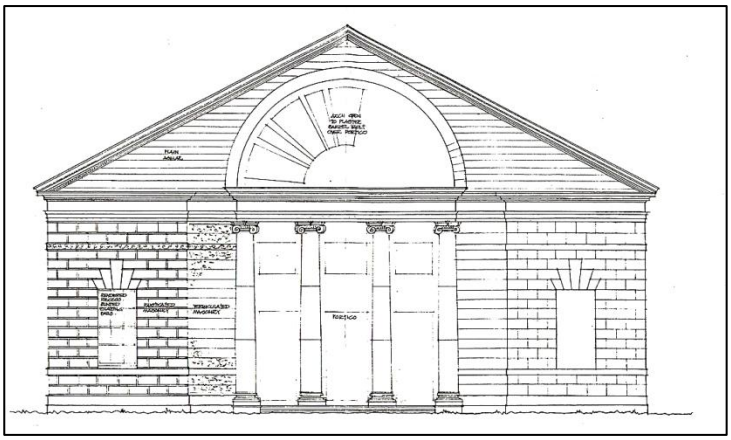
The Landmark Trust

INGESTRE PAVILION

History Album



Written by Charlotte Haslam, 1991
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Re-presented in 2015

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BASIC DETAILS:

Built c.1752

Architect unknown

Builder: Charles Trubshaw

Rear part demolished c.1790s

Acquired by Landmark 1988

Architect for repairs and addition: Philip Jebb

Builders: Linford-Bridgeman Ltd

Plasterwork: T.E. Ashworth Ltd

Work completed: May 1991

Contents

Ingestre Pavilion

Summary

The first evidence of the Pavilion's existence appears on a drawing for a 'plan for the intended lawn' proposed for Ingestre in 1756 by Lancelot 'Capability' Brown for John, the second Viscount Chetwynd. Here a lightly sketched square outline indicates that the Pavilion was already standing in its present position at the western end of a grassy ride, backing on to the boundary wall of the park.

Of its previous existence we know almost nothing. We do know that John Chetwynd and his brother Walter, the first Viscount, who died in 1735, were both enthusiastic 'improvers' of their great estate. It appears that the Pavilion belongs to the period when John was adding to and completing the work of his brother – he later swept much of it away. But although Ingestre was much visited by both tourists and writers, none of them rated the Pavilion as worth more than the barest mention, and no reference to it has been found in the Chetwynd papers.

Although no design drawings for the Pavilion have survived, the RIBA Drawings Collection does hold an unsigned drawing for an unknown pavilion that is not unlike it, but without many of its oddities. For example, the front wall carried statues in niches, together with carved panels and swags, where the real Pavilion has vermiculated masonry; the window details are also different, and the Pavilion is both lower and broader in proportion. We may speculate that this drawing was used as a starting point for the building of the Pavilion, but that the designs were altered during their execution. The changes may have been made by a mason or sculptor engaged on its construction, and a candidate may be the mason-builder Charles Trubshaw, who in 1752 was working at Ingestre on a pedestal and dolphin in the new reservoir. The excellence of the carving of the screen of the Pavilion confirms the skill of the sculptural mason concerned; there is, however, no evidence that Trubshaw was in any way an original architectural designer. The gentleman-architect Sanderson Miller, who designed the Gothick Tower that once stood to the north of the Pavilion (and also the Landmark Trust's Bath House at Walton, near Stratford), may have advised on the design – he was certainly at Ingestre in 1751 – or indeed Lord Chetwynd himself may have suggested the changes to Trubshaw. This, however, is no more than supposition.

An archaeological survey has shown that the original Pavilion was roughly square in plan, and larger than most garden buildings of its type – certainly bigger than necessary for a mere picnicking place, with a central large room surrounded by smaller ones. The number of rooms gave accommodation equivalent to that of a small house, but no evidence of a kitchen or of fireplaces has been found. Perhaps the Pavilion was used only as a summer-house; again, the pattern of its use by the family that built it can only be guessed at.

The Pavilion appears again on a survey map of 1789, and again on a map of the parish of Ingestre drawn up in 1802–3. But in the interim it had suffered drastic changes: more than half of the building – the central saloon and several side

rooms – had disappeared, for reasons we can only guess at, leaving just the façade, the loggia and the small rooms on either side.

In this diminished form, it stood undisturbed for the best part of two centuries.

Restoration by the Landmark Trust

The Ingestre estate was broken up and sold off piecemeal in 1960. In 1988, becoming increasingly worried by the rapidly deteriorating state of the Pavilion, the owners of the woods wherein it stands gave it into the hands of the Landmark Trust, a charity that specialises in rescuing buildings of architectural and historic importance.

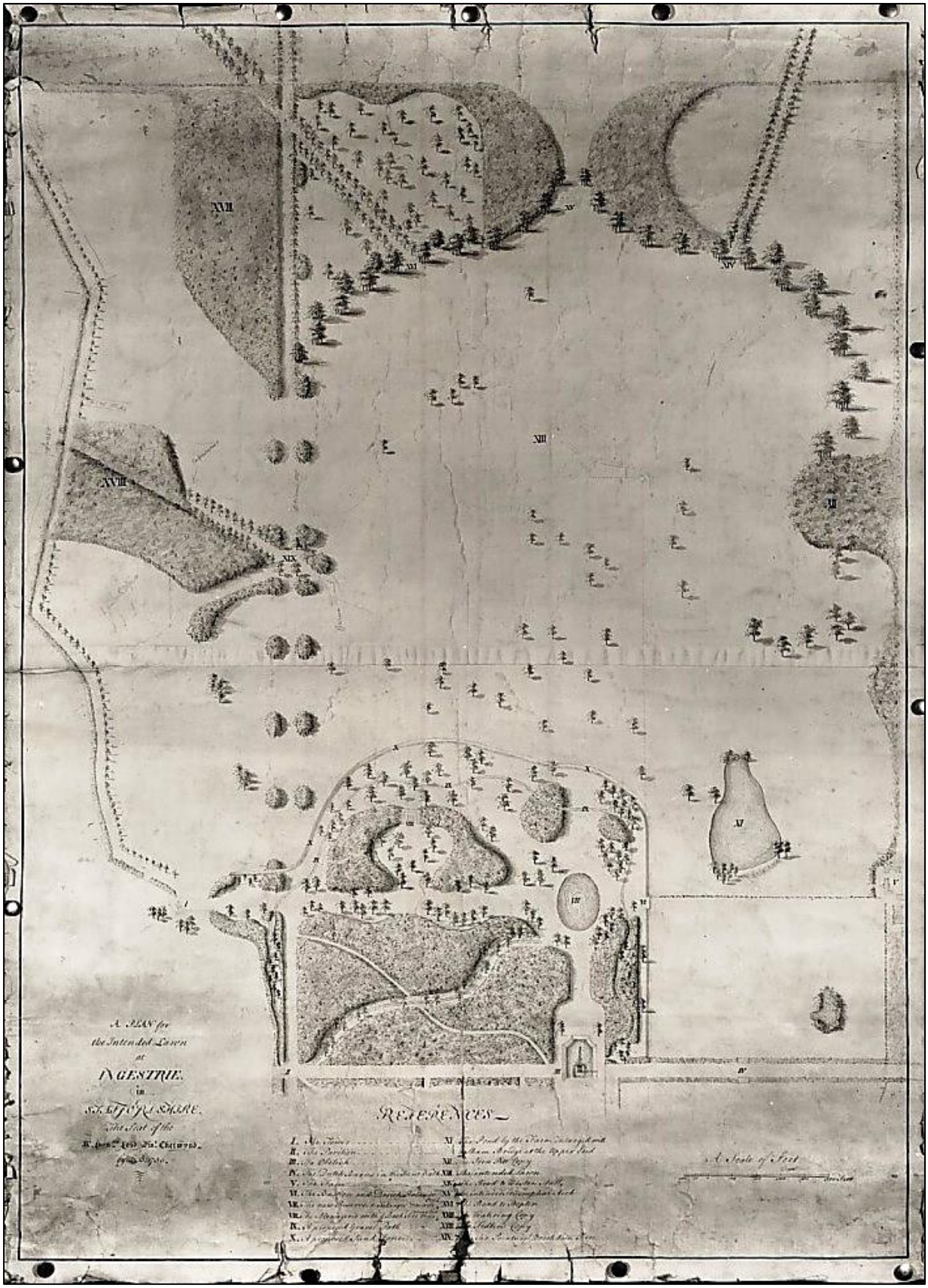
Scaffolding was put up straight away under the plaster vault, to prevent collapse, but difficulties with services access meant that it was nearly two years before work could begin. Meanwhile the architect Philip Jebb, together with Landmark's founder John Smith, was drawing up designs for the new rooms to be added behind the façade. As before, there was to be one large saloon running through two stories, but otherwise it was to be an entirely new work of Classical architecture. A new staircase was planned for the north side of the loggia, to be linked to the other side of the building by a gallery across the saloon, which would give a new and exciting view of it. The bathrooms could go in the smaller rooms to the south of the loggia, leaving the new larger rooms on either side of the saloon free for the kitchen and bedrooms.

First, however, considerable repairs to the old structure were necessary and urgent. The pediment was leaning outwards and one of the kneelers forming the left-hand end of the pediment was missing altogether. The contractor, Linford-Bridgeman, fitted a huge wooden template to hold the arch while the roof was stripped, its purlins and rafters repaired, and the apex of the pediment taken down and rebuilt. Steel ties, running from front to back, were inserted to hold the pediment in place. The plaster vault was falling, with the plaster skin pulling away from the vault structure itself: while this was repaired the connection between the walls and the vault was temporarily broken, and the vault was jacked up, and then refixed, suspended by ties from the roof structure.

New openings were made into the new buildings from the side rooms on the ground floor, and the central doorway into the loggia was unblocked. The doors themselves are, of course, all new. New door openings had to be made between the side rooms on the first floor and the new addition, but the original openings were left visible, with new surrounds copied from the fragments of the old. Some surviving sections of the old cornice were retained, and missing areas were made up with new to match. The dummy windows in the façade were unblocked, in order to light the ground-floor rooms, and new frames and sashes were provided for the existing window openings on the first floor.

The decorative plaster was badly cracked and broken, with some sections missing altogether. As much as possible was carefully fixed back into position, so that in the end only about 10% had to be renewed – something that at the start had looked an impossibility. The vault was then limewashed, and lead fixed to the architrave and cornice to keep rainwater out.

Some stonework was renewed for structural reasons, but much more was saved and simply rebedded - the temptation to replace worn stones was resisted. The brickwork was repointed, but only where the old mortar had failed. The building therefore still looks its age, but is now sound in wind and limb, and stands ready among the trees to welcome its 21st-century guests.



Capability Brown's plan of 1756

The Pavilion

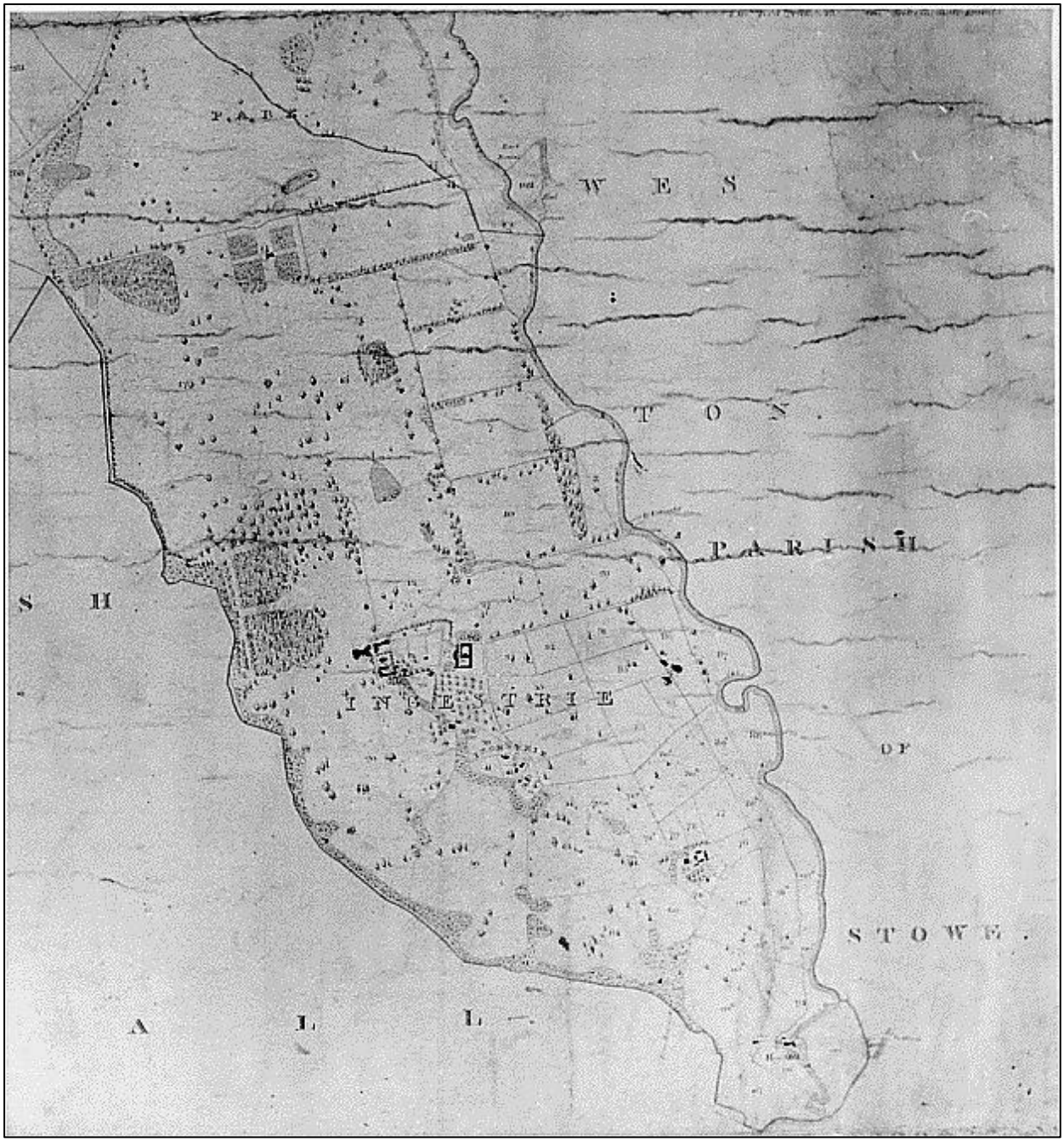
Dr Richard Wilkes of Willenhall, writing of Ingestre in the 1750s, noted wryly of its last and current owners, the 1st and 2nd Viscounts Chetwynd:

> This noble lord [Walter, 1st Viscount, d.1735] being a great lover of ornamental beauty and having great affluence of fortune, begun the gardens, walled the park with ashlar stone, made water works, built an excellent house for the keeper and laid out the grounds near the house in a regular and agreeable manner. As he was always at work and enjoyed the estate many years, he made everything complete according to his own taste, but the present noble lord [his brother John, 2nd Viscount] has altered the whole scheme both within the house and out of it, so that few decorations more are at present necessary; or perhaps till a new Design is begun.

John Chetwynd's most comprehensive alteration lay in implementing a 'plan for the intended lawn' proposed in 1756 by Lancelot, or 'Capability', Brown. It is clear, however, from Brown's plan and other evidence, that a more gradual 'improvement' of his brother's work had begun several years before that, gathering momentum after his retirement from politics in 1747.

It is to this earlier, less radical, phase that the Pavilion apparently belongs, when John Chetwynd was still adding to what already existed, rather than sweeping it away. Unfortunately it is impossible to say anything more precise than that. Of the many tourists and authors who visited and admired Ingestre, only Edward Knight of Worcestershire, who was there in 1760, mentions the building, and then only as one of a number of structures briefly listed. No reference to it has yet been found in the Chetwynd papers. Confirmation of the Pavilion's existence at a particular date comes mainly from a series of plans and surveys of the grounds.

The first of these is Brown's, on which the Pavilion appears at the bottom left corner, at the western end of the most southerly of two main cross axes or rides. Referred to on the key as the Pavilion, it is roughly square in plan and has the line of its loggia drawn in. In this key, proposals are clearly distinguished from works



Samuel Botham's Survey of 1802-3, in which the Pavilion is shown truncated, with only its front blacked in.

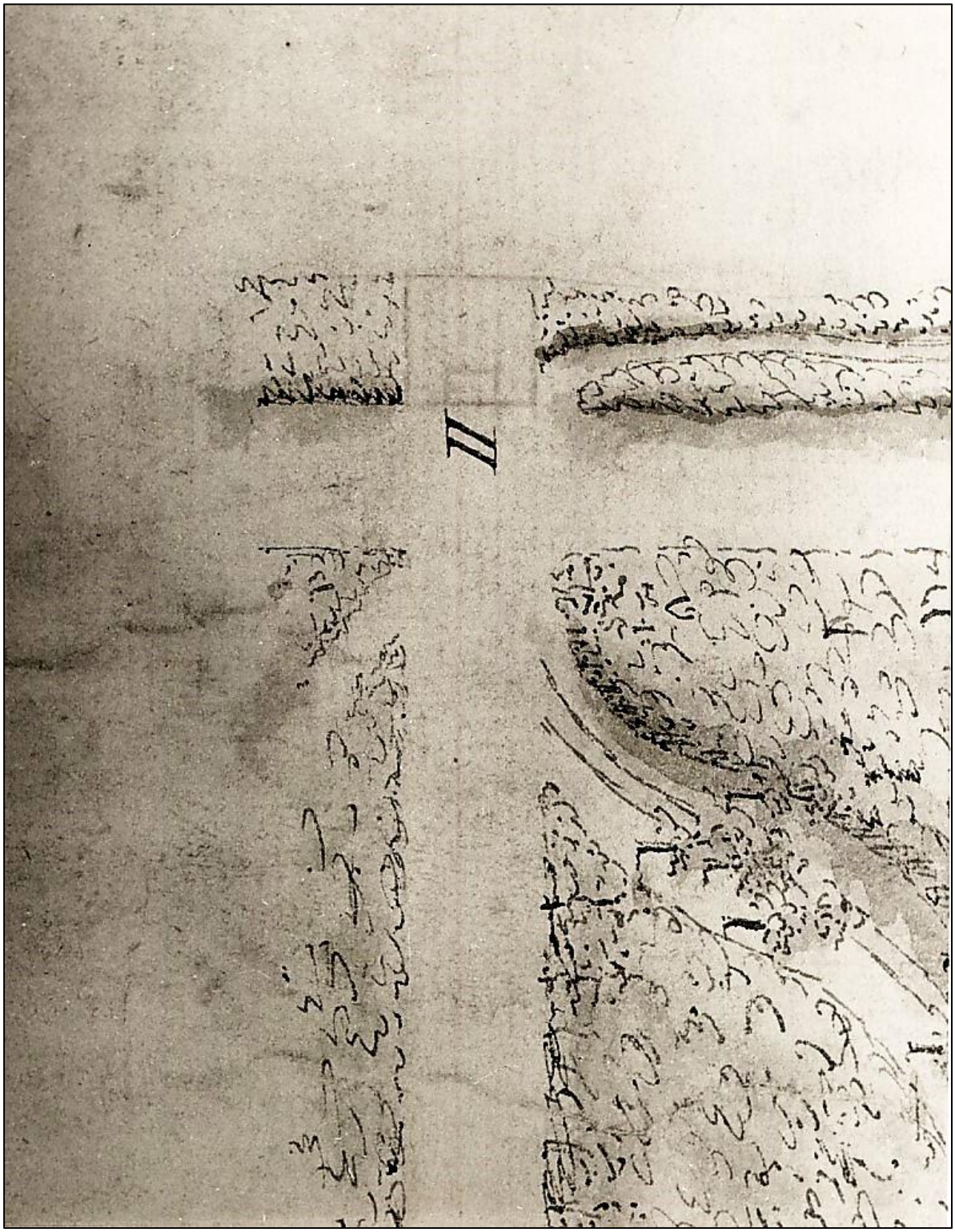
already there. The Pavilion is one of the latter, and dates, therefore, from before 1756.

It can be seen again in a survey by Thomas Yates of 1789, and on another of the whole parish of Ingestre by Samuel Botham of 1802-3. On this last survey a change has taken place, however. Although lines indicate its former proportions, only a short section at the front is shaded in. It is clear from this, and from ensuing surveys of 1813 and 1815, that the building has already been truncated, to consist solely of the facade, the loggia and the small rooms on either side. Between 1789-1802 whatever lay behind was dismantled; and the building was to remain in this reduced state until 1990.

Design of the facade

Gordon Nares, in his series of articles on Ingestre for Country Life in 1957, felt that the design of the Pavilion owed much to William Kent, in its use of rustication, the subdivision of the facade into projections and recessions, and its generally Palladian feel. He quoted the Temple of Venus at Stowe as having similar elements, particularly the screened recess, but with a vertical rather than a horizontal emphasis. On the other hand he felt that Kent was not the whole answer - the facade does not quite come off; there are awkwardnesses in it, such as the panels of vermiculated masonry on either side of the screen, and the placing of the windows.

Shortly afterwards came supporting evidence, in the form of a letter to Country Life from John Harris, of the RIBA Drawings Collection. In the collection, he said, was a drawing which closely resembled the Pavilion, but without its oddities. Here instead of vermiculated masonry were statues in niches, carved panels and swags; the keystones over the windows were straight, not stepped down; the drawing lacked the sense of disquiet and tension that the building itself possesses. Although not otherwise in Kent's style of drawing, it had a sepia



Detail from Brown's Plan of 1756, showing the Pavilion with the line of its loggia drawn in.

wash which, John Harris felt then, allowed it to be attributed to him. The changes of detail could be explained by its execution by a mason or sculptor, whose skill could be seen in the carving of the screen, and who had introduced a mannerist element making it desirable to know more of him.

The name of a mason/sculptor had already been introduced by Gordon Nares: that of Charles Trubshaw, to whom he had in fact tentatively attributed the design. Trubshaw was one of a dynasty of mason-architect-builders who flourished in this part of Staffordshire from the 17th until the 19th century, some of whom were competent designers in their own right. The names of Charles Trubshaw, and of his father Richard (who died in 1745), are undoubtedly connected with works at Ingestre in the 18th century. Their diaries and notebooks have disappeared, but extracts from them are given in *The History of Ancient Haywood* by 'Stafforda' (1924) and *Family Records* by Susanna Trubshaw (1876). Richard Trubshaw did work for Lord Chetwynd in 1738, and in 1752 Charles was supervising work for a pedestal and a dolphin in the 'reservoir', described as new in the 1756 plan.

There is a tantalising description of a sketch in the diary for the same year that 'resembles an archway' over which was written 'Ingestre screen.' Since the Triumphal Arch that later stood in the park was only proposed by Brown in 1756, there is good reason to think that the screen referred to was the Pavilion's, with the arched vault above; that the sketch was in aid of its execution by Trubshaw, and that 1752 was therefore the date of its building.

Even if this establishes Trubshaw as its builder, it does not get us much nearer to finding the Pavilion's designer. Accepting that the RIBA drawing forms the basis for its design, there are still two substantial questions to be asked. First of all, to whose hand does the drawing belong? Its attribution to Kent is now rejected by John Harris himself, and by others, such as David Heath, Historic Buildings

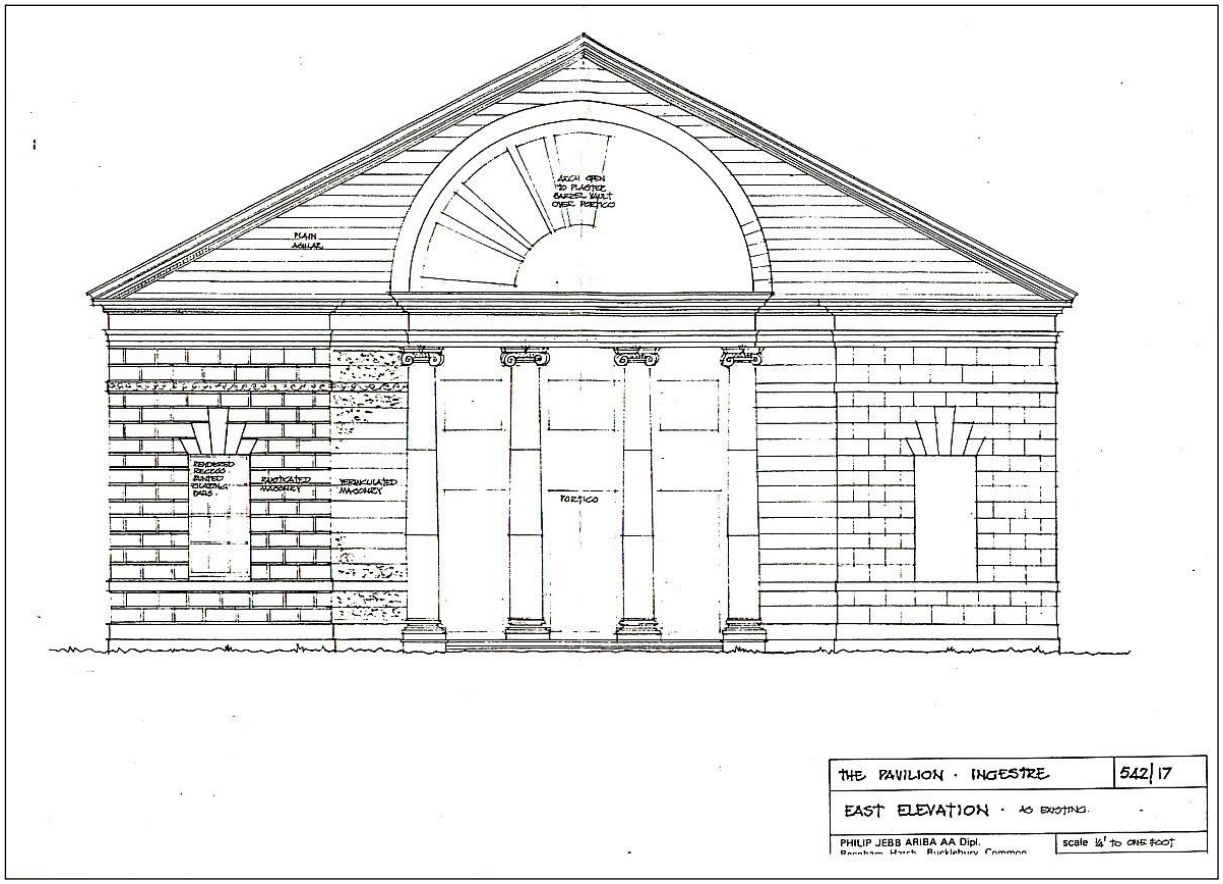
The RIBA drawing

Architect for English Heritage in that region. It has no known provenance, so cannot be associated with a particular collection or individual. There is then, another architect to be found for the drawing itself, and there are no obvious candidates at present.

Secondly, can the building itself be by the same architect? Or alternatively, can the transformation that has taken place in the finished building be attributed purely to idiosyncrasies of execution by a local architect-builder? Because the difference between the two is a very fundamental one, apparently involving two very different minds.

The building of the RIBA drawing is an accomplished piece of design, harmonious in proportion and detail. The unusual projection of the apse into the pediment, as John Harris says in his letter to *Country Life*, was used by Wren in a garden temple at Kensington Palace, and James Gibbs employs it again in an unexecuted design for a small pavilion at Adderbury House, Oxfordshire, dated between 1734-40, which is based directly on the mid-16th century Tempietto in the extraordinary garden of Bomarzo, near Rome.

Compare this with the actual building and various changes emerge, beyond those already pointed out. The most obvious of these is the stretching of the facade, and therefore of the pediment too, which gives it a weighty feel which is enhanced by the dropped keystones. The apsidal recess behind the screen has become a barrel vault. At the same time the height of the plinth has been reduced, to bring the windows lower in the facade, again contributing to a feeling of heaviness. Everything that is light and decorative about the drawing has in fact been eliminated, leaving instead a sense of almost sombre power. The Corinthian order has been replaced by the more serious Ionic, the figures and swags by vermiculated masonry.

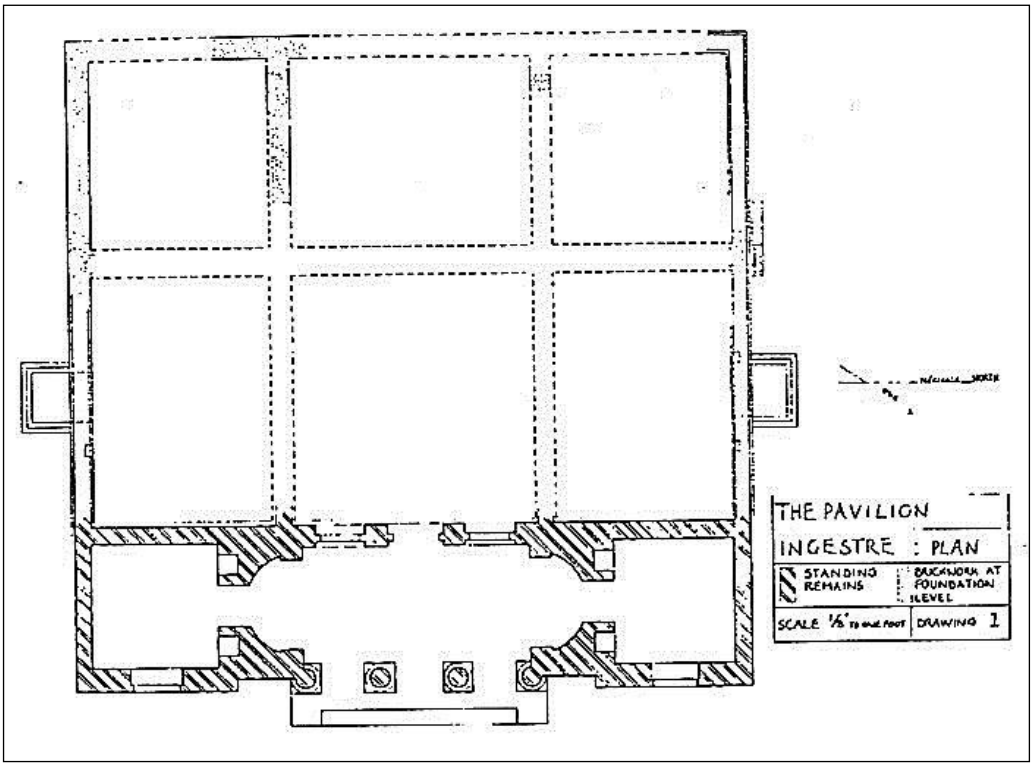

ARCH OPEN TO PLASTER BARREL VAULT OVER PORTICO
PLAIN ASHLAR
RENDERED RUSTICATED QUOINS
RUSTICATED MASONRY
VERMICULATED MASONRY
PORTICO
THE PAVILION · INGESTRE
542/17
EAST ELEVATION · AS EXISTING
PHILIP JEBB ARIBA AA Dipl.
scale ½" to ONE FOOT

It is hard to believe that this subtle transformation is the result of a clumsy executing architect, which we have no reason to believe of Charles Trubshaw in any case. What we do know of him is that he was a skilled sculptural mason (he

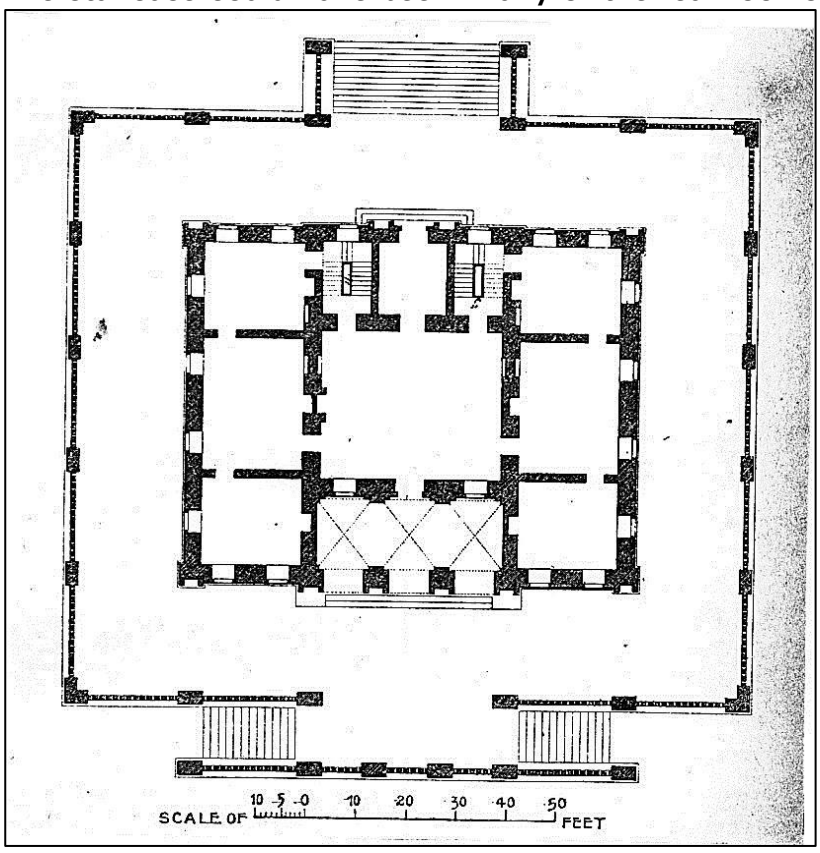
rained under Scheemakers in London), a skill that is fully born out by the excellence of the carving of the screen. Although he certainly designed some buildings himself (including his own house, Mount Pleasant, in Great Haywood), he also spent much of his time putting up buildings to the designs of London architects - for example the Temple of the Winds at Shugborough to the designs of James Stuart in 1764, where there is no question of his altering the design to suit his own taste. There is, however, no evidence that he was in any way an original designer on his own account - in contrast to his father Richard, who designed a number of buildings (including a new wing at Tixall) in a lively provincial Baroque.

