theatre like many in his aristocratic circle. He was friends with the actor-manager and playwright Colley Cibber who enjoyed Richmond's hospitality greatly: 'For who can want spirits at Goodwood? Such a place, and such company! In short, if good sense would gratify a good Taste, with whatever can make life agreeable, thither she must come for a Banquet'.

In 1732, Cibber's son, Theophilus, directed a children's production of John Dryden's play *The Indian Emperor or The Conquest of Mexico by the Spaniards.* The play was performed at the home of John Conduitt, Master of the Mint and included Richmond's daughter, Caroline. It was such a success that they were asked to perform it again in front of King George II and Queen Caroline at St. James's Palace.

Allegorical Tomb of Archbishop Tillotson *by Canaletto (architecture), Cimaroli (landscape) and Pittoni (figures) (Private Collection).*

Allegorical Tomb of King George I *by Francesco Imperiali and Domenico and Giuseppe Valeriani (Private Collection).*

TOMBS OF ENGLISH WORTHIES

The Duke of Richmond continued to collect art after his return from the Grand Tour. Owen McSwiny saw in the duke a suitable patron for an ingenious series of paintings he was commissioning: allegorical tombs of celebrated Englishmen, encompassing recently deceased Whigs who had contributed to the Hanoverian succession. Each painting was executed by three Italian artists who focussed on the architecture, landscape and figures respectively, with McSwiny orchestrating the whole ensemble. By combining fictitious tombs of Englishmen in an Italianate setting, Richmond could link the glories of ancient Rome with English culture whilst making a bold statement about his allegiance to the Hanoverian dynasty.

Among the artists was the young Canaletto who had almost certainly been talent spotted by McSwiny and commissioned to paint the architecture in the *Allegorical Tomb of Archbishop Tillotson*. Other artists were Giambattista Pittoni, Giambattista Cimaroli, Sebastiano and Marco Ricci, Giambattista Piazzetta, Francesco Monti, Il Mirandolose, Nunzio Ferraioli, Domenico and Giuseppe Valeriani, Francesco Imperiali, Donato Creti, Carlo Besoli and Antonio Balestra. Over the course of eight years, Richmond bought eleven tomb paintings, resisting McSwiny's attempts to sell him more. McSwiny's correspondence survives, with a wonderful mix of salesmanship, excuses for delays and enthusiasm for the scheme. Although he had initially envisaged twenty-four tomb paintings, only twenty appear to have been executed. Hoping to capitalise on the series, McSwiny proposed selling prints of the pictures. However, the subscribers were not forthcoming and only nine were engraved.

Ten of the duke's paintings were displayed in the old dining room at Goodwood where the picture hang was sketched by the antiquary George Vertue. In pride of place at the end of the room was the *Allegorical Tomb of King George I* which had been executed swiftly following the king's death in 1727. The other pictures showed the tombs of King William III, the Duke of Devonshire, the Marquess of Wharton, Mr Addison, the Earl of Dorset, Archbishop Tillotson, the Earl Stanhope, the Earl Cadogan (Richmond's father-in-law) and the Earl of Godolphin. In London he kept the tomb of Sir Cloudesley Shovell.

The tomb paintings remained at Goodwood until 1814 when they were sold by the fourth Duke of Richmond. By this time, they had been moved to hang on the staircase, their baroque subject matter probably deemed unfashionable by the third duke.

Venice: the Rialto Bridge *by Canaletto*

Venice: a View of the Grand Canal to the north *by Canaletto.*

CANALETTO

Through Owen McSwiny, the Duke of Richmond also received four small views of Venice by Canaletto. They were painted on copper which gave them an iridescent quality and cost twenty-two sequins each (approximately £11 each). McSwiny shipped the first two paintings in November 1727, as he wrote to the duke: 'I send your Grace by Captain Robinson (Commander of The Tokeley Gally) who sails, from hence tomorrow, Two of The finest pieces, I think, he, ever, painted, and … done, upon copper plates.' (Letter from Venice, 28th November 1727). The third painting, a view of the Rialto Bridge, was finished in January 1728. It is not known when it and the fourth painting arrived in England, however two remain in the collection at Goodwood today: *The Rialto Bridge* and *A View of the Grand Canal.*

In May, 1746, Richmond's former tutor and great friend Tom Hill wrote to him: 'The only news I know to send you, is what I had this day from Swiney [Owen McSwiny] at the Duke of Montagu's [Richmond's neighbour], where we dined, and he, I think, got almost drunk. Canales, alias Canaletti, is come over with a letter of recommendation from our old acquaintance the Consul of Venice to Mac in order to his introduction to your Grace, as a patron of the politer parts, or what the Italians understand by the name of *virtu*. I told him the best service I thought you could do him w'd be to let him draw a view of the river from y'r dining-room, which in my opinion would give him as much reputation as any of his Venetian prospects.' The result of this letter was Richmond commissioning two views of London from Richmond House: *Whitehall and the Privy Garden* and *The Thames and the City of London.* These were amongst Canaletto's first commissions in England where he had come seeking work. Seizing the opportunity to paint for such an important patron, Canaletto pulled out all the stops and the two paintings are exquisite in their execution. Unusually, they are almost square in format, almost certainly so they could hang above the mantelpieces in the Long Hall at Goodwood where they were fitted into the panelling. Canaletto must have initially conceived one long panorama as his sketch shows. However, having two separate pictures meant the unsightly blank wall of Montague House in the middle could be left out. Visitors to Goodwood could enjoy views over the Sussex countryside from one side of the Long Hall and views over London, as seen through the Richmond House windows, on the other side of the room.

View from Richmond House looking over Whitehall *by Canaletto.*

View from Richmond House looking over the River Thames *by Canaletto.*

Lady Caroline Lennox with her pony and a groom *by John Wootton, 1733.*

JOHN WOOTTON

The second duke also patronised the English artist, John Wootton. To accompany the tomb paintings in the old dining room, Wootton painted two overdoors of ruins. In 1733, he completed a small picture of Richmond's eldest daughter, Caroline, with her pony. Wootton's humour shines through in a letter he wrote to the duke about her picture:

'I hope your Grace has rec'd the little Picture of Lady Caroline safe and I wish it answers your Grace's expectation ... and now my Lord give me leave to return your Grace my moste hearty thanks for the noble present of Venison you pleas'd to send me, it came safe and sweet and proved a delightfull repast, I invit'd some friends to partake of your Grace's bounty and wee did eat and drink your Grace's good health and each man look'd like a new-varnish'd portrate, I had some artists with me but they were observ'd to draw nothing but Corks, thus my Lord your Grace sees where ye Wines in ye Witts out ... but I know your Grace is so good as not to expose the nakedness of your Grace's most oblig'd humble Servt. to command / J. Wootton.'

Earlier, in 1729, Wootton had painted a much larger picture that shows the duke with a bay hunter, hounds and a groom. Richmond also had his favourite hound, Tapster, immortalised on canvas; followed by a commission for Wootton to paint six of his favourite hunters to hang in the Long Hall. Although primarily showing the duke's horses, the backgrounds of the paintings depict local landmarks, in the manner of Italian landscape painters, while the grooms wear a variety of formal and informal livery dress.

Red Robin with Chichester Harbour and Cathedral beyond *by John Wootton, 1743*

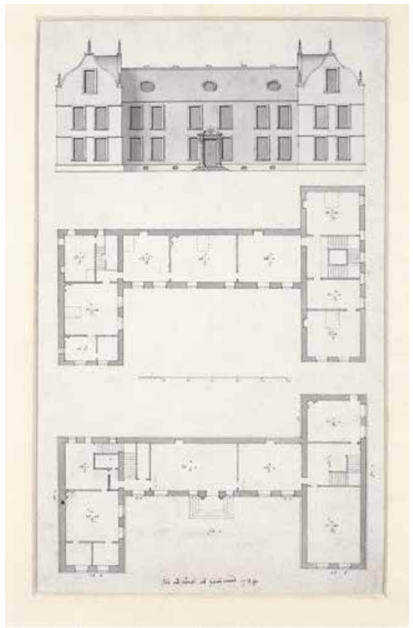
Grey Carey with Petworth beyond *by John Wootton.*

Bay Bolton with Halnaker Hill and Windmill beyond *by John Wootton.*

Sultan with Carné's Seat beyond *by John Wootton, 1743.*

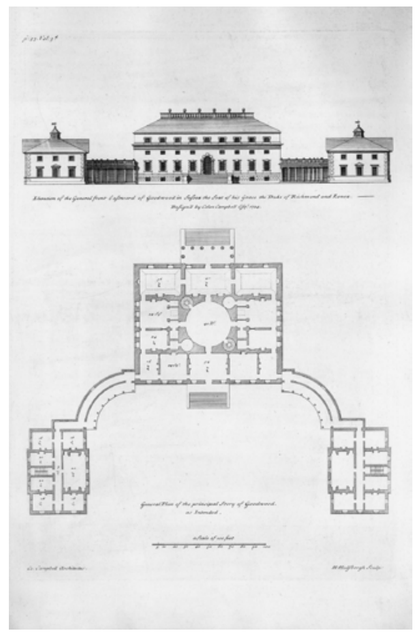
Grey Cardigan with Tom Johnson, huntsman of the Charlton Hunt, seen through the archway *by John Wootton.*

Sheldon with Goodwood House beyond *by John Wootton, 1743*



Survey drawing of old Goodwood House *by Colen Campbell, 1724 (Royal Institute of British Architects Drawings Collection).*

West elevation for proposed new Goodwood House *by Colen Campbell, from* Vitruvius Britannicus, *vol. III, 1725.*

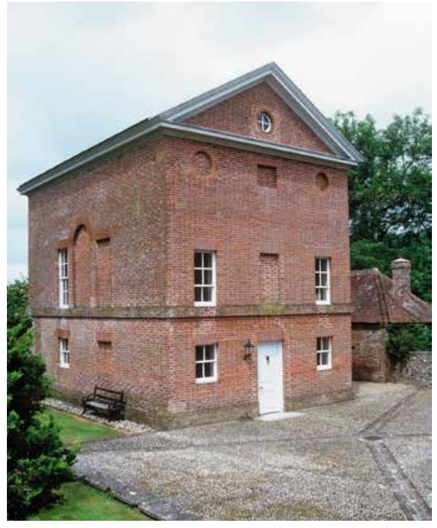


East elevation and ground plan for proposed new Goodwood House *by Colen Campbell, from* Vitruvius Britannicus, *vol. III, 1725.*

GOODWOOD HOUSE

The second duke returned from the Grand Tour with a love of classical architecture. The house at Goodwood that he inherited from his father in 1723 was small and old fashioned, so he instructed Colen Campbell to design a new house in the fashionable Palladian style. Plans were drawn up and costs listed; Campbell even went so far as to publish three plates in his *Vitruvius Britannicus* of 1725. However, Richmond decided not to go ahead, probably for financial reasons. Instead, Campbell's assistant Roger Morris remodelled the existing house designing the Long Hall with its classical columns and pair of chimneypieces. Richmond also built a new kitchen block, possibly to designs by Campbell. Meanwhile, Morris went on to design the new Council House in Chichester, using a design for the façade executed for the duke by his friend, Richard Boyle, third Earl of Burlington.

By the 1740s, the existing house was too small for the duke's growing family, so a new pedimented south wing was added in a severe Palladian style almost certainly to designs by Matthew Brettingham. At the centre of this new wing was the 'Great Room', although the duke's early death meant he never saw it finished.



Fox Hall in Charlton from the south-east.

FOLLIES

'I am now making a Collection for the Dutchess of Richmond of Shells – as we hear her Grace is fitting up a Grotto, under one of the finest Roomes in Britain, built lately in Goodwood Park by your Grace.'

(Sir Thomas Robinson, Governor of Barbados, to the second Duke of Richmond, 1744).

Carné's Seat.

Richmond's passion for architecture did not stop with the house. In 1730, he used his winnings from a horse race at Tunbridge Wells to pay for a new hunting-box in Charlton, probably to the designs of Roger Morris. This elegant brick building, known as Fox Hall, has pedimented façades on the east and west fronts, with a Venetian window on the south side. Inside, the principal (first) floor contains a single room with a bed alcove. Richmond kept the bare minimum in the way of furnishings, really only using it to sleep and breakfast in. A coffee pot, a pair of candlesticks, six teaspoons, a strainer and a cream jug were the only items of silver.

In Georgian England, much entertainment took place in gardens and parks. Goodwood was no exception and Richmond built himself a Palladian banqueting house called Carné's Seat on the hill above the house, taking advantage of the panoramic views across the park to the sea. It was designed by Roger Morris and built on the site of a wooden cottage that had been lived in by Monsieur de Carné, an old retainer of Louise de Keroualle. Away from the house, the duke and his family could pass pleasant hours with close family and friends. Completed in 1743, it was originally surrounded by a small pleasure garden with trees and shrubs. Hidden nearby was the Shell House, an exquisite Palladian grotto decorated with thousands of colourful shells, collected by Sarah, Duchess of Richmond. Shells were applied, probably by professionals, all over the interior in the shape of flowers, vases, urns, garlands and cornucopia.

Closer to the house, Richmond erected a small classical temple dedicated to Neptune and Minerva whose statues stood inside flanking an original Roman tablet that had been dug up in Chichester in 1723. Over the top of a subterranean ice house, he had a little pedimented seat constructed in flint and dressed stone.

The Temple of Neptune and Minerva *by Lady Louisa Tighe, 1850.*

Interior of the Shell House.

The Fireworks at Richmond House, *15 May 1749 (Victoria and Albert Museum: Theatre Collection).*

Giltwood chair from Richmond House, designed by William Kent.

Detail of The Privy Garden, Whitehall *by Antonio Joli, showing Richmond House behind the wall in the centre (Private Collection).*

RICHMOND HOUSE

The second duke's major architectural achievement was the building of Richmond House in Whitehall, London between 1733 and 1736. It was actually the third Richmond House and replaced his father's house. Positioned near the banks of the Thames, it was perfectly located for attending court and parliament. The house was designed in the Palladian manner by Lord Burlington, who was a member of the Charlton Hunt. The interiors were almost certainly designed by Burlington's protégé William Kent with grand first floor apartments sporting marble chimneypieces and damask wall hangings. The furnishings were also very grand and included giltwood seat furniture, marble-topped tables, mahogany commodes and old master paintings. During the next decade, Richmond built on a dining room overlooking the river and created a terrace on the waterfront (as seen in one of Canaletto's paintings).

On 15th May 1749, the terrace became a viewing platform for a magnificent fireworks display staged by Richmond for his friends. Opportunistically, he had bought the remaining fireworks left over after the abortive fireworks display to celebrate the Peace of Aix-la-Chapelle in Green Park. A contemporary engraving shows sixteen different types of fireworks, some of which were discharged from barges on the river. Horace Walpole exclaimed: 'Whatever you hear of the Richmond fireworks, that is short of the prettiest entertainment in the world, don't believe it.'

Chimneypiece from Richmond House, now at Goodwood, from a design by Inigo Jones.

One of a pair of mahogany commodes (with hinged tops) from Richmond House, attributed to William Hallett, circa 1735.

Chimneypiece from Richmond House, now at Goodwood, designed by William Kent.

Plate from Mark Catesby's Natural History of Carolina.

The Natural History of Birds *illustrated and written by George Edwards, including a bird that belonged to the second Duke of Richmond, above an insect; and the French edition dedicated to the Duchess.*

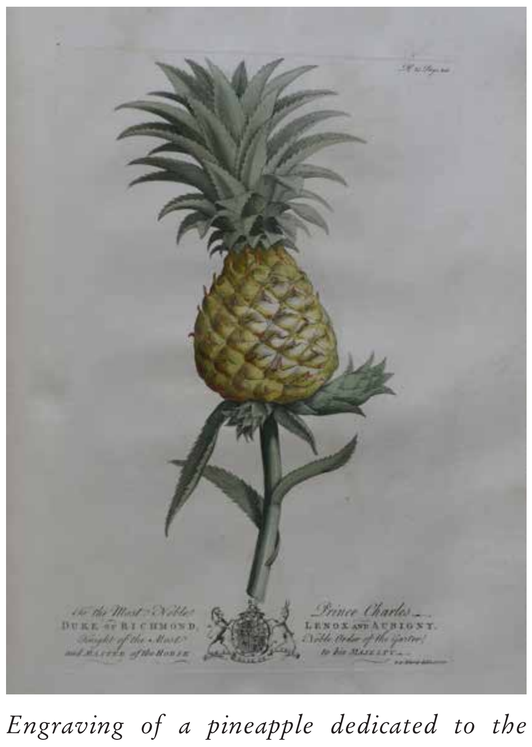
Plate from Benjamin Wilkes's English Moths and Butterflies, *1749. The second Duchess of Richmond was a subscriber to this book.*

NATURAL HISTORY

The second Duke of Richmond was born at just the right time for someone with an enquiring mind. The Age of the Enlightenment transformed scientific thinking and dominated the eighteenth century. Richmond was part of a large circle of friends and relations whose influence can still be felt today. Through his wife, he was related to Sir Hans Sloane, the famous physician, naturalist and collector, who was president of the Royal Society. Richmonds early election as a Fellow of the Royal Society aged twenty-two years was probably due to Sloane. Another influential relation of the Richmonds was Count Bentinck, his brother-in-law, who was a scientist and a curator at the University of Leiden.

Much of Richmond's influence was through his patronage of authors, particularly in the field of natural history. By acting as a subscriber, he was not only supporting people financially, but also encouraging and fostering talent. He was a subscriber to Mark Catesby's *A Natural History of Carolina,* published in two volumes in 1731 and 1743. This ground-breaking publication opened peoples' eyes to the beauty of American flowering trees and shrubs meticulously observed in Catesby's coloured engravings. Another author Richmond supported was George Edwards whose *Natural History of Birds* was published between 1743 and 1751. As French was the international language, Edwards also published a two-volume French edition, *Histoire Naturelle de Divers Oiseaux,* the first volume (1745) being dedicated to the duke and the second volume (1748) to the duchess. Some of Richmond's birds and animals were included.