Another name associated with Ingestre during these years is that of the gentleman-architect, Sanderson Miller. It was he who, in 1749, and on the recommendation of George Lyttleton of Hagley, provided a design for Lord Chetwynd for the octagonal Gothick tower that once stood to the north of the Pavilion, which is also shown on Brown's plan. Lyttleton assured Miller that ‘my lord will be highly pleased with it and very thankful to you.’ It took at least two years to get it built. After several reminders, Miller finally visited Ingestre in the summer of 1751, with his mason-servant Hitchcox, who may have supervised the work. The tower was probably built that autumn, when Chetwynd's son-in-law, John Talbot, wrote twice to Miller urging him to visit, no doubt to speed up progress.

John Talbot also asks Miller for more general advice on alterations, possibly for Ingestre, and the question must therefore arise as to whether Miller was responsible for the design of the Pavilion, and other buildings such as the Doric Rotunda. The answer, for the Pavilion at least, is that it is extremely unlikely.



Gwyneth Guy's plan based on an archaeological survey of the site. The staircase could have been in any of the rear rooms.



Theoretical design for a house by John Webb, published in Kent's *Designs of Inigo Jones* (1727).

Miller designed a number of Classical buildings, in particular the Shire Hall in Warwick and the Bath House at Walton, none of them with any stylistic resemblance to the Pavilion. William Hawkes, the authority on Sanderson Miller, does not feel that it has the character of his known work, unless perhaps as one member of a Committee of Taste.

Perhaps, then, the author of the changes was Lord Chetwynd himself, with the help of advisers such as Miller. He might have obtained the original design a year or two before doing anything with it, and then have suggested the changes for Trubshaw to put into effect. On the other hand, the Viscount Chetwynd could well have commissioned other fashionable designers, besides Miller, to produce designs for a number of garden works and buildings that he had in hand at the same time, so someone else entirely, evidence for whose presence has yet to be discovered, may have been responsible both for these and for the Pavilion.

Plan and room lay-out

One suggestion for the great width of the pediment, made by David Heath, was that it had to adapt to an existing building behind. It was partly for this reason, and partly just to discover more about what had formerly been there, before the traces were destroyed by the foundations of its replacement, that an archaeological investigation was carried out in 1989-90, both of the ground behind the building, and of its rear wall.

The work was carried out by Gwyneth Guy, and revealed a great deal of very interesting information. Firstly, she confirmed that the building had definitely all been constructed as one: the stone front tied in with the brick side walls, which at ground level ran in unbroken line to the original back wall, leaving jagged edges higher up where the walls had been dismantled.

Secondly, the traces of surviving walls and footings revealed a probable plan based on that of an idealised centrally-planned villa: a main central room, with a

cubic measurement of 18 foot, running through two stories and probably with a coved ceiling, with smaller rooms on two floors around it. These could have been reached by one or two staircases, but must effectively have been divided into two distinct suites.

The disadvantage of this argument is that the main room, which was entered through the door at the rear of the loggia, would then only have been lit by the two windows there. As far as Gwyneth Guy could see, there was no dome or rooflight. Alternatively, it is possible that the central room ran through to the back wall, and more windows there; although this in turn raises problems with the building's relationship with the park wall, which it seems to have backed onto, or actually have been part of, at this point.

Centralised plans appear in a number of the architectural treatises and pattern books brought over from Italy from the 16th century on, or published in this country in the early 18th century, although as Gwyneth Guy points out they are most often combined with a projecting portico. Centralised plans with the portico ‘in antis’ or recessed to form a loggia do, however, occur in the books of Serlio and Palladio, and Inigo Jones also experimented with one. With the main room extending to the rear wall, however, the plan would have been very similar to that of Palladio's Villa Saraceno, and many others.

One plan almost identical (although on a much larger scale and with completely different elevations) to that which Gwyneth Guy suggests for the Pavilion can be seen in a theoretical design for a house by Jones' pupil John Webb, which was published in Kent's Designs of Inigo Jones (1727). Both Walter, 1st Viscount, and his youngest brother William, subscribed to this work, so it is likely that there was a copy in the library at Ingestre.

The interior of the Pavilion and its decoration

The sobriety of the Pavilion's facade is counterbalanced and alleviated by the rich plaster decoration of the vault over the loggia. This is probably the work of a local plasterer, trained in the lavish style of the early 18th century. The lighter decoration on the back wall of the loggia is in a different manner, and probably dates from the 1790s when the Pavilion was truncated, and the door and windows were blocked and plastered over. The curious way in which the brick is left bare above the upper windows in the two side apses of the loggia provides an example of how garden buildings were not necessarily finished to the standard that would be required in the main house.

The two small rooms on either side of the loggia at ground floor level could only be entered through the doors leading off it. They had no connection with the rear part of the Pavilion. While the northern of the two (now the staircase) was fully plastered and decorated with a cornice and skirting, the other, which had a stone floor, just had limewash over the bare brick, and would seem to have been a service room of some sort. The purpose of the niches on either side of the door (which also occur on either side of the windows above) is unknown, perhaps for lamps. Most curiously, the blocking of the windows in these rooms seems to have been part of the original construction and decoration, as though they were always dummy and these rooms, therefore, unlit.

The first floor rooms were reached from the demolished part of the building. Substantial amounts of plaster survived, which showed them to have been decorated with cornices, skirtings and dado rails, so they were clearly part of the main accommodation of the Pavilion. The decoration of the first floor rooms in the rear part of the Pavilion seems to have been of a similar kind, but Gwyneth Guy's inspection of the rear wall revealed that the side rooms on the ground floor had ‘large stuccoed panels slightly recessed with 9in. border and small ovolo moulding.’ Below these panels was again a dado rail and skirting. The main room was probably more elaborately decorated, but less evidence survived. The only

clue, apart from the evidence of a coved ceiling, was a 6in. length of bead and reel astragal moulding just above the level of the door and window lintels.

How the Pavilion was used

It is surprisingly rare to find detailed contemporary descriptions of garden buildings in use, since the writers at the time knew exactly what they were for and felt no need to write about it. The following passage by Mrs Lybbe Powys, however, gives an insight into a life of ordered leisure which was to vanish with different preoccupations and enthusiasms during the next century. It dates from 1757, before her marriage, when she was on a tour of Yorkshire and Derbyshire with her parents. They had been staying with friends, part of a large house party gathered for a race meeting, and the time spent away from the racecourse was occupied with visits to neighbours:

> One afternoon we were most agreeably entertained at Mrs Bourn's, where we went to tea. Their gardens are charming, and as we drank tea in one of the buildings, the family being very musical and having charming voices, the young ladies sang, while the gentlemen accompanied them on their German flutes. This little concert took up the heat of the day, after which we walked over the grounds. When in a little temple, on entering we laughed exceedingly at the rural politeness of our beaux, but as gentlemen of the army are always gallant, we were the less surprised at our elegant collation of fruit, cakes, cream, placed in the most neat and rustic manner imaginable. This made us rather late home; but we had passed the afternoon and evening too agreeably to repine at that.

If it was meant to serve in this way, as a stopping place on a pleasurably lengthy tour of the gardens and park, occupying most of a day, or as a destination for an afternoon's walk, the Pavilion appears to be needlessly large. It seems to have had the equivalent accommodation to a small house, certainly more than the two or three rooms found in most garden buildings - one or two for sitting and eating, and another to act as a pantry for the servants to prepare the food for serving. On the other hand, there was no sign of any chimneys on the outer wall at least (although there were some fragments of what could have been chimney pots), nor of any artefacts typical of domestic use; so that while it certainly it had a

cellar, there is no evidence that it had a kitchen, nor indeed that its rooms were heated by fireplaces.

A possible clue may lie in the previous existence of a 'lodge or summer-house' at Ingestre, which is referred to by Celia Fiennes, who visited the gardens in 1698 and described them in detail, and was also noted by John Macky in his *Journey through England* (2nd edition, 1724). This lodge stood directly in line with the north front of the house, and a mile from it, on the boundary with the deer-park. Like other such buildings it probably served both as a place from which to watch the hunt, and also as an occasional retreat for members of the family, where they could go with just a few servants, away from the great bustle and ceremony of the main house. By 1756 it seems that this lodge was no longer wanted, because Capability Brown proposes putting a Triumphal Arch in its place. It is not clear whether it had already been demolished, or whether this was only suggested, but it is possible that the Pavilion had taken over its position in the ritual of the household, by providing a place for longer stays than a single meal, or an afternoon's amusement - although from the apparent lack of fireplaces this would have been in summer only.

This brings us back to the design of the facade. We are used to thinking of garden buildings as vehicles for architectural experiment. We assume that the design of plan and elevations in accordance with some current ideal was all important, the functional practicality of the interiors simply falling in behind. But in this case we may be wrong. If the main requirement of the Pavilion was in fact accommodation, and the provision of rooms of a comfortable size, it may well be that the curious lengthening of the facade, which contributes so much to its weighty and powerful character, was indeed caused only by the architect trying to adapt it to the measurements of the dwelling demanded by the patron beyond.

The Pavilion truncated

There are few clues as to why the Pavilion was largely demolished only fifty years after it was built. Perhaps the growth of informality in everyday life, and the provision of rooms with greater privacy in the main house, meant that it was seldom used; but gardens all over the country are littered with buildings whose social function similarly vanished, but which were retained all the same, and survive to this day.

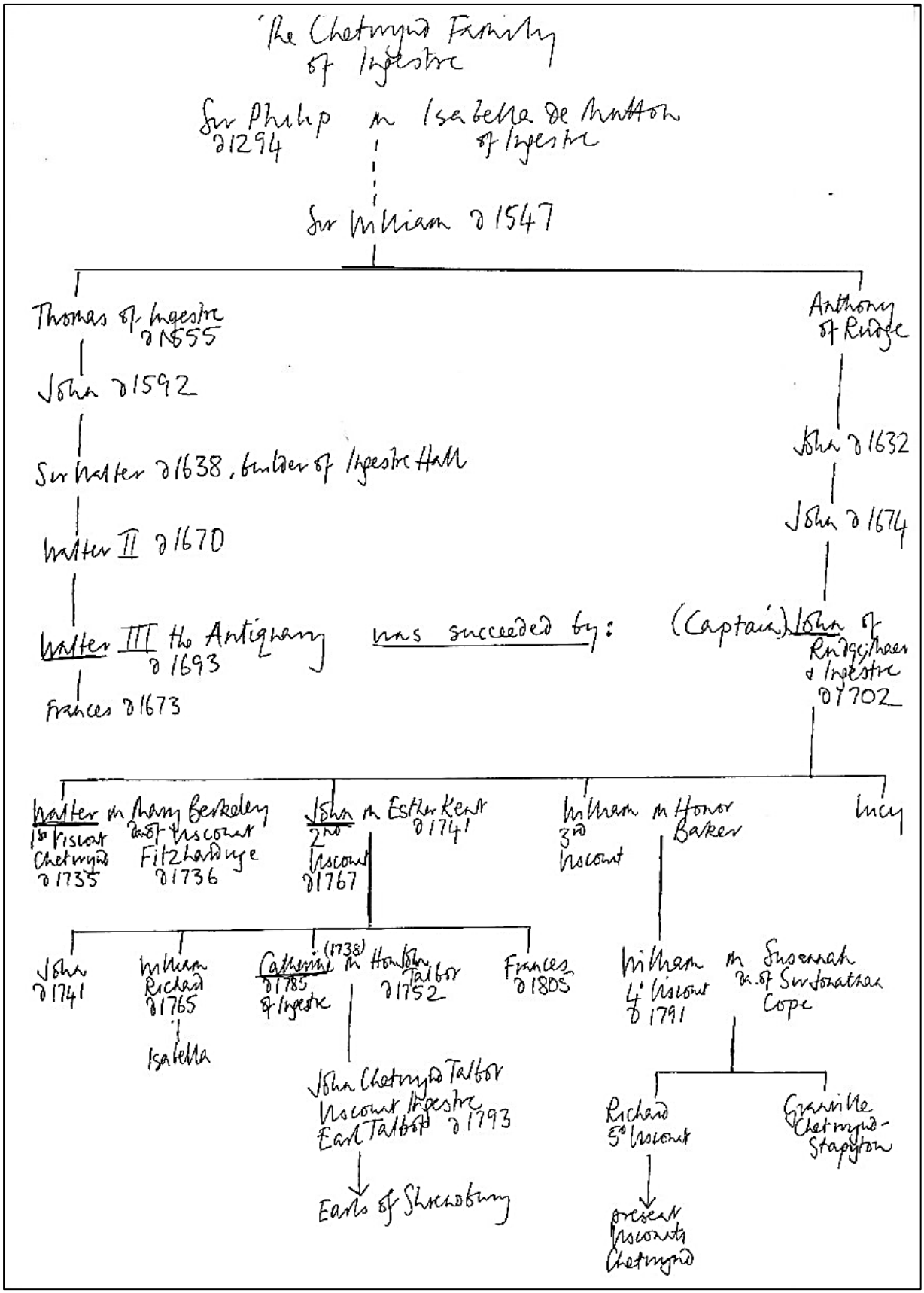
The date of its demolition, which seems to have occurred at some time in the 1790s, did coincide with a period when the estate was for a few years in the care of Trustees, after the death of the 1st Earl Talbot in 1793 and before his son came of age at the turn of the century. One can only guess that, to those who had only the efficient financial management of the estate in mind, the Pavilion was at some point not thought worth the expense of its maintenance as a large but useless building; or perhaps some larger item of repair suddenly arose, such as damage to its roof in a storm, the bill for which was too much for the Trustees to swallow. The building materials presumably came in useful elsewhere on the estate, and the trees that grew close around hid its now unsightly back wall, which it was not thought worthwhile to tidy up. Just the facade was left, because of its value as scenery.

The Chetwynds of Ingestre

We have already seen that much work was done at Ingestre in the 18th century by the 1st and 2nd Viscounts Chetwynd. Their branch of the family had only come into the property shortly before, with the failure of the senior line in 1693, on the death without surviving children of Walter Chetwynd, usually known as the Antiquary because he was, as Thomas Pennant wrote 'distinguished by his vast knowledge in the antiquities of his country.'

The Chetwynds had lived at Ingestre since the 13th century, having come originally from Chetwynd in Shropshire. The history and deeds of earlier members of the family has been recorded by H.E. Chetwynd-Stapylton in *The Chetwynds of Ingestre* (1892). They served in the French wars, were knighted, and built up their estates; one, William, was for no good reason murdered in 1494 on Tixall Heath by a band of ruffians hired by his neighbour Sir Humfrey Stanley, who stood by and watched while they did it; another, John, hunted out Catholic Recusants in the 1580s, and in 1585 helped to escort Mary, Queen of Scots, from Tutbury to Chartley; but in the words of Gordon Nares 'the first Chetwynd owner who need detain us is Sir Walter Chetwynd, who in the middle of James I's reign evidently pulled down the old manor house at Ingestre and rebuilt it.'

He served in a number of responsible county offices, consolidated his Staffordshire estates, and lived to the age of 81, as did his wife. His son, also Walter, successfully maintained a neutral stance during the Civil War, and seems to have been more interested in scholarship than fighting; in this he was greatly exceeded by his son.


The Chetwynd Family of Ingestre
Sir Philip d1294
m Isabella de Hatton of Ingestre
Sir William d1547
Thomas of Ingestre d1555
John d1592
Sir Walter d1638, builder of Ingestre Hall
Walter II d1670
Walter III the Antiquary d1693
was succeeded by:
Frances d1673
Anthony of Rudge
John d1632
John d1674
(Captain) John of Rudge, Haes & Ingestre d1702
Walter 1st Viscount Chetwynd d1735
m Mary Berkeley 2nd Viscountess Fitzhardinge d1736
John 2nd Viscount d1767
m Esther Kent d1741
William 3rd Viscount
m Honor Baker
Lucy
John d1741
William Richard d1765
Isabella
Catherine (1738) d1785 of Ingestre
m Hon John Talbot d1752
Frances d1805
William 4th Viscount d1791
m Susannah dr. of Sir Jonathan Cope
John Chetwynd Talbot Viscount Ingestre Earl Talbot d1793
Earls of Shrewsbury
Richard 5th Viscount
Granville Chetwynd-Stapylton
present Viscounts Chetwynd

The Antiquary

Walter the Antiquary is the first Chetwynd of whom any county historian has much to say. From his writings and genealogical delvings, indeed, they gleaned much of their information, incorporating it into their own works, which was fortunate, since many of his papers were burned in the fire at Ingestre in 1882, together with the portrait of him by Lely.

Walter was one of the group of notable figures of the Restoration who did much to lay the foundations of modern scientific and academic enquiry. In Gough's *British Topography* (1780), he was described as 'well read in all sorts of learning, a good mathematician and historian, a sensible and hospitable friend.' According to Dr Wilkes, he was 'an ingenious person and a great lover of learned men.' He was a patron of Wren and Hawksmoor, an early Fellow of the Royal Society, friend of the historian Sir William Dugdale. He persuaded Dr Robert Plot, Keeper of the newly-founded Ashmolean Museum in Oxford, and another who was infected by the boundless curiosity which marked his generation, to come to Staffordshire and write of its natural history, as he had already done for Oxfordshire. Plot's *Natural History of Staffordshire* (1686) records flora and fauna in equal measure with deformed births, folklore, food, and descriptions of notable buildings and gardens. Even Dr Wilkes, who described Plot as 'one that had read much, but drunk hard and was very easily imposed on by designing people; so that there are an infinite number of trifling stories and falsities contained in his history', had to admit that 'a good-natured man would readily pardon his mistakes; there are several articles in it for which he deserves thanks and applause.'

Dr Plot naturally writes warmly of his patron, and describes in detail the rebuilding of Ingestre church. The Antiquary appears frequently in the pages of the *Natural History* helping the author with the chapter on minerals, or providing information on unusual flora or fauna found on his estate. These included his own dog, a cross between an English spaniel and a Guinea dog (whose name was

Walter Chetwynd, 'The Antiquary'

Guiney ‘not for his breeding but for the price paid for him’), who had the front half of one breed, and rear half of the other. More pleasurably, when dealing with cookery, the doctor describes a dish which he had enjoyed at the Admirable Mr Chetwynd's of ‘potted otter, so artificially order'd by his excellent Cook, that it required a very nice and judicious taste to distinguish it from venison.’

Like many of his contemporaries, Walter Chetwynd was a ferocious anti-Catholic who believed totally in Titus Oates' fabrication in 1678 of a Popish Plot to murder the king. He was so incensed by judicial doubts as to the truth of evidence given by Stephen Dugdale, fraudulent steward to Lord Aston at Tixall, concerning Lord Stafford's involvement in the plot, that he raised angry questions about it in Parliament, where he represented the town of Stafford. When the doubters of Dugdale were proved right, and he was proved wrong, he had to seek permission from Parliament to go into the country to recover his health.

No doubt when there he spent time planning further improvements to his property, because his position as an architectural patron is of the highest. Besides commissioning Wren in 1673 to rebuild the church (which it is nearly certain that he did), he also asked him remodel the house, the drawings for which survive, but were not executed. These are from Wren's office, by an unknown hand, and show on the north front six giant columns, reminiscent more of a palace than the seat of a country gentleman. Another drawing, dated 1688 and this time by Hawksmoor, proposes a new house entirely, but this again was to remain unrealised, although a lot of work was apparently carried out inside.

Walter Chetwynd had married Anna Bagot of Blithfield, who died in 1671 at the age of 28, on the birth of her only child, a daughter who survived her by only 20 months. Walter did not remarry, and in his will directed that his body should lie in the vault of his new church, ‘close to that of my dear wife.’ In his last years he was devotedly cared for by his chaplain, whom Dr Plot described as ‘the ingenious Charles King, M.A., student of Christ Church, Oxford’, who had

industriously catalogued all the books at Ingestre and no doubt helped his employer in his antiquarian researches as well.

Walter the Antiquary died of the smallpox in London (where he had lodgings in the Royal Mews) in 1693. For his acts of generosity, writes Dr Wilkes, 'he was greatly esteemed by all men, and as greatly lamented by all those who were best acquainted with him.'

Eighteenth-century Chetwynds

Ingestre and the Staffordshire estates had previously been settled, in default of direct male heirs, on a cousin, Captain John Chetwynd of Rudge and Maer. The Antiquary also left him a handsome personal bequest including (according to a contemporary, Mr Hurdman), £30,000 in gold and silver. His reported income was in the region of £6,000 a year. Captain Chetwynd tends to be forgotten by historians, but according to Mr Hurdman he took up his residence at Ingestre, and it must therefore have been he who ordered the insertion of new windows in the north front, work which was in progress when Celia Fiennes visited in 1698. According to Dr Wilkes he 'loved retirement and spent most of his time in the country', but he followed his cousin as M.P. for Stafford until his death in 1702, which must have dragged him up to London occasionally.

His eldest son, named Walter after his godfather the Antiquary, succeeded his father at Ingestre, and as M.P. for Stafford. His marriage to Mary Berkeley, daughter of Viscount Fitzhardinge, who was herself a Maid of Honour, and whose parents both held office in the Royal Household, launched him into Court circles; and his close friendship with Henry St. John, Viscount Bolingbroke, drew him into the Tory party, which was in office for most of Queen Anne's reign. He himself held the position of Master of the Buckhounds until the Queen's death in 1714.

Unlike Bolingbroke, and the majority of the Staffordshire gentry, he was a supporter of George I's succession, and was thereby given new favours: on the

accession of George I he was made Chief Ranger of St James Park and Keeper of the Mall. The new King was later quoted as saying:-

> This is a strange country. The first morning after my arrival at St James' I looked out of my window and saw a park with walks and a canal, which they told me was mine. The next day Mr Chetwynd, the Ranger of the Park, sent me a brace of fine carp out of my canal, and I was told I must give five guineas to Mr Chetwynd's servant for bringing me my own carp out of my own canal in my own park.

A Viscountcy followed in 1717. The Chetwynds now moved in the highest Whig circles, entertaining the King, holding balls and masquerades which were noted in the gossip columns of the day. Improvements were in full swing both at Ingestre, and in the London house next to St James Palace. So also was speculation: Lord Chetwynd was in the thick of the South Sea Bubble, setting up his own company, and losing a great deal of money when the crash came in 1720; as did his two brothers on a less spectacular scale.

These two brothers, John and William, had meanwhile been pursuing their own careers. Both had started in diplomacy. John went to Paris in 1700 as Secretary to the Ambassador, the Duke of Manchester; and then in about 1703 to Turin, again as Secretary to the Envoy at the Court of Victor Amadeus, Duke of Savoy, who had just joined the Grand Alliance formed against France in the War of the Spanish Succession. John became Envoy himself in 1706, and remained there for four years, during which time he was present at the unsuccessful Siege of Toulon. His brother William had joined him as Secretary in 1706, and then moved on to become Resident at Genoa.

Back in England by 1715, both brothers obtained seats in Parliament, and minor political posts, John at the Board of Trade (he was said by Lady Cowper to have obtained his place by bribing one of the King's German Mistresses), William at the Admiralty. With the rise of Walpole in the 1720s, and then the accession of George II, all three brothers found themselves out of office, although they continued to sit in Parliament, two of them as Members for Stafford. They had

joined the group of opposition Whigs, headed by their neighbour Lord Gower, and it was not until the 1740s and the fall of Walpole that the two younger, surviving, Chetwynds allied themselves with the Pelham government. The alliance did not last long; John resigned his seat for Stafford to the Tories in 1747, after they had burned the family house in the town in their indignation at being so long unrepresented. William, on the other hand, had been given the lucrative post of Master of the Mint in 1744, and this he retained, with his seat, until his death. Horace Walpole noticed him still attending all-night sittings in the House of Commons when in his 80s.

Eighteen Persons at Lord Harrington's House, by Charles Philips, 1730-4.

The three brothers seem to have been close friends, and shared the same interests, although John is more elusive than the others, perhaps simply because he was more involved with his own growing family. It is suggested Mr Chetwynd-Stapylton that his wife, Esther Kent, came from merchant stock, and it is for this reason that her family name is not given in the grieving epitaph he put up in the church after her death in 1741, in the same year as that of their elder son. But in Anthony Crofton's Catalogue of the Pictures at Ingestre Hall *(Staffordshire Record Society 1950-1)* she is described as daughter and heir of Richard Kent of New Sarum. A connection in this part of the world would certainly explain John's being M.P. for Stockbridge for many years, and having a house nearby, which perhaps belonged to her family.

Much more is known about Walter and William. Both were close friends of Henrietta Howard, mistress of George II and later Countess of Suffolk, builder of Marble Hill; of Lady Betty Germain, friend of Horace Walpole and Swift; and of Lord Bolingbroke, William in particular standing by him in his years of exile arising from his support of the Jacobite cause. Only the last does not appear in a Conversation Piece by Charles Philips, painted in about 1730 and now in the Mellon Collection under the title *Eighteen Persons at Lord Harrington's House*, which hung at Ingestre until 1960.

An 18th-century key to the picture states that Lady Betty was in fact the hostess, and among the guests drinking tea at a card party (such pictures were intended to prove that these entertainments were not necessarily drunken and rowdy) were, in addition to those already mentioned, the Duchesses of Dorset and Montague (of Knole and Boughton), Lady Betty's brothers the Earl of Berkeley and George Berkeley (who later married Lady Suffolk), General Tyrell of Shotover (for whom Kent designed garden buildings) and Mr and Mrs Pulteney, later Earl and Countess of Bath, whose townhouse was designed by Leoni.

There is no very good reason to think, just because he did not appear in this painting, and did not, with his two brothers, subscribe to books of architecture such as Colen Campbell's *Vitruvius Britannicus* and *Kent's Designs of Inigo Jones* that John did not share the same friends. Clearly, the brothers moved in a circle of enlightened architectural patrons and each devoted much time to their own building works. Walter, in addition to work at Ingestre, and his earlier London house, was improving a second London house, in Grosvenor Square, shortly before his death in 1735. William built Chetwynd House in Stafford, and was an early patron of Josiah Wedgewood; an urn made at Etruria surmounted his monument, which was designed by James 'Athenian' Stuart. John made extensive improvements at Maer, which he inherited from his father, and then at Ingestre; and no doubt to his other seat at Little Hillingdon, near Uxbridge, too. His early patron, the Duke of Manchester, employed an Italian architect and painter at Kimbolton Castle, and he himself had plenty of opportunity when in Italy to study the Renaissance and Baroque at first hand.

All three brothers seem to have shared a dislike of Sir Robert Walpole, although only William went so far as to fight a duel with the Prime Minister's brother in the House of Commons. They must also have been isolated at home in a county that was fiercely Tory and Jacobite, although they were on good terms with neighbours such as the Ansons of Shugborough and the Astons of Tixall.

As evidence of this, a delightful letter survives from Lord Aston to John, written in 1736 after Walter's death, in which he consoles him on his loss, and at much greater length expresses concern about the unlicensed use by all and sundry of a private gate between their two properties. The gate into Tixall Park had been made at Walter's persuasion:

> 'on account of ye present Lady Dowager Chetwynd who being very fearfull in bad ways and helpless in case of an overturn [she was said to be vastly fat] I could not refuse ye setting up a gate for her Ladyship's more safe and easy makeing her obliging visits to my wife and her taking of air in Park wood.'

No solution seems to have been found to the problem, because the gate is shown in the 1789 survey, off what was then the main approach to Ingestre.

Ingestre and the Talbots

Walter, dying childless in 1735, was succeeded in the Viscountcy by his brother John. John had four children (three of whom appear with their parents in a large group portrait by the Dutch painter Herbert van der Mijn), but he outlived both his sons, dying at the age of 87 in 1767. His younger son, William Richard, had died two years earlier leaving an only daughter.

**John Chetwynd, 2nd. Viscount Chetwynd and family,
by Herman Van der Mijn 1732**

The title thus passed to William Chetwynd, who became 3rd Viscount at the age of 83, and lived until 1770, when he was succeeded by his son, William, from whom the present Viscounts Chetwynd descend. Ingestre, however, had not followed the title. John had settled it on his elder daughter, Catherine, widow of the Hon. John Talbot; and on her son, John Chetwynd Talbot.

Mr Chetwynd-Stapylton, seeking an explanation for this severing of the male line of the family from their ancient property, suspected that it was due to the disreputable behaviour of William's son, later 4th Viscount, who had a reputation for debauchery, besides abandoning his wife and young family, and then refusing to support them. Others came to their assistance, however, and William himself, although he disowned his son, saw that his grandsons followed good careers. John, likewise, could simply have passed over a generation, and settled Ingestre on his great-nephew. It seems more likely that his reason for leaving his property to his daughter was his great affection for her, and for her family. He had no wish to disinherit them.

After 500 years in the Chetwynd family, Ingestre passed to the Talbots. Catherine's son, who was painted like other young noblemen by Pompei Batoni in Rome, took the additional surname of Chetwynd after his mother's death in 1785, and in 1784 had been created Viscount Ingestre and Earl Talbot. He died in 1793 leaving his estates in the care of trustees until his son came of age.

The 2nd Earl commissioned John Nash in 1809 to rebuild the north front of the house in its supposed Jacobean form (Charles Trubshaw's son, James, was there ‘pulling down’ that year); and at the same time to improve the Jacobean appearance of the south, or entrance front. It was he too who closed the old approach to Ingestre from Upper Hanyards, making a new and much longer drive from the south, which remained the main entrance until recently.