The library at Goodwood contains several natural history books that almost certainly belonged to the second duke. These include Sir Hans Sloane's *A Voyage to the Islands Madera, Barbadoes, Nieves, St. Christophers and Jamaica; with the Natural History ... of the last of those Islands*, 1707-1725 and Griffith Hughes' *The Natural History of Barbados*, 1750 which has a plate dedicated to the duke. Other books include Philip Miller's *Gardener's Dictionary,* 1737-1740, a practical guide to gardening and the first of its kind. Miller was the Curator at the Chelsea Physic Garden and was paid by Richmond to supply seeds and plants to Goodwood. A copy of John Hill's *Exotic Botany*, 1759 would have arrived after Richmond's tragic early death in 1750. Hill had been employed by Richmond and the eighth Baron Petre to arrange their gardens and collections of dried plants. These collections were known as herbaria and there is one in the Goodwood library that was most likely put together for the second duke.



Engraving of a pineapple dedicated to the second Duke of Richmond in Griffith Hughes' Natural History of Barbados, *1750.*

Plate from John Hill's Exotic Botany, *1759.*

Page from the second Duke of Richmond's herbaria.

Original watercolour by George Edwards of the second Duke of Richmond's goldfish from China for his Natural History of Birds, *part IV, 1751.*

The Menagerie, later known as the Pheasantry, *by Samuel Grimm, 1782 (British Library).*

The Greenland Deer from George Edwards, A Natural History of Birds, *vol. I. This animal was in the second Duke of Richmond's menagerie at Goodwood.*

THE MENAGERIE

'I hear Lord Baltemore has brought over a bear for you, I think a white one, but I won't be sure.'
(The Countess of Albemarle to her brother, the second Duke of Richmond, 1728).

The second duke's curiosity in natural history led to his creation of a menagerie in the park at Goodwood, not far from Carné's Seat. The Goodwood menagerie followed a long tradition of mainly Royal menageries stretching back to the time of Henry III. The first reference to an exotic animal that appears in the second duke's account book was when he paid 12 shillings for a coat for a monkey in March 1726. Over the next twenty years or so, he collected an extraordinary array of animals and birds, including wolves, lions, tigers, foxes, jackals, bears, racoons, monkeys, baboons, vultures, eagles, owls, ostriches and an armadillo. Richmond used his extensive network of contacts to send him animals from overseas. Unsurprisingly, some of them did not survive the sea voyage, the most unfortunate being an elephant that died in a fire at sea in 1730; others lived only for a short time after their arrival. One of these was a lioness who was clearly mourned by Richmond as he erected a stone statue of her over her tomb. With all of these exotic animals living in relatively close proximity to one another, it was imperative that they were safely housed. The larger animals were kept in iron cages, while the smaller animals and birds were chained.

Feeding the animals was a mammoth task, eating as much as 36 lbs of beef a day and 39 lbs of horse flesh. In 1729 and 1730, Richmond was buying between 140 and 156 loaves of bread each week. The variety of food was huge: barley and oatmeal for the fowl; greens, apples and carrots for the monkeys; sheep's heads, beef and bullocks' hearts for the eagles; hay, oats and turnips for the sheep - to name but a few. When an animal was ill, the great Sir Hans Sloane was called in to act as veterinary surgeon.

THE HERMITAGE

Nearer the house, in High Wood, Richmond constructed a ruined hermitage, sometimes known as the Rock Dell. In a sunken area, probably where stone had been quarried, several garden 'features' were built including a small shell house, a couple of 'Hermit's Cell's' and a 'Ruined Abbey', a mock Gothic entrance ruin using fragments of tracery. It seems likely that this was where Richmond displayed some of his animals - remnants of iron bars exist which suggest animals were brought down from the menagerie and caged in anticipation of visitors.

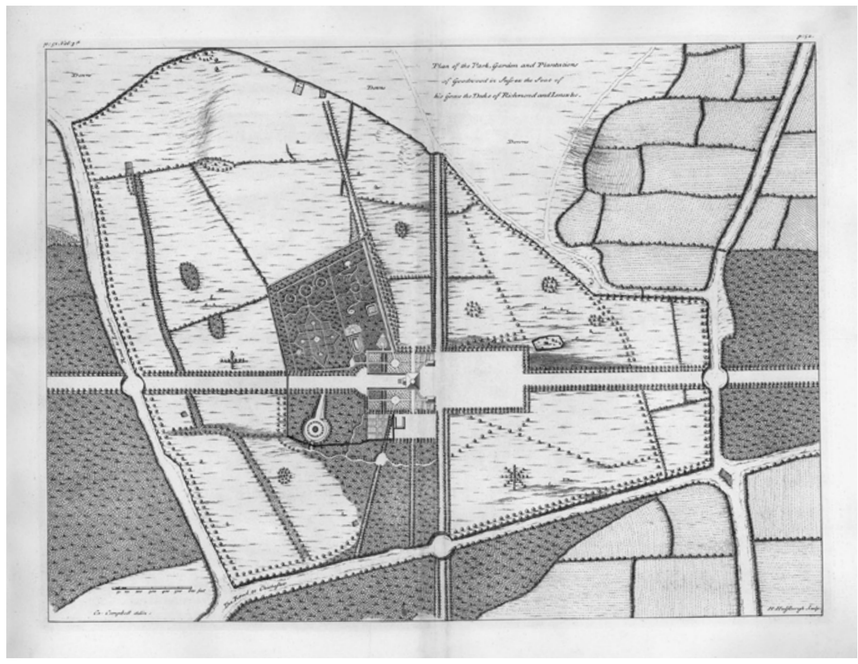
THE CATACOMBS

The 'Ruined Abbey' forms the entrance to a small series of tunnels, beautifully lined in brick. It is thought that the animals were released into the other end of the tunnels and would appear lurking behind the grille in the back of the 'Ruined Abbey' - an exhilarating and terrifying experience for any visitor. One tunnel ends in a large circular chamber with a small oculus in the ceiling filled with bars. From here, you come out into the open at the end of a long deep ditch, traditionally known as the lion run. Another tunnel comes out nearer the house where the entrance is lined with flint, giving it the appearance of a naturally-formed tunnel. In 1748, when the menagerie was clearly in decline, Richmond's daughter, Emily, wrote from her home in Ireland: 'I find the fate of all the unlucky animals that come to Goodwood is to be burying them in the Catacombs…' From this and another of her letters, it would appear that dead animals were being buried in the tunnels in the manner of Roman catacombs, and then the tunnels were filled in. Whatever the exact history of the tunnels is, they have been the source of mystery and speculation ever since.

The tomb of the second Duke of Richmond's lioness.

Rock Dell in High Wood, otherwise known as the Hermitage.

The second Duke of Richmond being brought a message, with Chichester Cathedral in the background *by George Smith of Chichester (Government Art Collection).*



Proposed plan of the park at Goodwood, *by Colen Campbell, from* Vitruvius Britannicus, *vol., III, 1725.*

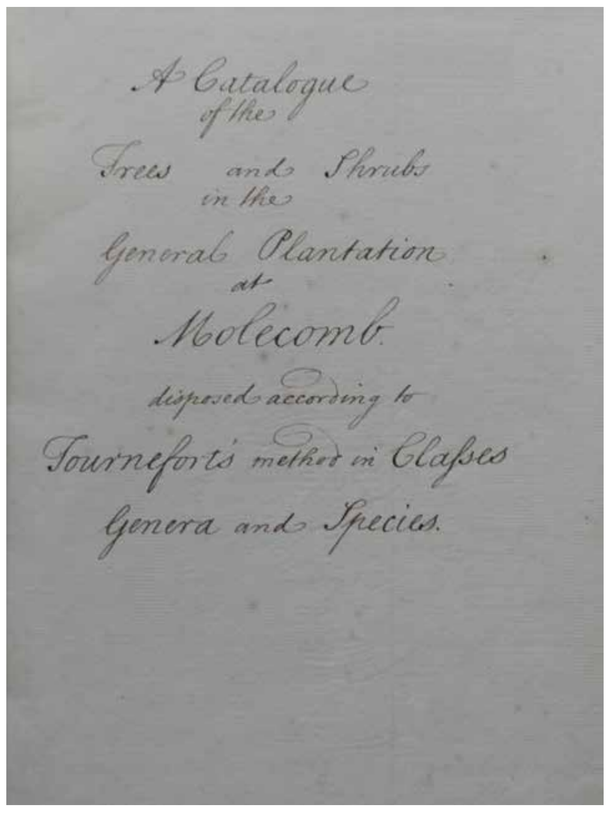
THE GARDENS AND GROUNDS

'All my plantations in general flourish prodigiously … & our verdure here is beyond what I ever saw anywhere … the whole parke & gardens are in the highest beauty.'

(The second Duke of Richmond to Peter Collinson, 27th June 1746).

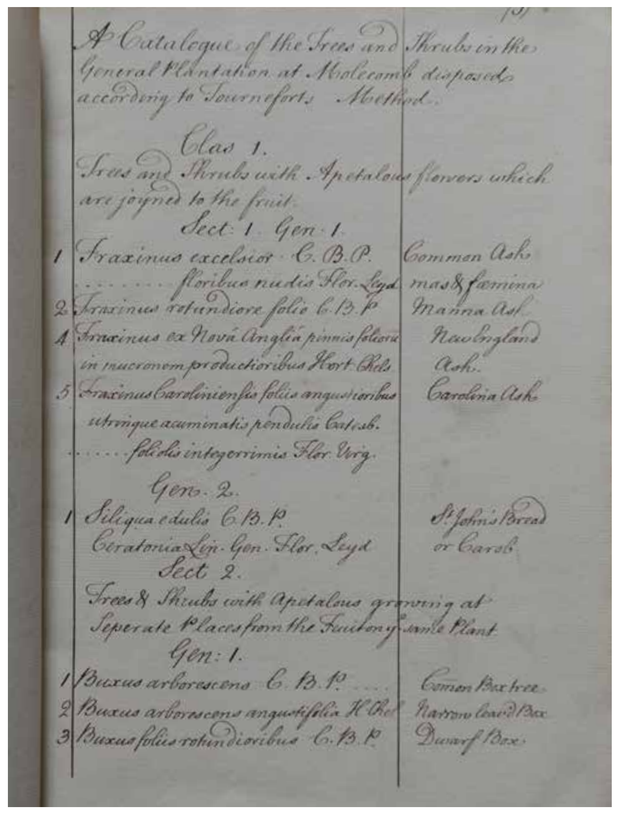
The second duke is the most important figure in the history of the gardens at Goodwood. Much of what we see today was laid out by him and a handful of trees planted in his lifetime still thrive. To the north of the house is High Wood, surrounded on three sides by flint walls. Its design and layout belong to the early eighteenth-century formal style of garden, in the French manner. It was laid out for the second duke soon after he succeeded in 1723 and was illustrated in Colen Campbell's *Vitruvius Britannicus*, although some areas shown might never have actually come to fruition. Campbell describes the park as being of '…beautiful Variety and Extension of Prospect, spacious Lawns, Sweetness of Herbage, delicate Venison, excellent Fruit, thriving Plantations, lofty and awful Trees … inferior to none' and credits Mr Carné, Louise de Keroualle's old retainer for the improvements carried out which serve as '… lasting Monuments of his Art and Industry … Carné's Oaks shall never be forgot'. It was perhaps Carné who instilled in the young duke a love for trees and gardening.

In the second duke's day, High Wood was also known as The Grove or Wilderness referring principally to the plant collection created there by Richmond. Richmond was at the forefront of English horticulture and among a select group of gardeners obtaining seeds and plants from John Bartram in Philadelphia via the cloth merchant Peter Collinson. Bartram also supplied Richmond's friend, the eighth Baron Petre, a young landowner who transformed his park at Thorndon in Essex by the planting of 40,000 trees. Tragically, Lord Petre died aged only 29, but this gave Richmond an opportunity to acquire many of the young trees and shrubs from Petre's widow. Some of Richmond's letters to Collinson survive and reveal a close friendship peppered with humour. In November 1741 he writes: 'Hill the apothecary is now with me, he's a well behaved fellow, butt between you and I is not he wat wee call a puppy?' Rev'd John Hill was the author of *Exotic Botany,* a copy of which is in the Goodwood library. The letters also reveal Richmond's eagerness to obtain trees and plants ('The small magnolias are confounded dear, butt I must have them.') and the scale on which he was buying: 'I want some small cedars of Lebanon that is from six inches to three foot high … & about 100 of the Common Thuya … I don't so much as mention the number of cedars of Lebanon, because the more I could have the better, for I propose making a mount Lebanon upon a very high hill' (second Duke to Peter Collinson, 28th December 1742).



Title page of Molecomb tree and shrub catalogue, 1750.

Another source for plants was through Philip Miller, author of *The Gardener's Dictionary.* An extensive planting scheme for flower beds devised by Miller survives in the Goodwood archive, dated 7th October 1735 together with 'An Estimate for keeping of the Gardens at Goodwood' totalling an enormous £271 10s 10d. It includes stoves and greenhouses for the six acre kitchen garden tended by six gardeners and the fourteen acre 'Pleasure Garden and Walks … kept in good order with four men and one woman the whole year, and an additional woman in summer …' The second duke planted an extensive arboretum at Molecomb, a sheltered and secluded valley on the Goodwood estate. It is recorded in a handwritten book, dated 1750 and entitled *A Catalogue of the Trees and Shrubs in the General Plantation at Molecomb described according to Tournefort's method in Classes, Genera and Species.*



Page from Molecomb tree and shrub catalogue.

The second Duke of Richmond with his hunter and a groom *by John Wootton.*

Tapster *by John Wootton, 1733.*

THE CHARLTON HUNT

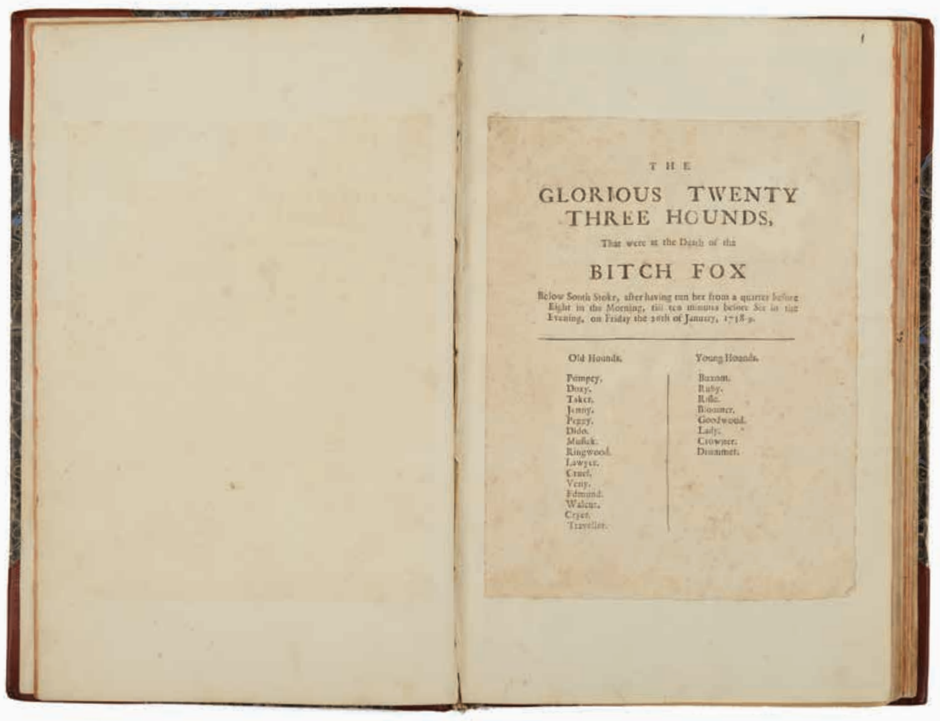
'…as for Papa, his hunting takes up most part of his time.'
(Lady Emily Lennox, aged twelve, to her mother)

The second Duke of Richmond's greatest passion was foxhunting. It was for foxhunting that his father had originally come to Goodwood to hunt with the famous Charlton Hunt. The Charlton Hunt was started in the 1670s a couple of miles north of Goodwood and was the country's first major fox hunt. It attracted the cream of society, including the Dukes of Monmouth, St. Albans and Grafton, who were all - like the Duke of Richmond - descended from Charles II.

In 1730, the second duke purchased the manors of Singleton and Charlton and started building his hunting box, Fox Hall. This meant he could stay the night in Charlton, rather than having to get up early to hack over to Charlton from Goodwood. In 1731, he became master and the Charlton Hunt reached new heights of fashion. By 1738, the hunt had become so fashionable that it was necessary to create a hunt club with membership strictly limited only to those who had been elected.

Hunting was an expensive hobby, costing Richmond about £1,000 a year. Over the course of eight years (1739-1746) he worked out he had spent £7,180 on the hunt, excluding his horses. He kept a detailed hunting diary in which he records the most famous day in the history of the hunt. It took place on 26th January 1739, when, in 'The Greatest Chase that ever Was', hounds ran continuously from their first find at 8.15 a.m. until they killed at 5.50 p.m., a distance of over fifty-seven miles with just the duke and two others present at the end. The number of horses stabled in Charlton was considerable; a poem about the Charlton Hunt describes a hundred horses, each attended by a boy, the hunt servants resplendent in the Charlton livery of blue with gold trimmings.

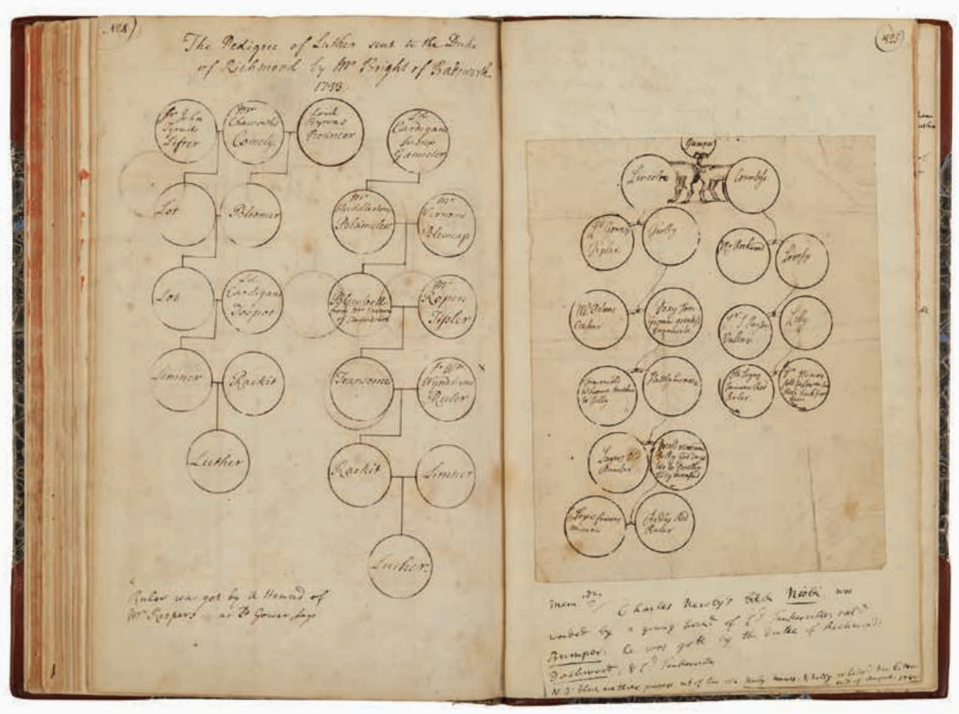
The gentlemen of Charlton built for themselves a banqueting house in Charlton that was designed by the 'architect earl', Lord Burlington. There has been some suggestion that the Great Room (and its predecessor) was used as a covert meeting place for Jacobites, however nothing conclusive has been proved.



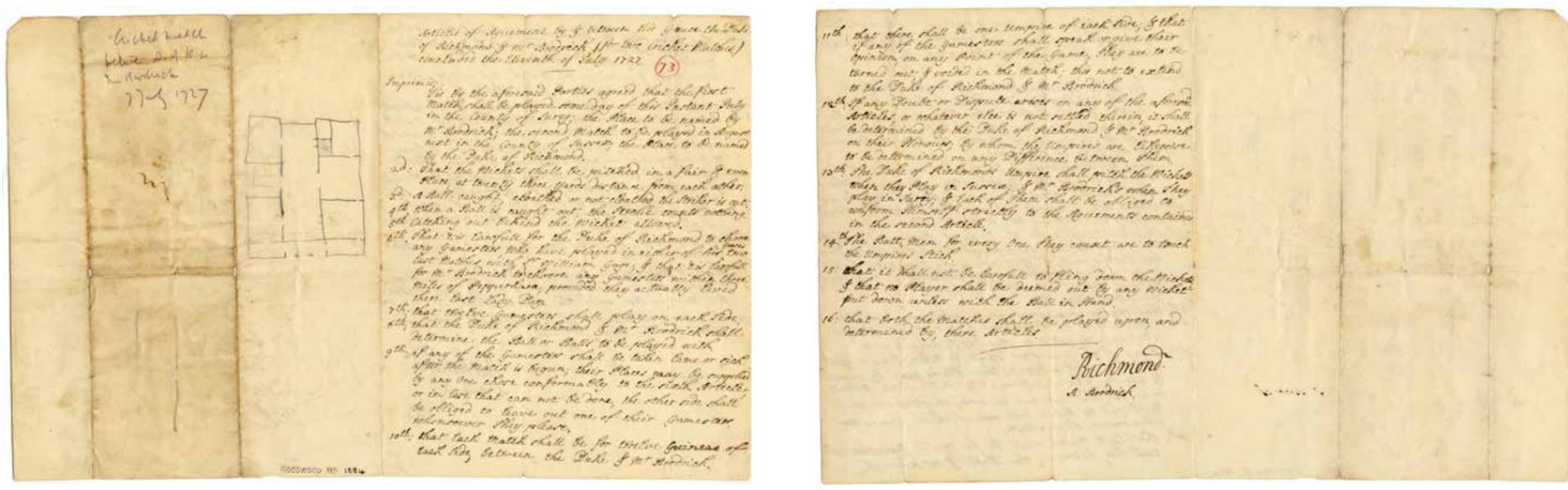
THE
GLORIOUS TWENTY
THREE HOUNDS,
That were at the Death of the
BITCH FOX
Below South Stoke, after having run her from a quarter before Eight in the Morning, till ten minutes before Six in the Evening, on Friday the 30th of January, 1738-9.

Old Hounds.	Young Hounds.
Pompey.	Buxton.
Doxy.	Ruby.
Taker.	Rifle.
Jenny.	Bloomer.
Peggy.	Goodwood.
Dido.	Lady.
Mullick.	Crowner.
Ringwood.	Dunmott.
Lawyer.	
Cruel.	
Venus.	
Edmund.	
Walcot.	
Cryer.	
Traveller.	

A page from the second Duke of Richmond's hound book.



A page from the second Duke of Richmond's hound book showing hound pedigrees.



The articles of cricket drawn up for two matches between the second Duke of Richmond and Mr Alan Brodrick, 1727 (front and reverse).

CRICKET

Another of the second duke's passions was cricket. There is a long cricketing heritage at Goodwood. As early as 1622, two young men were reprimanded for playing with a cricket ball in neighbouring Boxgrove churchyard on a Sunday. In 1702, the first Duke of Richmond gave brandy for Arundel men following a cricket match. By the 1720s, the second duke's eleven were playing all over Sussex, including a match against Sir William Gage's team at Firle Place near Lewes. In 1727 some laws or 'Articles of Agreement' were drawn up for two cricket matches between the second duke's team and Mr Brodrick's team, the first match taking place at Peper Harow, near Godalming, on 27th July 1727 and the second at Goodwood on 28th August. Despite the detail of the new rules, Richmond and Brodrick were allowed to speak out against the umpire. These 'Articles' of cricket, kept in the Goodwood archive, are the earliest known written rules of cricket in existence.

In 1746, an annual 'Crickett Plate' was being arranged. The winners would have 'eleven black velvet caps'. Competition was to be fierce: '…a true crickett match should have as much solemnity as a Battle'. From about 1749 matches were played regularly at Goodwood. The first specific mention of cricket in the park at Goodwood is when Richmond's two sons, Charles and George, and nine lads of Halnaker played Sir John Miller's eldest sons and nine lads of Chichester in September 1749. Cricket subsequently spread west from Sussex, via nearby Slindon, to Hambledon in Hampshire where it was famous from the 1750s. It also spread east to Knole in Kent, where it was played in the 1770s.

HORSERACING AND GOLF

Like his father and grandfather, Charles II, the second duke enjoyed horseracing. In those days, horseracing was much more informal and involved 'match' races with heats between two or three horses for a prize. His winnings from a race at Tunbridge Wells were so considerable that he was able to build Fox Hall with them. His horses also ran at courses in Sussex, Surrey and Hampshire.

In 1745, the Earl of Home sent Richmond a set of golf clubs and balls, adding, 'You will find that the Clubs are of different sorts the meaning of which I shall explain'. There is no record of where he played, which leads to the tantalising question of whether Goodwood is the first English estate on which golf was played. The oldest surviving set of golf rules, the Leith Rules, date to 1744, only a year before Lord Home sent his present.

The second Duke of Richmond watching Racing in Goodwood Park *by Judith Lewis*

William, Duke of Cumberland *by Arthur Pond.*

King George II *by Thomas Hudson.*

Frederick, Prince of Wales *by Jean-Baptiste Van Loo.*

FOR KING AND COUNTRY

'...His Majesty has always been extreamly kind and good to me, and I should be the most ungratefull of men, if I did not love and honour him with all the affection and duty that is due from a servant and subject to a kind and good master...'
(The second Duke of Richmond to the Duke of Newcastle, 5 July 1743).

The second Duke of Richmond was an exemplary public servant and courtier. His sense of duty was very strong and guided most of his decisions. In the small world in which he moved, he was a significant player and many people looked to him for guidance and leadership.

Both the duke and duchess were important figures in the Royal Court. King George I revived the Order of the Bath in 1725 and awarded it to Richmond. The following year he was made a Knight of the Order of the Garter. The couple were close to King George II and Queen Caroline and at their coronation in 1727, the duke was Lord High Constable of England for the day. A week later, he was made a Lord of the Bedchamber and the duchess a Lady of the Bedchamber. Their closeness to the Royal family resulted in the duke being used as an intermediary between the king and his son, the Prince of Wales, when they fell out in 1737, an unenviable position to be in. Two years earlier, the king had appointed the duke Master of the Horse, with responsibility for all of the horses in the Royal Mews and the king's travel arrangements, including going to war. The duke was the longest serving Master of the Horse of the eighteenth century.

From the age of twenty-one, Richmond served in the army starting as a captain in the Royal Regiment of Horse Guards. Like many noblemen at that time, he was able to combine his military duties with all of his other responsibilities. In 1742, he was made a major-general and the following year fought at the Battle of Dettingen alongside the king's second son, the Duke of Cumberland. This was the last time a British monarch led their troops into battle and as Master of the Horse, Richmond had to organise the enormous transport train required by the king. The Jacobite Rebellion of 1745 saw Richmond further promoted to full general in charge of the defence of London. He then travelled north with Cumberland, assisting in the recovery of Carlisle before returning home. In February 1750, he was appointed to the command of the Royal Horse Guards, 'the Blues', a post which he relished but was only to enjoy for a few months before his untimely death in August later that year.

In politics, Richmond was a loyal Whig. He was elected M.P. for Chichester while still on his Grand Tour, mostly through the efforts of his father-in-law, Lord Cadogan. In 1735, he was made a member of the Privy Council and was a staunch supporter of Sir Robert Walpole, de facto prime minister. One of Richmond's closest friends was the Duke of Newcastle, Secretary of State for the southern department. Their voluminous correspondence attests to the time and effort Richmond put into ensuring Sussex returned candidates sharing their political beliefs. Richmond also put a great deal of effort into cracking down on the perpetrators of smuggling in Sussex and severely punishing those involved.

Such was the esteem in which Richmond was held, that on four occasions he was declared one of the lord justices of the kingdom during the king's absence abroad. Other public appointments he held included being a governor of the Foundling Hospital and the Charterhouse. In his final year, he was made President of the Society of Antiquaries.

On the death of his grandmother, Richmond became Duke of Aubigny and inherited her estates, resulting in regular visits to France. Therefore, when a new British ambassador was needed for Paris in 1748, the Duke was immediately identified as the ideal candidate. Extensive preparations were made, however for reasons of protocol and concerns over finance, he never went and the post was given to his brother-in-law, the Earl of Albemarle.

William Pulteney, Earl of Bath, *by William Hoare of Bath (The Holburne Museum, Bath / Bridgeman Images).*

Thomas Pelham Holles, Duke of Newcastle, *by William Hoare of Bath (National Portrait Gallery, London / Bridgeman Images).*

Martin Folkes *by Jonathan Richardson, 1718 (Society of Antiquaries / Bridgeman Images*

John Hervey, Baron Hervey of Ickworth, *by Jean-Baptiste van Loo (Ickworth, Suffolk, National Trust Photographic Library / Bridgeman Images).*

FRIENDS

Richmond kept up a lively correspondence with a large number of people from many different walks of life. Naturally it included his family, especially his wife whom he called affectionately 'Taw', while his younger daughters were known as 'WeWe' (Sarah) and 'ShaSha' (Louisa). His maternal uncle, George Brudenell, third Earl of Cardigan, kept a paternal eye on him after his parents had died, urging him to settle his debts and economise: 'I think the allowance you propose for keeping your house &c. to be very high, with good economy I am sure it would come to a great deal less, I am glad your Grace proposes lessening the number of your Servants, they are generally the plague of mankind.' (8th February 1724).

Tom Hill, Richmond's former tutor, remained a life-long friend, always offering advice and guidance in his entertaining, gossipy letters. After the birth of Caroline in London, he wrote from Goodwood where they had all been waiting anxiously for news: 'I heartily congratulate Lady March upon her safe delivery, and your Lordship upon the pretty present she has made you. By Lady Albemarle's bounty, we … testified our joy in a bowl of punch'(27th March 1723). Another amusing correspondent was Mick Broughton who later became Richmond's chaplain. A typical example of his epistolary style is a letter dated 7th March 1747: 'I presume you are … returned from the pursuit of the Old Fox in the green Cops, to that of the Old Fox in the white Tower [a reference to the menagerie at the Tower of London]; and let him be earth'd, Headed, or Escape I doubt not but your Grace and your noble Compeers will acquit yourselves as honourable and Skilful Hunters.'

Humour pervades much of Richmond's correspondence. The Whig politician William Pulteney, later first Earl of Bath wrote about the hospitality at Goodwood: 'Temperance and Regularity are still necessary for me to observe, and at Goodwood I believe no one ever heard of either of them, for my part I am determined not to come within a house that has a French Cooke in it for six months …' (10th September 1730). John Collis, Major of Hastings described a dinner Richmond gave with 'Entertainment vastly splendid' and '24 footmen waiting at Table, & as he is Master of the Horse to the King 16 of them in the King's livery & the rest in his own, which is very handsome. In short, the Dinner Sideboard, Desert, and grandeur surpassed everything I ever saw…' Martin Ffolkes, President of the Royal and Antiquarian Societies, was also an intimate friend of Richmond. Writing to Ffolkes while he was on an extended visit to Italy, Richmond describes two people to him in no uncertain terms: 'Cardinal Albani, is a very odd Curr, Ignorant enough, & proud as Hell, butt has the finest library … in Europe…The Princess Pamphili is the ugliest woman in the world. Damn'd proud also, and stark staring mad, butt a Develish deal of Witt some knowledge…' (12th August 1733).

Richmond was not above playing practical jokes on people. In one notorious incident, he staged a mock highway robbery on the unfortunate Doctor William Sherwin, Canon of Chichester Cathedral whom the duke and his circle obviously found rather pompous and trying. Everyone, apart from Sherwin, was in on the joke which took place on the Trundle, just behind Goodwood. The highwaymen were Richmond and his servant Liegois, while Sherwin was accompanied in the carriage by the duchess, Lady Tankerville, Lady Hervey and Mr. Fox. How they managed to keep a straight face can only be imagined, but even when the truth was out, Sherwin refused to believe it and continued to embellish the story of the robbery much to everyone's amusement. Lady Hervey's husband, John, Lord Hervey, was a great friend of Richmond. This larger-than-life colourful figure was a well-known courtier whose scandalous memoirs were published a century after his death. In an amusing letter to Richmond, he likens 'the Loves, Courtship and Marriages of your Beasts' to 'the whole matrimonial World', making reference to mutual acquaintances of theirs: 'For example if you were to talk of a marriage between a great She-Bear and an old Baboon, in order figuratively to describe the sweet union of my Lord and Lady St. John, or if you told us in delineating the D. & D. of M—r, that one of your She-Tygers was wedded to a Jack-ass, People would immediately see that the Account was feign'd in order to satirize these People' (11th November 1732). Another wit with whom Richmond corresponded was the statesman Philip Stanhope, fourth Earl of Chesterfield. He also exchanged letters with Voltaire and Montesquieu.

As previously mentioned, one of Richmond's most regular correspondents was the Duke of Newcastle. Horace Walpole claimed that Richmond 'loved the Duke of Newcastle, the only man whoever did'. Richmond wrote to him: 'To you, and you only, I open my heart, knowing it is to the best and dearest friend I have in the world' (10th September 1746). Writing to Richmond during the '45 Jacobite Rebellion, Newcastle says: 'My Dear Duke, be assured, I most sincerely love you, and esteem those rare Qualities, I know in you' (1st December 1745).

Another duke, Richmond's friend the second Duke of Montague, who lived next door to Richmond House on the banks of the Thames, wrote a hilarious letter : 'There is a gentleman that has been *attaché* to your family for some years, and for whom I have a very great regard, as I have for all his Relations… Tho' I have not the happiness to be personally acquainted with him I can't help being concerned for his health which I fear must be greatly impair'd by his living allwais in town…I have not seen him lately, but since I have liv'd a good deal in my new Room, as that is very near his Lodgings, I have smelt him extreamly, and I am sorry to say an unmannerly thing of so honest and agreeable a person, and one I love so well, but the truth is he stinks like a Fox, and is enough to poison the Devil, and as I know his inclination is a Rural Lyfe, if you would let him go into the Countrey I am shure it would oblige your faithful servant and slave *Mr. Renny* as much as it would …Montagu.' The gentleman in question was of course a pet fox!

The final word we leave to a contemporary publication of the period, discovered by his descendant the eighth Duke of Richmond, describing the second duke: 'He was polite, affable, and generous; a man of strict honour, and was greatly admired at the Courts of Europe which he visited for the eminent qualities of mind which he possessed. He was an amiable father, and so worthy a nobleman that he never lost a friend nor created an enemy, even when political rage seemed to animate every breast; and he was a patron and admirer of The Fine Arts.'

GOODWOOD HOUSE

2016

The Charlton Hunt by George Stubbs (1759). The third Duke of Richmond rides a black hunter at the centre of the painting.

THE CHARLTON HUNT

'Mr Roper has the reputation of keeping the best pack of fox hounds in the Kingdom'.
(Alexander Pope, 1712).

To eighteenth-century ears, the Charlton Hunt was synonymous with some of the best sport in the country and Mr Roper was its celebrated huntsman. Indeed, it is one of the earliest recorded foxhunts in the world and its fame drew the elite of society, including the Dukes of Monmouth, St Albans and Richmond, the dashing illegitimate sons of King Charles II. Richmond bought nearby Goodwood as a comfortable place to stay and entertain his illustrious friends during the hunting season. His son, the second Duke, shared his love of the chase and when he became Master, such was the success and desirability of the hunt, he decided that membership should be restricted only to those who had been elected. Almost every noble family in the land had a representative at Charlton, including half of the Knights of the Garter. Lord Burlington designed for the members a handsome banqueting house at Charlton where they met after hunting, and many built themselves hunting-boxes in the village.

The most important day in the history of the Charlton Hunt took place on 26th January 1739 when in 'the greatest chase that ever was' hounds ran continuously from their first find at 8.15 a.m. until they killed at 5.50 p.m., covering a distance of approximately fifty-seven miles with just the Duke and two others present at the end. When the hunt was moved to Goodwood in the mid-eighteenth century, it was known as the Duke of Richmond's Hounds and magnificent kennels were built by the architect James Wyatt with an ingenious central-heating system, a century before Goodwood House had heating.

This small exhibition explores the history of the Charlton Hunt and its association with the Dukes of Richmond.

James, Duke of Monmouth by William Wissing. (Private Collection, Photograph © Philip Mould Ltd, London / Bridgeman Images).

Edward Roper, Huntsman of the Charlton Hounds, attributed to Michael Dahl.