The 3rd Earl Talbot, in 1856, succeeded his distant cousin as 18th Earl of Shrewsbury. Ingestre thus became one of a whole galaxy of great houses and estates, including Alton Towers. It seems to have avoided the fate of many such properties, however, remaining a favourite with its owners, who made it one of their main homes. When the house was tragically gutted by fire in 1882, with great loss of furniture, paintings and books, the 19th Earl instructed the architect, John Birch, to retain as much of its external walls as possible in the rebuilding. While work was in progress the family lived temporarily at Tixall, which had been bought by the 3rd Earl in 1846.

Ingestre remained the home of the Earl of Shrewsbury until 1960, when the house was sold to the Borough of Sandwell, which runs it as a residential arts centre. The park and woods were sold off separately; the woods were felled and the area to the south became a golf course. Subsequently the woods were sold to Mr Harrison; and John Birch's new stables were bought by Rupert Chetwynd, a descendent of William, 3rd Viscount, so that there are once again members of that family at Ingestre, looking after the church.

Development of the gardens at Ingestre

The gardens at Ingestre seem to have undergone a continuous programme of alteration and remodelling from at least the 1670s until well into the 19th century. In this they complement the changes in the house itself, which are now seen to be more complex than was suspected by Gordon Nares in his *Country Life* articles, with remodellings carried out under both the Antiquary and his successors. In terms of grand architectural names, however, the 18th century appears in its history as a lull between two periods of notable activity, that of Wren and Hawksmoor in the 17th century, and Nash in the early 19th. The same seems to apply to the gardens, apart from the one figure of Brown, and the more shadowy one of Miller. This impression may be deceptive.

In 1756, John Chetwynd was among Brown's earliest patrons after he set up in independent practice on leaving Stowe in 1750, an introduction he probably owed to Admiral Anson, a friend of the Chetwynds for whom Brown had worked at Moor Park in Hertfordshire. Much had gone on before Brown, however, and all of it appears to have been equally well up with current fashion, as you would expect of anyone who moved in the social and artistic circles that the Chetwynds did. It is likely that leading designers had been involved in these schemes as well.

The Jacobean house built by the first Sir Walter Chetwynd must have had gardens, of a formal, compartmental kind and probably close to the house. The park stretched away to the north as it does now along the banks of the Trent, with the enclosed deer park at its farthest end, where it joined the main Stafford to Uttoxeter road. It is just this sort of garden that appears in the first illustration of the house, that by Michael Burghers in Plot's *Natural History of Staffordshire*, published in 1686.

The garden shown then must already have been undergoing the first of its major transformations, into what was by the end of the century to be up with the latest in Dutch-influenced garden styles, with new designs in parterre and planting, new statuary, and terraces, surrounding the house on all sides. Burghers shows nothing to the north of the house, where there was, in fact, the most fashionable of the new additions: the Wilderness.

Known on the continent as a Bosquet, a Wilderness was in no way wild, but an orderly arrangement of straight paths cut in geometric patterns through woodland edged with clipped trees. The Wilderness at Ingestre seems to have roughly occupied the area north-west of the house, beyond the gardens which ran up the hill in terraces to the west (now golf course), and extending along the hill to the north, into what became the Pleasure Ground.

Whether the laying out of a great formal garden extended into the park at this stage, with the axial and radiating rides and avenues that existed later, we do not know for certain, but it seems likely. Dr Robert Plot, although he confines most of his description of Ingestre to the building of the church, also mentions fine young plantations of Silver Fir, and also remarks that ‘In many of their parks and woods in this county they much affect cutting vistas or pleasant lawns here and there through them.’

Mr Hurdman, in additions to Erdeswick's *Survey of Staffordshire* in 1693 on the death of Walter the Antiquary, says of Ingestre that it was a very noble structure with curious gardens, walls, bowling green, and park well stocked with venison. These same features were noted in 1698, when Ingestre was visited by the indefatigable Tourist, Celia Fiennes, who gives us the most detailed of all descriptions of the gardens. This must reflect its state at the Antiquary's death, since there had been little time for his successor to put work of any scale in hand.

The extensive and elaborate layout she describes lacked for nothing that the best gardens could boast of - except water: there were parterres, flower gardens, bowling green, even the Wilderness, but although from the middle of the bowling green steps descended to a place 'designed for ponds to keep fish in…this place will not admitt of any waterworks, altho' its a deep dirty country, they neither have good gravell or marle to make a pond secure to hold water nor are they near enough springs.'

She also mentions a long walk of trees running through the park to a lodge or summerhouse a mile distant, aligned on the centre of the house. A terrace walk 'in one of the gardens' gave 'the full prospect of the country a great way about.' This must have been on the hillside to the west of the house, perhaps extending north along the boundary of the park towards where the Pavilion stands today.

The several and successive styles that all fall within the bracket of formal gardening are only now being distinguished by garden historians. It can be difficult to judge the difference, which was great, between a newly laid out garden of 1690 and one of 1730 which fell roughly within the same boundaries. So it is hard to see what further work there was for Walter, 1st Viscount, to do, although we are told by Dr Wilkes that he did it, and also by Daniel Defoe who, in the second volume of his *Tour through the Whole Island of Great Britain*(1725) noted that 'Lord Chetwynd has with a profusion of expense laid out the finest park and gardens that are in all this part of England.'

Part of his work seems to have been to try, like his predecessor, and his brother after him, to introduce some water, but all such attempts seem to have been fruitless. The water, however cleverly piped, sank into the ground. He also built the park wall, which still survives in places; and no doubt introduced the circular ride around its boundaries which became fashionable in the 1720s. He would have introduced new fashions in planting and design into the flower gardens. New paths may have been cut in the Wilderness.

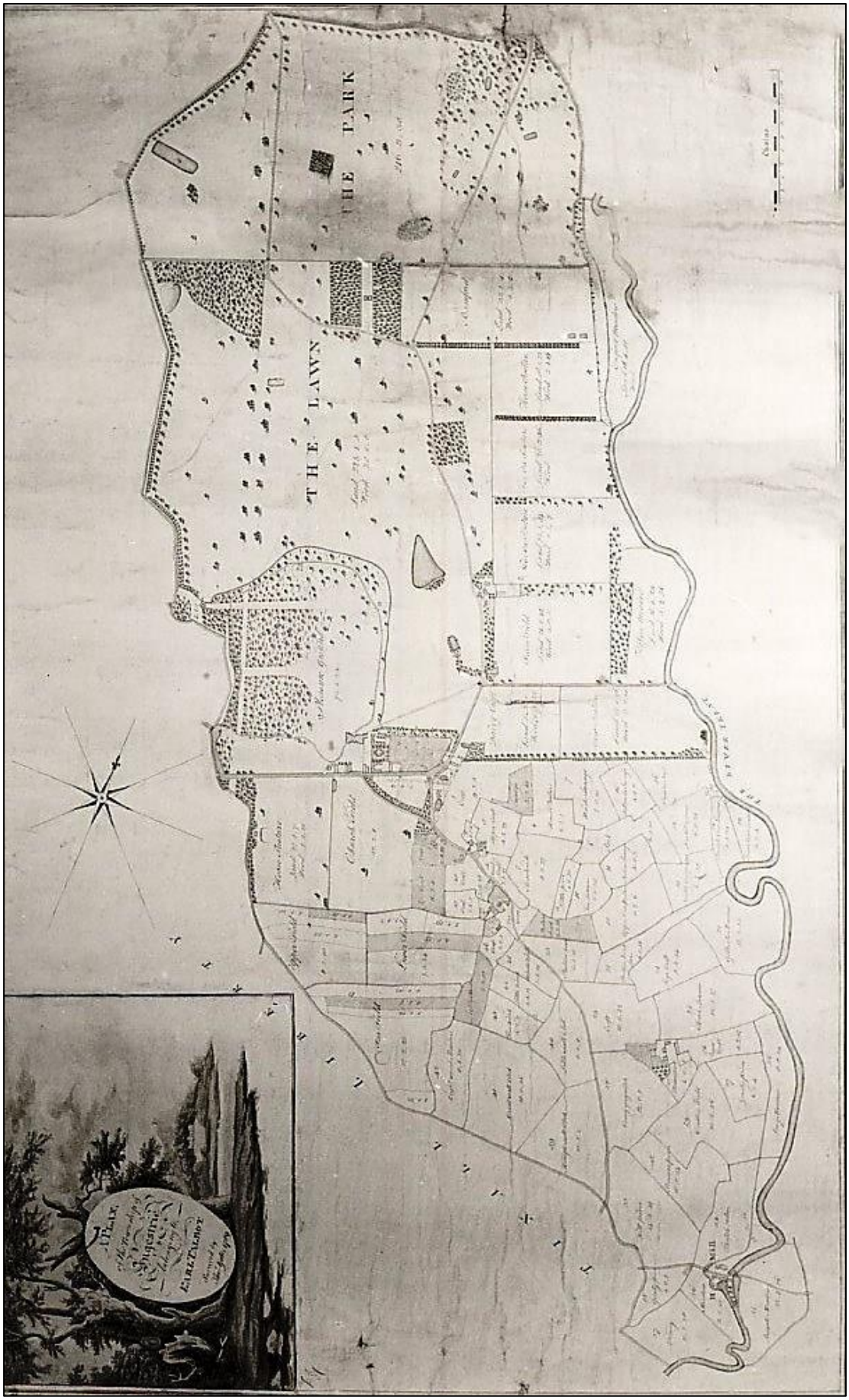
What is likely to have been his main work, however, was the extending of the garden into the nearer, or ley-park. On Brown's plan an existing embanked platform is dotted in, with bastions overlooking the Trent, and a semi-circular feature at its north end. This relates to the earlier avenues, but does not quite tie in with them, as though it belongs to a different phase of planning.

For some years after he succeeded his brother in 1735, John Chetwynd seems to have worked along the lines already set out. He made another attempt at a Reservoir or formal pond. He added the Gothic tower at the western end of the north cross axis, and a Doric Rotunda (now moved to the village of Tixall) to one of the earlier bastions. Other features noted by Brown which do not seem to be his own proposals, such as the Menagerie, may also have been added during the late 1740s and early 1750s. As of course was the Pavilion itself.

In these years, too, the fashion for the Natural Style initiated by Kent began to take hold, and formal or 'regular' gardens began to be replaced by areas of irregular planting of freely growing trees and shrubs, and winding paths, so that in 1753 Horace Walpole was able to write in *The World* that:

> 'clipped hedges, avenues, regular platforms, straight canals, have been for some time very properly exploded. There is not a citizen who does not take more pains to torture his acre and a half into irregularities, than he formerly would have employed to make it as formal as his cravat.'

Edward Knight, visiting Ingestre in 1760 and putting down in his notebook the features that impressed him in a staccato manner reminiscent of Nikolaus Pevsner, noted briefly: 'Walks laid out by Brown.' This must refer to the meandering path shown on Brown's plan encircling the Pleasure Ground, within the new ha-ha, and possibly the winding paths through the Plantations on either side of the vista from the Pavilion. Brown also thinned the existing planting to leave free standing trees lower down the hill and in the park, softened the edges of plantations and dissolved the sharp lines of avenues.

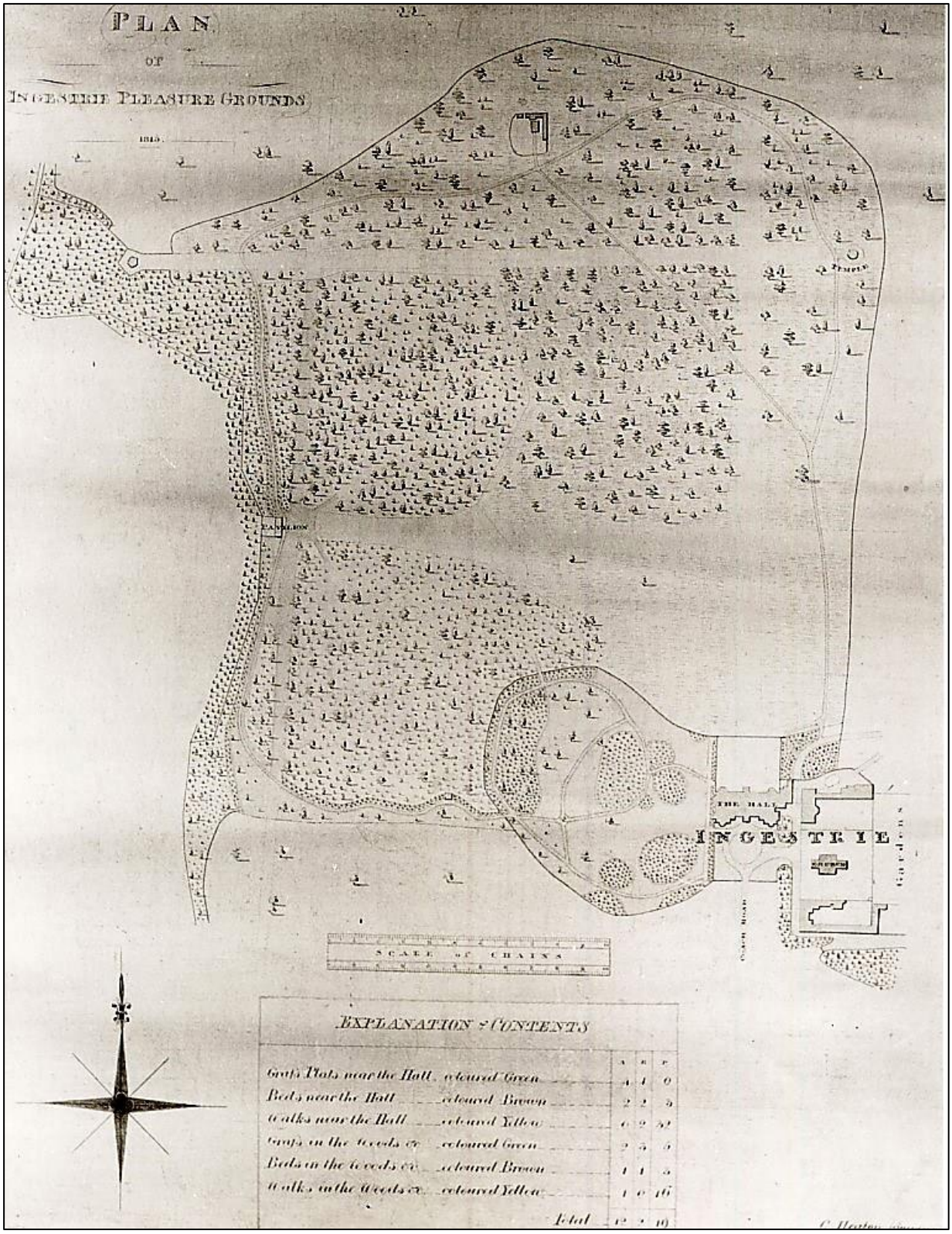


Thomas Syke's Survey of 1789

Brown's plan obviously included the removal of earlier formal features, particularly in creating the enclosed Pleasure-Ground, but an element of formality remained. Even in 1760, Edward Knight still found a 'Square Canal, 4 Statues at the Angles, Obelisk in the Centre', in addition to the 'Octagon on 8 pillars, Doric, 15 in. diam., Gothic Tower, Pavillion, Gothic Seat, Chinese Rotond.' more typical of the mid-18th century. Over the next thirty years, however, all such reminders of an earlier style of gardening were swept away, as the impulse for 'irregularity' was taken to its logical conclusion.

How completely this happened can be seen in the survey of 1789, where there is no remnant of garden around the house. The hornbeam hedges, which Dr Wilkes considered came too close to it, have also gone, with all the denser planting that they masked. All attempts at waterworks have been given up. Everywhere is smooth turf; terraces and embankments have become sloping lawns, punctuated only by the invisible ha-ha dividing the Pleasure Ground from the ley-park, duly rechristened the Lawn.

As with all extreme changes, inevitably after a time there was a reaction. By the end of the century, designers such as Repton were advocating the planting, once again, of flower gardens close to a house, to provide a pleasant contrast with the Natural landscape beyond. Ingestre was, as always, well up in the latest fashions. The same impulse that caused the 2nd Earl Talbot to commission Nash to rebuild the north front in Jacobean style, led him to bring some planting back near the house. A survey of the Pleasure Grounds by C. Heaton, dated 1815, shows the area to its west, known as The Mounts, planted as an ornamental shrubbery, with winding paths. To the east, beyond the church, gardens are shown, probably a mixture of kitchen and ornamental, particularly near the Orangery. A raised terrace has been created on the north front, raised above the park, and probably laid out with flower beds, although these are not shown.

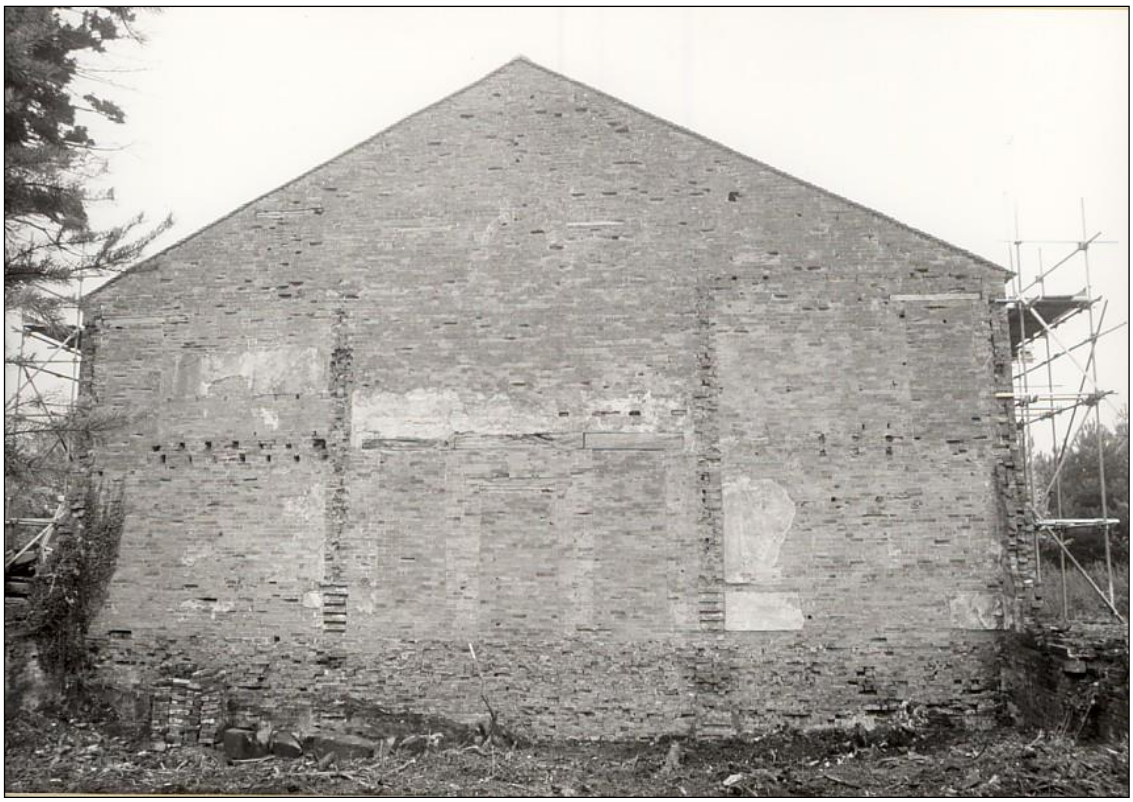


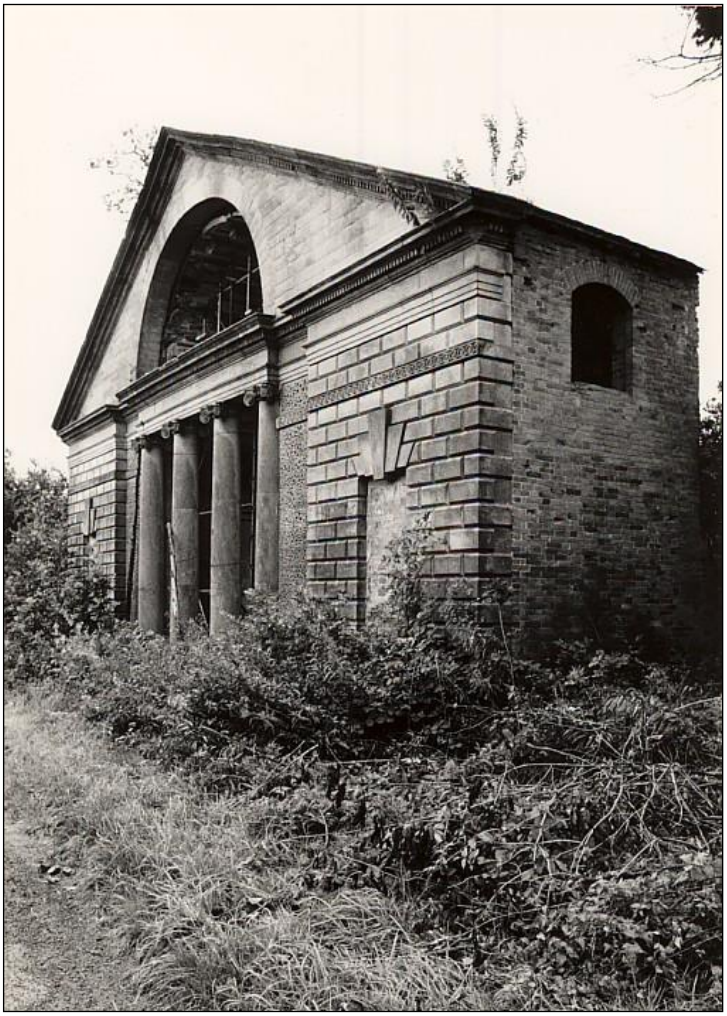
Heaton's Plan of the Pleasure Grounds of 1815.

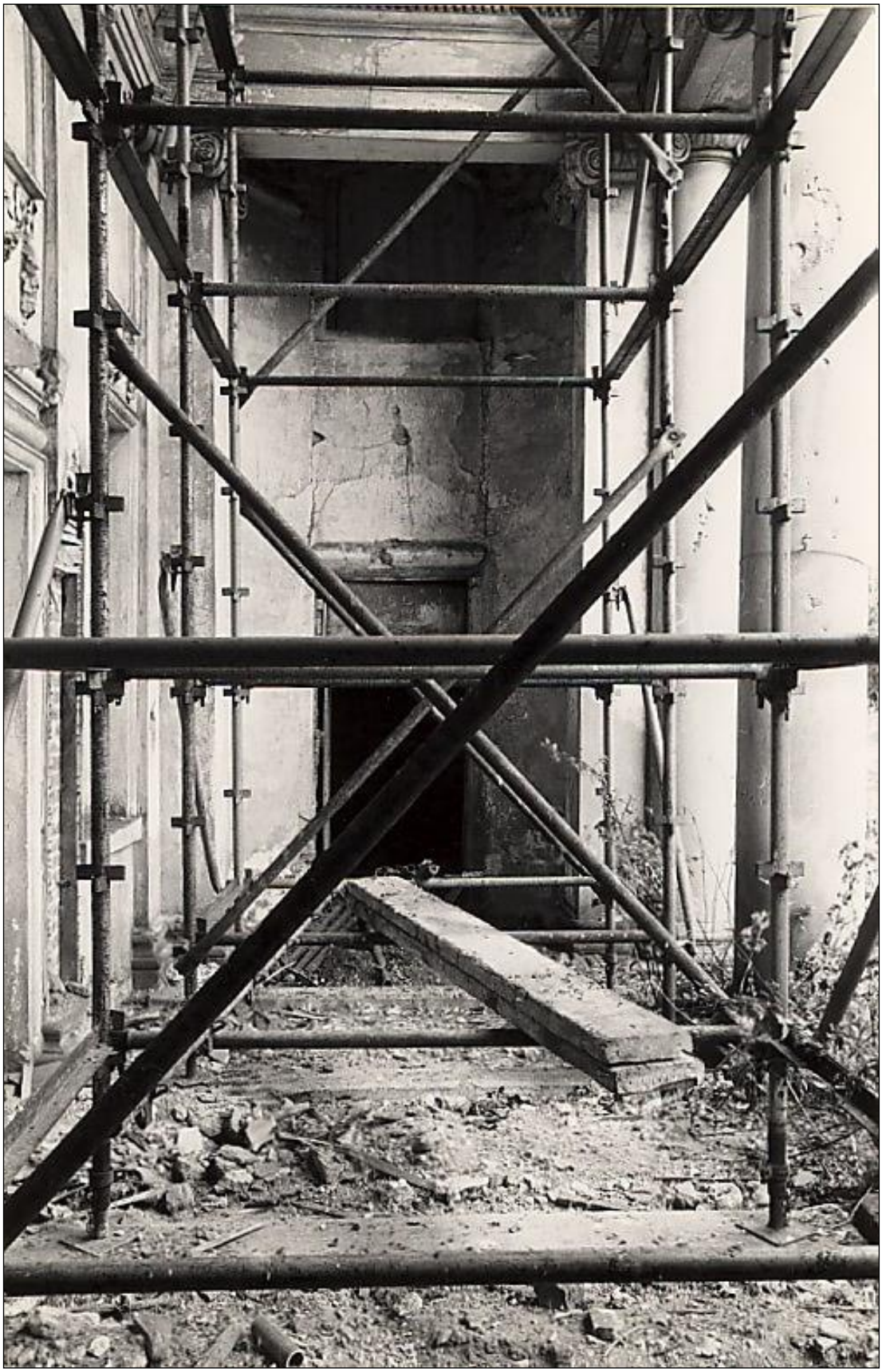
Thereafter, Ingestre changed little in its broad outlines, although the planting and bedding out no doubt came and went according to fashion and head gardeners. As photographed in 1957, all was still in fine order. Gordon Nares reports exotic birds wandering in the Mounts, where there were also rare shrubs from the East, introduced to this country by plant collectors in the 19th and early 20th centuries. In the park, and the Pleasure Ground, were still the great trees in whose 'magnificent shelter' the house stood, and on whose beauty so many writers comment, a theme that runs through the many changes that have taken place in the surroundings of Ingestre Hall.

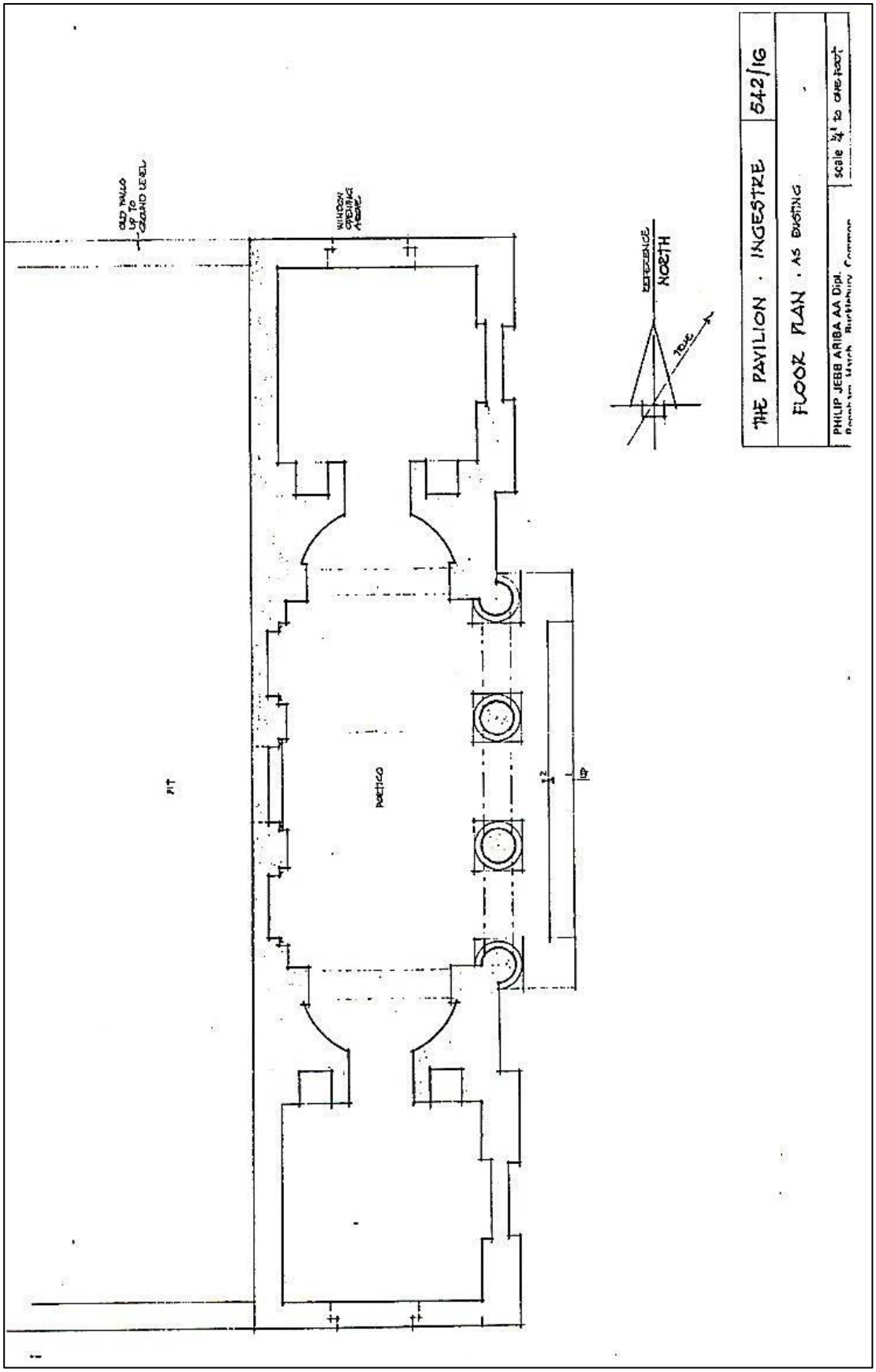
The Pavilion as photographed in 1957 for *Country Life*, still in the magnificent shelter of great trees.

The Pavilion in 1988-89.








THE PAVILION · INGESTRE
542/16
FLOOR PLAN · AS EXISTING
PHILIP JEBB ARIBA AA Dipl.
scale ¼" to one foot
OLD WALLS UP TO GROUND LEVEL
WINDOW OPENING ABOVE
REFERENCE NORTH
TRUE N
PORTICO
PIT

The Pavilion repaired and rebuilt

In 1988 the Harrisons, who had been growing increasingly worried by the deteriorating state of the Pavilion, gave it on a long lease to the Landmark Trust, in memory of their father, who had bought the woods after their sale by the Shrewsbury estate, and who had approached Landmark in the first place.

Scaffolding was put up straight away under the plaster vault, to prevent its collapse, but it was to be nearly two years before work began, after protracted and unsuccessful negotiations with a neighbouring farmer to bring electricity cables over his land. In the end, all services had to be brought up the hill from the Hall. Meanwhile John Smith and the architect, Philip Jebb, were perfecting the design of the new rooms to be added behind the facade. The addition was to be built in brick, as its predecessor had been, and in its detailing was to be monumental enough to hold its own with the front of the building. As before, there was to be one large main room, or saloon, running through two stories. Apart from that it was to be an entirely new work of Classical architecture.

In the original building, the rooms on either side of the central saloon must effectively have consisted of two quite separate suites, whether there was one staircase or two. To keep the addition as small as possible, it was decided to put a new staircase on the north side of the loggia, and then to link this side of the building to the other by a gallery running through the saloon, which would at the same time give a different, and exciting, view of it. The bathrooms would go in the smaller rooms to the south of the loggia; leaving the new larger rooms on either side of the saloon free for kitchen and bedrooms.