THE ORIGINS OF THE CHARLTON HUNT

The Charlton Hunt began in the 1670s and is probably the earliest documented pack of foxhounds in the country. Prior to hunting the fox, deer hunting was hugely popular as an aristocratic sport but it gradually went into decline during the seventeenth century as land was fenced and deer forests were cut down. According to a poem written anonymously in 1737, the hunt was founded by Charles II's eldest illegitimate son James, Duke of Monmouth and his friend Ford, third Lord Grey. The choice of Charlton was no accident. Charlton is a hamlet three miles north of Goodwood and lies in a shallow valley at the foot of the South Downs. To its north spreads the vast Charlton Forest, extending to over 800 acres. In former times it had been part of the extensive tracts of land owned by the Fitzalans, Earls of Arundel. They had a hunting seat nearby at Downley from where they enjoyed the thrilling sport that the area offered. Lord Grey, later created Earl of Tankerville, lived nearby at Uppark where his family probably kept some hounds; it is likely that Grey moved some of these hounds to Charlton.

The only contemporary evidence that survives linking the Duke of Monmouth with the area is a letter from the Bishop of Chichester, Guy Carlton to Archbishop Sancroft. Keen to uphold his allegiance to the king, Carlton refrained from welcoming Monmouth when he visited Chichester in 1679 to the great delight of the populace. He writes how neither the mayor or 'any gentlemen in the country about us hath so much met him in the field to hunt with him since he came, save Mr Butler of Amberley, a burgess with Mr Garroway for Arundel, and his brother-in-law Roper…' Monmouth's involvement therefore depends on local myth including a manuscript written in about 1810 which states: 'Harry Budd, who had been gamekeeper to the Dukes of Richmond, died at Charlton in the year 1806 aged about 94 having always lived there. He remembered many of the old Charlton hunt and said his grandfather had heard the Duke of Monmouth talk that if he got the crown he would keep his court at Charlton'.

DANGEROUS TIMES

Grey was implicated in the Rye House Plot of 1683, a scheme to murder the king and his brother the Duke of York at the Rye House on the way from Newmarket to London. Having given his captors the slip, Grey fled into exile where he joined Monmouth. Following Monmouth's unsuccessful rebellion and beheading, he managed to obtain a pardon and probably continued hunting at Charlton. However, Mr Roper, mentioned in the bishop's letter, fled the country and went to live in France to hunt with St Victor, a celebrated French huntsman who kept a pack of hounds at Chantilly. It was only after the accession of William and Mary in 1688 that he dared show his head again.

Ford Grey, third Lord Grey (later first Earl of Tankerville) (Private Collection © Look and Learn / Elgar Collection / Bridgeman Images).

George Brudenell, third Earl of Cardigan by Charles Jervas (Courtesy of Deene Park). Cardigan was the first Duke of Richmond's brother-in-law and a keen follower of the Charlton Hunt.

AN ARISTOCRATIC FOLLOWING

Roper, who came from Kent, was an extremely able huntsman and according to Alexander Pope had 'the reputation of keeping the best pack of fox hounds in the Kingdom'. The fame of the Charlton Hunt grew and the nobility and gentry flocked to Sussex to follow the hounds. Among them was the third Duke of Devonshire who galloped his horse down Levin Down and flew over a five-barred gate at the bottom, a daring feat that was long remembered as jumping fences out hunting at that time was practically unknown. Unfortunately, Roper managed to upset 'The Proud Duke' of Somerset by hunting too close to his magnificent seat at Petworth. Jealous of the attention that the Charlton Hunt was attracting, Somerset established his own hunt in the hope of luring away some of the fashionable Charlton followers. After months of petty squabbling, Sir William Goring, a local landowner, acted as mediator and Somerset threw the towel in and gave up his hunting.

In the 1690s, Charles Lennox, first Duke of Richmond and illegitimate son of Charles II by his beautiful French mistress Louise de Keroualle, started hunting with the Charlton. Aged in his early twenties, he rented nearby Goodwood House as a place to stay when hunting, ending up buying it in 1697. His half-brother, Charles Beauclerk, first Duke of St. Albans joined him in the chase, as did Richmond's brother-in-law, George Brudenell, third Earl of Cardigan who was Master of the Royal Buckhounds to Queen Anne and George I.

Other well-known figures who rode to the Charlton hounds were the architect Richard Boyle, third Earl of Burlington; Charles Howard, third Earl of Carlisle (for whom Sir John Vanburgh had recently built Castle Howard in Yorkshire); and Thomas Coke, first Earl of Leicester (for whom Burlington and William Kent had designed Holkham Hall in Norfolk). Two grandsons of Charles II, 'Old Puff', the second Duke of Grafton and the second Earl of Lichfield, were both keen followers as well as four Beauclerk brothers, grandsons of Charles II through their father, the first Duke of St Albans.

Charles Lennox, first Duke of Richmond by Sir Godfrey Kneller.

Charles Howard, third Earl of Carlisle by William Aikman (© Castle Howard Collection).

Charles Seymour, sixth Duke of Somerset, 'The Proud Duke' (© National Trust Images / Matthew Hollow).

THE DUKE OF BOLTON

By 1721, Roper was getting on in years and took on a joint Master to share the burden of running the hunt, although he still hunted the hounds himself. The person he chose was Charles Powlett, third Duke of Bolton, a wealthy nobleman from Hampshire. The first hound list dates from November 1721 and lists fifteen couple (i.e. thirty) of old hounds in their joint ownership. The breeding of successful hounds was key for the Charlton Hunt to maintain its reputation and various gentlemen, including Roper, developed a crossbred hound from which they bred their own hounds.

In February 1723, Roper died aged eighty-four while out hunting – a fitting end. Bolton was now sole owner of the hounds and the hunt increased in popularity. That same year the first Duke of Richmond died leaving his son saddled with huge debts. Under the watchful eye of his uncle, Lord Cardigan, the young second Duke of Richmond became a keen supporter of the hunt. More leading figures of society flocked to Sussex for the sport, including the first Duke of Montrose. Some of them, including the Dukes of Richmond and Grafton, the Earl of Halifax, Lord Walpole and Lord De La Warr, built for themselves small hunting-boxes where they could stay the night, hunting in those days starting at the crack of dawn.

Meanwhile, Bolton had fallen for the charms of the beautiful Lavinia Fenton, a leading actress who had appeared as the star of *The Beggar's Opera*. He managed to persuade her to give up acting but only on the condition that he give up hunting. So, in 1729 he resigned as Master of the Charlton Hunt leaving a vacancy that needed filling urgently.

Charles Powlett, third Duke of Bolton by Sir Godfrey Kneller (Photograph courtesy of Sotheby's Picture Library).

Uppark from the South West by Pieter Tillemans. The hounds are probably those of the second Earl of Tankerville who came to live there in 1722 (© National Trust Images / John Hammond).

THE SECOND DUKE OF RICHMOND AS MASTER

In 1722, Lord Grey's grandson, the second Earl of Tankerville, inherited Uppark and established a rival pack of hounds, much to the annoyance of the Charlton Hunt and the detriment of their sport. As a result, the second Duke of Richmond decided to give the 1728 season a miss and travelled to Europe. When he returned home a year later, Bolton had resigned and Richmond's friends encouraged him to take on the hounds as proprietor. From an early age, Richmond had adored hunting, spurred on by his father and uncle Cardigan, and living nearby at Goodwood, he was the obvious choice. Reluctantly, Richmond agreed but on condition that John West, seventh Lord De La Warr would be Master in his absence. The aggravation with Tankerville rumbled on until eventually everyone called it quits and a lengthy agreement was drawn up between the two proprietors. It was called the 'Treaty of Peace, Union and Friendship' and was written on a parchment scroll seven feet long and signed and sealed by Richmond and Tankerville with the Dukes of Grafton, St Albans, Bolton and Montrose as witnesses. In essence, the two parties agreed to merge their packs and share the costs. For the 1730 / 1731 season they took on a third Master, Garton Orme of Woolavington, probably to act as mediator should things get difficult again.

Bay Bolton with Halnaker Hill and Windmill beyond by John Wootton

Tapster by John Wootton (1733).

The convivial Richmond threw himself into his new role and in 1730 purchased the manors of Singleton and Charlton from the second Earl of Scarbrough. These lands included forests and coverts within easy reach of the kennels in Charlton. In the centre of Charlton, he erected a flagpole at the top of which fluttered a flag depicting a yellow fox in a green field. After one season, Tankerville resigned taking half the pack with him, much to Richmond's relief. Meanwhile, Richmond was building himself a smart Palladian hunting-box and more noblemen were flocking to Charlton. All seemed rosy until Richmond broke his leg early in 1732.

Fortunately, Richmond had chosen a good deputy in De La Warr and the latter's correspondence provides an insight into the trials and tribulations of running a pack of foxhounds: troubles with the hunt servants, breeding hounds, buying horses, good and bad days hunting – all is discussed. Richmond was back in the saddle by November and his new hunting-box was finished.

The cost of running the hunt was considerable. The expenses for 1739 totalled £841, of which £169 were wages. That did not include the expense of Richmond's own hunters, which in 1746 cost him £418, a sum that includes wages for grooms. Five hunt liveries, in the distinctive blue and gold, cost an additional £25. Over the course of eight years (1739-1746) Richmond worked out he had spent £7,180 on the hunt, excluding his horses.

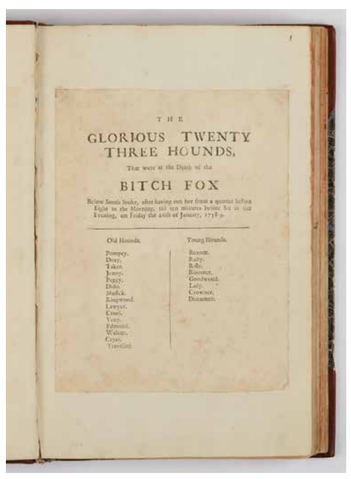
The second Duke of Richmond with a Groom, Hunter and Hounds by John Wootton.

Sheldon with Goodwood House beyond by John Wootton (1743).

The second Duke and Duchess of Richmond by Jonathan Richardson

THE CHARLTON HUNT CLUB

In 1720, the Charlton Hunt followers subscribed to the 'Great Room', a domed banqueting house designed by the great architect earl, Lord Burlington. Here, after a hard day in the saddle, the hunt followers could dine in style without having to leave Charlton. By 1738, Charlton's fame was such that there was a danger of too many people ruining the sport. Therefore, on 29th January 1738, twenty gentlemen from the hunt gathered at the Bedford Head Tavern in London for their annual dinner and it was proposed that they form a 'regular society' with a set of rules and a strict membership policy. Anyone proposed had to be admitted by ballot, with only one black ball needed to exclude them. Balloting was to take place in the Great Room 'betwixt the hours of Four & Eight in the Afternoon'. As proprietor of the hounds, the Duke of Richmond was allowed 'to bring whoever he pleases from Goodwood to Dinner at Charlton'. The membership was made up of the original subscribers to the Great Room and fifty other members of the hunt. It was the earliest hunt club in this country.


THE
GLORIOUS TWENTY THREE HOUNDS,
That were in the Pack of the
BITCH FOX
Killed South Stoke, after having run her from a quarter before Eight in the Morning, till ten minutes before Six in the Evening, on Friday the 26th of January, 1738.

Old Hounds.
Pompey.
Diver.
Taker.
Jowler.
Pugar.
Dido.
Shark.
Ringwood.
Lawyer.
Cato.
Vixen.
Ednond.
Walton.
Cæsar.
Trueboy.

Young Hounds.
Bannet.
Ruby.
Rifle.
Rockett.
Goodwood.
Lady.
Crowner.
Dreamer.

A page from the second Duke of Richmond's hound book

THE GRAND CHASE

On Friday, 26th January 1739, in the words of Richmond 'the greatest chase that ever was' took place. A total of eighteen followers, plus the four hunt servants, comprised the field; including Richmond's wife, Sarah and three of his cousins, all fellow grandsons of Charles II. The Biddulph brothers, Richard and Charles, were also present as well as Lords Harcourt and Ossulstone, both in their twenties and keen followers of the chase. Keeping an eagle eye on these young bloods was Brigadier Henry Hawley, a severe army officer in his late fifties, who would later find fame as 'Hangman Hawley', a sobriquet resulting from his ruthless severity to the Jacobite insurgents after the battle of Culloden in 1746. Meeting at dawn, as was the norm in those days, a fox was found at 7.45 a.m. The chase continued all day until they killed the fox at 5.50 p.m. As the crow flies, they only covered twelve miles, but the distance covered by fox, hounds and followers was a staggering fifty-seven miles. Richmond, Brigadier Hawley and Billy Ives, one of the hunt servants, were the only followers left at the end.

Richmond recognised the significance of the day and immediately ordered his men to measure the distance with a cart wheel, a task that took them two whole days. It was Christened 'The Grand Chase' and the hounds who were present at the end proclaimed 'The Glorious Twenty Three Hounds' and individually named. On Sunday, 4th February, thirty-six members of the Charlton Hunt gathered in London at the Bedford Head Tavern for their annual dinner, and having waxed lyrical about 'the greatest chase that ever was', they proposed that an official account should be written up and circulated for posterity. Thus, the Grand Chase entered the annals of foxhunting history.

Red Robin with Chichester Harbour and Cathedral beyond by John Wootton (1743). The second Duke of Richmond commissioned Wootton to paint six of his favourite hunters.

Sultan with Carné's Seat beyond by John Wotton (1743).

Grey Carey with Petworth beyond by John Wootton.

Grey Cardigan with Tom Johnson, huntsman of the Charlton hounds, seen through the Archway by John Wootton.

THE HUNTSMEN

Key to the success of the Charlton Hunt was the huntsman. Edward Roper had provided superb sport at the beginning and kept going until he died in the saddle out hunting aged eighty four. He was replaced by John Ware who never lived up to his predecessor's reputation. He lasted for eleven seasons before being dismissed for taking the hounds out while he was drunk, with the result that they killed fourteen sheep. Both the third Duke of Marlborough and his brother, John Spencer, recommended Tom Johnson as Ware's replacement, and so he started in 1735 bringing with him twenty-one couple of hounds thereby introducing new blood lines to the kennel. Known as 'Old Tom', he hunted the Charlton hounds for ten very successful seasons before his death on 20th December 1744. Richmond was so fond of him that he had a marble memorial tablet erected in Singleton Church where he was buried. Johnson was succeeded by John Smith.

THE TWILIGHT OF THE CHARLTON HUNT

Throughout the 1740s, illustrious names were added to the Charlton Hunt rollcall. The ninth Earl of Lincoln was elected in 1742, joining his uncles, the Duke of Newcastle and Henry Pelham, both of whom were subscribers to the Great Room. Newcastle was Secretary of State and a regular correspondent of Richmond. Three of Richmond's nephews, George, Augustus and William Keppel, were elected in 1745, 1748 and 1750 respectively. Both George and William were generals, the latter Commander-in-Chief in Ireland and Augustus was later First Lord of the Admiralty. Henry Legge, who was elected in 1742, later became Chancellor of the Exchequer; while Robert Darcy, sixth Earl of Holdernesse, who was elected in 1743 later became Secretary of State for the North. William Cavendish, later fourth Duke of Devonshire, became a member in 1745 and was later Prime Minister. The same year, John Lindsay, twentieth Earl of Crawford and the veteran of many continental campaigns, was elected. Another soldier who was elected in the 1740s was John Manners, Marquess of Granby. He was very popular with his troops and public houses up and down the country are named after him. Many Charlton Hunt members fought in the Jacobite Rebellion of 1745-6 against the insurgents. Some of them played leading roles, including William Keppel who was in charge of the front line at Culloden.

Richmond family members were always welcome: the day after Richmond consented to James Fitzgerald, twentieth Earl of Kildare marrying his daughter, Emily, he was elected at Charlton.

In February 1748, Richmond made a note of where everyone was billeted in Charlton and the quarters for their horses. There was a total of nineteen members and 143 horses. Throughout the 1740s they enjoyed good sport although often thwarted by bad weather.

Richmond wrote to his wife from Charlton in March 1750, 'I have just come home from an exceeding fine chase … This finishes the hunting season in Sussex for the time and everybody but myself goes away tomorrow…' Tragically, there was to be no more hunting for the Duke as he died suddenly later that summer, aged only forty-nine.

The Hon. Augustus Keppel, later Viscount Keppel by George Romney.

James FitzGerald, twentieth Earl of Kildare, later first Duke of Leinster by Allan Ramsay.

William Keppel, second Earl of Albemarle by the Studio of Jean Fournier.

The Charlton Hunt by George Stubbs (1759).

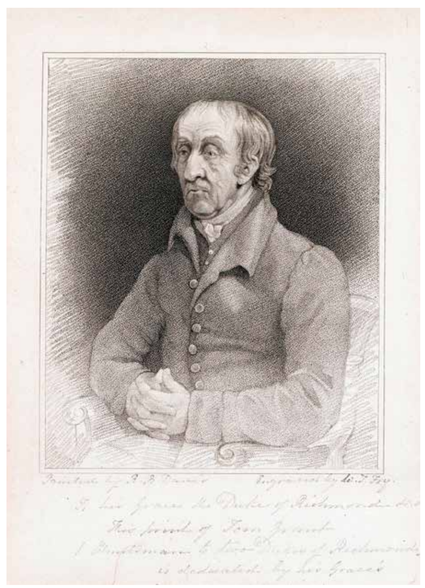
THE MOVE TO GOODWOOD

Lady Louisa Lennox wearing the Charlton Hunt colours by George Romney.

Richmond's death stunned the Charlton hunting community, so much so that the hunt was disbanded. It was not until his son, the third Duke of Richmond, came of age in 1757 that hunting resumed once again. Helped by Sir John Miller, a neighbouring landowner, a new pack was assembled with hounds from Lords Granby, Chedworth, Eglinton and Newburgh, Mr Taylor, Edward Gibbon and Norton Pawlett. Nine of these hounds were descended from Mr Roper's Promise, so the bloodline with the old Charlton Hunt was maintained.

In 1759, the young Richmond commissioned George Stubbs to paint the Charlton Hunt and two other sporting scenes on the Goodwood estate. At the centre of the large hunting scene, Richmond is mounted on a splendid-looking black hunter with his brother, George, close by. Sir John Miller gallops towards them and Captain Jones, the Duke's gentleman of the bedchamber, jumps a five-bar gate in the foreground. They are dressed in the Charlton Hunt colours of blue and gold and attended by hunt servants in the Richmond livery of yellow and scarlet. The lower half of the painting is filled with some of the hounds that would have been known personally to Richmond.

Charles Lennox, third Duke of Richmond by Sir Joshua Reynolds.