New openings were made into the new building from the side rooms on the ground floor, and the central doorway into the loggia was unblocked. The doors themselves are, of course, all new. For the new plan to work properly, it was also necessary to make new door openings on the first floor, between the upper side rooms and the addition but, at the request of English Heritage (who gave a grant

for the repairs), the original openings were left visible, with new surrounds copied from the fragments of the old. Some surviving sections of the old cornice were also retained, and missing areas made up with new to match.

To light the ground floor rooms, the dummy windows in the facade were unblocked, and new window frames and sashes inserted. New frames and sashes were also provided for the existing openings on the first floor.

Before any of this could be done, considerable repairs were needed to the old structure. Not only was the plaster vault falling, but the pediment was leaning outwards, and was one of the kneelers, forming the lefthand end of the pediment was missing. A huge wooden template was fitted to hold the arch, while the roof was stripped and its purlins and rafters repaired, and the apex of the pediment taken down and rebuilt. Steel ties were inserted running from front to back, to hold the pediment in place.

Repair of the vault was trickier still. Part of the problem was that the plaster skin was pulling away from the structure of the vault itself. The first job was therefore to repair this structure, and restore the key of the plaster to it. When this was done, the connection between the walls and the vault was temporarily broken, the vault was jacked up, and then refixed. As an extra precaution the structure of the vault was then suspended with ties from the repaired roof structure. All of this work was carried out with exemplary care and skill by the men from Linford-Bridgeman, the main contractors for the work, under their foreman Paul Pass, and the job supervisor Charlie Clark.

Work could now begin on the repair of the decorative plaster, which was badly cracked and broken, with some sections missing altogether. This work was carried out by the specialist plasterwork firm of T.E. Ashworth Ltd, led by Bill Salter, who has worked on many Landmark buildings, among them the Culloden Tower, the Banqueting House at Gibside, and the Bath House, Walton.

As much as possible of the original plaster was carefully fixed back in position, with such success that in the end only about 10% had to be renewed, something that at the start looked an impossibility. The whole vault, old and new, was then limewashed, as was the back wall of the loggia, where further repairs were needed, and limited renewal of mouldings. Lead was fixed to the upper side of the architrave of the screen, and to the cornice that runs round the loggia at that level, to prevent rain getting in and damaging it again.

Some stonework was renewed for structural reasons, but for the most part, and thanks to the stonemason Albert Littleford (currently supervising the masonry repairs at Lichfield Cathedral) a lot more was saved, and just rebedded; the temptation to replace worn was stones resisted, as was the temptation to scrub the front clean. The brick side walls, again, were only repointed where the old mortar had failed. The building therefore still looks its age, but with the knowledge that it is completely sound in wind and limb.

The building was originally approached by steps, but the ground had come up to hide most of these. When the earth was dug away, all except the lowest were found to be complete. The curiously small abutments at their ends were presumably meant to be hidden by turf. The turf cannot now be replaced, because of the track running past the building, and we hope in due course to be able to replace the abutments themselves with ones that are more fitting.
Charlotte Haslam
May 1991

The template used to support the arch while the roof and pediment were repaired and secured.

Repaired purlins and new steel ties in the roof structure.

New plasterwork can be distinguished from old by its colour. One whole panel (on the left) had perished completely and had to be renewed.

Typical plaster repair.

Repaired fragments of plaster, ready for refixing.

The addition goes up…

Descriptions of Ingestre

The Journeys of Celia Fiennes **ed. C. Morris 1947**

1698
Then I went againe to Stafford town 5 miles and from thence to Instree (Ingestre) Mr. Shetwins (Chetwynd); its bad way, you go by St. Thomas's which was some old abbey its still a good house; going along the side of the hill gives a great view of the country that is mostly on inclosures we passed between two parkes, the one is Lord Astons, and goe in sight of Tixall Hall which is his, a good house and looks handsomely of stone building; the other was Mr. Shetwins (Chetwynd) parke which has fine rows of trees firrs Scots and Noroway, and the picanther; the front looks nobly; noe flatt roofed houses in this country but much in windows; two large bow windows on each side runns up the whole building; the middle the same, besides much flatt window between so that the whole is little besides window; its built brick and stone; the part to the garden ward is new building of the new fashion and sash windows; the court is 2 or 3 stepps up with open iron pallasdoes the breadth of the house, and a broad paved walk which leads up to the doore in the middle; the visto is quite through the house and so to the gardens and through a long walke of trees of a mile through the parke to a lodge or summer house at the end, which looks very finely, it being a riseing ground up to the parke; there is a crosse paved walke in the Court which leads to a little house on each end like summer houses with towers and balls on the top, the one leads through to the Church yard which is planted with rows of Ewe trees very uniforme and cut neately.

The Church is new and very handsome good fretworke on the top the wood worke well carv'd its seates good wans-coate and with locks, in the Chancell are two monuments of marble, one all white, the other white with a border black and with white pillars, the middle at the bottom is alabaster; the pillars of the Church is made of the red stone which is plenty in this country and they are all polished over, the font is all white marble, stem the same veined blew, the foote is black, the cover is wood carv'd very well; the porch is very high on which is a dyal, it almost breaks ones neck to looke up at it for thats the tower in which are 5 bells.

There is just against this a garden, on the other side the dwelling house which is severall steps up it, gravell walkes full of flowers and greens and a box hedge cut finely with little trees, some cut round, and another hedge of strip'd holly cut even and some of lawrell cut even likewise; out of this goes into a flower garden divided into knotts in which were 14 Cyprus trees which were grown up very tall some of them and kept cutt close in four squares down to the bottom, towards the top they enclined to a point or spire; thence into another garden with gravel walks and so into a summer house through which you enter a good bowling-green, which also goes out of another garden which takes in the whole breadth of the house and is full of flowers and greens and

dwarfe trees and little borders of severall sort of greens cut even and close, of tyme severall sorts and of savin which is another coullour and of lavender cotten another coullour and rosemary and severall others.

From this bowling-green in the middle you descend 18 steps in a demi-circle inwards halfe way, then the stones are set round and so the half pace is, and the other stepps are round turned outward and the lowest much the largest, as was the uppermost of the first; this leads to a placed designed for ponds to keep fish in, but this place will not admitt of any water works altho' its a deep dirty country, they neither have good gravell or marle to make a pond secure to hold water nor are they near enough to springs, but forced to be supply'd with water by pipes from the River Trent that is a mile off - and yet the whole place seems a quage when one is descended the hill - this seemes to be the only thing wanting for just by the bowling-green is a very fine wilderness with many large walks of a great length, full of all sorts of trees sycamores willows hazel chestnutts walnuts set very thicke and so shorn smooth to the top which is left as a tuff or crown, they are very lofty in growth which makes the length of a walke look nobly; there is also a row on the outside of firrs round every grove 2 yards or 3 distant some silver firrs some Norraway some Scotts and pine trees; these hold their beauty round the groves in the winter when the others cast their leaves. This was from Stafford 3 mile and to Woolsley was 3 mile more through narrow stony lanes through Great Heywood (Haywood).

At Instree (Ingestre) Mr Shetwins (Chetwynd) I saw a fine pomgranate tree as tall as myself, the leafe is a long slender leafe of a yellowish green edged with red and feeles pretty thicke, the blossom is white and very double; there was a terrass walke in one of the gardens that gave the full prospect of the country a great way about, its a deep country, you are going these 3 miles to Woolsly a great while; there was at Sir Charles Woolsly's some of the best good land and some of the worst as in the Kankwood (Cannock Wood) but here the roads are pretty good and hard which makes it pleasant; there is much fine fruite here, Sir Charles takeing great delight in his gardens-I must say I never saw trees so well dress'd and pruned, the walls so equally cover'd as there; there is severall sorts of strawbery's but the vermillion is the finest very large as any garden strawbery and of a fine scarlet coullour, but its a later sort; there was a pretty almond tree in bloome the flower not unlike a rosemary flower.

J. Macky – *Journey through England* Vol.2 2nd edition 1724

Letter XI
From Stone, I in a few hours reached a fine old seat of my Lord Chetwynds, whose gardens are uncomparably fine; the Walks hedged in with trees fully fifty foot high, and thick set, are very august; and open into fine vistos into the adjacent country, which afford very good prospects. There is a handsome Canal at the End of the garden, which opens into a park all walled round with freestone, and the lodge in the Park fronts the House on a rising or continued ascent, at a Mile's distance. The church or chapel is very neat, but at some distance from the house; and the largest yews are planted in the churchyard I ever saw, and leave hardly room for graves. As this is a Hunting Country, my Lord hath Holes made in the Garden-Walls for Hares closely pursued to shelter themselves by: of which I saw several in the garden when I was there.

Defoe, Daniel - *A Tour through the whole island of Great Britain* Vo1.II 1725

Near Stafford we saw Ingestre, where the late Walter Chetwynd esq built or rather rebuilt a very fine church at his own Charge, and where the late [SIC] Lord Chetwynd has with a profusion of Expense laid out the finest park and gardens that are in all this part of England, and which, if nothing else was to be seen this way, are very well worth a Traveller's Curiosity.

Dr Richard Wilkes *History of Staffordshire* c. 1760
Bound Manuscript in William Salt Library, Stafford

Walter Chetwyn Esq, the last Heir Male of the oldest branch of this family, was an ingenious person and a great lover of learned men. By his means Dr Plot came from Oxford into this county to write the natural history of it, tho a perfect stranger to it and most of the gentlemen that belonged to it. He was one that had read much, but drunk hard, and was very easily imposed on by designing people; so that there are an infinite Number of trifling stories and falsities contained in his history. His natural history of Oxfordshire gained him great reputation and therefore he pitched on this gentleman as a proper person to write that of Staffordshire; but he was better acquainted with that than with this county; and therefore succeeded much better in the former than the latter undertaking. A good natured man would readily pardon his mistakes and there are several articles in it for which he deserves thanks and applause.

As he, (Walter Chetwyn) died without issue he gave all or the greatest part of the estate to Captain John Chetwyn of Mare and Ridge in this county on whose family tis said to have been entailed in 1541. He had three sons, Walter, John and William, also one daughter Lucy, loved retirement and spent most of his time

Number of trifling stories and falsities contained in his history. His natural history of Oxfordshire gained him great reputation and therefore he pitched on this gentleman as a proper person to write that of Staffordshire; but he was better acquainted with that than with this county; and therefore succeeded much better in the former than the latter undertaking. A good natured man would readily pardon his mistakes and there are several articles in it for which he deserves thanks and applause.... As he, (Walter Chetwyn) died without issue he gave all or the greatest part of the estate to Captain John Chetwyn of Mare and Ridge in this county on whose family tis said to have been entailed in 1541. He had three sons, Walter, John and William, also one daughter Lucy, loved retirement and spent most of his time in the country.

Walter the eldest served as a Member of Parliament for the Borough of Stafford 20 years together from 1702 to 1722. He was always a true friend to the Revolution, was a favourite of King George the first and was ever ready to promote the true interest of the House of Hanover. This noble Lord being a great lover of ornamental beauty and having great affluence of fortune began the gardens, walled the park with ashlar stone, made water works, built an excellent house for the keeper and laid out the Grounds near the house in a regular and agreeable manner. As he was always at work and enjoyed the estate many years, he made everything complete according to his own taste, but the present noble Lord has altered the whole scheme both within the house and out of it, so that few decorations more are at present necessary, or perhaps till a new Design is begun.

The house has a noble appearance, and is now very well adapted for the Entertainment of Great personages; but the situation and soil are neither of them so proper for Grandeur and Pleasure as might be expected or required: for the latter is of a greasy nature, inclined to Clay or marl and the former, tho on a Declivity to the South, yet the hill lying above the house so that all the Rain comes towards it: is far from being desirable. In a rainy season the grass walks are so wet, that tis dangerous to be upon them with thin shoes; and the leafy hedges of Hornbeam with forest trees behind them are thought by many to be full near enough to the buildings.

Thomas Pennant - *A Journey from Chester to London* 1782

Ingestre. A respectable old house, seated on the easy slope of a hill, and backed by a large wood, filled with ancient oaks of vast size: this makes part of the pleasure ground. The walks are partly bounded by enormous hedges of forest trees, and partly wander into the ancient wood, beneath the shade of the venerable trees. The house is built in the style of the reign of Elizabeth, with the great windows in the center, and a bow on each side: the last are of stone, the rest of the house of brick. In the great hall, over the fireplace, is a very good picture of Walter Chetwynd, Esq., in a great wig and crossed by a rich sash. This gentleman was distinguished by his vast knowledge in the

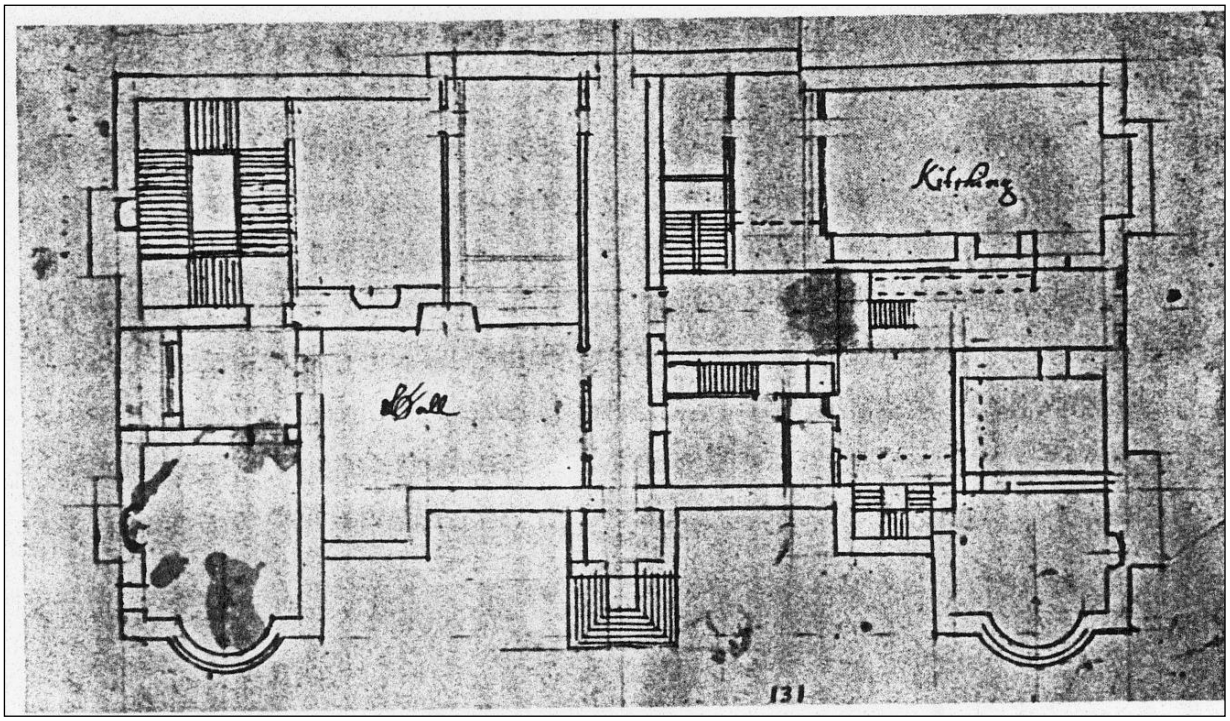
antiquities of his country, and more so by his piety. The present church of Ingestre was rebuilt by him, and was consecrated in August 1677. A sermon was preached, prayers read, a child baptised, a woman churched a couple married, a corpse buried, the sacraments administered and to crown all, Mr Chetwynd made an offering on the altar of the tythes of Hopton, worth fifty pounds a year, to be added to the rectory for ever. The Church is very neat, and is prettily stuccoed. In it is a monument in memory of the great benefactor who died in 1692. Hopton Heath lies on the side of Ingestre Park .... After riding from Ingestre three miles, through very bad roads, I reached Stafford.

The Beauties of England & Wales **Vol XIII pt II, 1813**

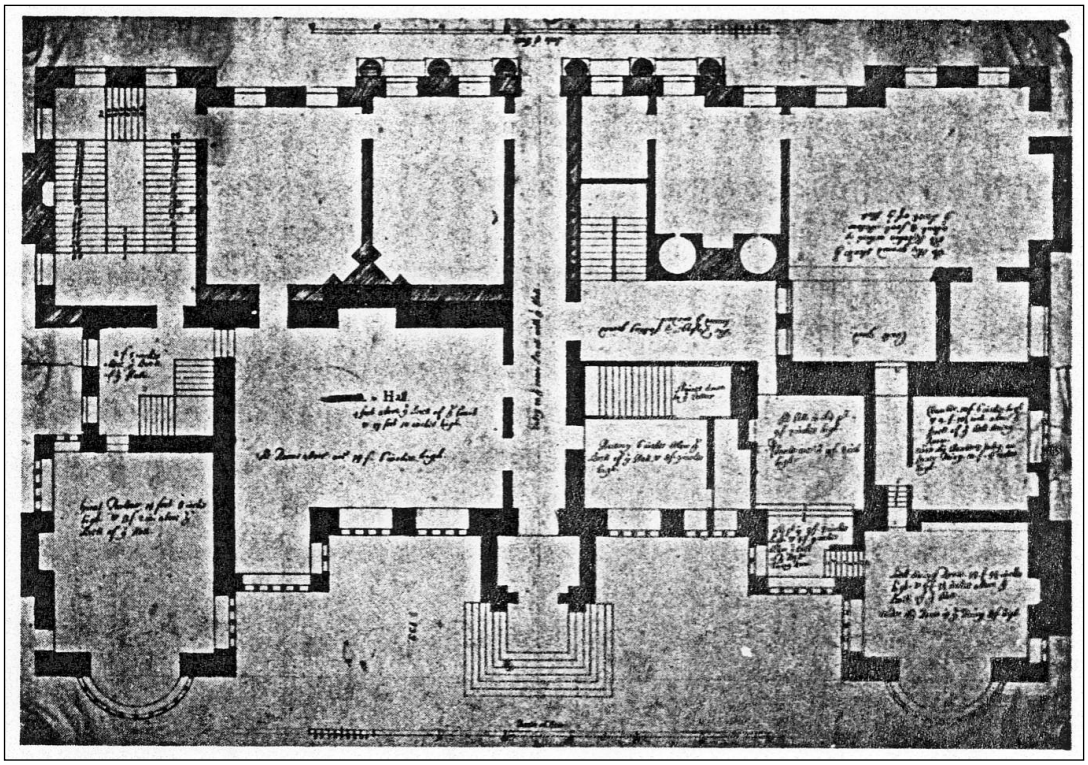
Ingestre 'is a respectable old edifice, standing on the declivity of a gentle eminence. Behind it the hill is covered with a profusion of trees, among which rise numerous ancient oaks of immense size. This wood forms part of the surrounding pleasure grounds, throughout which extends a great variety of noble walks, some of which terminate on the skirts of the wood, while others penetrate a considerable way beneath its umbrugeous shade.

Thomas and Arthur Clifford - ***History of Tixall*** **1817**

Ingestre
The parts contiguous to Tixall are the Ley-park, adjoining which is the Deer-park, and the Pleasure-ground, commonly called the Wilderness. This is a handsome tract of forest-scenery; one part being a close thicket, the other, an open grove of majestic oaks: some of which are above 12 or 14 feet in girth, at five feet from the ground. The approach from the North is through an avenue of beech trees, an uncommon size and beauty. Beneath this magnificent shelter stands the ancient mansion, on the declivity ofthe hill. His Lordship has also completed a handsome approach to Ingestre from the south and for this purpose has planted a saltmarsh, which, before it was drained was almost incapable of vegetation; and has removed from the Pleasure-Ground, an ancient triumphal arch, which with some additional buildings, and decorations now forms an elegant and appropriate entrance-lodge.



32. Ingestre hall, Staffordshire. Survey Plan



33. Ingestre Hall, Staffordshire. Office of Wren, plan for the proposed new north front.

Extract from *The Country Seat*: *Studies presented to Sir John Summerson*, ed H Colvin & J Harris, 1970

Kerry Downes Three Drawings for Ingestre Hall, Staffordshire

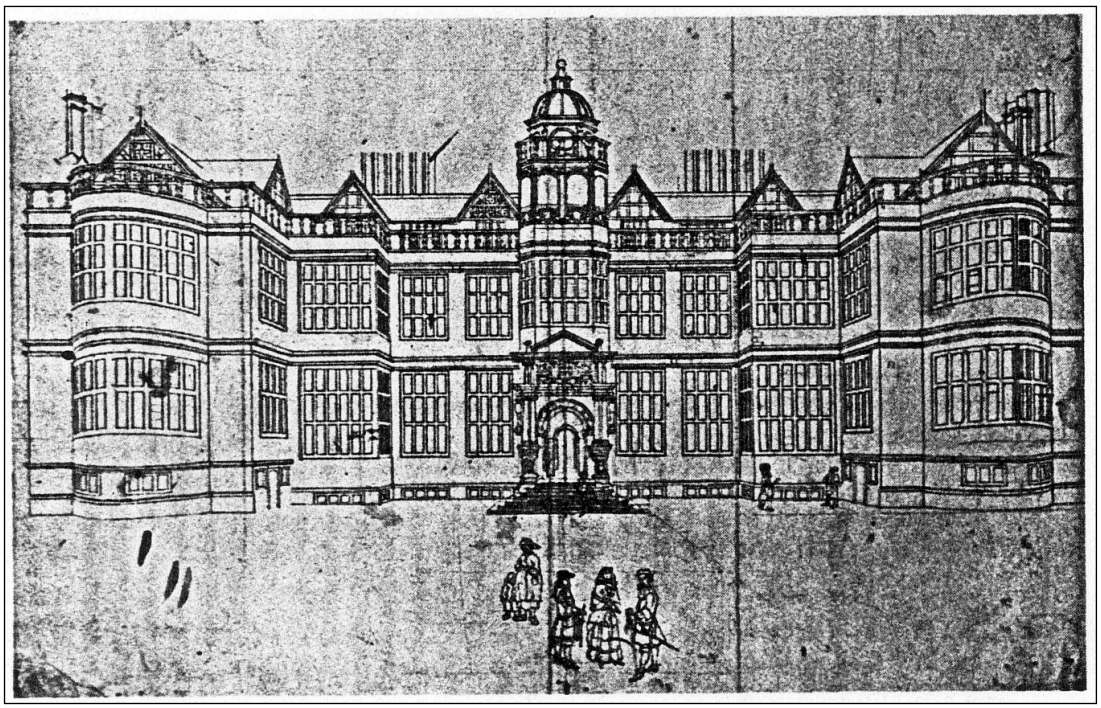
The design of St Mary's Church at Ingestre (1673-6) has for many years been attributed to Wren.[1] Walter Chetwynd of Ingestre[2] was certainly acquainted with Wren, and was elected to the Royal Society in 1677. Both men knew Dr Robert Plot, F.R.S., whose Natural History of Staffordshire (1686) contains an engraved view by Michael Burghers which has hitherto been the only reliable representation of the house in the late seventeenth century.

Among the Wren drawings at All Souls, Oxford, there are two plans and a perspective (iv 131-3) which were identified in the Wren Society's catalogue as Blicking in Norfolk. Not only is the perspective recognizably of Ingestre, but the first two drawings are noted on the back as `Walt Chetwynd's House' : these pencil endorsements are no later than the nineteenth century, and since two, if not all three, of the drawings have been trimmed at some time it is reasonable to suppose that they are copies of original annotations. The draughtsman is as yet unidentifiable, but the location of the drawings implies that they were made in Wren's office if not under his supervision; this assumption is strengthened by that of Wren's connection with the church.

The view (34) of the south front, with figures (iv, 132)[3] is complete except for the chimneys and garden. It is a ruled perspective seen from normal standing height, and shows considerably more detail than the air view in Plot's *Staffordshire*. The detail includes the half-timber work of the gables removed by Nash about 1810 and replaced by pseudo Jacobean brick ones over the ends only; the original form of the cupola over the entrance is also shown more clearly.

The first plan (iv, I3I)[4] [32] is drawn in outline, in part with ruler and compasses for rapidity rather than for precision. The other plan (iv, 133)[5] [33] may have been based to some extent on the information in the first, and helps to explain some features of it. It is a finished drawing, ruled and shaded, and the northern half of the house, towards the garden, is hatched while the southern half is in addition shaded in wash. This distinction, and the six three-quarter columns on the north front, imply a proposal for rebuilding the northern half of the Jacobean house. The unusual big staircase in the north-west angle, shown in both plans, must be part of this scheme. The southern half of the plan is concerned mainly with the dimensions and very diverse floor levels of the rooms, several of which are connected by short flights of steps: the great parlour on the south-west, for instance, is higher than the hall and also higher than the adjoining little staircase. This difference in level explains the form of the proposed north-west staircase: the numbering of the steps shows that it rises anti-clockwise but starts with five steps in the middle of the stair cage in order to adjust from the lower north rooms which are on the hall level.

So far as is known, none of this scheme was carried out, though the relevant family papers probably disappeared in the Ingestre fire of 1882 and Chetwynd is `said to have made considerable alterations to the interior of the house in the second half of the 17th century.'[6] A giant order was used by High May at Cassiobury in the mid-1670s, but even Talman's South front of Chatsworth, begun in 1687, has only pilasters. Precedents for a frontispiece of six nearly round columns of about forty inches diameter must be sought outside purely domestic architecture, in Webb's projects for Whitehall and Greenwich in the 1660s or Wren's first scheme for Hampton Court of 1689. While plans alone convey very imperfectly the unknown designer's intentions, this feature appears to be altogether exceptional.



34. Ingestre Hall, Staffordshire. View of the south front.

Notes

1. *Wren Society*, xix, p. 57, plates xv-xxiv. A Wren office drawing for an unexecuted lantern inscribed 'Mr Chetwin's Tower' is in the Victoria & Albert Museum (E.403-1951); Bute Collection sale, Sothebys, 23 May 1951, lot 17, No. 8.

2. M.P. for Stafford, 1673-85; for Staffordshire, 1689; died 1693.

3. 15in. by 19 5/8 in. Pen and brown ink over pencil; the uprights, guide lines and perspective construction are scored with a stylus.

4. 11¾ in. by 14½ in. Pen and brown ink over pencil. Scale about 1:150.

5. 18 and 5/8 in. by 26 and 5/8 in. Pen and brown ink and grey wash, set out in pencil. Scale about 1:72.

6. Gordon Nares in *Country Life*, cxxii, 1957, p. 925. Celia Fiennes, who visited Ingestre in 1698, describes 'the part to the garden ward' 'new building of the new fashion and sash windows' (*Journey*, 1947,154). It is impossible at present to say whether there is any relation in date or otherwise between these drawings and a project by Hawksmoor dated 1688, now in the Staffordshire County Record Office (K. Downes, *Hawksmoor*, 1969, Fig. 10).

The following text and drawing are from Gwyneth Guy's report

Extract from: *Archaeological Investigations at Ingestre Pavilion 1989/90 for the Landmark Trust,* by G. Guy, February 1991

Introduction

1.1 The pavilion lies ca-550 yds north west of Ingestre Hall on the extreme western edge of the park; it acts as an eyecatcher terminating a S.W.-N.E. axis.

1.2 In 1989 it consisted of a screened loggia flanked by two small rooms (frontispiece and photo 1). There had clearly once been a much larger portion attached to the rear; the rear elevation showed the evidence of blocked openings, fragments of internal plaster-work and the remains of a basement (photo 2). The building was in poor condition, surrounded on three sides by dense overgrown shrub, and the basement pit was partially infilled with earth, brick rubble, trees and bushes.

1.3 Little is known about the precise origin and functions of the building although it was clearly conceived to complement a formal garden landscape. Documentary research being carried out by Landmark's archivist Charlotte Haslam is still in progress. Ingestre Hall was the seat of the Chetwynd family who were enlightened architectural patrons and also active in the sphere of garden improvement, the grounds at Ingestre being subject to a series of modifications in the 17th and 18th centuries. In 1756 the second Viscount Chetwynd employed Capability Brown to create his famous 'lawns' and his proposal drawing survives *(see page 5 of main album)*. It shows the pavilion which was already in existence then and was retained by Brown.

1.4 As early as 1802 the rear section had already been demolished; it is shown on an estate map in outline only *(Heaton's Plan of the Pleasure Grounds in 1815)*. The openings into the rear rooms were presumably blocked at this time and a fresh plaster coat applied over the main entrance front leaving the central door and flanking tall windows as blind panels.

1.5 In Autumn 1989 the Landmark Trust embarked on a major programme of works at the site with the aim of repairing and extending the pavilion and enabling it to be used for short term holiday lets. The Trust's work was to be in two phases; construction of a large rear extension followed by the repair and conversion of the front portion. The building works for the new extension would obliterate the remains of the original rear section and it

was requested that an archaeologist record the surviving features prior to their destruction, with the hope that further information might be gained about the date and original form and purpose of the pavilion. The recording was to be confined to the rear of the extant pavilion.

1.6 The archaeological investigations were of a 'rescue' nature only; that is they consisted of a watching brief, following a JCB, combined with spade clearance of already disturbed layers. There were three objectives:

1. To establish the complete layout of wall lines and to record them on plan.

2. To examine and draw in elevation the two side revetting walls of the basement pit.

3. To examine and draw the rear bricked-up elevation off the standing pavilion.

1 and 2 were carried out in November 1989 followed by 3 in February 1990 when scaffolding was in place.

2. The recorded features

2.1 All the exposed structural elements recorded were of brick. All the brickwork on site consisted of handmade bricks ca. 2½" x 4½" x 9½", predominantly laid in Flemish garden wall bond (three stretchers to one header in each course) with thin lime mortar joints. The main walls are three bricks wide with a plinth projection one course wide at ground level to give wider foundations. All the extant brickwork of the main structure was of one, original, build; no secondary walls were discovered and there appeared not to have been any earlier building activity on the site.

The ground plan of the former rear section (drawing 1)

2.2 The brick **side walls** of the extant pavilion continued westwards in an unbroken line (photos 6 and 7) to give a total depth for the original structure of 48ft *(x depth of ext pav = 14ft).* From the rear corner of the bricked-up elevation they had a foundation depth of 5'7" which for 18ft formed the side revetments to a basement pit (photo 8). The foundation depth then rose to c.l0in. on four courses of bricks (photo 11) and the walls continued for a further 15ft to the far rear corners of the original building. A rear revetment wall to the basement pit had been tied into these side walls as revealed by the snapped-off remains of the bonding bricks (photos 10 and 17).

2.3 The **original rear wall** of the building, 34ft from the blocked elevation, survived extant only in the short return of the northwest corner, nine courses above plinth level (photo 12). The rest of it was discernible only as a scatter of brick rubble and mortar in what appeared to be a robber trench and by short sections of the base course of the foundations. It was difficult to distinguish the robber trench from the original foundation trench particularly as the stratigraphy had been disturbed by the JCB when it made yet another trench along the wall line (photo 13).

2.4 Two lines of internal partition walls could also be traced, running E - W from the blocked elevation to the remains of the far rear wall. The partition walls in the portion of the building to the rear of the basement area were discernible only by a few foundation bricks in-situ (photo 14). They were in line with two partition walls which could clearly be seen on the rear elevation running through the building from first floor level to the basement (photo 2). Short stubs of these walls were still extant in the basement area but above they were revealed only by broken off bonding bricks. The base of these walls was at ca.5'7" below ground level in the basement but no trace of the floor was left as the layers at this depth had all been disturbed.

2.5 **The side foundation walls of the basement survived** with most of their facing bricks (drawings 2 and 3). Two features were of note, a segmental arched bricked-up recess in each wall and three bricked-up beam slots. Some of the blocking in each recess had fallen away and the arches had partially collapsed. (photos 15 and 16). The recess in the north wall was examined during its destruction by JCB and found to consist of a brick lined hole 4ft long and 2'6" wide infilled with brick rubble, mortar and earth (photo 18). The beam slots, two in the north west wall and one in the south east wall, close to the recesses, were infilled with brick and clay tile. During the demolition of the north west wall another feature was uncovered. It consisted of a short section of brick-lined culvert running along the external face of the wall at plinth level (photo 19).

2.6 **Other features noted during the watching brief on site were:**

a) The stone footings of an enclosure wall running off at an angle from the north west corner (photo 20). The stones were roughly dressed and in size averaged 24" x 10" x 10". They supported a brick wall which could be traced as a fallen scatter along the line of the footings for ca.40 yards. Associated with the scatter were several sections of ornamental ogee brick copings. This enclosure wall appeared to be contemporary with or later than the pavilion building, it could be traced quite clearly through the woodland and seemed to terminate where it adjoined a hollow way which runs parallel to the rear of the pavilion at a distance of 22 yards. To the west of the hollow way the ground rises up abruptly and the bank is still revetted along

much of its length with similar large, dressed stone blocks. Above the revetment, along the edge of the bank, are the overgrown remains of a former ornamental yew hedge. This bank and hedge formed the limit of the park estate in the 18th century.

b) The footings of another garden wall which extended perpendicular from the north east corner (photo 21). This was built entirely of brick.

Both these walls are shown on the 1802 estate map and on the survey made in 1815 (figure 2).

3. **Finds**

3.1 There were few real finds and no artefacts. Two types of clay roofing tile were abundant; the burnt blue nibbed tile identical to that covering the pavilion in 1989 and a red clay pantile, presumably the original roof covering. There were several fragments of glazed and unglazed chimney pots and drainage tiles formed of coarse red clay, and a few portions of plaster-work mouldings of ovolo section.

3.2 The evidence of these finds is inconclusive, partly because their date cannot be established with any closeness and partly because they had been picked out before their context could be recorded.

4. The blocked rear elevation

4.1 When scaffolding was erected it was possible to examine this more closely (drawing 4). The elevation was divided into three bays with brick partition walls rising to first floor ceiling height. These were continuous with the partition walls in the basement area (photo 2).

4.2 The **centre bay** (photos 2 and 4) showed no evidence of any ceiling having been inserted between the ground and first storeys. The former central doorway and flanking windows, seen on the plastered inner wall of the loggia were visible as blocked openings with timber lintels. The brick used in the blockings throughout the elevation was identical in type and method of jointing to the main body of the extant brick walling. The central room had been plastered throughout. A large patch of base plaster survived at first floor height and the only surviving piece of enriched plaster-work on this elevation was a short, ca.6in. run of bead and reel astragal moulding to the left of centre above the lintels on the ground floor. Small timber fixings for a skirting were still in-situ.

4.3 On the first storey were further features which are critically important for the interpretation of the room plan and function important this rear portion of the pavilion. Eighteen feet above the ground floor and running at eaves level was a row of seven slots on average 4" x 3". Three feet above this row were two much larger slots, 10" x 8", set over timber ties. When the brick blocking in the latter two slots was partially removed the apertures proved to be horizontally set. There was clearly a two-storey high room, in the central portion of the pavilion forming an l8ft. cube. The large blocked slots set above this room are unlikely to have had a function purely confined to the roof space and must be connected with the ceiling arrangement of the room below. It does not seem possible that there was a dome over the room as the beam slots would have needed to be of diagonally set section to have housed the lower ends of raking struts. The evidence of these two large horizontally set slots combined with the row of former timber fixings 3ft. below suggests that there was a coved ceiling to this room, the fixings being at cornice level and the slots housing beams which ran along the top angle of the coving.

4.4 Another very obvious feature in the centre bay lay between these two beam slots. It was an infilled round brick arch 3'3" wide and 1'10" high. Its purpose was not at all clear. This brick partition wall between the front and rear portions of the pavilion is infilled to the apex of the roof, undoubtedly to provide a backing wall for the enriched plaster-work of the portico. The arch may have had something to do with what was originally on the face of the wall on the portico side in an earlier phase of decoration.

4.5 The right hand and left hand bays (photos 2,3 and 5) had almost identical features to each other. They showed that there were rooms on the first floor giving access to the upper rooms in the side bays of the portico front. The door openings had been blocked in brick but the fixings for architraving could be seen. These four rooms were also plastered; the fixings for skirting and dado rail were clearly visible and large fragments of plaster panels survived. In places it was still possible to trace the setting out scribe lines on the brickwork. Between the ground and first floors was a ceiling of double joist construction as indicated by parallel rows of joist slots. There was just a single row of joist slots at first floor ceiling height.

4.6 In the roof space of each side bay was a former opening, blocked in brick but once used presumably to gain access to the other roof spaces on either side of the main partition wall. There were a few other features which were not readily explicable and they may possibly have been voids where facing bricks had fallen out. They were the size of small beam slots, one was centrally placed beneath the round arch feature and there were a further three in the roof space.

4.7 Below ground level the brickwork looked rough in places but sufficient facing bricks survived to prove that the rough appearance was where facing bricks had fallen away leaving the core bonding bricks exposed.

5. Interpretation

5.1 It is possible to say that the original pavilion building formed a block 50ft by 58ft with a basement under the central portion which was 18ft wide. The roof was possibly of pitched section with the purlin ends butting up to the brick partition wall, as existing. It maybe however that the present roof structure is a modification carried out when the rear section was demolished.

5.2 The **principal room** was entered through the central doorway. It was two storeys high and most probably only extended as far as a wall set above the rear revetting wall of the basement thus forming a space of precise cubic proportions (18' x 18' x 18'). For the reasons set out in para. 4.3 this room seems likely to have had a coved ceiling.

5.3 There were two rooms either side of the principal room and two further side rooms at the rear. There are various possibilities for the position and design of the staircase or staircases, eg. a bifurcating stair leading from the central rear room, an open well stair in a rear side room or separate stairs in each rear side room. A complete circuit of the upper rooms would not have been possible because of the two-storey high loggia, (the small front rooms appear never to have housed staircases). However as all the rooms were interconnecting a circuit of sorts could have been operated.

5.4 From the fragments of surviving plaster, scribe lines where plaster has fallen away and from slots and timber fixings still in situ it is possible to deduce the basic form of wall decoration in the rear portion. The ground floor side rooms had large stuccoed panels slightly recessed with 9in border and small ovolo moulding. Below the panels was a timber chair rail, a plain stuccoed dado and timber skirting. The upper rooms were plain plastered throughout with timber chair rail and skirting, in similar fashion to that surviving in the front upper rooms. The central room appears to have had more elaborate detailing, viz the small fragment of moulding still in situ but fewer clues survive.

5.5 The **basement** with ca 5'7" headroom had three rooms and was partially lit by the two arched light wells. Its low ceiling height and relatively small size makes its function rather a mystery; it is more likely to have been a wine cellar than a kitchen area. It may have been used for storing fuel or water; there is no obvious external entrance but the two putative light wells were possibly also used as loading shafts.

5.6 The presence of a drain culvert and fragments of chimney post would seem to indicate bother water and some form of heating on the site. However, as explained earlier, it was not possible to plot the location of the pot fragments in situ and so establish a likely site for the chimneys. They may have been brought to the site if after demolition the basement pit was used as a tip. There was evidence of 19c. activity on the site in the form of fragments of clay land drains and it is possible that the chimney pot fragments also date to this time.

6. **Conclusion**

6.1 There had been speculation that the pavilion might have been built in two phases with the existing portico facade constructed to screen the remains of an earlier building at the rear. There is no evidence for two phases in the main structure of the pavilion although there may have been phases of repair and replacement in the fittings and decoration of the front portion.

6.2 In fact the evidence points unequivocally to the remains of the rear portion, as recorded during the site clearance, having been an integral part of the pavilion design from the beginning. Briefly, the brick side walls which are tied into the stone front wall and are undoubtedly original, run back in an unbroken line to the extreme rear wall, the internal partition walls which run from the basement to the first floor ceiling height are all firmly tied into the main exposed partition wall and this in turn is bonded into the external side walls and the internal walls of the portico. The basement is clearly of the same primary phase. In addition to this, the two first floor door openings clearly do not make sense unless there was a front and rear portion in use at the same time. The rear section had a short life of sixty years or less; no modifications to it were evident and when it went out of use it was comprehensively robbed of its brickwork.

6.3 The evidence contained in this report needs to be studied in conjunction with detailed analyses of the front portion and the documentary records in order to make a convincing consideration of the original date and function of the pavilion. However, its form, plan and decorative schemes would seem to indicate a date ca.1740 and a multi-purpose role, being used as occasional banqueting house/tea-house/summer dwelling, seems most likely; the large central salon being the principal room with the smaller side rooms on each floor forming a partial circuit and being used variously for music-making, dining, card-playing and the display of ‘diverse curious objects’.

7. **Discussion**

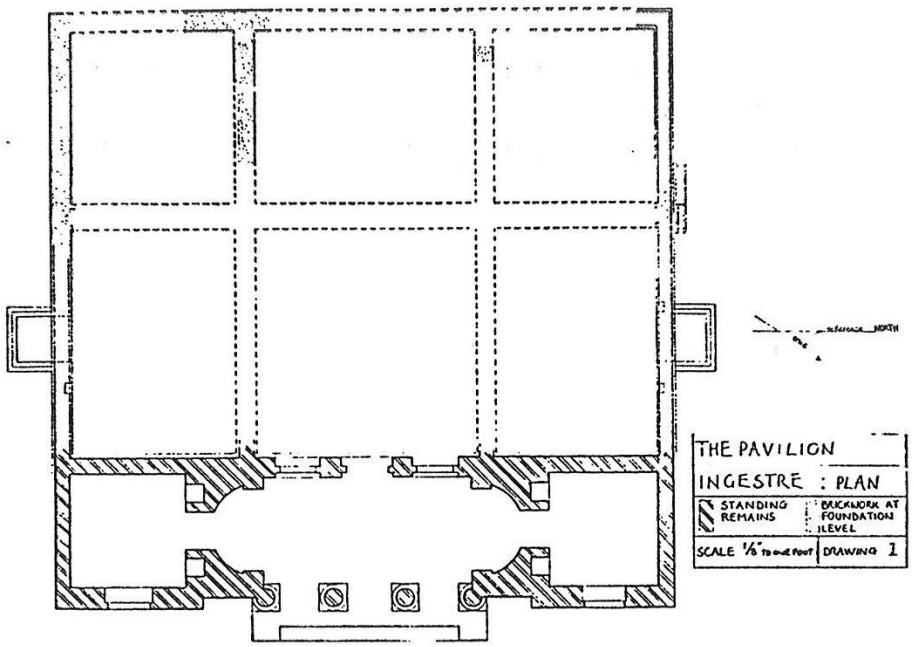
7.1 This building was in other words the classic pleasure pavilion typically designed to be enjoyed as an integral part of the planned pleasure gardens which were fashionable in the early part of the 18th century. It is significant that it was in use before the radical improvements carried out at Ingestre by Capability Brown in 1756. The last of the old line of Chetwynds (who had commissioned the Wren church adjacent to the Hall) had, before his death in 1692, planned a grand formal scheme for the grounds. This was to be in the late 17c French - influenced style of enclosed parterres and long radiating avenues. It is not known precisely what was carried out but from what Brown inherited it seems that either before that scheme was implemented, or in subsequent years, its designs were modified and that a more naturalistic but still carefullycontrived garden was created, along the lines of those being laid out by Charles Bridgeman and William Kent. In these, semiformal curving rides and paths and artful plantings produced gradually unfolding vistas and led to various idyllic settings of classically inspired buildings. It is clear that in 1756 Brown destroyed much of this earlier garden planning in order to develop his characteristic sweeping pastoral landscape but he did retain three of the main rides and some of the buildings, the pavilion, an obelisk and a doric rotunda set on a 'bastion', which continued to act as eyecatchers at focal points of the paths (figure 1).

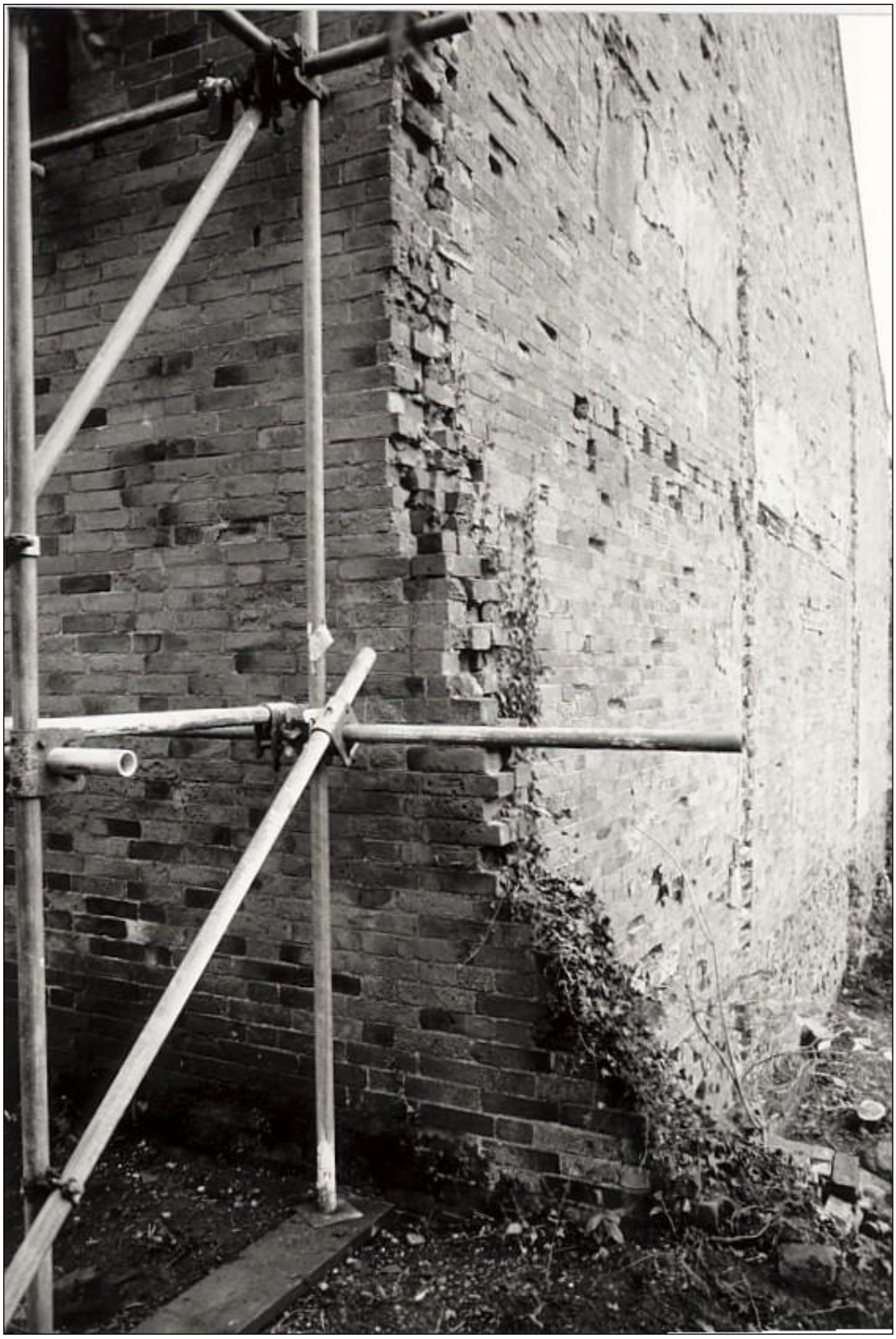
7.2 Garden buildings had long been considered a desirable adjunct to the formalized landscape and over the centuries they took on many forms in reflection of current changes in fashion. In the early 18c. pleasure gardens buildings and their settings were inbued with moral and literary allusions from classical sources and serious attempts were made to reproduce correct Greek and Roman models. The inspiration for the design of Ingestre Pavilion surely came from one or more of a number of architectural pattern books produced in the first half of the 18c. which embodied the ideals of classical antiquity as developed by Serlio, palladio and Scamozzi. The plan form as a whole, a symmetrical square with large central salon and flanking side rooms was one recommended for villas in several of the available treatises and the harmonious geometric room proportions and coved ceiling were features first introduced to this country by the foremost English Palladian follower, Inigo Jones. It is not certain whether a specialist architect was involved at Ingestre but the design would appear to be a thoughtful adaptation of the Palladian villa type by one not only familiar with the works of the best of the theorists but who had perhaps also made the Grand Tour, studying Renaissance buildings at first hand. It is thus probably too advanced an exercise to have been the product of a provincial builder used to merely copying set designs from a pattern book. (Mrs Haslam has suggested that the family Trubshaw, respectable local mason/builders were responsible for the actual construction as they were eminently capable and employed elsewhere on the estate in the mid 18th century).

7.3 The front elevation of the pavilion in particular is distinctive and no precise parallel has been discovered. It ought to be mentioned however that a drawing of a pavilion in the RIBA collections (figure 3) which is similar to Ingestre has been attributed on the basis of draughtsmanship to William Kent, and on the basis of its similarity to Ingestre has been presumed to have been a preliminary sketch for it. There is though no proof of either connection.

7.4 At Ingestre the portico 'in antis' or internal loggia is interesting as it was not adopted as a common feature in this country. Centralized Palladian plans were more often associated with the more imposing external portico. Figures 4 and 5 show plans which also incorporate a screened loggia and which quite possibly were directly influential in the design of the pavilion. Figure 4 for instance comes from William Kent's 'Designs of Inigo Jones', published in 1727 and which was known to have been in the Chetwynd library (it is actually a drawing by john Webb, Jones' pupil). It shows precisely the same door and window arrangement between the loggia and the principal room as at Ingestre. The plan shown in figure 5, by Jones himself, uses columns instead of piers to screen the loggia and allows access from the loggia into the side rooms; both features also occurring at Ingestre.

7.5 The pavilion, embodying as it does an amalgam of desirable architectural forms is a scholarly piece of work and none the less important for being conceived as a garden building. Many such buildings were small scale examples of idealized country houses and were, by implication and by their settings, show pieces intended to stimulate discussion and admirations. It is significant that this plan form, culled from sources where it featured as an ideal, was realized for a garden building where the practical needs of everyday living could to a certain extent be ignored. In a building which saw only occasional use, the strictest architectural tenets could be applied to produce the most harmonious disposition of rooms, all with correct proportions and appropriate decorative schemes – a setting which would allow full expression of ceremonial procedures mimicking those of the big house.


THE PAVILION
INGESTRE : PLAN
STANDING REMAINS
BRICKWORK AT FOUNDATION LEVEL
SCALE 1/8 TO ONE FOOT
DRAWING 1



6. The northwest corner, showing that the side walls of the front portion of the pavilion formerly continued in an unbroken line to the far rear corners of the original structure.

6. Looking north towards the side revetment wall of the former basement pit.

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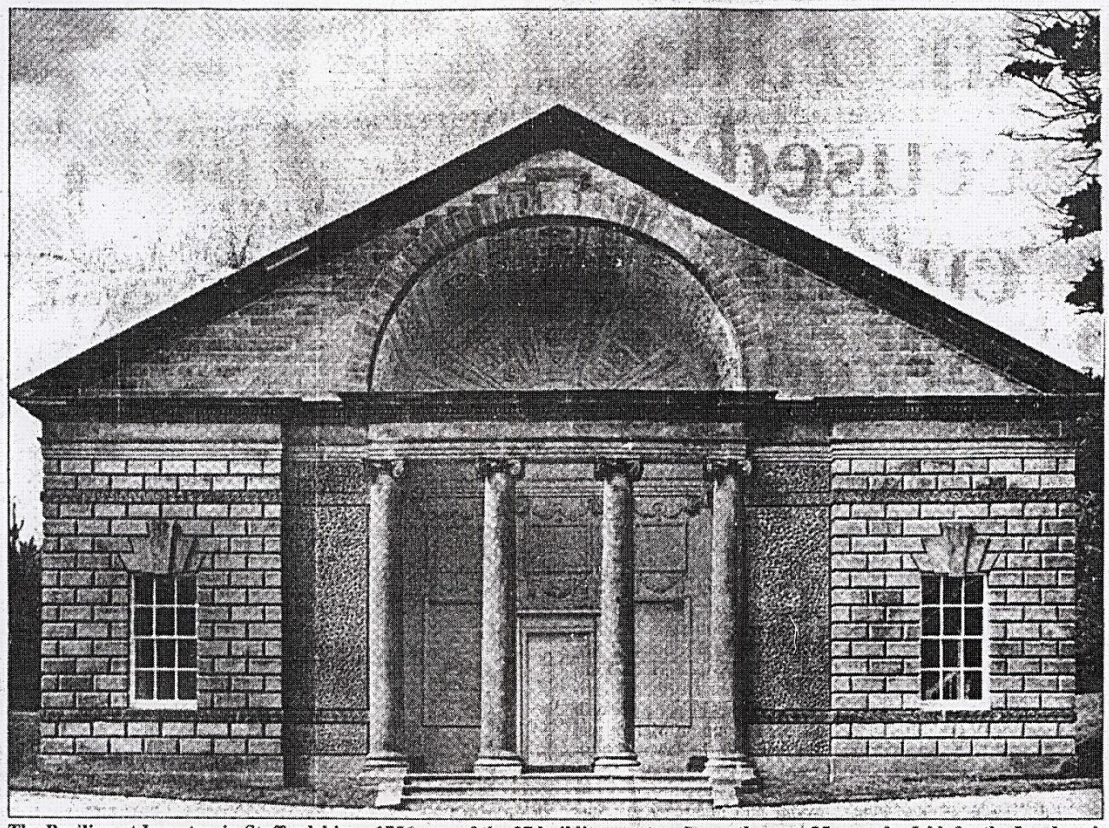


The Pavilion at Ingestre, in Staffordshire, *c*1756, one of the 37 buildings restored over the past 25 years by Jebb for the Landmark Trust. The pavilion was until 1984 a shell to which Jebb added a sitting-room and bedroom so that it could be let to holidaymakers

tion on Nicholas Hawksmoor. The architects he most admired in his own time included Philip Dowson, the star of his Cambridge generation and, some years their senior, Raymond Erith. Such was Jebb's respect for Erith that, when offered the commission to design a new house at King's Walden in Hertfordshire, in 1967, he recommended they see Erith before choosing their architect. The commission went to Erith, whose partner Quinlan Terry made his name on the project.

Jebb's first sustained architectural experience was in 1954 in the building explosion of post-war New York, where he and his colleagues often worked all night to finish the next set of detailed drawings. By 1955 he was working in San Francisco, where he was married in the church in which Hilaire and Elodie Belloc had been married nearly 60 years previously, to Lucy Pollen, a sister of Francis Pollen, with whom he had studied architecture at Cambridge.

Back in London in 1956, Jebb went into private practice, for a while with his brother-in-law Francis Pollen, and then on his own account. He had for nearly 20 years an office in a basement in Sloane Street. After the fringe banking collapse of the mid-Seventies Jebb was forced to lay off all his architectural assistants, and moved his office to his home in Brentford. In the early Eighties, when building was booming, he was tempted to expand again the size of his office. Enticing work had to be turned away, but he resisted the temptation; which proved wisdom when a recession arrived three years ago and the building industry went into decline.

Jebb had a slight figure and fine features – in his youth a look of Gregory Peck. His greatest pleasure in architecture was the act of drawing. In every house he lived in, there was a room with a drawing-board for evening and weekends. As children he let my brother and sisters and me interrupt him to see what he was drawing. In the last 10 years of his life he made his office across the yard from the house, in an old studio, where his Jebb aunts had painted water-colours. There, with two of his associates, he sat surrounded by mementoes of his working life. A commission that emerged from this time was one for substantial additions to Glympton Park, in Oxfordshire. Such was its scale that Jebb brought another firm into the project, that of Nicky Johnston, a man who had followed a similar course in the field since they were students together 40 years before.

Louis Jebb

I first came across Philip Jebb when he was a boy in a jersey at the house of his grandfather Hilaire Belloc, in Sussex; and next when he was courting Lucy Pollen, whom he was lucky enough to marry, **writes Sir John Smith.**

In the late 1960s he became the Landmark Trust's principal architect, working in due course on 37 of its buildings. Some of these caused him a lot of time-consuming trouble; to reach Fort Clonque he had to fly to Alderney, and then wait for the tide; to reach Lundy he had to drive to North Devon and catch the ship which, if it was able to sail, was often unable to land him – or unable to take him off again. During one enforced stay he took part in the then annual cricket match between Lundy and the Rest of the World.

As an architect, he was painstaking, methodical, sympathetic and capable; his relations with his clients, and with builders, were invariably good and successful. With him there were never any misunderstandings, or other dramas either during the work or afterwards. He understood English classical architecture perfectly, but he was also had a sense of fitness which enabled him to tackle buildings of other periods – such as the medieval rectory at Iffley, Oxford. Although he was determined never to give offence, he disliked bureaucracy. I remember his disgust with a letter from some official which began "The *initial* difficulty is . . ." Throughout his life he seemed to me the perfect advertisement for a Catholic upbringing and education – humane and understanding, with an inner certainty and self-discipline that allowed him to be humble. He was a wonderful friend.

Philip Vincent Belloc Jebb, architect: born London 15 March 1927; married 1955 Lucy Pollen (two sons, two daughters); died Bucklebury, Berkshire 7 April 1995.

• OBITU

Philip Jebb

Philip Jebb did his best work as an architect when working for people with strong views on building and design; who might have preferred in another life to have been architects themselves. He never liked to start on a project unless he knew he was right for the client as well as the building. Indeed, a sequence of long-lasting creative partnerships with clients, builders and decorators tells his story. The architectural historian John Martin Robinson considers Jebb to have been the best traditional architect practising in post-war Britain.

In 1961, the young Mark Birley and John Aspinall had possession of 44 Berkeley Square, in central London, designed by William Kent. Aspinall took the upper part of the building to make the Clermont Club, a private gambling club, and Birley the lower to make a night-club, Annabel's. Jebb executed both: the Clermont with the distinguished decorator John Fowler, the genius behind the firm of Colefax & Fowler. The Clermont was an enormous work of restoration and reconstruction – since much altered. It set something of a post-war standard for the bold restoration of Georgian buildings, their mouldings, panelling and paintwork, and was the beginning of a working partnership with Fowler, with an emphasis on restoring and redecorating private houses, which lasted until Fowler's death in 1978.

Downstairs, Jebb and Birley excavated the entire garden and built a concrete box through to the mews behind to create enough space for Annabel's. Birley was tickled when, two-thirds of the way through the project, Jebb said that he had never been to a night-club before. At the time, neither man expected that Annabel's would last so long, taking its own venerable place in London night-life. Jebb and Birley created two more clubs together, also in Mayfair – Mark's and Harry's Bar, both dining clubs. Jebb was energised by Birley's acute visual sense, while Birley appreciated the exactitude of Jebb's work, the felicity of an arch's relationship to its springing point, the precise elegance of his drawings. Jebb went on to design in 1983 the first of a series of sandwich shops in the City of London for Mark Birley's son Robin. Their glass cabinets and blue and white tiled walls have been much imitated since.

Through working on Annabel's, Jebb met the Spanish decorator Jaime Parlade, who opened doors to a career for Jebb in Spain which started with private houses in the country around Gibraltar in the late 1960s and culminated in 1983 with Las Irlandesas, a full-blown stucco town palace in the heart of Madrid. But perhaps his most remarkable work in Spain is Cuartón, a whitewashed village set in a cork forest near Algeciras, where the houses join to form a protective wall around its inhabitants. Cuartón was built in 1970 for the expatriate Hugh Millais as a car-free development of holiday apartments. It has long since become a village inhabited by locals like any other; something that pleased Philip Jebb enormously.

A figure in that Spanish milieu was Dominick Elwes, a member of the Clermont Club circle, but from the same artistic and intellectual Roman Catholic background as Jebb, who had introduced him to Millais and to John Aspinall. Apart from the Clermont, Jebb's principal works for Aspinall include a Gorillarium at Howletts, Aspinall's pioneering zoo for the preservation of endangered species, and the Curzon House Club, in Mayfair, which Jebb and the decorator David Mlinaric restored to its former grandeur in 1981 while turning it into a casino. Mlinaric was a collaborator of Jebb's in the Seventies, Eighties and Nineties and their projects together included extensive work on two properties held on long leases from the National Trust: Woolbeding House, in Sussex, and Ashdown House, in Berkshire.

Jebb's other work on National Trust properties included a long association with Chartwell, Winston Churchill's house in Kent, where the restaurant (which he first designed in 1966) had to be extended on at least two occasions, and buildings to process visitors at Claremont, in Surrey (started in 1970), and at Nymans, in Sussex. For the past 20 years he had sat on the trust's plans committee, which vets proposals for additions to the trust's properties – on occasion having to withdraw when his own drawings came up.

Jebb: a sense of fitness

Sir John Smith, a former vice-chairman of the National Trust, worked with Jebb on perhaps his single largest corpus of work: the restoration of small, historic buildings which had been acquired by the Landmark Trust to be made good and let to holidaymakers. Smith and his wife Christian founded the trust, and their first Landmark project with Jebb was Fort Clonque, a 19th-century fort on Alderney, in the Channel Islands, started in 1968. The most recently completed was the Pavilion at Ingestre, in Staffordshire, where new rooms were sympathetically added behind the shell of a pedimented 18th-century park building.

Jebb worked on private houses old and new. His new houses include North Port House (1978), a dower house for the Duchess of Hamilton at Lennoxlove, executed in a chaste Regency style; and No 12/14 Cheyne Walk (1970), in Chelsea. But his grandest new country house was in fact built in a city: La Cañada (1987), a brick pedimented mansion, with a double-height hall, on a cliff overlooking Guatemala City.

With John Fowler he executed the extensive restoration and modernisation of Cornbury Park, in Oxfordshire, for Lord Rotherwick, starting in 1967, which was matched in scale by the work on Badminton House, for the new Duke of Beaufort, in 1984. In both cases, unwieldy houses that were still set up for the pre-war order were made to work for a new generation and for their ideas of comfort and plumbing.

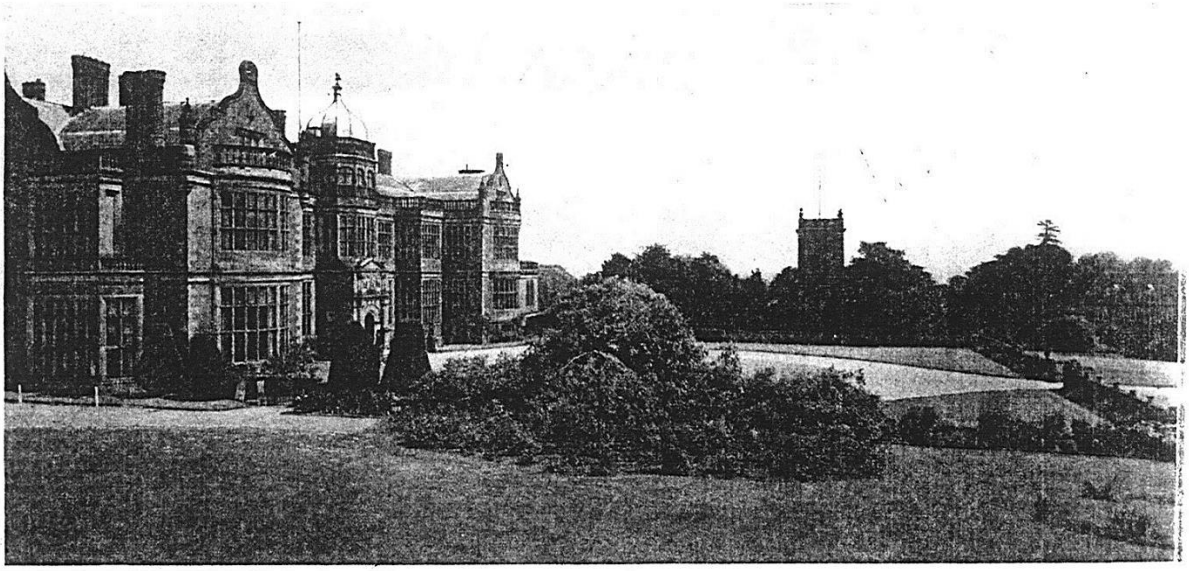
Jebb's work on the house proper at Chatsworth, in Derbyshire, was on a small scale, but his working relationship with its owners, the Duke and Duchess of Devonshire, was one of the most productive and satisfying in his career. In the early Seventies they created together the Cavendish Hotel, at Baslow, and in 1978-79 the Devonshire Arms, at Bolton Abbey, which included the creation of 35 new bedrooms. But their most tantalising project was the first, and one that remained unexecuted: a scheme for a new Devonshire House in London. Jebb produced two designs: an austere building with glazing reminiscent of Hardwick Hall, another Cavendish seat in Derbyshire; and a classical palazzo with a piano nobile.