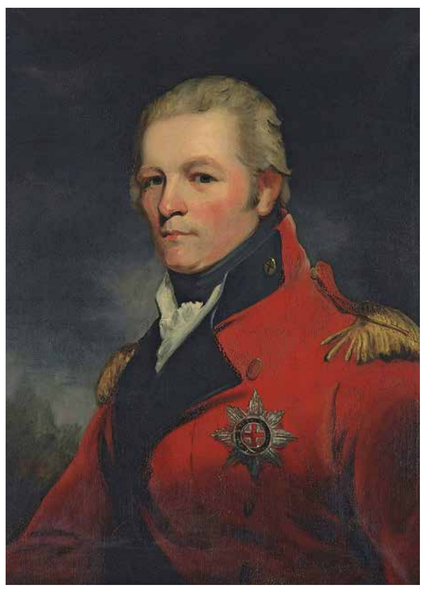


Tom Grant, huntsman to the third and fourth Dukes of Richmond after R. B. Davis.

Although Richmond provided good sport, foxhunting was taking off in other parts of the country. Many of the sportsmen who had once frequented Charlton, now moved to hunt with the more fashionable shire packs, leaving family, close friends and locals to hunt with the Duke.

Having built a magnificent new stable block at Goodwood between 1757 and 1761, Richmond moved his attention to the hounds, which were by now known as the Duke of Richmond's hounds. His architect, James Wyatt, designed luxurious kennels in a prominent position near Goodwood House. They were completed in 1790 and the hounds moved from the old kennels in Charlton to Goodwood, never to return.

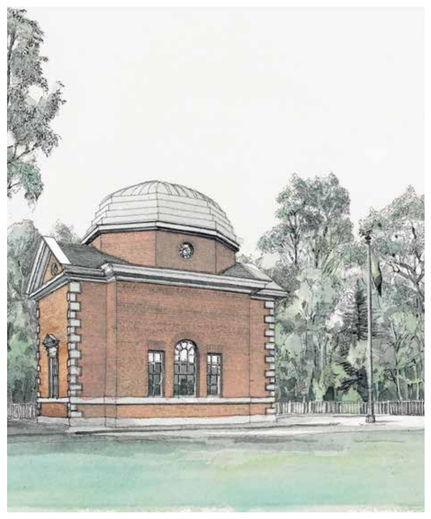
After the third Duke of Richmond's death in 1806, the hounds were inherited by his nephew, the fourth Duke. Duties abroad kept him from Goodwood, so in 1813 they were given to the Prince Regent who installed them with the Royal Buckhounds at Windsor. Tragedy struck nearly ten years later when the whole pack was destroyed at Brighton having contracted rabies – the same fate that the fourth duke himself had suffered in 1819. Meanwhile, the old Charlton country was hunted by Lord Egremont from Petworth.



Charles Lennox, fourth Duke of Richmond by John Hoppner.

THE GREAT ROOM

The gentlemen of Charlton built for themselves a banqueting house in Charlton to replace 'a small Dark Cell' where they had been meeting. It was designed by the 'architect earl', Lord Burlington and is described in the poem given to the second Duke of Richmond in 1738:

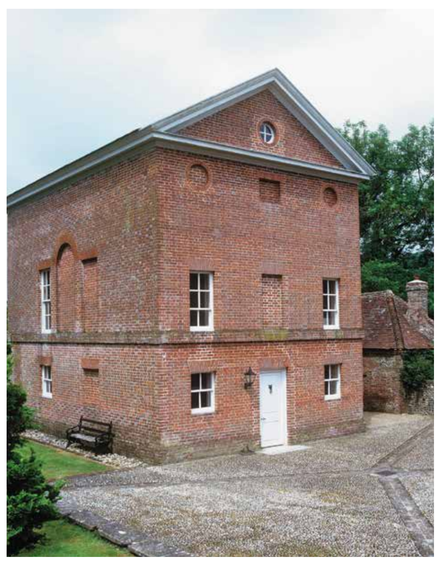


An imaginary drawing, by Paul Draper, of the Great Room in Charlton.

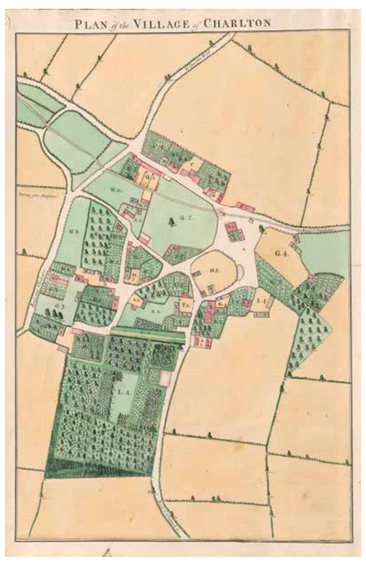
'...then Boyle, by instinct all divine began
is this an edifice for such a band?
I'll have the honour to erect a room
Shall cost Diana's train but such a sum;
They all agreed, and quickly paid it down,
And now there stands a sacred Dome, confessed
The finest in the Country, most admired.'

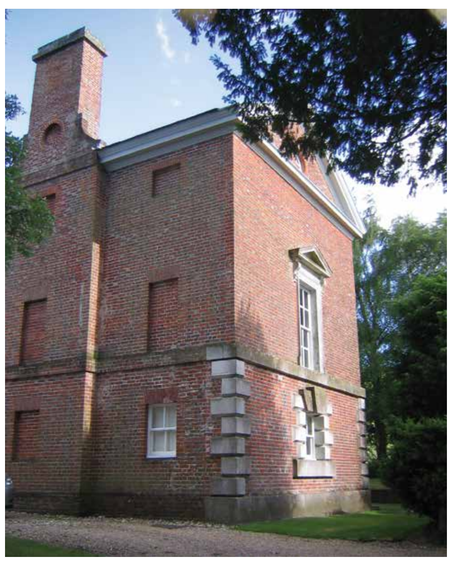
The building was probably of one storey, possibly with a raised ground floor, surmounted by a dome (see artist's impression) and was completed in 1723. Burlington went on to design a London house for Richmond and the Council House in Chichester. There has been some suggestion that the Great Room (and its predecessor) was used as a covert meeting place for Jacobites, however nothing conclusive has been proved.

Richard Boyle, third Earl of Burlington by George Knapton (Chatsworth House, Derbyshire © Devonshire Collection, Chatsworth / Reproduced by permission of Chatsworth Settlement Trustees / Bridgeman Images).



Fox Hall in Charlton from the south-east.





Fox Hall from the north-west.

Middle:
Map of the village of Charlton, from a volume attributed to Yeakell and Gardner, circa 1777-8. Fox Hall is 'L1' looking down an avenue 'L4'. The Great Room is almost certainly the grey square just below 'Y4' and opposite Fox Hall. The Fox Inn is 'D1' to the right of the Devonshire / Harcourt hunting-boxes 'C2'.

FOX HALL

Hunting usually commenced at dawn in the eighteenth century, which meant staying in Charlton the night before. The Dukes of Grafton, St Albans and Devonshire all had small hunting-boxes built for them in the village. Devonshire shared a double-fronted one, occupied by him on one side of an arch and Lord Harcourt on the other, with William Fauquier lodged in the attic between the two. In 1730, the Duke of Richmond used his winnings from a horse race at Tunbridge Wells to pay for his own hunting-box, probably to the designs of Roger Morris, a pupil of Colen Campbell. It was described in the same poem as the Great Room (or Dome):

'A warm but small Apartment, each one has,
the Duke's alone appears magnificent,
conspicuous, it stands, above the rest
And uniform, & nearest to the Dome.'

An avenue led away from its elegant pedimented front façade and the Great Room (which had fallen down by the end of the eighteenth century) was almost certainly across the lane in front. It is possible that the Venetian window on Fox Hall echoed one on the Great Room, as the artist's impression shows.

Inside, the principal (first) floor contained a single room with a bed alcove. Richmond kept the bare minimum in the way of furnishings, really only using it to sleep and breakfast in. A coffee pot, a pair of candlesticks, six teaspoons, a strainer and a cream jug were the only items of silver. Today, Fox Hall is owned by the Landmark Trust who have restored it meticulously.

The south front of the Stables.

The brick courtyard of the Stables

THE STABLES

Just as he was reviving the Charlton Hunt in 1757, the third Duke of Richmond commissioned Sir William Chambers to design a magnificent stable block. He probably met Chambers when he was in Rome on his Grand Tour in 1755. When it was built, it was far grander than the house itself.

The stables are formed of a vast quadrangle entered through an imposing triumphal arch. Positioned at right angles to Matthew Brettingham's pedimented façade on the main house, the exterior is striking in its use of knapped and dressed flint contrasting with soft creamy-coloured stone dressings for the door and window surrounds and the corner quoins. The triumphal arch, with twinned Doric columns and painted timber superstructure, proudly proclaims Richmond's high status and knowledge of Roman architecture. Entering beneath the coffered barrel vaulting, the visitor enters a red brick courtyard with its simple pedimented archways and rhythmical placing of doors and windows. Even the guttering was concealed to preserve the clean lines.

The garden (east) side is centred by a rusticated and pedimented archway beneath a clock turret which still tolls the hour as it would have done two hundred and fifty years ago. The north side was built in brick on the exterior, while looser flint was used for the west. As these two sides were not widely seen, this was an economy.

Originally, there was stabling for fifty-four horses, comprising loose boxes and stalls. The first floor served as accommodation for grooms and servants. In 1799, there were twenty-nine staff in the stables, including eleven grooms.

THE KENNELS

The Kennels were built between 1787 and 1790 for the third Duke of Richmond at a cost of £6,000. The grand classical building was designed by James Wyatt in brick and flint and used the very latest technology, including central heating for the hounds. There was accommodation for the huntsman at the centre and even a two-stalled stable for his horses. The hounds were kept in the long low wings to either side. It lies on a straight vista from Goodwood House and was intended as a spectacular eye catcher with a bastion-like wall and ha-ha protecting it.

The Goodwood Hounds, *circa 1885.*

Hound Lodge, *circa 1885.*

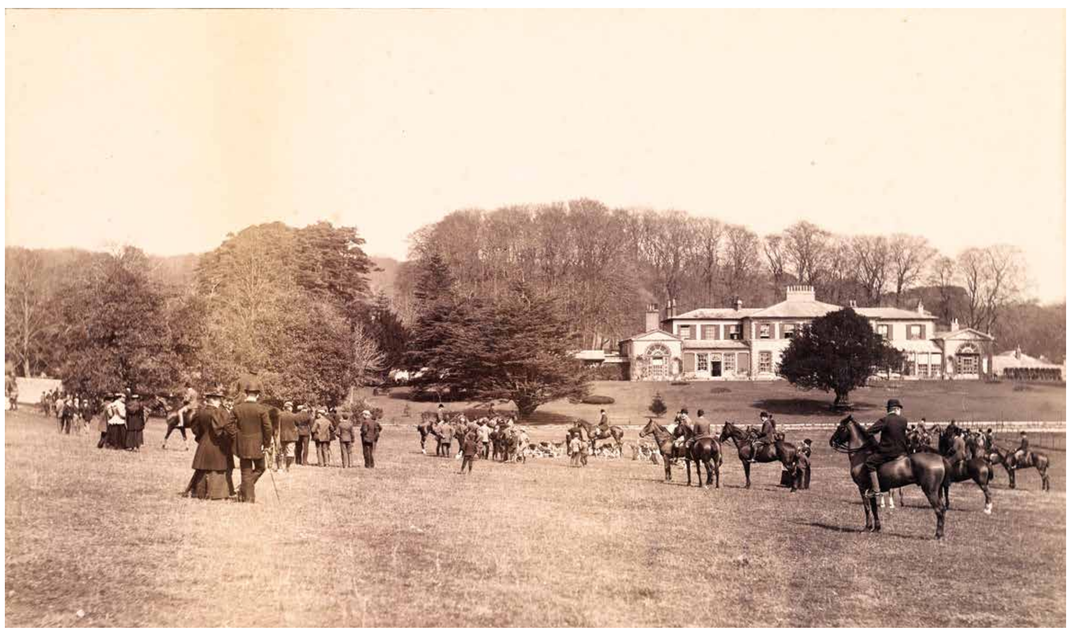
THE GOODWOOD HUNT (1883-1895)

For most of the nineteenth century, the area around Charlton was hunted by Lord Leconfield's pack of hounds from Petworth. He decided to relinquish this in the early 1880s and the sixth Duke of Richmond resurrected the Goodwood Hunt, with his son, the Earl of March as Master. The Wyatt Kennels were adapted for accommodation for the hunt servants, while new kennels were built on the other side of the road, modelled on those at Petworth. The opening meet took place on 5th November 1883, as reported in the *West Sussex Gazette*. The aptly named stud groom, Fox, had charge of forty-five horses, while the new kennels housed fifty-five couple of hounds, the larger number of which came from Lord Radnor in Wiltshire.

Sadly, the resurrected Goodwood Hunt only lasted twelve years. The agricultural depression of the late 1880s meant the Duke had to economise and the hunt was disbanded. The only member of the family to hunt after this date was the eighth Duke of Richmond (as Earl of March) until he contracted polio in World War I.

Today, the area formerly hunted over by the Dukes of Richmond is hunted by the Chiddingfold, Leconfield and Cowdray Hunt, an amalgamation of local hunts that took place in 1973. Appropriately, the Kennels is the setting for an annual meet, while the Charlton Hunt is remembered by a meet at Fox Hall.

Earl of March (later 7th Duke of Richmond) as Master of the Goodwood Hunt.



The last meet of the Goodwood Hunt at Molecomb, 13th April 1895.

Countess of March.

Huntsman and whipper-in at the meet at Goodwood House (© Uli Weber).

The field of mounted followers from all over the country (© Uli Weber).

THE CHARLTON HUNT REVIVED

Earlier this year in February, the Charlton Hunt was revived for one special day. At the invitation of the Earl of March, hunt followers from all over the country and the USA met at Goodwood House for a drag hunt using the hounds from the Chiddingfold, Leconfield and Cowdray Hunt. Many wore hunting coats in the original Charlton Hunt blue, while the huntsman and hunt servants were dressed in the Richmond livery of yellow and red. Leaving Goodwood House, they sallied forth over the ancient hunting terrain that had once provided such superb sport. Appropriately, the field stopped for a stirrup cup at Fox Hall in Charlton before continuing the chase.

In the evening a magnificent hunt ball was held in the state rooms of Goodwood House recalling those former dinners held in the Great Room of Charlton. On the following day, some of the followers took part in the Duchess of Richmond's Chase, a race over timber fences through the park at Goodwood, providing a fitting end to a remarkable weekend.

The Charlton Hunt Ball in the Ballroom of Goodwood House (©Uli Weber).

The Duchess of Richmond's Chase (© Uli Weber).

THE RENAISSANCE DUKE

The second Duke and Duchess of Richmond *by Jonathan Richardson.*

GOODWOOD HOUSE

2017

THE RENAISSANCE DUKE

Charles Lennox, second Duke of Richmond (1701-1750) was a true Renaissance man. His interests ranged from art and architecture to gardening and natural history. He loved sport, in particular hunting and cricket; the earliest written laws of cricket were drawn up for a match between him and a neighbour. He was devoted to his wife and children who continually occupied his thoughts when he was away from them. His travels took him to the Continent on the Grand Tour and on regular visits to France to see his aged grandmother, Louise de Keroualle, Duchess of Portsmouth. He was a diligent public servant and courtier who loyally served King George II and took an active interest in politics as his extensive correspondence attests.

This small exhibition explores his relatively short life which was full of activity and achievements. His great friend, Lord Hervey, wrote during his lifetime: 'There never lived a man of a more amiable composition; he was kindly, benevolent, generous, honourable, and thoroughly noble in his way of acting, talking, and thinking; he had constant spirits, was very entertaining, and had a great deal of knowledge'.

FAMILY

Charles II *by Sir Peter Lely.*

'The beauties were the Duke of Richmond's two daughters and their mother, still handsomer than they; the Duke sat by his wife all night, kissing her hand!' (Horace Walpole, 1741).

Louise de Keroualle *by Sir Godfrey Kneller.*

Joy ran through Goodwood House on 18th May 1701 when Anne, first Duchess of Richmond, gave birth to a son and heir. He was named Charles after his father and grandfather, King Charles II, while his elder sister, Louisa, was named after her grandmother, Louise de Keroualle, Charles II's celebrated mistress. He was joined in the nursery two years later by another sister, Anne and all three siblings survived childhood despite their mother's constant worrying over their health. Writing to Louise de Keroualle, Anne begs her mother-in-law to join forces with her in not letting her husband take the young Charles hunting again, 'as he is very young, weak, and extremely rattle-headed, his life upon those horses will be in the greatest of dangers, and since he has so lately escaped with life and limbs, through God's great mercy, it would be presumption to run him in ye like danger again.' In another letter to Louise, Anne describes the young Charles to his grandmother: 'though he is excessively wild and Rattle headed he is of very good natured grateful temper'.

Charles, first Duke of Richmond *by Sir Godfrey Kneller.*

In contrast to his wife, the first Duke of Richmond cannot have been a very good role model to his son, leading a life devoted to pleasure at the expense of his family. In an extraordinary act of selfishness, the first duke agreed to marry his eighteen-year old son to the Earl Cadogan's thirteen-year old daughter, Sarah, to settle a gambling debt. Sarah's dowry would pay off the money Richmond owed her father and she would eventually become a duchess, the pinnacle of the English aristocracy. Immediately after the ceremony, the young Charles went off on his Grand Tour leaving his child bride to finish her education. Returning through The Hague three years later, he went to the theatre where he spied a beautiful young woman who was the reigning toast. When he enquired who she was, he discovered that she was his wife!

Anne, first Duchess of Richmond *by Sir Godfrey Kneller.*

Charles, Earl of March, later second Duke of Richmond *by Charles d'Agar.*

Despite an inauspicious start, the second duke and duchess had a very happy marriage. In 1748, Horace Walpole reported that 'the Duchess of Richmond … does not go out with her twenty fifth pregnancy.' Of the twelve babies she gave birth to seven survived infancy, including two sons, Charles and George. The daughters were named Caroline, Emily, Louisa, Sarah, and Celia.

In 1750, the cosy family unit was shattered by the sudden death of the second duke. He had been unwell for five months, but his death came as a dreadful shock, dying at Godalming where he kept a small house to break the journey between Goodwood and London. He left behind a grieving brood of young children and a wife distraught with grief. A year later, she followed him to the grave.