Jebb was born in London, in 1927, the son of Reginald Jebb, a classicist and schoolmaster, and Eleanor, the daughter of the writer and Catholic apologist Hilaire Belloc. His upbringing of religious observance and intellectual Christianity (Reginald Jebb was a convert) was the key to Philip Jebb's life. In the mid-Thirties the family moved to live with Belloc at King's Land, in Sussex, where there was a chapel, and the leading Catholic writers and thinkers of the day were familiars of the house. Philip's sister is a nun, and his brother Anthony a monk of Downside Abbey, in Somerset, and its former headmaster. When Anthony joined the community at Downside he was given the monastic name of Dom Philip, guaranteeing a lifetime of confusion for both brothers. A second brother, Julian, made a brilliant reputation as a literary critic, broadcaster and producer of arts programmes at the BBC. His suicide in 1984 was an enormous blow.

Philip Jebb retained an abiding affection for Belloc, and had a sharp sense of the prophetic nature of much of his political writing. He had in the late Seventies and early Eighties care of Belloc's literary estate.

There was a strong constructive and visual tradition in Jebb's family. His paternal grandfather, George Jebb, was a civil engineer, who created the Shropshire Union Canal and railways and canals all over the world; and the wider Belloc family had included the portraitist Hilaire Belloc *grand-père*, who taught Rodin to paint, Théodore Chasseriau (Ingres's most brilliant pupil) and the architect Baron Chasseriau.

Jebb was educated at Downside Abbey and, after national service in the Royal Marines, went up to King's College, Cambridge, in 1949, to read architecture. He wrote his disserta-



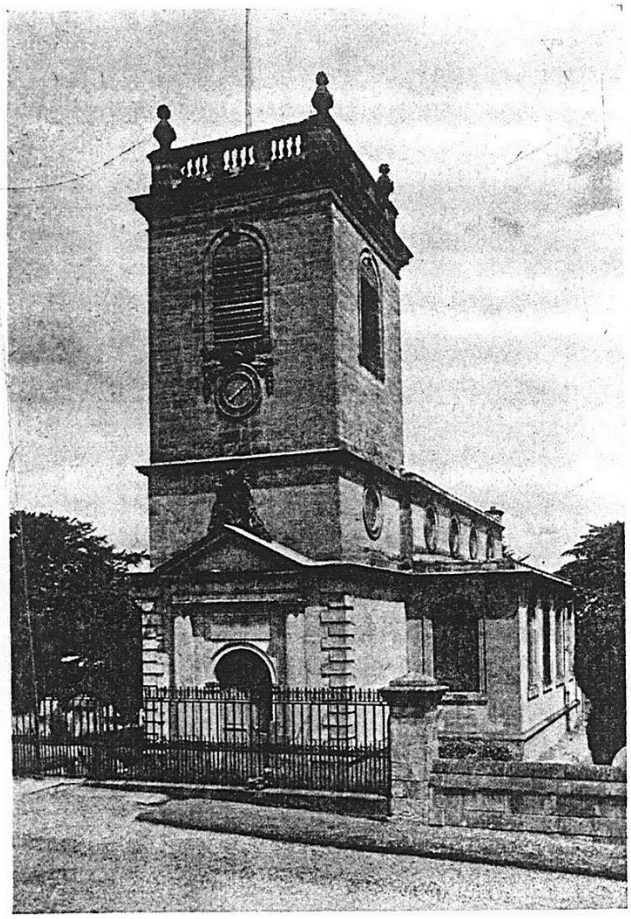
1.—THE SOUTH FRONT OF THE HOUSE AND THE CHURCH SEEN FROM THE WEST

INGESTRE HALL, STAFFORDSHIRE—I

THE SEAT OF THE EARL OF SHREWSBURY AND WATERFORD

By GORDON NA

Alongside the Jacobean house built by Sir Walter Chetwynd, his grandson, also Walter, built a church, the design of which is credibly attributed to Sir Christopher Wren, between 1673 *and* 1676. *Ingestre, which passed from the Chetwynds to the Talbots by marriage in the* 18*th century, was damaged by fire in* 1882, *but restored on its original lines.*

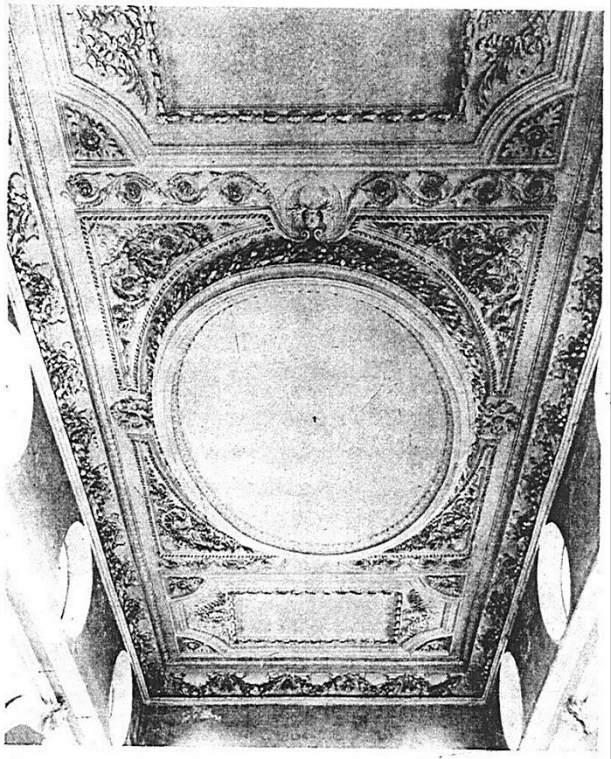


2.—EXTERIOR OF THE CHURCH, BUILT BY WALTER CHETWYND BETWEEN 1673 AND 1676

THE contiguous parks of Shugborough, Tixall and I line the western bank of the River Trent for nearly fi above its junction with the River Sow. Ingestre northernmost of the three, the highest and probably the most To the south of it the ancient trees of Tixall and Shugborough a leafy foreground for the distant view of Cannock Chase; east there is the broad plain of the Trent, with Chartley P Bagot's Park on the rising ground beyond; to the north is Heath, where in 1643 Roundheads and Cavaliers fought a c and sanguinary battle in which the Royalist commander, the Northampton, was killed; and to the west are the incre industrialised surroundings of the county town, Stafford, wh some four miles away.

The origins of the name Ingestre (in which the "g" is pro hard) are uncertain, but older versions of the name are I Ingestret and Ingerstrent: the "Ing" has been variously e as meaning a hill, as at Inkpen, or a flat meadow, and, as t stands where the plain of the Trent gives way to higher either solution may be correct. When the Domesday sur made in 1086 it was called Gestreon and was held by one Hu Robert de Stafford. In 1166 it was held by another Hugo, c Marshal, from whom the present owner of Ingestre can t descent. Hugo the Marshal had a daughter and heiress, Ali married Ivo de Mutton (or, more prosaically, Mitton) and him Ingestre. Their great-grand-daughter, Isabella, mar Philip de Chetwynd, whose son Philip in right of his mother i Ingestre and the other Mutton properties about 1285 and b Chetwynd ownership which was to continue until the middl 18th century.

The first Chetwynd owner who need detain us is Sir Chetwynd, who in the middle of James I's reign evidentl down the old manor house at Ingestre and rebuilt it. alterations by Nash early in the 19th century and recons after a fire in 1882 (Fig. 9), the house still retains the J character of Sir Walter's time, and comparison of the engr the south front in 1686 (Fig. 7) with the photograph of t front to-day (Fig. 10) reveals that the house has not ch shape or ornament below the main cornice level since it w The 17th-century view, by the Dutch engraver Michael Bu one of the charming and accurate illustrations from Dr. Rob *Natural History of Stafford-Shire.* In the middle is the sy south façade, with a central porch surmounted by a cupol and its ends terminated by projections with rounded bow to-day. This front overlooked a grass forecourt, flanked pavilions, on which stood statues and obelisks. Below the was a stable yard with matching office buildings, one



3.—THE INTERIOR OF THE CHURCH, LOOKING EAST: "A CITY CHURCH IN MINIATURE." (*Right*) 4.—PLASTERWORK ON THE ROOF OF THE NAVE

survives, though somewhat altered, to the present day (right of Fig. 1). On the rising ground to the left, or west, were formal gardens, which were swept away when the fashion for naturalistic lay-outs began in the 18th century. To the right is the famous church, built by "The Worshipfull, the Learned and most ingenious Gent. Walter Chetwynd," to whom "in Testimony of his many and singular favours" Dr. Plot dedicated his plate of Ingestre.

This Walter Chetwynd, a grandson of the Sir Walter who built the house, was a noted antiquary, who not only made extensive collections of historical manuscripts concerning Staffordshire and Leicestershire—many were unfortunately destroyed in the fire of 1882—but patronised and encouraged authors like Plot. The date of his birth is uncertain, but his father's marriage took place in 1633. He was for many years Member of Parliament for the borough of Stafford or for the county, and was sheriff in 1680. In 1677 he was elected a Fellow of the Royal Society—of which Plot became secretary in 1682—and must have known another famous Fellow, Sir Christopher Wren, to whom the design of Ingestre Church has persistently been credited. It is, indeed, one of the few buildings outside London with which Wren's name is linked with some justification, and the editors of *The Wren Society* (Vol. xix, page 57) accepted the attribution without question, although there is no documentary evidence beyond a drawing of a lantern by Wren superscribed "Mr. Chetwynd's Tower," and no lantern was built. The attribution is supported by the style of the building, however, and by the fact that Chetwynd and Wren evidently moved in the same circles and knew each other.

Dr. Plot gives a long and interesting account of the building in his history of Staffordshire. "He that has exceeded all in a publick benefaction of this nature," we read, "is the worthy *Walter Chetwynd* of *Ingestre* Esq; who being *Patron* of the place, and considering that the *Church* stood very incommodiously, and was so ruinous, that it must be better to rebuild, than repair it: in *An.* 1672 most generously petition'd The Most Reverend Father in God *Gilbert* by divine Providence Lord *Arch-Bishop* of *Canterbury* that he might accordingly rebuild it at a more commodious place." The Archbishop appointed a commission, who reported in July that they found the church in such a bad state that it merited only demolition, and that "the place designed by the said *Walter Chetwynd* Esq; was a much more fit and congruous place." In April, 1673, the Archbishop duly granted a faculty for Chetwynd to build the new church and to use the materials of the old one.

"The foundation accordingly was lay'd the same year," continues Plot; "mill'd shillings, half pence and farthings,

5.—THE CHANCEL SCREEN AND PULPIT

coyn'd that year, being put into hollow places cut fit for that purpose, in the large corner stones of the *Steeple*, by Mr. *Chetwynd himself* and other *Gentlemen*. And in Anno 1676 it was wholly finisht, being built in the form of a *parish-Church*, not great, but uniform and elegant; the out walls being all of squared free-stone, with a well proportioned *Tower* at the *west* end . . . The *Chancell* within paved throughout with black and white marble; the *Windows* illustrated with the *Armes* and *matches* of the *Chetwynds* in *painted glass;* and the *Ceilings* with the same in *Fretwork;* the *side-walls* beautifyed with *funeral Monuments* of the *Family*, curiously carved in white marble; and the whole vaulted underneath for a dormitory for it, whither all the bodies belonging to it were removed out of the old *Church* and decently deposited.

"The *Navis* or body of the *Church* is separated from the *Chancell* with an elegant *skreen* of *Flanders* Oak, garnish't with the Kinges *Armes*, and great variety of other curious carvings; at the *South* corner whereof stands the *Pulpit*, made of the same wood, adorned in a like manner with *carved* work; and the *Iron-work* about it curiously *painted* and *guilt*. The *Seats* are also made of the same *Oak*, all of an equal height and goodness through the whole *Church;* the *Lord* himself not sitting in a finer *Seat* (only somewhat larger) than the meanest of his *Tenants;* so humble is this truly Wise man, in the midst of all this *magnificence*."

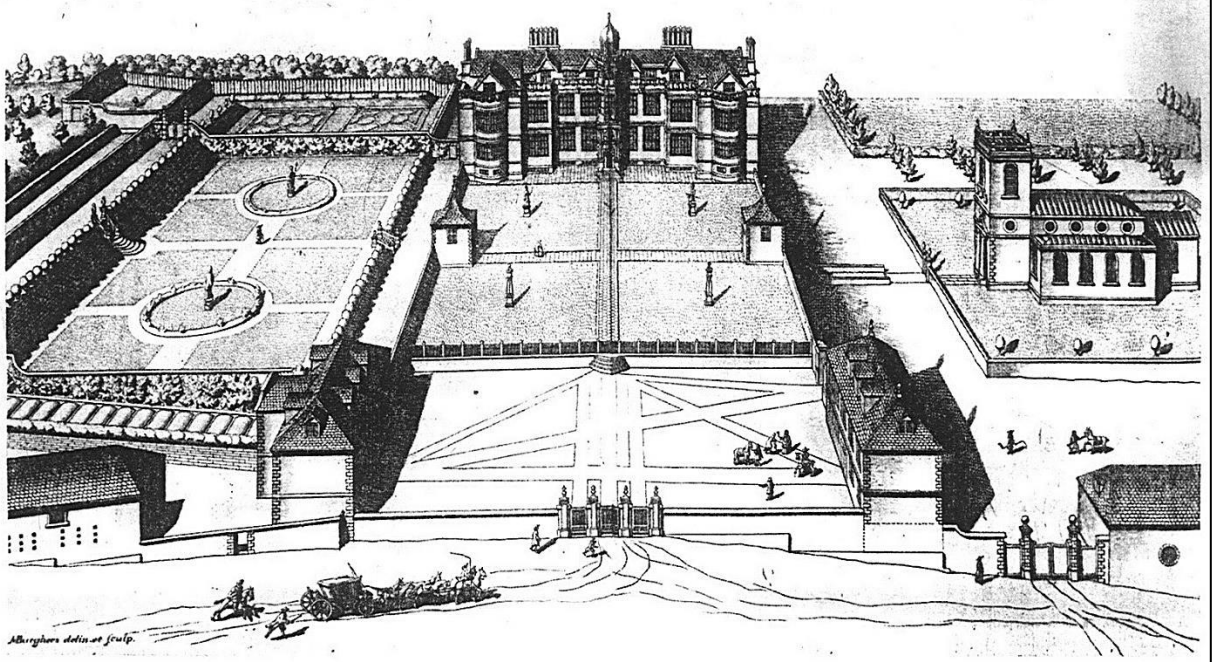
In August, 1677, the church was consecrated by the Bishop of Coventry and Lichfield "and some others of the most eminent Clergy," who performed a baptism, marriage and burial, "all which *offices* were also there performed the same day." After the ceremony Chetwynd gave "a most splendid dinner" at his house, where "all things were carryed with a *Sobriety* and *gravity* suitable to the *occasion*."

6.—THE PORCH ON THE SOUTH FRONT, BUILT BY SIR WALTER CHETWYND ABOUT 1613

The entrance to the church is through a Tuscan porch on the west side of Plot's "well proportioned *Tower*," which is decorated with the Chetwynd arms—azure, a chevron between three mullets or — and a one-handed clock, and surmounted by a balustrade and what Plot calls "flowerpots" (Fig. 2). At the base of the tower is an elliptical chamber, which gives into the body of the church. This is a simple nave of four bays flanked by aisles (Fig. 3). Nave and aisles are separated by an arcade, and the nave walls are carried up on this above the level of the aisle roofs to contain round clerestory windows, rather in the manner of St. Bride's, Fleet-street, which was designed by Wren a few years before Ingestre and was being built at the same time.

At Ingestre Church the bases of the arcade columns are set above the tops of the pews, but the level of the springing of the arches above is too low to accommodate a column and entablature of a normal Order; the designer overcame this difficulty by quadrupling four Tuscan columns of correct proportions. The nave walls are surmounted by a frieze of plaster swags, above which is a flat ceiling divided into three richly decorated compartments, the largest of which, in the middle, contains an oval of typical late-17th-century design surrounded by a deep wreath of leaves and with urns and foliage in the spandrels (Fig. 4).

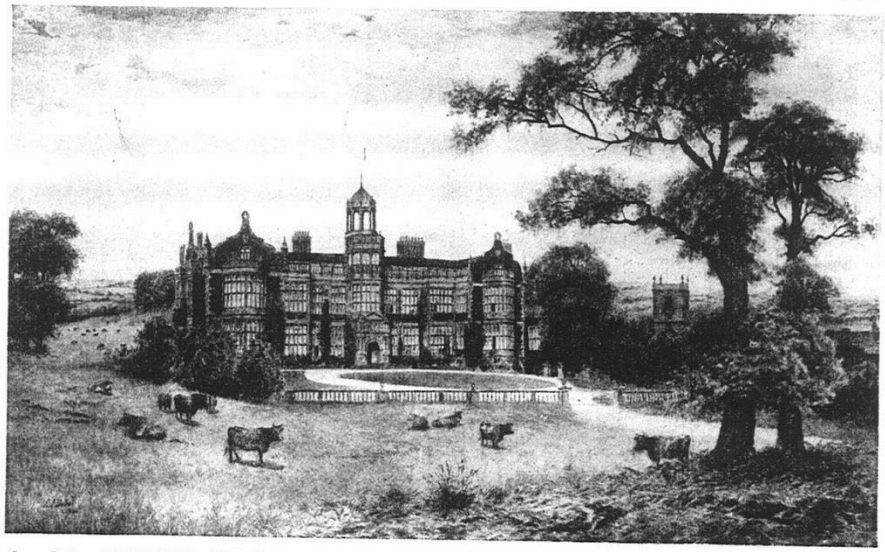
A highly wrought screen of Corinthian columns, with the Royal Arms of Charles II above the central gateway (Fig. 5), divides the nave from the chancel, which is approximately half as long again as the nave and is lit at the east end by a window of Venetian form, except that all three lights have semi-circular heads. The ceiling is barrel-vaulted, with nine compartments containing the heraldic achievements of the Chetwynd family and their relations in vigorous plasterwork. Heraldic mantlings, with their contorting scrolls, give the plasterer great scope to display his skill and artistry, and the unknown plasterer who worked at Ingestre took full advantage

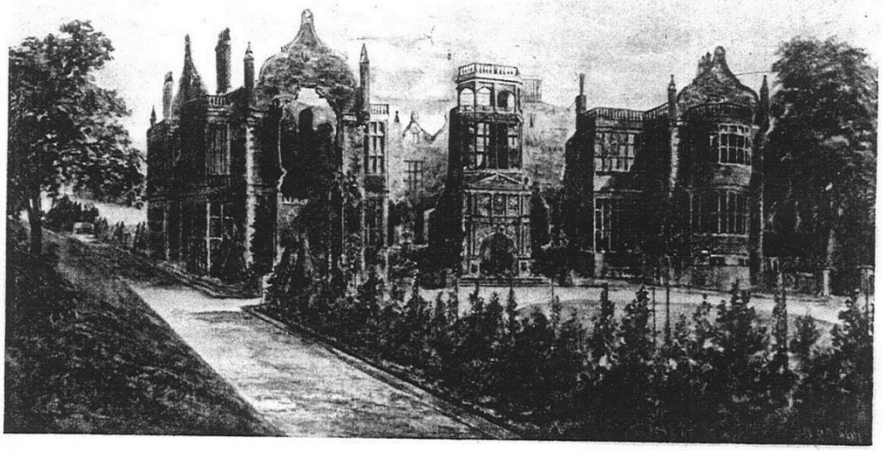


7.—THE SOUTH FRONT, FORECOURT AND CHURCH IN 1686. An engraving by Michael Burghers from Dr. Robert Plot's *Natural History of Stafford-Shire*

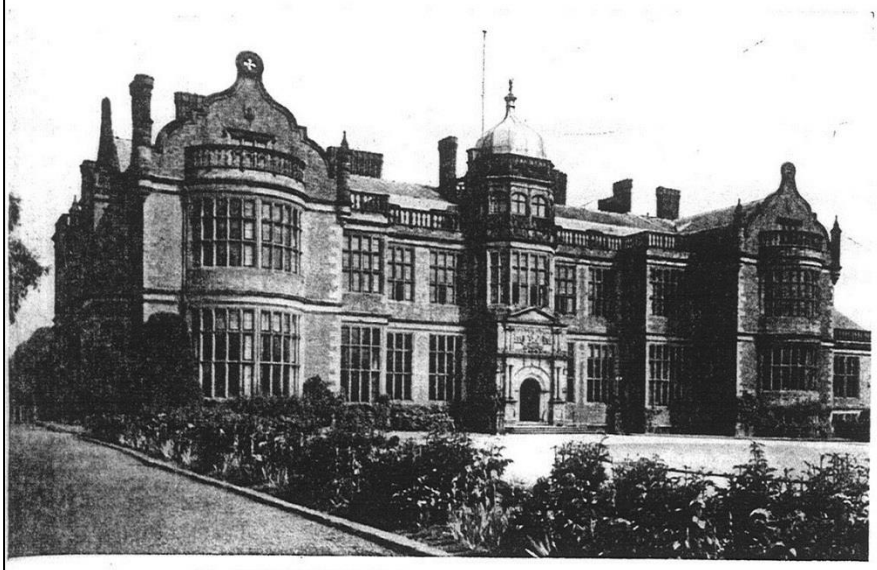
of the opportunity. The craftsmanship throughout the building, both in the plasterwork and in the carving, particularly of the screen and pulpit (Fig. 5), is of a very high order, and suggests that men who were accustomed to working in Wren's City churches were employed. Indeed, Ingestre is like a City church in miniature, but its proportions and craftsmanship give it an impression of far greater size and dignity than its comparatively small dimensions might indicate. Very few attributions to Wren stand the test of scrutiny unless there is supporting documentary evidence, but Ingestre Church is a building of such quality that, taking into account Chetwynd's acquaintance with Wren and the single drawing, it can with reasonable certainty be ascribed to him. Moreover, except for the introduction of various monuments to the Chetwynd and Talbot families—one is by Sir Francis Chantrey (1826) and another by the younger Westmacott (1849)—the church has hardly been altered since if left the hands of Walter Chetwynd's workmen in 1676.

Walter Chetwynd married Anne, eldest daughter of Sir Edward Bagot, Bt., of Blithfield, across the River Trent, but they had only one child, a daughter named Frances, who died in infancy. Chetwynd himself died of smallpox in London in 1693. He was succeeded by his cousin and godson, also Walter, who was M.P. for Stafford and Master of the Buckhounds during most of Queen Anne's reign. In 1717 he was created Viscount Chetwynd of Bearhaven and died in 1735, when the title devolved by special remainder upon his brother, John, who reigned at Ingestre until 1767. During this time, as we shall see next week, Capability Brown laid out the grounds. When Lord Chetwynd died the viscounty passed to his brother, from whom the present Viscount is descended, but Ingestre was settled on his daughter, Catherine, who had married the Hon. John





8 and 9.—AMATEUR ARTISTS' IMPRESSIONS OF THE SOUTH FRONT SHORTLY BEFORE AND (*below*) AFTER THE FIRE OF 1882

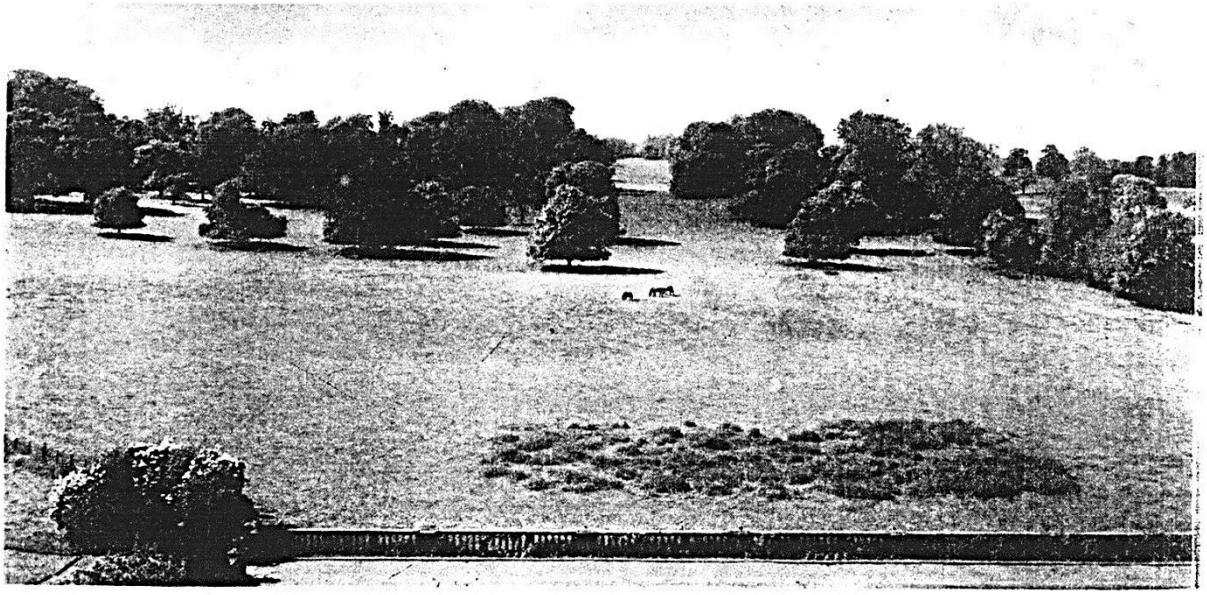


10.—THE SOUTH FRONT TO-DAY. Compare Fig. 7

Talbot, second son of Lord Chancellor Talbot, who was created Baron Talbot of Hensol in 1733. John and Catherine Talbot's elder son, John, succeeded his uncle as third Lord Talbot in 1782. Two years later he was created Viscount Ingestre and Earl Talbot and assumed the additional name and arms of Chetwynd. He died in 1793 and was succeeded by his elder son, who, as we shall see, employed John Nash to alter Ingestre in the early years of the 19th century. The second Earl's eldest surviving son succeeded his father as third Earl Talbot in 1849 and later inherited also the earldom of Shrewsbury and Waterford from his kinsman the 17th Earl, who had died in 1856.

The 18th Earl's grandson, the 20th Earl of Shrewsbury, was the owner of Ingestre in 1882, when fire badly damaged the house (Figs. 8 and 9). His subsequent restoration on the lines of Sir Walter Chetwynd's original Jacobean home will be the subject of the third article.

(*To be continued*)



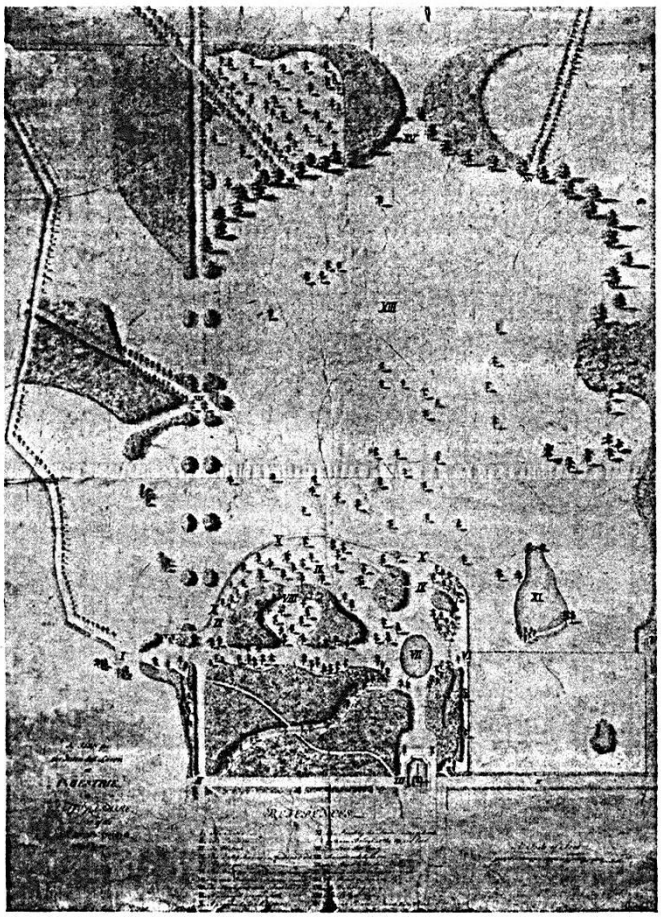
1.—CAPABILITY BROWN LANDSCAPE: THE VIEW NORTHWARDS FROM THE HOUSE

INGESTRE HALL, STAFFORDSHIRE—II

THE SEAT OF THE EARL OF SHREWSBURY AND WATERFORD

By GORDON NAI

Capability Brown laid out the park for the second Viscount Chetwynd in 1756. *He also gave designs for the neighbouring estate of Tixall, whe there is a remarkable Elizabethan gatehouse. John Nash rebuilt the north front of Ingestre about* 1810 *for the second Earl Talbot.*



2.—BROWN'S PLAN, DATED 1756: NORTH AT THE TOP. The figure numbers referred to in the text have been strengthened

IN his hey-day in the 1760s and '70s Capability Brown consulted in his capacity both as landscape gardener architect at six large estates in Staffordshire. At We soon after 1764, he laid out the park for Sir Henry Bridge In the same year he began to landscape the park at Trent for Lord Gower, and later rebuilt his house. In 1766 he b to lay out Lord Donegall's park at Fisherwick, where he rebuilt the house. About 1770 he landscaped the groun Chillington for Thomas Giffard, and in 1774 he was commiss by Lord Dudley to lay out the park at Himley. In the year Brown was also paid for work at Tixall, of which anon. These extensive operations doubtless inspired many Staffordshire landowners to improve their properties, and Br example, if not his hand, is evident for instance at Whit the home of the Mainwaring family (see COUNTRY LI June 6, 1957). But the earliest of all Brown's documented in Staffordshire is at Ingestre, of which Lord Verulam wr his diary on October 22, 1769: "The grounds were laid o Mr. Brown before he was so well known." Moreover, pres in the house is Brown's own plan, superscribed "A Plan f Intended Lawn at Ingestrie in Staffordshire. The Seat Rt. Honble Lord Vist. Chetwynd by L. B: 1756" (Fig. 2).