Sarah, second Duchess of Richmond with her daughter, Caroline *by Enoch Seeman, 1726.*

A Performance of The Indian Emperor of The Conquest of Mexico by the Spaniards *by William Hogarth (Private Collection).*

GRAND TOUR

Following his marriage to Sarah Cadogan in 1719, the young Earl of March - as he was then known - embarked on an extended Grand Tour lasting nearly three years, accompanied by his tutor, Tom Hill and his dog. They visited Vienna, Milan, Padua, Venice, Rome, Naples, Florence, Rome, Sienna, Parma, Strasbourg and Lorraine before finishing in The Hague where the Cadogans had a house. The Grand Tour was seen as a rite of passage for young noblemen, providing not only an education in the culture of the Greeks, Romans and Renaissance but also exposure to fashionable society on the European Continent. The exposure to classical art and architecture had a lasting impact on March that influenced him for the rest of his life. In Florence, he met the architect Alessandro Galilei and immediately asked him to design a new house for him. In Rome, he bought paintings and commissioned views of the Colosseum and the Roman Forum.

Ever the charmer, he wrote to his mother from Vienna requesting her to send 'half a dozen or a dozen of ye best' English fans for 'the fine Ladys of Vienna'. In Venice, away from the eyes of his young wife and family, he indulged in an affair with a courtesan named Angela Polli who wrote affectionate love-letters to him. It was in Venice that he met the Irish impresario, Owen McSwiny who arranged for Rosalba Carriera to draw pastel portraits of Angela and him. The portraits never made it back to England; perhaps this was just as well as Sarah had blossomed over the intervening years and their marriage was consummated on his return to The Hague.

OPERA AND THEATRE

It may have been on his Grand Tour that March first took an interest in the opera, possibly encouraged by Owen McSwiny. Back in London, he became the go-between for McSwiny and The Royal Academy of Music, with McSwiny acting as a consultant at arm's length. In 1726, the duke as he was by then, was made Deputy Governor of the Royal Academy and stayed in his post until 1733 when he joined a rival company called the Opera of the Nobility at Lincoln's Inn Fields.

As well as the opera, the duke loved the theatre like many in his aristocratic circle. He was friends with the actor-manager and playwright Colley Cibber who enjoyed Richmond's hospitality greatly: 'For who can want spirits at Goodwood? Such a place, and such company! In short, if good sense would gratify a good Taste, with whatever can make life agreeable, thither she must come for a Banquet'.

In 1732, Cibber's son, Theophilus, directed a children's production of John Dryden's play *The Indian Emperor or The Conquest of Mexico by the Spaniards.* The play was performed at the home of John Conduitt, Master of the Mint and included Richmond's daughter, Caroline. It was such a success that they were asked to perform it again in front of King George II and Queen Caroline at St. James's Palace.

Allegorical Tomb of Archbishop Tillotson *by Canaletto (architecture), Cimaroli (landscape) and Pittoni (figures) (Private Collection).*

Allegorical Tomb of King George I *by Francesco Imperiali and Domenico and Giuseppe Valeriani (Private Collection).*

TOMBS OF ENGLISH WORTHIES

The Duke of Richmond continued to collect art after his return from the Grand Tour. Owen McSwiny saw in the duke a suitable patron for an ingenious series of paintings he was commissioning: allegorical tombs of celebrated Englishmen, encompassing recently deceased Whigs who had contributed to the Hanoverian succession. Each painting was executed by three Italian artists who focussed on the architecture, landscape and figures respectively, with McSwiny orchestrating the whole ensemble. By combining fictitious tombs of Englishmen in an Italianate setting, Richmond could link the glories of ancient Rome with English culture whilst making a bold statement about his allegiance to the Hanoverian dynasty.

Among the artists was the young Canaletto who had almost certainly been talent spotted by McSwiny and commissioned to paint the architecture in the *Allegorical Tomb of Archbishop Tillotson*. Other artists were Giambattista Pittoni, Giambattista Cimaroli, Sebastiano and Marco Ricci, Giambattista Piazzetta, Francesco Monti, Il Mirandolose, Nunzio Ferraioli, Domenico and Giuseppe Valeriani, Francesco Imperiali, Donato Creti, Carlo Besoli and Antonio Balestra. Over the course of eight years, Richmond bought eleven tomb paintings, resisting McSwiny's attempts to sell him more. McSwiny's correspondence survives, with a wonderful mix of salesmanship, excuses for delays and enthusiasm for the scheme. Although he had initially envisaged twenty-four tomb paintings, only twenty appear to have been executed. Hoping to capitalise on the series, McSwiny proposed selling prints of the pictures. However, the subscribers were not forthcoming and only nine were engraved.

Ten of the duke's paintings were displayed in the old dining room at Goodwood where the picture hang was sketched by the antiquary George Vertue. In pride of place at the end of the room was the *Allegorical Tomb of King George I* which had been executed swiftly following the king's death in 1727. The other pictures showed the tombs of King William III, the Duke of Devonshire, the Marquess of Wharton, Mr Addison, the Earl of Dorset, Archbishop Tillotson, the Earl Stanhope, the Earl Cadogan (Richmond's father-in-law) and the Earl of Godolphin. In London he kept the tomb of Sir Cloudesley Shovell.

The tomb paintings remained at Goodwood until 1814 when they were sold by the fourth Duke of Richmond. By this time, they had been moved to hang on the staircase, their baroque subject matter probably deemed unfashionable by the third duke.

Venice: the Rialto Bridge *by Canaletto*

Venice: a View of the Grand Canal to the north *by Canaletto.*

CANALETTO

Through Owen McSwiny, the Duke of Richmond also received four small views of Venice by Canaletto. They were painted on copper which gave them an iridescent quality and cost twenty-two sequins each (approximately £11 each). McSwiny shipped the first two paintings in November 1727, as he wrote to the duke: 'I send your Grace by Captain Robinson (Commander of The Tokeley Gally) who sails, from hence tomorrow, Two of The finest pieces, I think, he, ever, painted, and … done, upon copper plates.' (Letter from Venice, 28th November 1727). The third painting, a view of the Rialto Bridge, was finished in January 1728. It is not known when it and the fourth painting arrived in England, however two remain in the collection at Goodwood today: *The Rialto Bridge* and *A View of the Grand Canal.*

In May, 1746, Richmond's former tutor and great friend Tom Hill wrote to him: 'The only news I know to send you, is what I had this day from Swiney [Owen McSwiny] at the Duke of Montagu's [Richmond's neighbour], where we dined, and he, I think, got almost drunk. Canales, alias Canaletti, is come over with a letter of recommendation from our old acquaintance the Consul of Venice to Mac in order to his introduction to your Grace, as a patron of the politer parts, or what the Italians understand by the name of *virtu*. I told him the best service I thought you could do him w'd be to let him draw a view of the river from y'r dining-room, which in my opinion would give him as much reputation as any of his Venetian prospects.' The result of this letter was Richmond commissioning two views of London from Richmond House: *Whitehall and the Privy Garden* and *The Thames and the City of London.* These were amongst Canaletto's first commissions in England where he had come seeking work. Seizing the opportunity to paint for such an important patron, Canaletto pulled out all the stops and the two paintings are exquisite in their execution. Unusually, they are almost square in format, almost certainly so they could hang above the mantelpieces in the Long Hall at Goodwood where they were fitted into the panelling. Canaletto must have initially conceived one long panorama as his sketch shows. However, having two separate pictures meant the unsightly blank wall of Montague House in the middle could be left out. Visitors to Goodwood could enjoy views over the Sussex countryside from one side of the Long Hall and views over London, as seen through the Richmond House windows, on the other side of the room.

View from Richmond House looking over Whitehall *by Canaletto.*

View from Richmond House looking over the River Thames *by Canaletto.*

Lady Caroline Lennox with her pony and a groom *by John Wootton, 1733.*

JOHN WOOTTON

The second duke also patronised the English artist, John Wootton. To accompany the tomb paintings in the old dining room, Wootton painted two overdoors of ruins. In 1733, he completed a small picture of Richmond's eldest daughter, Caroline, with her pony. Wootton's humour shines through in a letter he wrote to the duke about her picture:

'I hope your Grace has rec'd the little Picture of Lady Caroline safe and I wish it answers your Grace's expectation ... and now my Lord give me leave to return your Grace my moste hearty thanks for the noble present of Venison you pleas'd to send me, it came safe and sweet and proved a delightfull repast, I invit'd some friends to partake of your Grace's bounty and wee did eat and drink your Grace's good health and each man look'd like a new-varnish'd portrate, I had some artists with me but they were observ'd to draw nothing but Corks, thus my Lord your Grace sees where ye Wines in ye Witts out ... but I know your Grace is so good as not to expose the nakedness of your Grace's most oblig'd humble Servt. to command / J. Wootton.'

Earlier, in 1729, Wootton had painted a much larger picture that shows the duke with a bay hunter, hounds and a groom. Richmond also had his favourite hound, Tapster, immortalised on canvas; followed by a commission for Wootton to paint six of his favourite hunters to hang in the Long Hall. Although primarily showing the duke's horses, the backgrounds of the paintings depict local landmarks, in the manner of Italian landscape painters, while the grooms wear a variety of formal and informal livery dress.

Red Robin with Chichester Harbour and Cathedral beyond *by John Wootton, 1743*

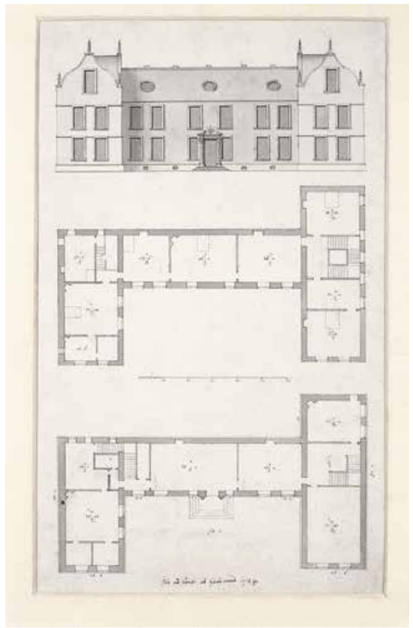
Grey Carey with Petworth beyond *by John Wootton.*

Bay Bolton with Halnaker Hill and Windmill beyond *by John Wootton.*

Sultan with Carné's Seat beyond *by John Wootton, 1743.*

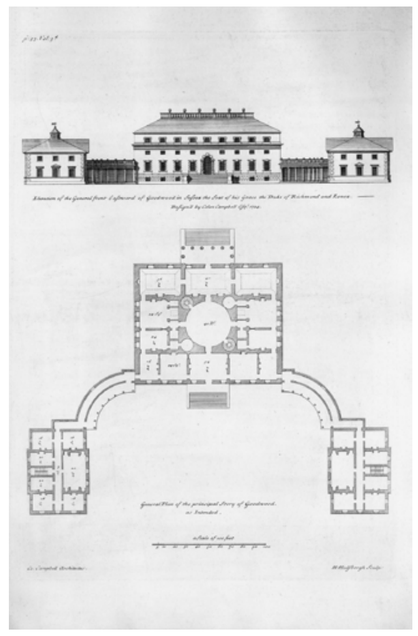
Grey Cardigan with Tom Johnson, huntsman of the Charlton Hunt, seen through the archway *by John Wootton.*

Sheldon with Goodwood House beyond *by John Wootton, 1743*



Survey drawing of old Goodwood House *by Colen Campbell, 1724 (Royal Institute of British Architects Drawings Collection).*

West elevation for proposed new Goodwood House *by Colen Campbell, from* Vitruvius Britannicus, *vol. III, 1725.*

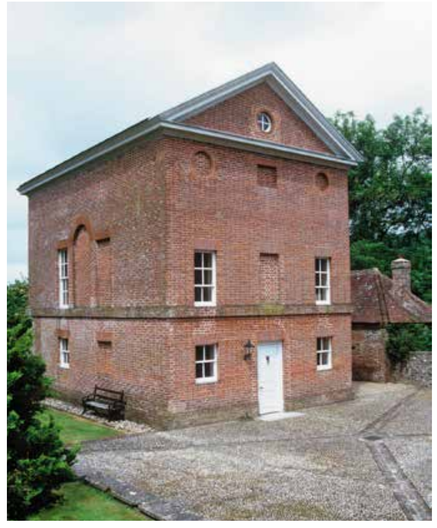


East elevation and ground plan for proposed new Goodwood House *by Colen Campbell, from* Vitruvius Britannicus, *vol. III, 1725.*

GOODWOOD HOUSE

The second duke returned from the Grand Tour with a love of classical architecture. The house at Goodwood that he inherited from his father in 1723 was small and old fashioned, so he instructed Colen Campbell to design a new house in the fashionable Palladian style. Plans were drawn up and costs listed; Campbell even went so far as to publish three plates in his *Vitruvius Britannicus* of 1725. However, Richmond decided not to go ahead, probably for financial reasons. Instead, Campbell's assistant Roger Morris remodelled the existing house designing the Long Hall with its classical columns and pair of chimneypieces. Richmond also built a new kitchen block, possibly to designs by Campbell. Meanwhile, Morris went on to design the new Council House in Chichester, using a design for the façade executed for the duke by his friend, Richard Boyle, third Earl of Burlington.

By the 1740s, the existing house was too small for the duke's growing family, so a new pedimented south wing was added in a severe Palladian style almost certainly to designs by Matthew Brettingham. At the centre of this new wing was the 'Great Room', although the duke's early death meant he never saw it finished.



Fox Hall in Charlton from the south-east.

FOLLIES

'I am now making a Collection for the Dutchess of Richmond of Shells – as we hear her Grace is fitting up a Grotto, under one of the finest Roomes in Britain, built lately in Goodwood Park by your Grace.'

(Sir Thomas Robinson, Governor of Barbados, to the second Duke of Richmond, 1744).

Carné's Seat.

Richmond's passion for architecture did not stop with the house. In 1730, he used his winnings from a horse race at Tunbridge Wells to pay for a new hunting-box in Charlton, probably to the designs of Roger Morris. This elegant brick building, known as Fox Hall, has pedimented façades on the east and west fronts, with a Venetian window on the south side. Inside, the principal (first) floor contains a single room with a bed alcove. Richmond kept the bare minimum in the way of furnishings, really only using it to sleep and breakfast in. A coffee pot, a pair of candlesticks, six teaspoons, a strainer and a cream jug were the only items of silver.

In Georgian England, much entertainment took place in gardens and parks. Goodwood was no exception and Richmond built himself a Palladian banqueting house called Carné's Seat on the hill above the house, taking advantage of the panoramic views across the park to the sea. It was designed by Roger Morris and built on the site of a wooden cottage that had been lived in by Monsieur de Carné, an old retainer of Louise de Keroualle. Away from the house, the duke and his family could pass pleasant hours with close family and friends. Completed in 1743, it was originally surrounded by a small pleasure garden with trees and shrubs. Hidden nearby was the Shell House, an exquisite Palladian grotto decorated with thousands of colourful shells, collected by Sarah, Duchess of Richmond. Shells were applied, probably by professionals, all over the interior in the shape of flowers, vases, urns, garlands and cornucopia.

Closer to the house, Richmond erected a small classical temple dedicated to Neptune and Minerva whose statues stood inside flanking an original Roman tablet that had been dug up in Chichester in 1723. Over the top of a subterranean ice house, he had a little pedimented seat constructed in flint and dressed stone.

The Temple of Neptune and Minerva *by Lady Louisa Tighe, 1850.*

Interior of the Shell House.

The Fireworks at Richmond House, *15 May 1749 (Victoria and Albert Museum: Theatre Collection).*

Giltwood chair from Richmond House, designed by William Kent.

Detail of The Privy Garden, Whitehall *by Antonio Joli, showing Richmond House behind the wall in the centre (Private Collection).*

RICHMOND HOUSE

The second duke's major architectural achievement was the building of Richmond House in Whitehall, London between 1733 and 1736. It was actually the third Richmond House and replaced his father's house. Positioned near the banks of the Thames, it was perfectly located for attending court and parliament. The house was designed in the Palladian manner by Lord Burlington, who was a member of the Charlton Hunt. The interiors were almost certainly designed by Burlington's protégé William Kent with grand first floor apartments sporting marble chimneypieces and damask wall hangings. The furnishings were also very grand and included giltwood seat furniture, marble-topped tables, mahogany commodes and old master paintings. During the next decade, Richmond built on a dining room overlooking the river and created a terrace on the waterfront (as seen in one of Canaletto's paintings).

On 15th May 1749, the terrace became a viewing platform for a magnificent fireworks display staged by Richmond for his friends. Opportunistically, he had bought the remaining fireworks left over after the abortive fireworks display to celebrate the Peace of Aix-la-Chapelle in Green Park. A contemporary engraving shows sixteen different types of fireworks, some of which were discharged from barges on the river. Horace Walpole exclaimed: 'Whatever you hear of the Richmond fireworks, that is short of the prettiest entertainment in the world, don't believe it.'

Chimneypiece from Richmond House, now at Goodwood, from a design by Inigo Jones.

One of a pair of mahogany commodes (with hinged tops) from Richmond House, attributed to William Hallett, circa 1735.

Chimneypiece from Richmond House, now at Goodwood, designed by William Kent.

Plate from Mark Catesby's Natural History of Carolina.

The Natural History of Birds *illustrated and written by George Edwards, including a bird that belonged to the second Duke of Richmond, above an insect; and the French edition dedicated to the Duchess.*

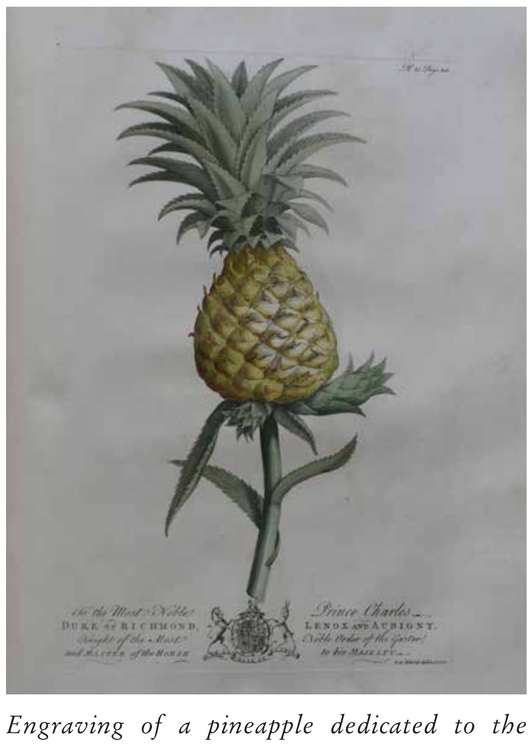
Plate from Benjamin Wilkes's English Moths and Butterflies, *1749. The second Duchess of Richmond was a subscriber to this book.*

NATURAL HISTORY

The second Duke of Richmond was born at just the right time for someone with an enquiring mind. The Age of the Enlightenment transformed scientific thinking and dominated the eighteenth century. Richmond was part of a large circle of friends and relations whose influence can still be felt today. Through his wife, he was related to Sir Hans Sloane, the famous physician, naturalist and collector, who was president of the Royal Society. Richmonds early election as a Fellow of the Royal Society aged twenty-two years was probably due to Sloane. Another influential relation of the Richmonds was Count Bentinck, his brother-in-law, who was a scientist and a curator at the University of Leiden.

Much of Richmond's influence was through his patronage of authors, particularly in the field of natural history. By acting as a subscriber, he was not only supporting people financially, but also encouraging and fostering talent. He was a subscriber to Mark Catesby's *A Natural History of Carolina,* published in two volumes in 1731 and 1743. This ground-breaking publication opened peoples' eyes to the beauty of American flowering trees and shrubs meticulously observed in Catesby's coloured engravings. Another author Richmond supported was George Edwards whose *Natural History of Birds* was published between 1743 and 1751. As French was the international language, Edwards also published a two-volume French edition, *Histoire Naturelle de Divers Oiseaux,* the first volume (1745) being dedicated to the duke and the second volume (1748) to the duchess. Some of Richmond's birds and animals were included.

The library at Goodwood contains several natural history books that almost certainly belonged to the second duke. These include Sir Hans Sloane's *A Voyage to the Islands Madera, Barbadoes, Nieves, St. Christophers and Jamaica; with the Natural History ... of the last of those Islands*, 1707-1725 and Griffith Hughes' *The Natural History of Barbados*, 1750 which has a plate dedicated to the duke. Other books include Philip Miller's *Gardener's Dictionary,* 1737-1740, a practical guide to gardening and the first of its kind. Miller was the Curator at the Chelsea Physic Garden and was paid by Richmond to supply seeds and plants to Goodwood. A copy of John Hill's *Exotic Botany*, 1759 would have arrived after Richmond's tragic early death in 1750. Hill had been employed by Richmond and the eighth Baron Petre to arrange their gardens and collections of dried plants. These collections were known as herbaria and there is one in the Goodwood library that was most likely put together for the second duke.



Engraving of a pineapple dedicated to the second Duke of Richmond in Griffith Hughes' Natural History of Barbados, *1750.*

Plate from John Hill's Exotic Botany, *1759.*

Page from the second Duke of Richmond's herbaria.

Original watercolour by George Edwards of the second Duke of Richmond's goldfish from China for his Natural History of Birds, *part IV, 1751.*

The Menagerie, later known as the Pheasantry, *by Samuel Grimm, 1782 (British Library).*

The Greenland Deer from George Edwards, A Natural History of Birds, *vol. I. This animal was in the second Duke of Richmond's menagerie at Goodwood.*

THE MENAGERIE

'I hear Lord Baltemore has brought over a bear for you, I think a white one, but I won't be sure.'
(The Countess of Albemarle to her brother, the second Duke of Richmond, 1728).

The second duke's curiosity in natural history led to his creation of a menagerie in the park at Goodwood, not far from Carné's Seat. The Goodwood menagerie followed a long tradition of mainly Royal menageries stretching back to the time of Henry III. The first reference to an exotic animal that appears in the second duke's account book was when he paid 12 shillings for a coat for a monkey in March 1726. Over the next twenty years or so, he collected an extraordinary array of animals and birds, including wolves, lions, tigers, foxes, jackals, bears, racoons, monkeys, baboons, vultures, eagles, owls, ostriches and an armadillo. Richmond used his extensive network of contacts to send him animals from overseas. Unsurprisingly, some of them did not survive the sea voyage, the most unfortunate being an elephant that died in a fire at sea in 1730; others lived only for a short time after their arrival. One of these was a lioness who was clearly mourned by Richmond as he erected a stone statue of her over her tomb. With all of these exotic animals living in relatively close proximity to one another, it was imperative that they were safely housed. The larger animals were kept in iron cages, while the smaller animals and birds were chained.

Feeding the animals was a mammoth task, eating as much as 36 lbs of beef a day and 39 lbs of horse flesh. In 1729 and 1730, Richmond was buying between 140 and 156 loaves of bread each week. The variety of food was huge: barley and oatmeal for the fowl; greens, apples and carrots for the monkeys; sheep's heads, beef and bullocks' hearts for the eagles; hay, oats and turnips for the sheep - to name but a few. When an animal was ill, the great Sir Hans Sloane was called in to act as veterinary surgeon.

THE HERMITAGE

Nearer the house, in High Wood, Richmond constructed a ruined hermitage, sometimes known as the Rock Dell. In a sunken area, probably where stone had been quarried, several garden 'features' were built including a small shell house, a couple of 'Hermit's Cell's' and a 'Ruined Abbey', a mock Gothic entrance ruin using fragments of tracery. It seems likely that this was where Richmond displayed some of his animals - remnants of iron bars exist which suggest animals were brought down from the menagerie and caged in anticipation of visitors.

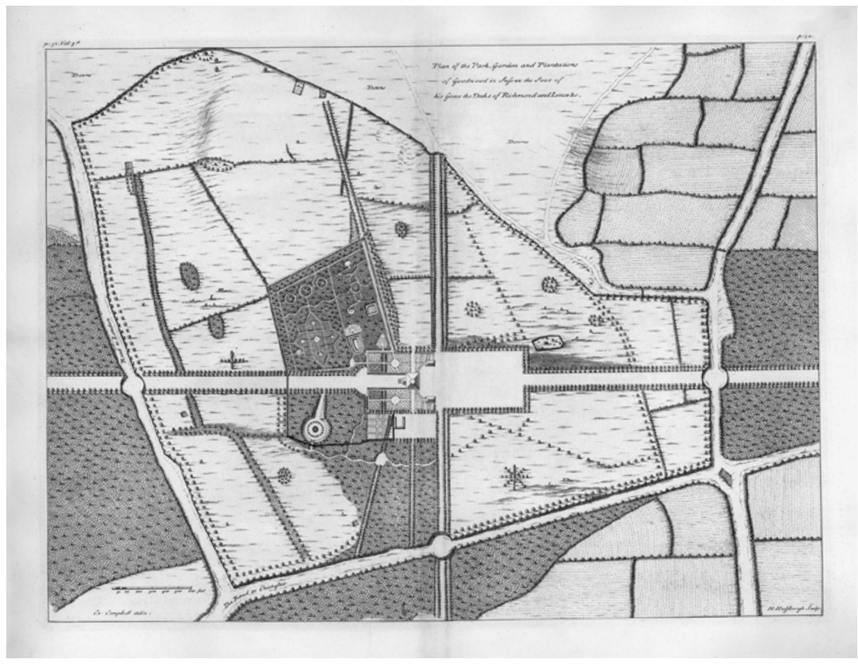
THE CATACOMBS

The 'Ruined Abbey' forms the entrance to a small series of tunnels, beautifully lined in brick. It is thought that the animals were released into the other end of the tunnels and would appear lurking behind the grille in the back of the 'Ruined Abbey' - an exhilarating and terrifying experience for any visitor. One tunnel ends in a large circular chamber with a small oculus in the ceiling filled with bars. From here, you come out into the open at the end of a long deep ditch, traditionally known as the lion run. Another tunnel comes out nearer the house where the entrance is lined with flint, giving it the appearance of a naturally-formed tunnel. In 1748, when the menagerie was clearly in decline, Richmond's daughter, Emily, wrote from her home in Ireland: 'I find the fate of all the unlucky animals that come to Goodwood is to be burying them in the Catacombs…' From this and another of her letters, it would appear that dead animals were being buried in the tunnels in the manner of Roman catacombs, and then the tunnels were filled in. Whatever the exact history of the tunnels is, they have been the source of mystery and speculation ever since.

The tomb of the second Duke of Richmond's lioness.

Rock Dell in High Wood, otherwise known as the Hermitage.

The second Duke of Richmond being brought a message, with Chichester Cathedral in the background *by George Smith of Chichester (Government Art Collection).*



Proposed plan of the park at Goodwood, *by Colen Campbell, from* Vitruvius Britannicus, *vol., III, 1725.*

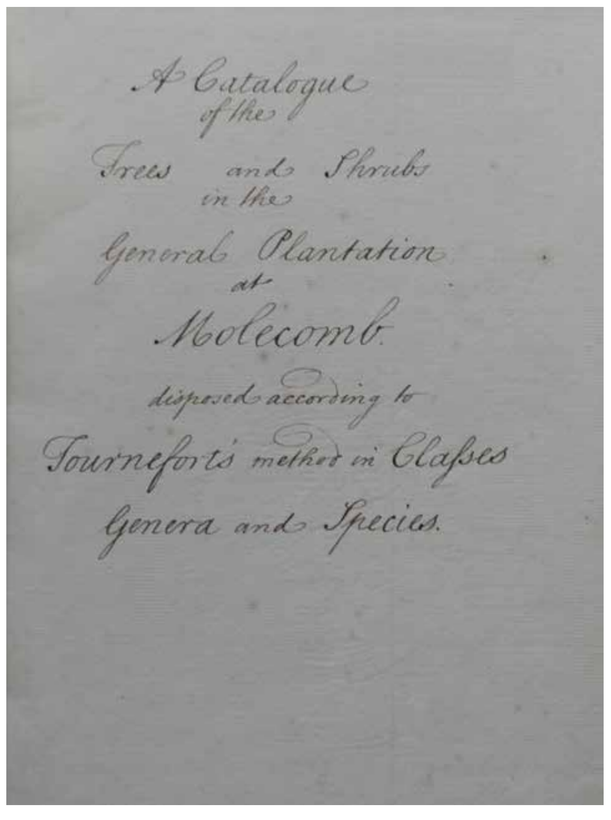
THE GARDENS AND GROUNDS

'All my plantations in general flourish prodigiously … & our verdure here is beyond what I ever saw anywhere … the whole parke & gardens are in the highest beauty.'

(The second Duke of Richmond to Peter Collinson, 27th June 1746).

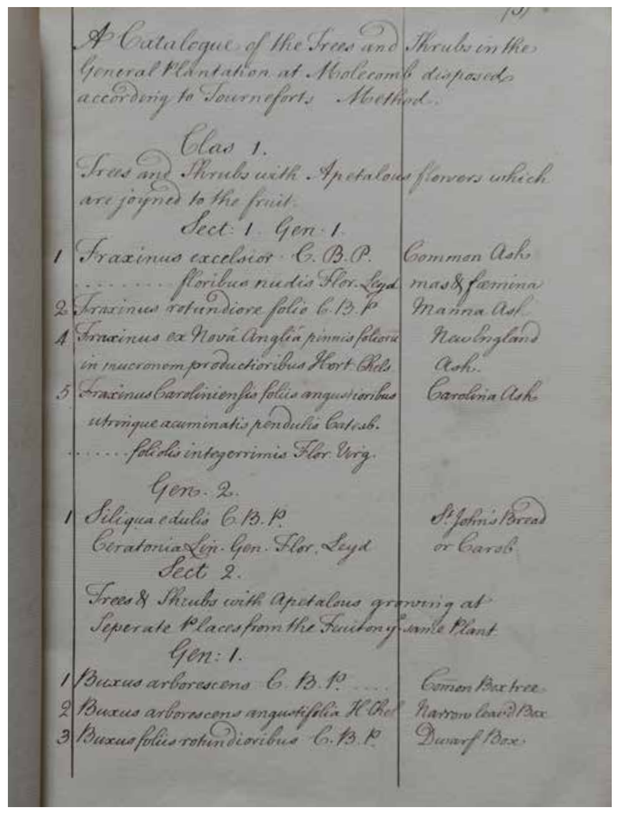
The second duke is the most important figure in the history of the gardens at Goodwood. Much of what we see today was laid out by him and a handful of trees planted in his lifetime still thrive. To the north of the house is High Wood, surrounded on three sides by flint walls. Its design and layout belong to the early eighteenth-century formal style of garden, in the French manner. It was laid out for the second duke soon after he succeeded in 1723 and was illustrated in Colen Campbell's *Vitruvius Britannicus*, although some areas shown might never have actually come to fruition. Campbell describes the park as being of '…beautiful Variety and Extension of Prospect, spacious Lawns, Sweetness of Herbage, delicate Venison, excellent Fruit, thriving Plantations, lofty and awful Trees … inferior to none' and credits Mr Carné, Louise de Keroualle's old retainer for the improvements carried out which serve as '… lasting Monuments of his Art and Industry … Carné's Oaks shall never be forgot'. It was perhaps Carné who instilled in the young duke a love for trees and gardening.

In the second duke's day, High Wood was also known as The Grove or Wilderness referring principally to the plant collection created there by Richmond. Richmond was at the forefront of English horticulture and among a select group of gardeners obtaining seeds and plants from John Bartram in Philadelphia via the cloth merchant Peter Collinson. Bartram also supplied Richmond's friend, the eighth Baron Petre, a young landowner who transformed his park at Thorndon in Essex by the planting of 40,000 trees. Tragically, Lord Petre died aged only 29, but this gave Richmond an opportunity to acquire many of the young trees and shrubs from Petre's widow. Some of Richmond's letters to Collinson survive and reveal a close friendship peppered with humour. In November 1741 he writes: 'Hill the apothecary is now with me, he's a well behaved fellow, butt between you and I is not he wat wee call a puppy?' Rev'd John Hill was the author of *Exotic Botany,* a copy of which is in the Goodwood library. The letters also reveal Richmond's eagerness to obtain trees and plants ('The small magnolias are confounded dear, butt I must have them.') and the scale on which he was buying: 'I want some small cedars of Lebanon that is from six inches to three foot high … & about 100 of the Common Thuya … I don't so much as mention the number of cedars of Lebanon, because the more I could have the better, for I propose making a mount Lebanon upon a very high hill' (second Duke to Peter Collinson, 28th December 1742).



Title page of Molecomb tree and shrub catalogue, 1750.

Another source for plants was through Philip Miller, author of *The Gardener's Dictionary.* An extensive planting scheme for flower beds devised by Miller survives in the Goodwood archive, dated 7th October 1735 together with 'An Estimate for keeping of the Gardens at Goodwood' totalling an enormous £271 10s 10d. It includes stoves and greenhouses for the six acre kitchen garden tended by six gardeners and the fourteen acre 'Pleasure Garden and Walks … kept in good order with four men and one woman the whole year, and an additional woman in summer …' The second duke planted an extensive arboretum at Molecomb, a sheltered and secluded valley on the Goodwood estate. It is recorded in a handwritten book, dated 1750 and entitled *A Catalogue of the Trees and Shrubs in the General Plantation at Molecomb described according to Tournefort's method in Classes, Genera and Species.*



Page from Molecomb tree and shrub catalogue.

The second Duke of Richmond with his hunter and a groom *by John Wootton.*

Tapster *by John Wootton, 1733.*

THE CHARLTON HUNT

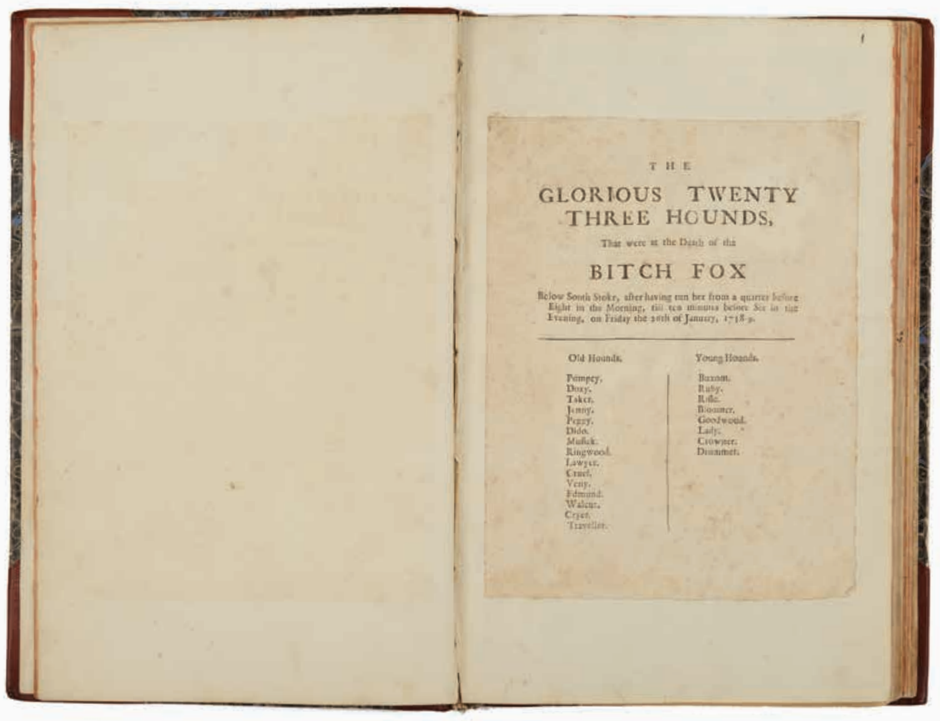
'…as for Papa, his hunting takes up most part of his time.'
(Lady Emily Lennox, aged twelve, to her mother)

The second Duke of Richmond's greatest passion was foxhunting. It was for foxhunting that his father had originally come to Goodwood to hunt with the famous Charlton Hunt. The Charlton Hunt was started in the 1670s a couple of miles north of Goodwood and was the country's first major fox hunt. It attracted the cream of society, including the Dukes of Monmouth, St. Albans and Grafton, who were all - like the Duke of Richmond - descended from Charles II.

In 1730, the second duke purchased the manors of Singleton and Charlton and started building his hunting box, Fox Hall. This meant he could stay the night in Charlton, rather than having to get up early to hack over to Charlton from Goodwood. In 1731, he became master and the Charlton Hunt reached new heights of fashion. By 1738, the hunt had become so fashionable that it was necessary to create a hunt club with membership strictly limited only to those who had been elected.