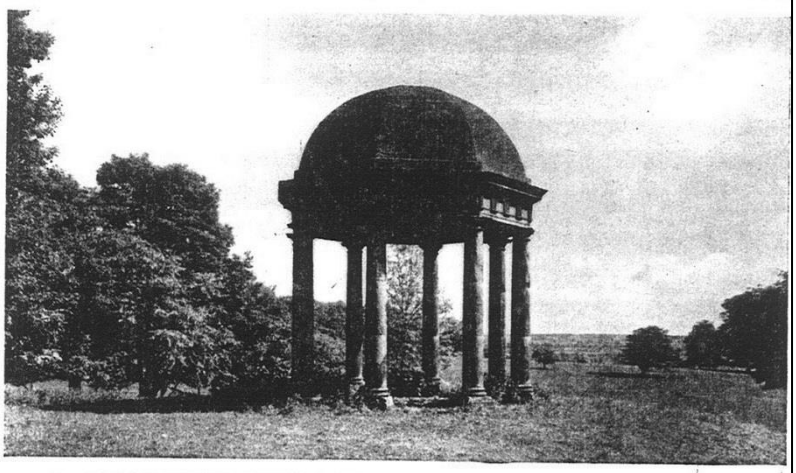
Brown's client was the second Viscount Chetwynd, elder brother, the first Viscount, had inherited Ingestre in from his cousin Walter Chetwynd, who, as we saw last built the famous Classical church alongside the Jacobean raised by his grandfather. The first Viscount died "a tedious illness" in 1735, and was succeeded by his brother had held various diplomatic and political posts such as I to Savoy and later to Spain, Receiver General of the Duc Lancaster and Lord of the Admiralty. All these appoint were early in his career, when he was a supporter of W but he removed his allegiance to the Tories in 1727 and ther seems to have led a less active political life, although, bei Irish peer, he was able to retain his seat in the House of Con and represented Stafford until 1747.

There is, unfortunately, nothing to indicate what led Chetwynd to commission Brown to improve his estate 1750s, unless it was the influence of his neighbour, Th Anson, of Shugborough: Anson's brother, Admiral Lord the circumnavigator and victor of Cape Finisterre, emp Brown to carry out great changes to the surroundings of Park, in Hertfordshire, where between 1751 and 1754 Ma Brettingham had been making alterations to the original designed by Leoni. At this time Brown, who was not 4(1756, was consolidating the private practice that he had a begun to build up before Lord Cobham's death in 1749 re

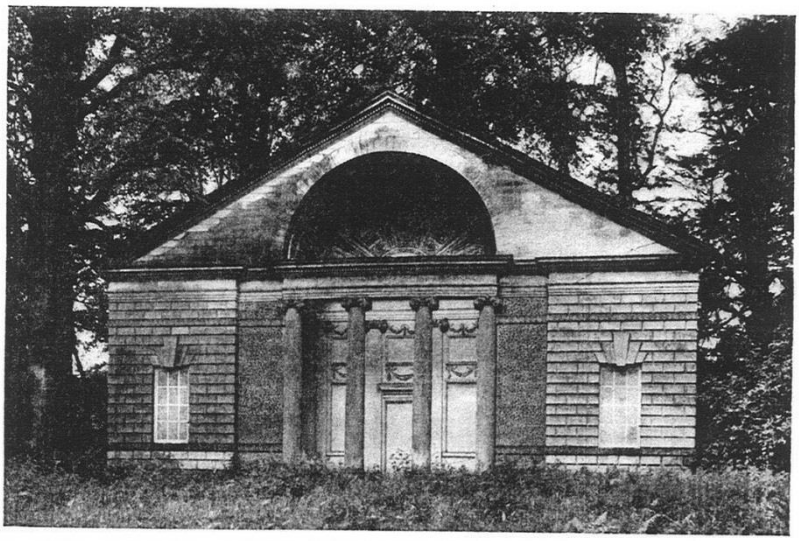
him from a tied position at Stowe. By the mid-'50s Brown had work to his credit at Warwick Castle, Croome, Kirtlington and Belhus, but until then most of his commissions seem to have been in the south Midlands or south. Ingestre was one step farther afield in a practice which was soon to extend from Northumberland to Devon and in which Staffordshire itself was later to play no small part.

Throughout the large park at Ingestre there are numerous clumps of trees which betray Brown's hand, but his principal assignment seems to have been to lay out the ground to the north of the house and to create a vista on the axis of the north front (Fig. 1). An examination of the plan in Fig. 2 indicates that there was already a formal lay-out in existence, which Brown had to naturalise in accordance with the new taste that he had done so much to create. At the northern end of the plan, for example, can be seen the radiating avenues typical of the 17th century, and there was also a longer one running due north and south, the rigid effect of which Brown has alleviated by judicious thinning in the middle: it survives in its freer form to this day. Then at right angles to this avenue, quite close to the house, was —and is—a broader east-west ride interrupted by an obelisk in a pool (III on Brown's plan) on the axis of the house. The east end of this ride was left open to command the view of the Trent valley that could be obtained from the higher ground at the west end of the ride, which was terminated by a pavilion (II). The obelisk has been removed, but the pavilion still survives (Fig. 4).

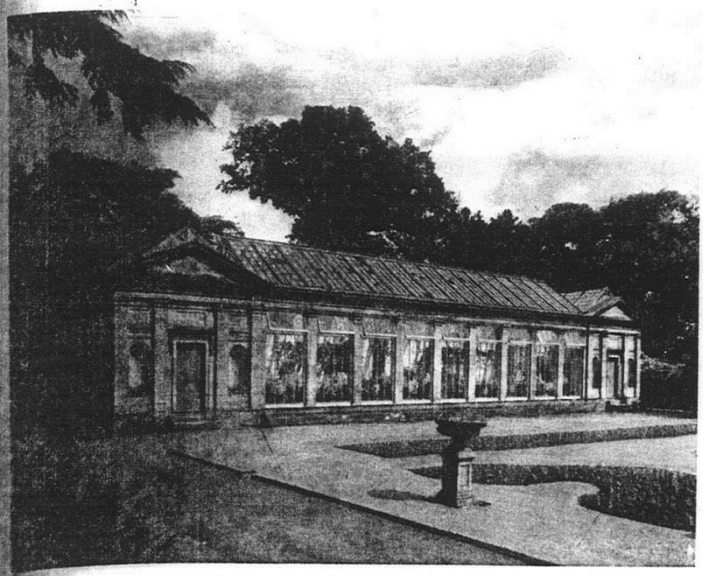
It is a curious building, conceived on the grand scale, but not quite carrying it off, as though a provincial master mason was working in an idiom he did not fully understand. The pavilion almost certainly dates from before the advent of Brown, and is in a Palladian style that seems to derive from Kent. The broad pediment, the rustication and the subdivision of the façade by slight recessions and projections all smack of Kent, who indeed built a pavilion in this form—though with vertical rather than horizontal emphasis—as part of the Temple of Venus at Stowe, where the central unit has an apsidal recess with a screen of Ionic columns. But



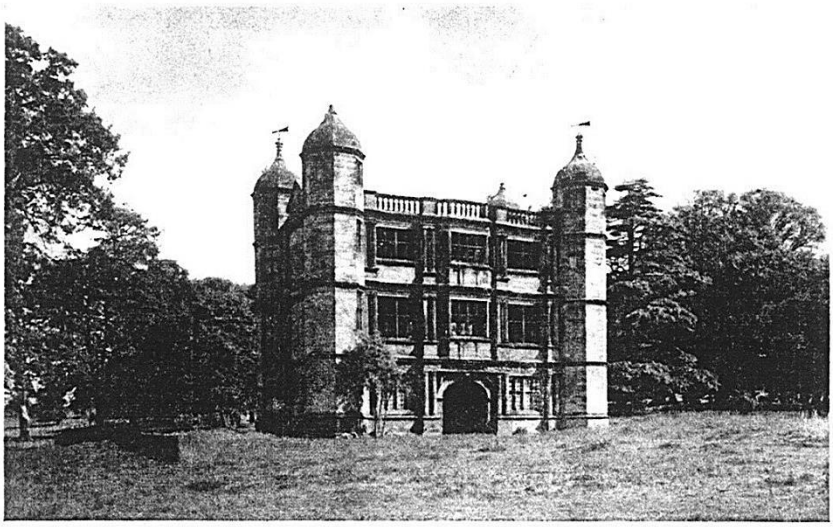
3.—THE ROTUNDA, WITH A VIEW OF THE TRENT VALLEY BEYOND



4.—THE PAVILION, WHICH PROBABLY DATES FROM BEFORE BROWN'S IMPROVEMENTS TO THE PARK

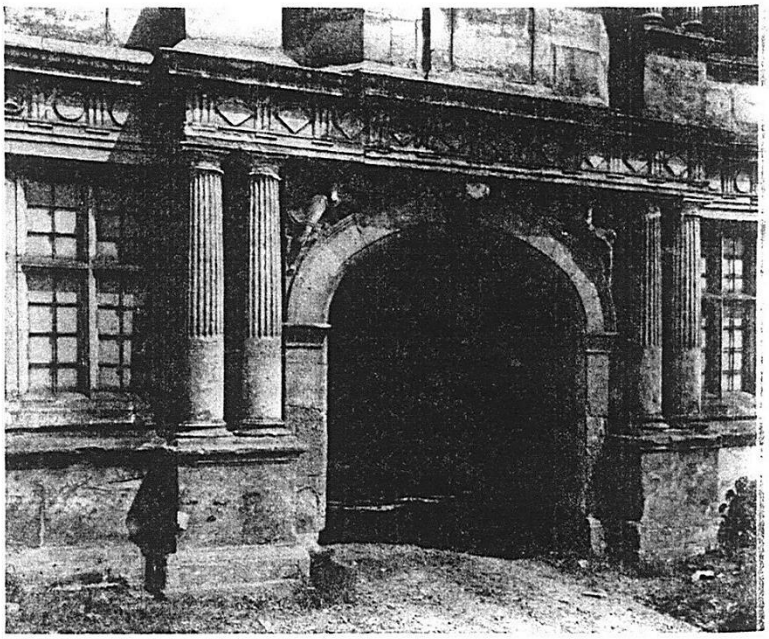


5.—THE ORANGERY. (*Right*) 6.—THE APPROACH TO THE ORANGERY FROM THE HOUSE



7.—TIXALL GATEHOUSE, BUILT BY SIR WALTER ASTON ABOUT 1580

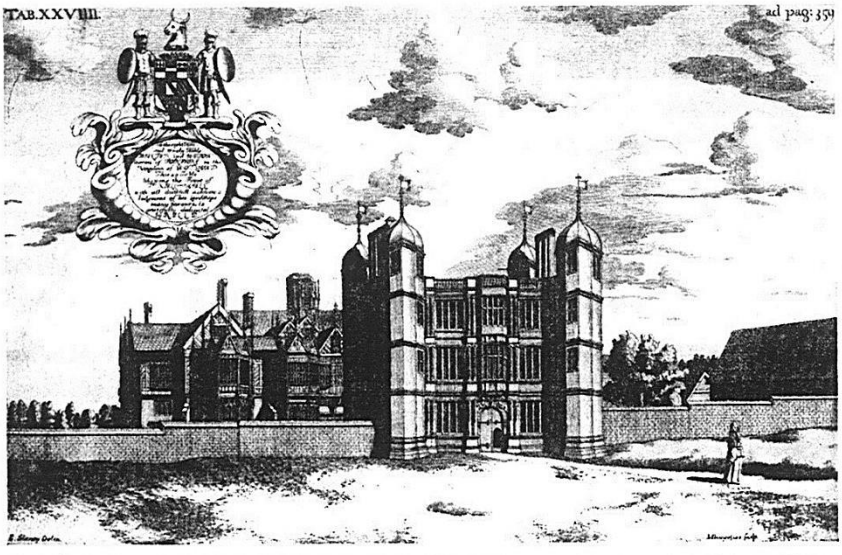
(*Right*) 8.—DETAIL OF THE GATEHOUSE ARCHWAY



the Ingestre pavilion suggests a much less sure hand: the dummy windows are badly placed, for instance, and the panels of vermiculated masonry flanking the rectangular central recess are not altogether happy. It is possible that the pavilion might have been designed by Charles Trubshaw, who is known to have worked for Lord Chetwynd at Ingestre. He was trained as a sculptor under Scheemakers in London, which, if he was responsible for the pavilion, might explain not only its architectural shortcomings, but also the competence of the carving in the Ionic screen and the obvious delight in the texture of stone.

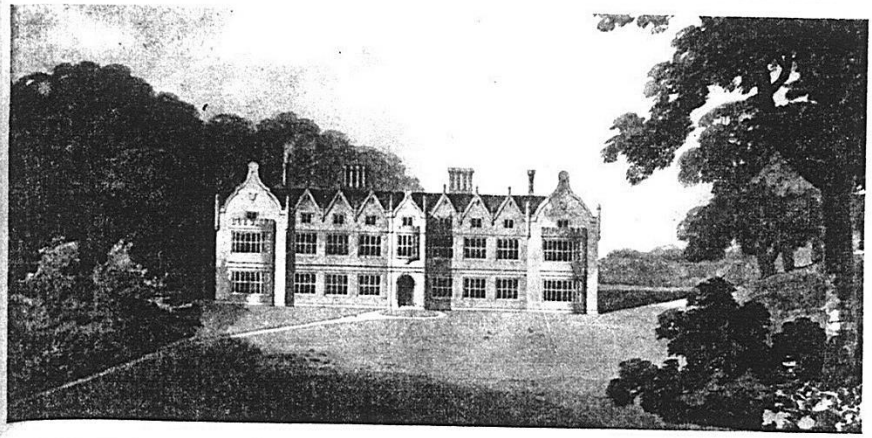
North of the east-west ride is a fair-sized plantation through which Brown shows his usual serpentine paths. These have now become overgrown, but one can still trace the irregular east-west ride that is shown beyond the plantation. On the high ground at the west end of this ride Brown marks "The Tower" (I), which he perhaps designed himself: it was in the Gothick taste and its foundations still survive in ruins. At the eastern side of the plantation is sl basin (VII) on the axis of the obelisk house: Brown calls it "The new R inlarged & made oval," indicating tha originally part of the earlier formal Beyond the basin Brown marks "Tl tion and Dorick Rotundo" (VI) octagonal domed rotunda still stands and from it one can still obtain a love over the Trent valley. On the far this second east-west ride is a circula at the north end of which Brown "The Menagerie with ye Back Sid mented" (VIII). All traces of th disappeared, but the menagerie is maintained at Ingestre by a fas collection of exotic birds which r large in the plantations to the west house.

Beyond his menagerie Brown has out his planting, and running thro trees in a rough semi-circle is shown posed Gravel Path" (IX); the route serpentine walk can still be traced Beyond it, and following the sam



9.—TIXALL HALL AND GATEHOUSE IN 1686. An engraving from Dr. Robert Plot's *Natural History of Stafford-Shire*

circular line, is "A proposed Sunk (X) to separate the pleasure ground the open park beyond: this ha-ha can be traced. Out in the park to t Brown shows a small sheet of water like a leg-of-mutton. This is "The P the Farm inlarged with a Sham Bridg Upper End" (XI). The pond survi the bridge—a charming little affa three arches and a central pedime disappeared, if indeed it was eve Away to the north of the pond and ha great circular expanse of parkland, half a mile in diameter and bounde perimeter by planting. This is "The i Lawn" (XIII), to which Brown led t tator's eye from the north front of th through a gap in the plantation bey obelisk. On the hill at the northern ex of the lawn there was a gap in the su ing woodland where it was proposed "An intended Triumphal Arch" (X this was later removed and rebuilt el as a lodge, and natural growth h closed the gap through the trees. A during almost exactly two centuries Brown's scheme has become ove and although some of the original f have become obscured or have vanish



10.—DETAIL OF A DRAWING OF JOHN NASH'S PROPOSALS FOR THE NORTH FRONT OF INGESTRE. ABOUT 1808. In the Soane Museum

great vista still exists (Fig. 1) as testimony to Brown's genius and vision as a landscape designer.

While we are on the subject of Brown, this is a suitable opportunity to make a slight digression concerning Tixall, where he also worked. Tixall lies immediately to the south of Ingestre and the two estates march. According to Sampson Erdeswick, writing in 1598, Tixall came by marriage about 1500 to "sir John Aston, knight banneret, from whom it descended to sir Edward Aston, their son. Sir Edward, the grandfather, builded at Tickeshall a fair house, the first height from the ground very well wrought of stone, the rest of timber and plaster; but it is since beautified, or defaced (I know not which to say), with a very goodly gatehouse of stone, builded by sir Walter Aston, son of sir Edward the elder, being one of the fairest pieces of work made of late times, that I have seen in all these countries. Sir Edward, son of the said sir Walter, builded a very fair lodge in Tickeshall park, being five heights of stone, and covered it with lead, but lived not to finish it . . . which last sir Edward had issue Walter, now her majesty's ward."

Sir Edward's "fair house" and his son's "goodly gatehouse" can be seen in the accompanying engraving (Fig. 9) from Dr. Robert Plot's *Natural History of Staffordshire* (1686). The house was largely demolished in the 18th century, but the Rev. Thomas Harwood, who edited Erdeswick's *Survey of Staffordshire* for publication in 1844, records that it bore an inscription: "William Yates made this house MDLV." The gatehouse happily still survives (Fig. 7), although its roof is nearly gone and its unglazed windows admit the elements. It is rectangular, with octagonal ogee-domed turrets at the four corners and a central archway (Fig. 8). The three storeys are decorated with an Order of coupled freestanding columns: Doric for the ground floor, Ionic for the first and Corinthian for the second, each with a full entablature. The whole is surmounted by a balustrade. The handling of the Renaissance detail is remarkably crisp and accurate, and invites comparison with the best late Elizabethan work in this style. Tixall gatehouse was built about 1580 and it is interesting to discover that at this time Sir Walter Aston's son Edward married the daughter of Sir Thomas Lucy—"Justice Shallow"—of Charlecote. One wonders if the Tixall gatehouse was inspired by the earlier Tudor gatehouse at Charlecote, which also has turreted octagonal corner towers.

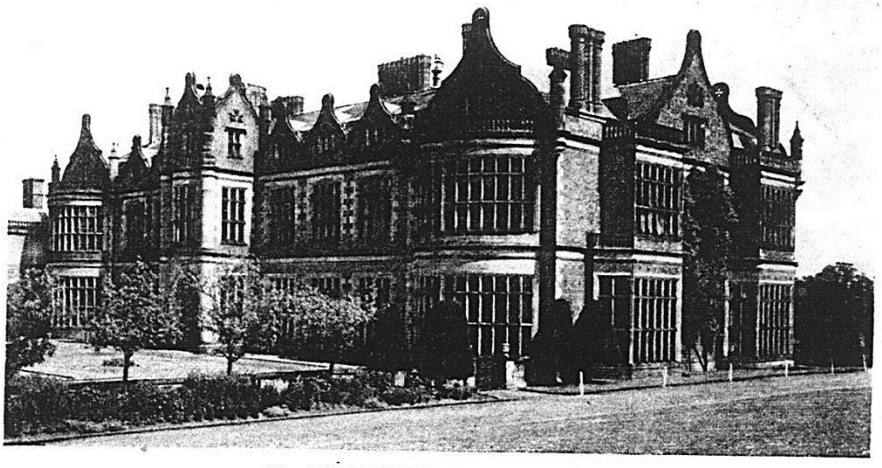
The Walter Aston who was a ward when Erdeswick was writing his *Survey* had been born in 1584 and succeeded his father in 1596. He was Ambassador to Spain at the time of Charles I's abortive marriage journey, and in 1627 was created Baron Aston of Forfar. Among his protégés was the poet Michael Drayton, who wrote:

> *The Trent, by Tixal graced, the Aston's ancient seat,*
> *Which oft the Muse hath found her safe and sweet retreat.*

The fourth Lord Aston employed Charles Trubshaw's father, Richard, for extensive alterations after 1721, which involved the demolition of much of the Elizabethan house. Lord Aston died in 1748, but his son, the fifth Lord Aston, carried on with rebuilding, and he employed the younger Trubshaw as mason; his architect was evidently William Baker. Lord Aston died of smallpox at an early age in 1751, before the house was completed, and the Tixall estate went to his younger daughter and co-heiress, Barbara, who married the Hon. Thomas Clifford, a younger son of the third Lord Clifford of Chudleigh, in 1762. Capability Brown had been employed by Lord Clifford at Ugbrooke, his seat in Devon, which doubtless prompted his son to commission the designs for completing the house at Tixall for which Brown was paid in 1774. These do not seem to have been carried out, although some of his schemes for improving the grounds were. Tixall was further altered for Thomas Clifford by Samuel Wyatt, but the house was demolished early in the present century, and only a range of offices, the gaunt gatehouse and a few Brownian clumps of trees survive to recall its earlier grandeur.

To revert to Ingestre. Brown's client, Lord Chetwynd, died without surviving male issue in 1765 and was succeeded by his daughter Catherine, widow of the Hon. John Talbot, younger son of Lord Chancellor Talbot. During Mrs. Talbot's reign, which lasted until 1785, the severely Classical orangery (Fig. 5) was probably built; it lies to the north-east of the house by the kitchen gardens. On Mrs. Talbot's death Ingestre passed to her eldest son, who had inherited the barony of Talbot from his uncle in 1782 and two years later was created Earl Talbot and Viscount Ingestre. Lord Talbot died in 1783 and was succeeded by his elder son, who, according to Neale's *Views of Seats* (1821), "has lately pulled down the North front, which was of more modern date; and, with that good taste and discernment, which are conspicuous in all his improvements, has re-erected it in the same style of architecture as the South front." The architect of these alterations, which took place around 1810, was John Nash. A drawing of Nash's proposal for the north front is preserved in the Soane Museum (Fig. 10), and shows a façade of red brick harmonising well with the Jacobean character of the other side of the house. The existing north front (Fig. 11) is not quite in accordance with this drawing, for in the execution the cornice level was raised, the windows were made larger and the gables were given curved outlines. Moreover, the terminal bows have been made much larger, rather to the detriment of the elevation, but this was probably a Victorian alteration. We must wait until next week, however, to consider the history of Ingestre in the 19th century.

(*To be concluded*)



11.—THE NORTH FRONT TO-DAY

924 COUNTRY LIFE—OCTOBER 31, 1957

INGESTRE HALL, STAFFORDSHIRE—I

THE SEAT OF THE EARL OF SHREWSBURY AND WATERFORD

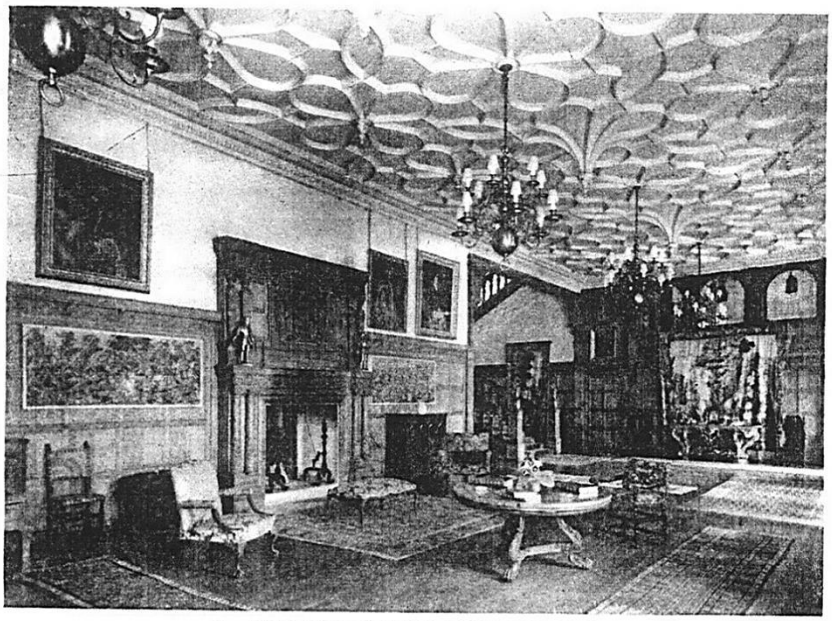
By GORDON N

In origin a Jacobean house built by Sir Walter Chetwynd, Ingestre was altered by John Nash for the second Earl Talbot about 1810 *and restored after a fire in* 1882 *for the* 18*th Earl of Shrewsbury by John Birch. It is now regularly open to the public.*

1.—THE ENTRANCE FRONT, FROM THE SOUTH-WEST

THE earldom of Shrewsbury is the premier earldom of England. It dates from 1442, when John Talbot—Shakespeare's "great Alcides of the field" and "the Frenchman's only scourge"—was created Earl of Salop, although he and his successors have always been known as Earls of Shrewsbury. Talbot was one of the outstanding military figures of the later phases of the Hundred Years War, at a time when England's foothold in France was becoming more and more insecure, and, although he was not a great tactician, he had a reputation for leadership and courage: not for nothing did the French quiver on hearing the battle-cry of "Talbot and St. George!" He was killed, at a great age, during the Battle of Castillon in 1453: soon afterwards the English were virtually expelled from France. By his first wife, Maud, Baroness Furnivall, he inherited the estate of Alton, fifteen miles north-east of Ingestre on the River Churnet; it was for centuries one of the favourite seats of his descendants and still belongs to Lord Shrewsbury. The original mediæval castle at Alton was slighted in the Civil War, but several successive buildings took its place, and many well-known architects were concerned in their evolution, notably James Wyatt, Thomas Hopper and A. N. W. Pugin: five years ago the house, which was of unmanageable proportions, was partly demolished, although its remarkable gardens still survive.

Like Alton Towers, the earldom of Shrewsbury has had a chequered descent. For six generations after the death of the first Earl it went from father to son, but w seventh Earl and his brother the eigl died without male issue early in t century, it reverted to a fourth George Talbot, senior representativ branch of the family that stemmed f John Talbot, who was a great-gran the first Earl. Thereafter the followed a more tortuous course, a twice between 1618, when the eigh died, and 1856, when the male line branch of the family became extinct death of the 17th Earl, did the title p father to son. The most important of this branch of the family was Cha 12th Earl, the statesman in the r William III and Queen Anne. created Duke of Shrewsbury in 16 soon afterwards employed Thomas A build a Baroque palace at Heyth Oxfordshire, which was burnt down The Duke died without issue in 171 the dukedom became extinct and the passed to a cousin.

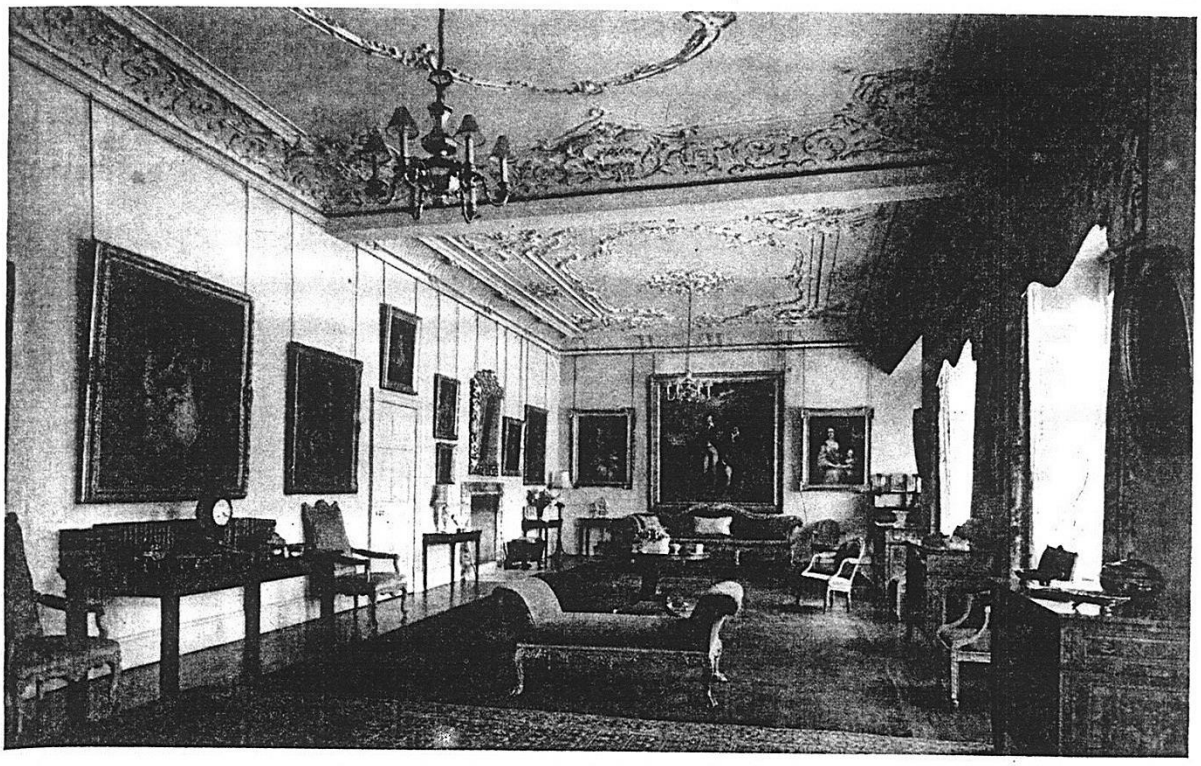


2.—THE GREAT HALL AND STAIRCASE

3.—15th-CENTURY SILK PANEL DEPICTING A BATTLE-SCENE. One of a pair in the great hall

The 17th Earl of Shrewsbury 1856, as we have seen; he was unmarr had no close relations. The earldo claimed by his tenth cousin once re Henry John Talbot, third Earl Talbot claim was admitted by the Commit Privileges in 1858. The 18th Ea descended from the same Sir John T. the previous line of earls, but by his wife. From this same marriage stem Talbots of Lacock, in Wiltshire—adn the Talbot heiress married an Ivor changed his name to Talbot in 1714 this branch belonged Fox Talbot, the graphic pioneer.