Hunting was an expensive hobby, costing Richmond about £1,000 a year. Over the course of eight years (1739-1746) he worked out he had spent £7,180 on the hunt, excluding his horses. He kept a detailed hunting diary in which he records the most famous day in the history of the hunt. It took place on 26th January 1739, when, in 'The Greatest Chase that ever Was', hounds ran continuously from their first find at 8.15 a.m. until they killed at 5.50 p.m., a distance of over fifty-seven miles with just the duke and two others present at the end. The number of horses stabled in Charlton was considerable; a poem about the Charlton Hunt describes a hundred horses, each attended by a boy, the hunt servants resplendent in the Charlton livery of blue with gold trimmings.

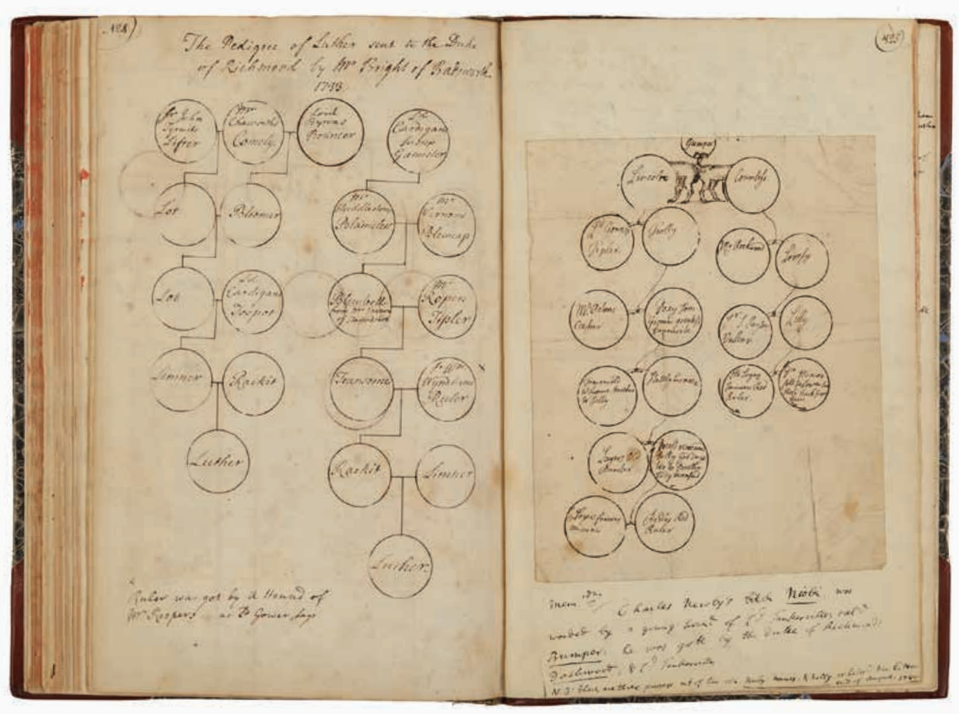
The gentlemen of Charlton built for themselves a banqueting house in Charlton that was designed by the 'architect earl', Lord Burlington. There has been some suggestion that the Great Room (and its predecessor) was used as a covert meeting place for Jacobites, however nothing conclusive has been proved.



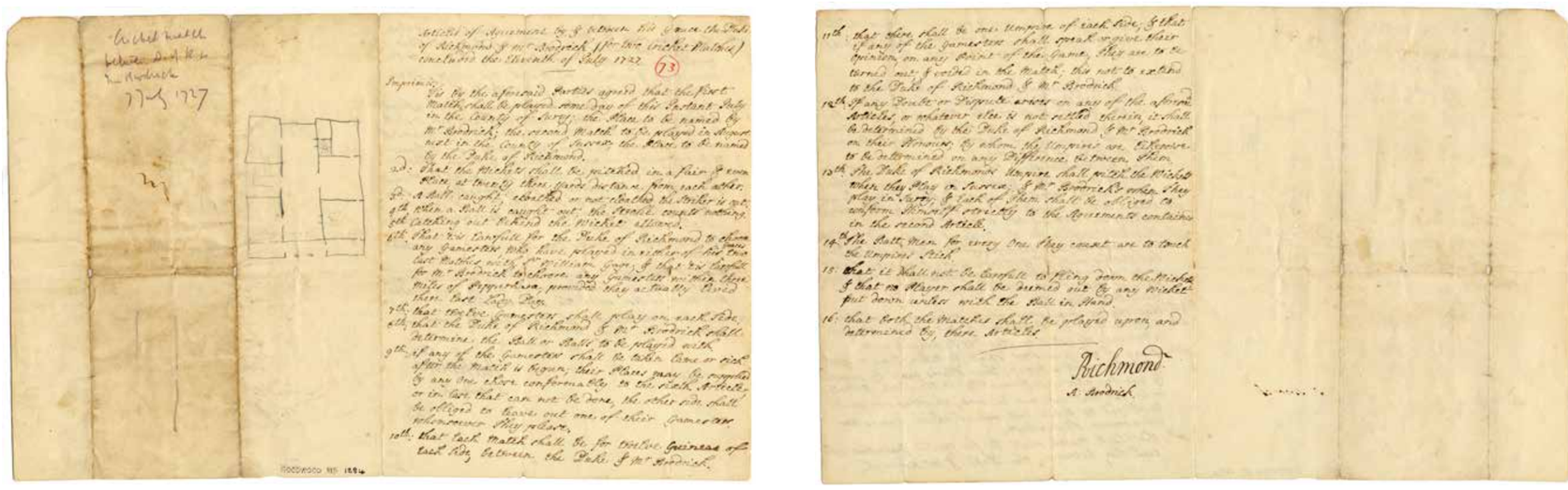
THE
GLORIOUS TWENTY
THREE HOUNDS,
That were at the Death of the
BITCH FOX
Below South Stoke, after having run her from a quarter before Eight in the Morning, till ten minutes before Six in the Evening, on Friday the 30th of January, 1738-9.

Old Hounds.	Young Hounds.
Pompey.	Buxton.
Doxy.	Ruby.
Taker.	Rifle.
Jenny.	Bloomer.
Peggy.	Goodwood.
Dido.	Lady.
Mullick.	Crowner.
Ringwood.	Dunmott.
Lawyer.	
Cruel.	
Venus.	
Edmund.	
Walcot.	
Cryer.	
Traveller.	

A page from the second Duke of Richmond's hound book.



A page from the second Duke of Richmond's hound book showing hound pedigrees.



The articles of cricket drawn up for two matches between the second Duke of Richmond and Mr Alan Brodrick, 1727 (front and reverse).

CRICKET

Another of the second duke's passions was cricket. There is a long cricketing heritage at Goodwood. As early as 1622, two young men were reprimanded for playing with a cricket ball in neighbouring Boxgrove churchyard on a Sunday. In 1702, the first Duke of Richmond gave brandy for Arundel men following a cricket match. By the 1720s, the second duke's eleven were playing all over Sussex, including a match against Sir William Gage's team at Firle Place near Lewes. In 1727 some laws or 'Articles of Agreement' were drawn up for two cricket matches between the second duke's team and Mr Brodrick's team, the first match taking place at Peper Harow, near Godalming, on 27th July 1727 and the second at Goodwood on 28th August. Despite the detail of the new rules, Richmond and Brodrick were allowed to speak out against the umpire. These 'Articles' of cricket, kept in the Goodwood archive, are the earliest known written rules of cricket in existence.

In 1746, an annual 'Crickett Plate' was being arranged. The winners would have 'eleven black velvet caps'. Competition was to be fierce: '…a true crickett match should have as much solemnity as a Battle'. From about 1749 matches were played regularly at Goodwood. The first specific mention of cricket in the park at Goodwood is when Richmond's two sons, Charles and George, and nine lads of Halnaker played Sir John Miller's eldest sons and nine lads of Chichester in September 1749. Cricket subsequently spread west from Sussex, via nearby Slindon, to Hambledon in Hampshire where it was famous from the 1750s. It also spread east to Knole in Kent, where it was played in the 1770s.

HORSERACING AND GOLF

Like his father and grandfather, Charles II, the second duke enjoyed horseracing. In those days, horseracing was much more informal and involved 'match' races with heats between two or three horses for a prize. His winnings from a race at Tunbridge Wells were so considerable that he was able to build Fox Hall with them. His horses also ran at courses in Sussex, Surrey and Hampshire.

In 1745, the Earl of Home sent Richmond a set of golf clubs and balls, adding, 'You will find that the Clubs are of different sorts the meaning of which I shall explain'. There is no record of where he played, which leads to the tantalising question of whether Goodwood is the first English estate on which golf was played. The oldest surviving set of golf rules, the Leith Rules, date to 1744, only a year before Lord Home sent his present.

The second Duke of Richmond watching Racing in Goodwood Park *by Judith Lewis*

William, Duke of Cumberland *by Arthur Pond.*

King George II *by Thomas Hudson.*

Frederick, Prince of Wales *by Jean-Baptiste Van Loo.*

FOR KING AND COUNTRY

'...His Majesty has always been extreamly kind and good to me, and I should be the most ungratefull of men, if I did not love and honour him with all the affection and duty that is due from a servant and subject to a kind and good master...'
(The second Duke of Richmond to the Duke of Newcastle, 5 July 1743).

The second Duke of Richmond was an exemplary public servant and courtier. His sense of duty was very strong and guided most of his decisions. In the small world in which he moved, he was a significant player and many people looked to him for guidance and leadership.

Both the duke and duchess were important figures in the Royal Court. King George I revived the Order of the Bath in 1725 and awarded it to Richmond. The following year he was made a Knight of the Order of the Garter. The couple were close to King George II and Queen Caroline and at their coronation in 1727, the duke was Lord High Constable of England for the day. A week later, he was made a Lord of the Bedchamber and the duchess a Lady of the Bedchamber. Their closeness to the Royal family resulted in the duke being used as an intermediary between the king and his son, the Prince of Wales, when they fell out in 1737, an unenviable position to be in. Two years earlier, the king had appointed the duke Master of the Horse, with responsibility for all of the horses in the Royal Mews and the king's travel arrangements, including going to war. The duke was the longest serving Master of the Horse of the eighteenth century.

From the age of twenty-one, Richmond served in the army starting as a captain in the Royal Regiment of Horse Guards. Like many noblemen at that time, he was able to combine his military duties with all of his other responsibilities. In 1742, he was made a major-general and the following year fought at the Battle of Dettingen alongside the king's second son, the Duke of Cumberland. This was the last time a British monarch led their troops into battle and as Master of the Horse, Richmond had to organise the enormous transport train required by the king. The Jacobite Rebellion of 1745 saw Richmond further promoted to full general in charge of the defence of London. He then travelled north with Cumberland, assisting in the recovery of Carlisle before returning home. In February 1750, he was appointed to the command of the Royal Horse Guards, 'the Blues', a post which he relished but was only to enjoy for a few months before his untimely death in August later that year.

In politics, Richmond was a loyal Whig. He was elected M.P. for Chichester while still on his Grand Tour, mostly through the efforts of his father-in-law, Lord Cadogan. In 1735, he was made a member of the Privy Council and was a staunch supporter of Sir Robert Walpole, de facto prime minister. One of Richmond's closest friends was the Duke of Newcastle, Secretary of State for the southern department. Their voluminous correspondence attests to the time and effort Richmond put into ensuring Sussex returned candidates sharing their political beliefs. Richmond also put a great deal of effort into cracking down on the perpetrators of smuggling in Sussex and severely punishing those involved.

Such was the esteem in which Richmond was held, that on four occasions he was declared one of the lord justices of the kingdom during the king's absence abroad. Other public appointments he held included being a governor of the Foundling Hospital and the Charterhouse. In his final year, he was made President of the Society of Antiquaries.

On the death of his grandmother, Richmond became Duke of Aubigny and inherited her estates, resulting in regular visits to France. Therefore, when a new British ambassador was needed for Paris in 1748, the Duke was immediately identified as the ideal candidate. Extensive preparations were made, however for reasons of protocol and concerns over finance, he never went and the post was given to his brother-in-law, the Earl of Albemarle.

William Pulteney, Earl of Bath, *by William Hoare of Bath (The Holburne Museum, Bath / Bridgeman Images).*

Thomas Pelham Holles, Duke of Newcastle, *by William Hoare of Bath (National Portrait Gallery, London / Bridgeman Images).*

Martin Folkes *by Jonathan Richardson, 1718 (Society of Antiquaries / Bridgeman Images*

John Hervey, Baron Hervey of Ickworth, *by Jean-Baptiste van Loo (Ickworth, Suffolk, National Trust Photographic Library / Bridgeman Images).*

FRIENDS

Richmond kept up a lively correspondence with a large number of people from many different walks of life. Naturally it included his family, especially his wife whom he called affectionately 'Taw', while his younger daughters were known as 'WeWe' (Sarah) and 'ShaSha' (Louisa). His maternal uncle, George Brudenell, third Earl of Cardigan, kept a paternal eye on him after his parents had died, urging him to settle his debts and economise: 'I think the allowance you propose for keeping your house &c. to be very high, with good economy I am sure it would come to a great deal less, I am glad your Grace proposes lessening the number of your Servants, they are generally the plague of mankind.' (8th February 1724).

Tom Hill, Richmond's former tutor, remained a life-long friend, always offering advice and guidance in his entertaining, gossipy letters. After the birth of Caroline in London, he wrote from Goodwood where they had all been waiting anxiously for news: 'I heartily congratulate Lady March upon her safe delivery, and your Lordship upon the pretty present she has made you. By Lady Albemarle's bounty, we … testified our joy in a bowl of punch'(27th March 1723). Another amusing correspondent was Mick Broughton who later became Richmond's chaplain. A typical example of his epistolary style is a letter dated 7th March 1747: 'I presume you are … returned from the pursuit of the Old Fox in the green Cops, to that of the Old Fox in the white Tower [a reference to the menagerie at the Tower of London]; and let him be earth'd, Headed, or Escape I doubt not but your Grace and your noble Compeers will acquit yourselves as honourable and Skilful Hunters.'

Humour pervades much of Richmond's correspondence. The Whig politician William Pulteney, later first Earl of Bath wrote about the hospitality at Goodwood: 'Temperance and Regularity are still necessary for me to observe, and at Goodwood I believe no one ever heard of either of them, for my part I am determined not to come within a house that has a French Cooke in it for six months …' (10th September 1730). John Collis, Major of Hastings described a dinner Richmond gave with 'Entertainment vastly splendid' and '24 footmen waiting at Table, & as he is Master of the Horse to the King 16 of them in the King's livery & the rest in his own, which is very handsome. In short, the Dinner Sideboard, Desert, and grandeur surpassed everything I ever saw…' Martin Ffolkes, President of the Royal and Antiquarian Societies, was also an intimate friend of Richmond. Writing to Ffolkes while he was on an extended visit to Italy, Richmond describes two people to him in no uncertain terms: 'Cardinal Albani, is a very odd Curr, Ignorant enough, & proud as Hell, butt has the finest library … in Europe…The Princess Pamphili is the ugliest woman in the world. Damn'd proud also, and stark staring mad, butt a Develish deal of Witt some knowledge…' (12th August 1733).

Richmond was not above playing practical jokes on people. In one notorious incident, he staged a mock highway robbery on the unfortunate Doctor William Sherwin, Canon of Chichester Cathedral whom the duke and his circle obviously found rather pompous and trying. Everyone, apart from Sherwin, was in on the joke which took place on the Trundle, just behind Goodwood. The highwaymen were Richmond and his servant Liegois, while Sherwin was accompanied in the carriage by the duchess, Lady Tankerville, Lady Hervey and Mr. Fox. How they managed to keep a straight face can only be imagined, but even when the truth was out, Sherwin refused to believe it and continued to embellish the story of the robbery much to everyone's amusement. Lady Hervey's husband, John, Lord Hervey, was a great friend of Richmond. This larger-than-life colourful figure was a well-known courtier whose scandalous memoirs were published a century after his death. In an amusing letter to Richmond, he likens 'the Loves, Courtship and Marriages of your Beasts' to 'the whole matrimonial World', making reference to mutual acquaintances of theirs: 'For example if you were to talk of a marriage between a great She-Bear and an old Baboon, in order figuratively to describe the sweet union of my Lord and Lady St. John, or if you told us in delineating the D. & D. of M—r, that one of your She-Tygers was wedded to a Jack-ass, People would immediately see that the Account was feign'd in order to satirize these People' (11th November 1732). Another wit with whom Richmond corresponded was the statesman Philip Stanhope, fourth Earl of Chesterfield. He also exchanged letters with Voltaire and Montesquieu.

As previously mentioned, one of Richmond's most regular correspondents was the Duke of Newcastle. Horace Walpole claimed that Richmond 'loved the Duke of Newcastle, the only man whoever did'. Richmond wrote to him: 'To you, and you only, I open my heart, knowing it is to the best and dearest friend I have in the world' (10th September 1746). Writing to Richmond during the '45 Jacobite Rebellion, Newcastle says: 'My Dear Duke, be assured, I most sincerely love you, and esteem those rare Qualities, I know in you' (1st December 1745).

Another duke, Richmond's friend the second Duke of Montague, who lived next door to Richmond House on the banks of the Thames, wrote a hilarious letter : 'There is a gentleman that has been *attaché* to your family for some years, and for whom I have a very great regard, as I have for all his Relations… Tho' I have not the happiness to be personally acquainted with him I can't help being concerned for his health which I fear must be greatly impair'd by his living allwais in town…I have not seen him lately, but since I have liv'd a good deal in my new Room, as that is very near his Lodgings, I have smelt him extreamly, and I am sorry to say an unmannerly thing of so honest and agreeable a person, and one I love so well, but the truth is he stinks like a Fox, and is enough to poison the Devil, and as I know his inclination is a Rural Lyfe, if you would let him go into the Countrey I am shure it would oblige your faithful servant and slave *Mr. Renny* as much as it would …Montagu.' The gentleman in question was of course a pet fox!

The final word we leave to a contemporary publication of the period, discovered by his descendant the eighth Duke of Richmond, describing the second duke: 'He was polite, affable, and generous; a man of strict honour, and was greatly admired at the Courts of Europe which he visited for the eminent qualities of mind which he possessed. He was an amiable father, and so worthy a nobleman that he never lost a friend nor created an enemy, even when political rage seemed to animate every breast; and he was a patron and admirer of The Fine Arts.'