In the two previous articles we s the Talbot connection with Ingestre when the first Earl Talbot inherited it from his mother, a coheiress of the Viscount Chetwynd, who employed bility Brown to improve his park t 1756. Lord Chetwynd had succeed childless brother, the first Viscount, turn had inherited Ingestre from his and godfather, Walter Chetwynd. Th was the grandson of Sir Walter Chetwy builder of the Jacobean house at In Nothing is known of the original house, for it was pulled down when Ch built the new house, work on which se

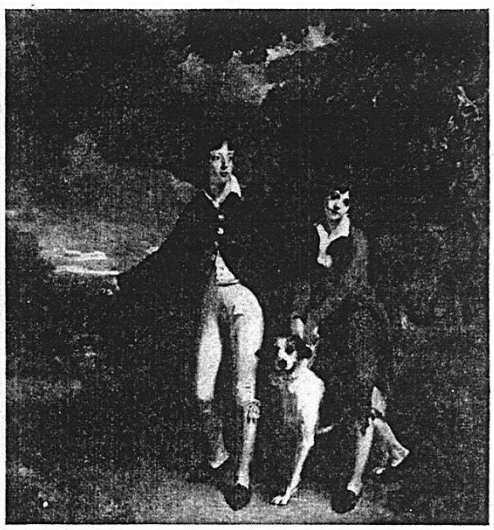


4.—THE LONG DRAWING-ROOM ON THE FIRST FLOOR

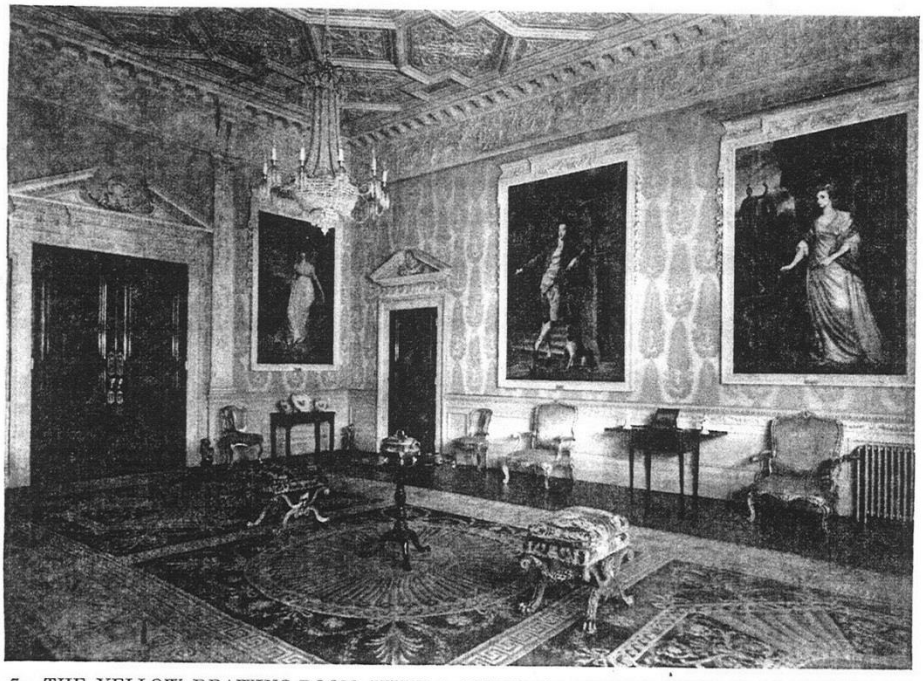
have been begun immediately he inherited the estate in 1613. Despite subsequent alterations, to which reference will be made shortly, the exterior of the main front of Ingestre (Fig. 1) remains much as it was in Chetwynd's time. The treatment of the façade is typical of Jacobean work: symmetrical and with a high proportion of windows to the red brick walls. At either end are projecting wings, each with two-storeyed semi-circular bay windows surmounted by balustrading. Smaller projections connect the terminal wings to the central block, in the middle of which is a protruding porch with a frontispiece of two tiers framed by pairs of columns and crowned by a pediment. The lower tier contains an arched doorway; the upper tier is filled with heraldry. Over this Renaissance frontispiece the porch bay becomes polygonal and rises above the main roof level to an ogee copper dome, surmounted now by the Talbot's proud crest—a lion statant, the tail extended, upon a chapeau.

Sir Walter's grandson, Walter Chetwynd, who probably consulted Sir Christopher Wren over the rebuilding of Ingestre Church, as we saw in the first article, is said to have made considerable alterations to the interior of the house in the second half of the 17th century, but it was not until the first decade of the 19th century that any radical changes were made to the exterior. The second Earl Talbot, who succeeded his father in 1793 and was Lord Lieutenant of Ireland from 1817 to 1821, employed John Nash to rebuild the north front and to make various other alterations, which took place between about 1808 and 1813. A drawing by Nash for the north front, reproduced last week, shows an early idea for the existing front, which is in fact more or less a repetition of Sir Walter Chetwynd's south front, except that the central porch is less conspicuously handled and that a row of gables is introduced in place of a level balustrade. Originally, on the evidence of Burgher's engraving reproduced in Dr. Robert Plot's *Natural History of Stafford-Shire* (1686), the end gables on the south front had straight sides, and the existing curved sides (Fig. 1) are almost certainly due to Nash, for they appear in this form on his drawing for the new north front. To Nash, then, will also be due the "pepper-pots" that emphasise the corners of the wings on each front and decorate the central porch on the north front. Nash is also credited with the cupola that surmounted the south front throughout the 19th century: it had an open lantern derived from that at Hatfield, the home of Lord Talbot's uncle, the first Marquess of Salisbury.

To Ingestre, part Jacobean, part Caroline, part Regency, came disaster in 1882, when the house was badly damaged by fire. Much of the interior was gutted, and many



5.—BESS OF HARDWICK, WHOSE FOURTH HUSBAND WAS THE SIXTH EARL OF SHREWSBURY, IN HER OLD AGE (48 ins. by 39 ins.). (*Right*) 6.—THE SECOND EARL TALBOT AND HIS YOUNGER BROTHER JOHN AS CHILDREN, BY LAWRENCE, 1792 (90 ins. by 84 ins.)



7.—THE YELLOW DRAWING-ROOM, WITH A PORTRAIT OF THE FIRST EARL TALBOT BY POMPEO BATONI, 1773

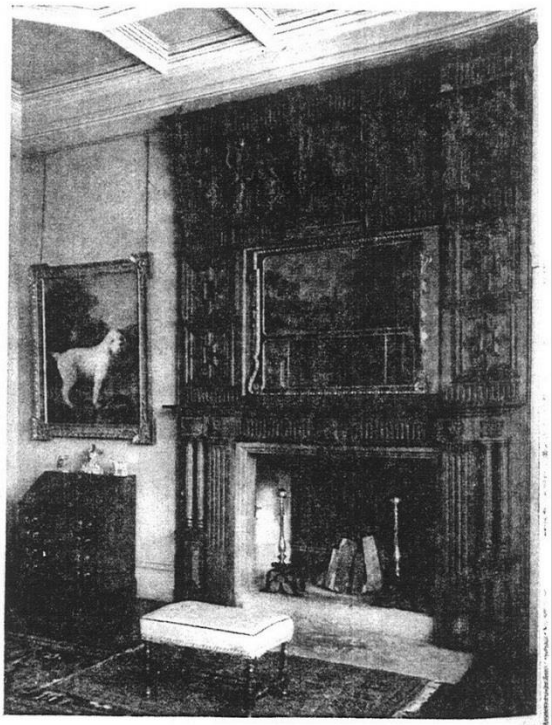
pictures and manuscripts were destroyed. The owner at the time of the fire was the 20th Earl of Shrewsbury, grandson of the 18th Earl, who, as we have seen already, inherited the earldom from his kinsman. Lord Shrewsbury immediately began the restoration of the house, and the architect whom he employed was John Birch, of 8, Adam-street, Adelphi, some of whose plans of Ingestre are preserved in the County Record Office at Stafford. Not much is known about Birch—it has not been possible to ascertain whether he was a relation of the architect George Henry Birch, who was Curator of the Soane Museum—but fortunately he wrote a number of books on architectural topics in which both real and imaginary buildings are described and illustrated, so that the names of some of his clients are revealed. It appears from these books that Birch had a fairly extensive practice, and in his *Examples of Stables &c.* (1892), for instance, it is revealed that he designed stables for Lord Bathurst at Cirencester and for Rufford Abbey. Illustrated in this book is the stable quadrangle at Ingestre, built by Birch to accommodate fifty horses at a cost of £18,000. In his description he says that "the new building is made to harmonize in style and feeling with the old Hall—which was restored by the author at the same time," and in the introduction he refers again to the Hall, "which the author restored after the great fire which took place there some seven or eight years ago."

The exterior of the house was rehabilitated exactly on its original lines, except that the remains of Nash's lantern were taken down and the cupola rebuilt in its Jacobean form, as shown in the Burgher engraving. For the interior, however, Lord Shrewsbury and his architect felt free to redecorate the rooms in the style of later periods, although the great hall by which one enters the house is in fact in the Jacobean taste (Fig. 2). It has a ribbed ceiling in a geometrical pattern with pendants, a musician's gallery at the east end and a chimney-piece with a heraldic overmantel in the middle of the long north wall. The walls are panelled in oak for half their height, and on the plain wall space above hang a number of portraits. To the right of the chimney-piece is a portrait of the Duke of Shrewsbury dressed in the Garter robes and holding his wand of office as Lord Chamberlain; elsewhere in the great hall are portraits of Walter Chetwynd, the builder of the church, and of Sir Robert Peel, who was a friend of the second Earl Talbot. Flanking the chimney-piece are two unusual panels of 15th-century needlework, worked in silk and depicting battle-scenes (Fig. 3).

Opening from the hall, and facing the front door, is the main staircase (right of Fig. 2), which rises in a single flight to a half-landing and then branches into two. On it hangs a huge conversation-piece, signed by Hermann van der Mijn and dated 1732, of John Chetwynd, second Viscount Chetwynd, his wife and family (Fig. 12). It was painted at Maer Hall, Staffordshire, before Chetwynd had inherited his title and Ingestre from his brother. On the left of the painting is Lord Chetwynd's only son, John, who predeceased his father, and on the right is his elder daughter, Catherine, by whose marriage Ingestre passed eventually to the Talbot family.

There is at Ingestre another conversation-piece of great interest, painted at about the same time by Charles Philips (Fig. 9). The scene, according to the label on the back, which was copied from an earlier one about 1759, is a room "in the present Earl of Harrington house in Ye Stable Yard, S James's." The company, wl are taking tea and playir cards, include William Che wynd, subsequently third Vi count (standing in the bacl ground on the extreme left), an Swift's friend Lady Betty Ge main (sitting by the tabl beneath the left-hand chand lier), with the Duchess of Mor tagu, a daughter of the fir Duke of Marlborough, beside h (in profile). Seated round th table in the middle are th Duchess of Dorset (on the left George II's mistress the Cour tess of Suffolk (facing the artist General Tyrrell (sitting with h back to the artist) and Walte first Viscount Chetwynd. Th man standing beside Lord Chet wynd is Colonel Richard Pyot and on the extreme right is th Earl of Berkeley. Philip whom Mr. Ralph Edwards in hi *Early Conversation Pictures* des cribes as a "natural primitive, had little mastery of composi tion, but he was obviously adep at catching a likeness and hi pictures are a fascinating recor of the social life of his time.

This conversation-piec hangs in the yellow drawing room (Fig. 7), which lies in the south-wes corner of the house adjoining the great hall This room was redecorated in Renaissanc style, with pilasters, a deep frieze and panel of arabesque pattern in the ceiling. It take its name from the boldly patterned yellow wallpaper, against which hang a number o full-length portraits. On the left of Fig. 7 i Elizabeth, Lady Price, painted by Opie about 1798 and bequeathed by her husband, Sir Rose Price, Bt., to his brother-in-law, the



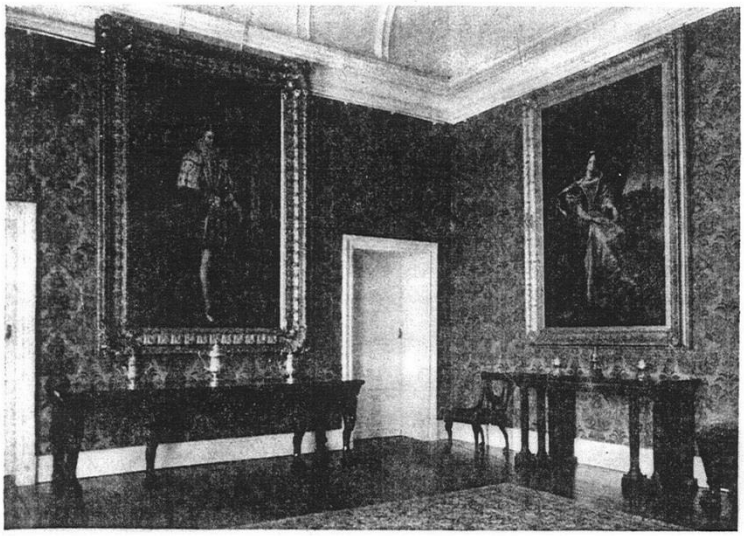
8.—THE OAK ROOM CHIMNEY-PIECE

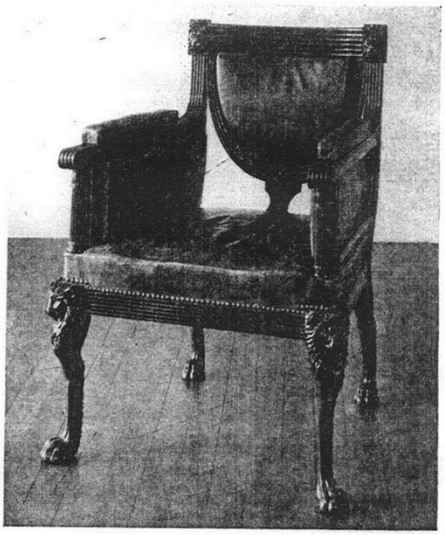
second Earl Talbot. The first Earl Talbot is the subject of Pompeo Batoni's resplendent portrait to the right of the door; Lord Talbot, dressed in a coat of rose-pink satin, is leaning against a pedestal at the foot of which is Batoni's ubiquitous spaniel. The portrait is signed and dated 1773. To the right of it hangs a portrait after Reynolds of Lord Talbot's wife; the original is now in the Beit collection.

North of the yellow drawing-room is the library, filling most of the west side of the house. It communicates with the dining-room in the north front, where there is a full-length portrait by J. K. Hamburger of the 16th Earl of Shrewsbury, who employed Pugin to rebuild Alton Towers; the house can be seen in the background of the painting (Fig. 10). The other portrait that can be seen in Fig. 10 is of Queen Adelaide by Ferdinand Flor. The dining-room contains a notable suite of mahogany furniture brought back from Ireland by the second Lord Talbot after his Lord Lieutenancy. One of the chairs is illustrated in Fig. 11. They have lions' masks on the front legs, which have claw feet, and the lion motif is continued also in the back. The back legs are unusual in that they repeat the life-like animal form of the front legs.

The principal reception-room at Ingestre is the long drawing-room, which fills much of the first floor in the middle of the south front (Fig. 4). The decoration, which is confined almost exclusively to the ceiling, is in a restrained Rococo manner, which makes an ideal background to a choice collection of 18th-century furniture and family portraits of four centuries. One of the earliest of these portraits is of Bess of Hardwick (Fig. 5), whose fourth husband was the sixth Earl of

9.—CONVERSATION-PIECE BY CHARLES PHILIPS, ABOUT 1732 (40 ins. by 50 ins.)





10.—A CORNER OF THE DINING-ROOM. (*Right*) 11.—ONE OF A SET OF EARLY-19th-CENTURY DINING-ROOM CHAIRS

12.—THE SECOND VISCOUNT CHETWYND AND HIS FAMILY, BY H. VAN DER MIJN, 1732 (105 ins. by 152 ins.)

Shrewsbury, the custodian of Mary Queen of Scots. The Countess's character was described in the article on Hardwick Hall published in COUNTRY LIFE of August 22, 1957, and her pugnacious nature is apparent in this portrait of her in old age. One of the latest portraits is a large group by Lawrence which dominates the east end of the room. It shows the second Earl Talbot and his younger brother John as children, and was painted at Hensol Castle, near Cardiff, in 1792 (Fig. 6). It reveals Lawrence at his most felicitous. The collection of pictures at Ingestre is particularly strong in portraits, but there are several other paintings of interest, among them Stubbs's delicious study of a poodle in a punt, which hangs to the left of the chimney-piece in the oak room (Fig. 8). This picture, which will be familiar to those who saw the Stubbs exhibition at the Whitechapel Art Gallery earlier this year, was bought by the present Lord Shrewsbury in 1951.

Lord Shrewsbury succeeded his grandfather as 21st Earl in 1921, and by virtue of his office as Hereditary Lord High Steward of Ireland—to which the first Earl was appointed in 1446—carried a white wand at the coronations of King George VI and the present Queen. Two years ago Lord and Lady Shrewsbury began to open Ingestre to the public. This year, for a week in May, they transformed the great hall into a theatre in which opera was performed, and the experiment of producing opera in this historic Midland country house will be repeated next year.

Extracts describing a visit to Ingestre Hall

from The Ladies Charlotte and Mary Hill's Journal, volume 7[1]

(edited by Martin Davis)

Sunday 6th November 1814

Arrived at Ingestre at half past 4. Seems magnificent. A little in the Hatfield style. Nobody at home. Lady Talbot is too ill to come down. Drawing Room & Library magnificent; the former is all tapissé'd & furnished with yellow Damask with heavy old looking Gilt chairs & Tables very handsome. The Library, Prussian blue Cloth with Dead Gold Border. The Curtain[sic] magnificent, with the Talbot Arms in Gold, Bookcases, Doors, and Wainscoting varnished Oak. Fanny[2] came in looks like a Giant. Is not 14 years old & is 5 feet 11 inches high!!!! We look like shrimps by her. Told us there was nobody here but a Mr Drummond. Took us to our rooms which are delightful. So comfortable, never slept in separate rooms before. Mama[3] afraid C. should get up in my sleep so settled that I shall sleep in a room adjoining hers. A delightful little room. Dressed for Dinner. Found an odd looking man in the library. Lord Talbot[4] came in: kissed Mama and welcomed us to Ingestre. John[5] & Mr Drummond came in; were introduced to him. A good humoured, vulgar looking young man. Can't think who he is like. The odd looking man is a Mr Stacey, a clergyman who they have got to take care of the boys. Dined

[1] There are 26 volumes in all of the joint journal: at this stage, Charlotte is aged 20, Mary 18.
[2] The eldest child of the family, born 1801
[3] Mary Dowager Marchioness of Downshire (née Sandys, of Ombersley, Worcestershire) born 1764. Her late husband was the brother of Fanny's grandmother.
[4] Charles, 2nd Earl Talbot of Hensol, born 1777, the journalists' 1st cousin.
[5] The 2nd Earl's younger brother, born 1779, a clergyman

1

Mama
Ld Talbot
John Talbot
Charlotte
Mary
Mr Drummond
Mr Stacey

Conversation turned upon Books. They had got the "Recluse of Norway"[6]. Mr Drummond sat up till four o'clock this morning but had not finished it. Ld T. had hid the fourth volume. Mama told him what happened to us about the 4th vol.[7] of course faults were found in it. John has not read it. Mr Drummond is very good humoured, think he is like George Wombwell. The Children came to desert. Arthur, John, Cecil, & Gustavus. Henry[8] was in disgrace so was left at Birch Hall the name they have given to a house in the Park where those three boys live as if they were at school, with their Tutor Mr Stacey who flogs & punishes them like a School Master. Ld Talbot says he is a Mr Reed[9], sure he is not, for Mr R. never flogs or punishes brothers. Looks like a half-starved priest; is so obsequious. Mama says a Toady...

Left Mama writing upstairs. Had a battle with Fanny & the boys whom we completely conquered. Ld. T. began writing. Mr Drummond was lost in the third volume of the "Recluse of Norway". Mr Stacey walked off with the boys, and C. & M. sat gossiping with John who was nonchalament etendu on a sofa... John told us all about his travels... Spa... Keeping early hours & doing whatever one chooses. He never dined there later than three o'clock, went to bed at Ten, & always up at Six! Charming! Mr Drummond started up, threw away his Book, & John begged we would play which we did. C. dying of a headache.

[6] By Anna Maria Porter, published that year
[7] It got packed away in error.
[8] Was to become the 18th Earl of Shrewsbury
[9] Tutor to the journalists' brothers

Piano forte out of tune, broke two strings (the only way to tune it) thundering out "Henry the fourth" & other beautiful overtures. Quite delighted them & put ourselves in spirits. Laughed & talked till past twelve. Mama & Lord T. in deep conversation. Went up stairs – a fuss. C.'s door won't lock. At it for a ¼ of an hour. Edwards[10] went to Mama about it. Mama wishes us both to sleep in her large bed & she will sleep in C's room. Don't like this at all. Went to Mama, had made a mistake, she thought it was M's door but persisted in wanting us to sleep in her bed. Sent Edwards to her, a long debate; Mama sent her to settle it with M. Buried myself in my arm chair & resigned myself to my fate. M. wd not hear of it & said "by no means"; hurried into Bed & sent word to Mama by Edwards that I was much too comfortable to get out again & that she need not be alarmed as I shd not be nervous, upon which we all went quietly to Bed. Sorry we are not together. Can't have a laugh or a song. Like to have a room to ourselves tho', so independent to lock one's door and feel alone.

Monday 7th

Both up & dressed by Nine (a Maid had burst into C.'s room at 8 o'clock to light my fire. In a fright lest she should wake Mama; made her shut the porte communicative). Went down stairs, could not find the door to go out so jumped out of the old casement window in the Library; just room enough for us. All the windows are like those at the House of Lords. Took a delightful walk; saw a Hare, a stote & a Pheasant in a Wood. Got in again as we had got out & went up to see Mama who was at breakfast. Went down stairs again & breakfasted with Ld T. & John who were very pleasant. Ld T. takes up a great immense quartern Loaf just as we would take up a Penny Roll...

[10] Mama's maid

Mama came down; brought Ld. Talbot a Cravat she has knit for him. Says it will save his Life. Mama offered to do one for John who was delighted & begged it might be d'un bleu Celeste. Are to make Cuffs for them. Ld T. walked us all round the Garden & his Farm which are beautiful. Have made a party to go to Birch Hall today at 12 with Fanny. Came home at 12. Rained hard, obliged to give up all thoughts of going there. Settled ourselves in the beautiful Library. John & Mr D. played at Billiards in the next room. C. played a game at Chess with Fanny. M. began Mama's Cravat. F. won the Game. M. played with her afterwards and beat her. Lord Talbot offered to take Mama a drive which she accepted. Went in the open Landau, Mama, C, & John, Mr Drummond on the box with Ld. T. who drove us four in hand. Went a most beautiful Drive all round the Park, through difficult parts & never on roads. Mama frightened to death... came home at five. Saw a man running, heard it was "John of Birch Hall" who was running for a wager. M. walked out with Fanny & Cecil & their vulgar governess Miss Houghton. Calls me Lady Hill!!!!!!!! Is a fine boarding school Lady & is what is called very accomplished, came home & sat down to another game at Chess with Fanny who beat me...

Dressed for Dinner, the same party without Mr Stacey. Went up stairs & wrote two Letters. Mama went to sit with Lady Talbot. Came down stairs. Poked out John's journal wch we read; a most delightful one. Must get hold of it & copy it if we can. Fanny & Mr D played at Chess. Afterwards M. played with him & Fanny went to bed. Ld T. wheeled C. in an Arm Chair to another Table and taught me Back Gammon. M. & Mr D. sat a whole hour over the Chess board with our elbows on the Table without uttering a syllable. Mama & C. knitting silent also, watching & laughing at John who lay at full length asleep on a sofa

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(just like Downshire[11]). Ld T. writing. So comfortable and delightful! Ld. T. threw a Cushion upon John's feet which woke him; & made M. speak, which putting me off my guard, made my antagonist win the battle; puzzled him tho' very much happy to say. Repaired to the wheel & had the pleasure of breaking another string. Played over all our magnificent overtures. C. sang the Troubadour beautifully. M. played The Waltz to which it is impossible to resist. C. waltzed with Mr D. till he could not stand, & then twirled John round in a quick waltz till he also was done up. Ld T. stifling at the other end of the room; laughed so hard obliged to hold his head with his hands; so like Arthur[12]! Thought we should have died of it too. Danced & laughed until we could dance and laugh no longer. Did not leave them a moment's rest for when C. was tired M. took them. Don't think Mr Drummond waltzes well...

Ld T. received a Letter from Arthur from Birch Hall to beg a holiday for tomorrow being Henry's birthday; was granted. Ld T. rang the Bell to say we should all dance tomorrow night. Sat down & laughed again till we were all nearly in fits. The three Gentlemen sat calculating about the race today. Seized John's journal most cleverly and went to bed at half past Twelve. M. sat up in my Peignoir till two o'clock, copying it, so comfortable dans un grand fauteuil a coté d'un grand feu. Forgot to say that at Dinner Ld. Talbot having described to us the frights he had seen abroad, congratulated himself upon having seen none such in his own Country & concluded by proposing the toast of the "English Ladies" wch was drank in full bumpers by the three Gentlemen present.

[11] The journalists' eldest brother
[12] The journalists' 2nd brother

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Tuesday 8th

Pours with rain, shan't jump out of window this morning. M. had got up early and copied more of the Journal which is delightful; think it is something in our style. Both went down stairs into the Library. Did not think of finding any body there so walked in singing & talking all the nonsense that came into our heads. Started when we discovered Mr D. buried in an Arm Chair, obliged to put a good face on the matter & managed to stuff the Journal into a bookcase without his observing it. Talked for some time. Is very agreeable indeed. Us three sat down to breakfast. Made Mr D. make Tea, told him we never ask for anything. Says he sees he must take care of us. John came down soon after in a Drab Cloth Waistcoat; approve of his mode of dressing. Think we rather like a Cloth Waistcoat. C. told him he is very like Downshire particularly in his fuss about his breakfast. He laughed and said it was an unmerited attack but think the observation certainly pleased him. Says he thinks Gentlemen understand making Tea better than Ladies, & that Ly. Talbot can't do it at all. Thought within ourselves that we must profit by the reflection & mind not to have such things said of us. Think it is right for Ladies to make Tea and generally speaking Men are much too idle to attend to those sort of things; & have no doubt that tho' John said what he did he would not at all like to have that trouble. Sorry all women do not attend to these little things, as if they did Men would not look so contemptuously upon them as sorry to say most of them do. Managed to write a little bit of the Journal (not John's) after breakfast. The Gentlemen came in so hid it. They went to the Billiard Room. Gentlemen are always so much to be pitied on a rainy day. John is reading the "Recluse", don't like it much. Sat working & conversing rationally with Fanny who is very pleasant and good humoured. All very hungry tho' we have not walked. Went into the Eating room at one. Mama, us two, John, & Mr D. All fell to on a most beautiful

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piece of Boeuf à l'écarlate[13] wch was so good that we could not leave it, tho' each pretended it was to keep the other in Countenance: occasioned a great deal of laughing among us. Sat a long time eating, talking, and laughing. M. determined to have my revenge with Mr Drummond so engaged him for a game at Chess. Sorry to say I could not conquer him tho' he does not play well. Played him all our waltzes & he cut a string as I could not break it. Fanny taught C. to play at German Back Gammon. John reading the Recluse; is already at the third volume says he does not like it but gobbles it up as he would Boeuf à l'écarlate. Told him he was not worthy of it. Quite shocked at his insensibility. Cleared up; the Gentlemen said they would take a walk. Mama said it was too damp for us. Went up to her & sat talking for some time. Dressed for Dinner. Like our rooms so much! Are so comfortable at Ingestre! Gave Mr Drummond a pair of Cuffs, with which he was highly delighted. A very agreeable Dinner. Mr Stacey & Henry dined with us. Henry is a very nice boy, think he is the prettiest & at all events is the pleasantest of them all. Hate dining, think it always formal tho' to be sure they are all delightful people. Conversation turned upon vulgar people. John told us an odd story. At Windsor where he was (believe it was at a Party) a Lady who was helping herself to some Tea, plunged her hand into the Sugar Dish; he looked astonished, upon which she said "I always takes what I touches". Says he thought it so disgraceful a thing to the sex, that he turned round and asked another Lady whether he had heard right. She answered perfectly. Laughed in such way! Ld. Talbot says he had rather have heard that than any thing. Went to see Ly T. with Mama. Is so

[13] Red ox tongue: Wash the tongue thoroughly, and leave it to soak during two days, after which rub it with saltpetre and a little brown sugar; season it with whole pepper, and add a little cold salted water ; leave it to soak in this four days, taking care to turn it every day; then put it on to boil in water, to which you may add a little of the brine, an onion, a carrot, a bay-leaf, and a little parsley. When the tongue is done, skin it, place it in a deep dish, and pour the liquor over it, after passing the latter through the tammy. The tongue is of a better flavour when left to get cold in the gravy! (The Thorough Good Cook by George Augustus Sala, 1896)

handsome! Looks very ill; Ld T. is so attentive and kind to her. Thinks of nothing else all day but what he can do to please her. Always carries her himself, up & down stairs. Nobody like him. Is really delightful, says he don't see any harm in dancing on a Sunday as it was always intended that Mankind should amuse themselves & be happy after having done their Duties. Went down stairs. Mama went to her room to finish her Letters. M. began a game at Chess with Mr Stacey. Boys jumping over sofas. Dancing began. Servants all assembled. It is the custom at Ingestre on birthdays and suchlike to mix and dance with the Servants. We had two fiddles, with a Pipe & Tabor. C. danced with John. M. with Ld Talbot, and Fanny with Mr D. That affected Governess of Fanny's came down dressed out as if she was going to a London Ball. So vulgar. John's servant ran the same race & won the wager to day, as the Boys' Servt did yesterday. Ld T. said they danced to each other like two Bantam Cocks. Thought we should have died of laughing at the Servants. Ld T. was indefatigable! Mama danced with Mr Stacey!! Made Etterts[14] dance. Ld T. by our desire, whirled her round in a Poupette till she could not see. She was off her feet the whole time. John was lame; told C. he had hurt his foot walking from London to Windsor!!!![15] some years ago and had never recovered it. Told him he had better consult somebody. Said he would as it was very inconvenient. Mr D. very idle. Went and sat in the other room instead of dancing. Mama dead tired. Laid her upon a Couch. Very hot; so fusty in that room! Danced till one & had quite enough of it. Made ourselves happy with excellent Negus and went to bed. M. sat up again copying the Journal; very much afraid that I shall not be able to finish it, as unfortunately we go away tomorrow. C. can't write at night as my Door opens into Mama's room. Quel

[14] Nickname for "Edwards"
[15] 25 miles

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Malheur. So sorry we leave this delightful place tomorrow. Are so fond of our two dear Cousins...

Wednesday by Lord Talbot's advice we sleep at Welford. Friday hope to find ourselves at Hatfield.

November Wednesday 9th

Met at Nine in C's room. M. was woke at half past Seven by the boys, suppose they were preparing to return home to Birch Hall. Very disagreeable to be disturbed so early after going to bed so late last night. Obliged to get up as they shook the room so I could not stay in bed. Wrote the stolen Journal. Sorry to say have not got through half of it. Must leave it till we repeat our visit to these delightful people. Went to Mama who is very stiff after her Dance. Went down stairs, found nobody; popped back the Journal, wanted to sing a song, afraid we should be heard. Wanted to write our Journal, afraid somebody should walk in upon us so settled our Music & sat down to a Game at Chess. C. checkmated M. after a quarter of an hour's game. Quite tired of writing: half past Ten! Dying for our Breakfast, determined to see whether there was any appearance of it in the next room. To our mutual surprise found John buried in the Recluse. Was shocked at our having waited, had no idea we were come down. Ordered breakfast & consulted with him by Mama's desire whether there was no means of missing Woburn; hope not, so goodnatured & civil, ran up stairs directly to fetch some Maps of the Counties. Lord Talbot came hobbling into the room upon one leg. So stiff can hardly move altho' he drank a jorum of brandy & water last night & had his bed warmed. Had sat up looking at the Servants till three when he dispersed them lest they should disturb Mama. Talked over last night's entertainment neither Mr Drummond or John

tired. Studied the Maps after breakfast. Find that our best way is through Woburn the other being a very uncertain road. Very glad of it as we shall then see Brothers[16]. Lord Talbot went to my Lady. M. played again; John returned to his book & C. ran about, attending Mama and giving orders about our départ. Mama came down stairs. Ld T. wrote for her to our friend Mr Skinner at Woburn & gave us directions about our road. Made both of them give us one of their Waistcoats for Patterns. Don't at all like the idea of going. Mama recollected she had forgotten to see Bastide, who had once been her Cook, and whom she has lately placed chez Milord. Desired them to take us to the Kitchen. The Bandbox[17] was not at home! Went up to see Lady Talbot who is not so well to day. Took an affectionate & triste Conge des chers Cousins, were put into the Carriage and drove off in "anguish unutterable"[18].

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[16] Chez their tutor The Revd James Reed

[17] Anyone French and wearing any form of uniform tended to be called "Bandbox" by the journalists.

[18] Perhaps the journalists had this in mind: "Oh, lady! did you know the horrors I experience at that moment, you would indeed compassionate me. I feel then, as if under the influence of two minds, utterly distinct from each other, and their combined impulse is anguish unutterable." (from The eve of San Marco, a popular three-volume romance by George Soane: 1812, vol. 2)