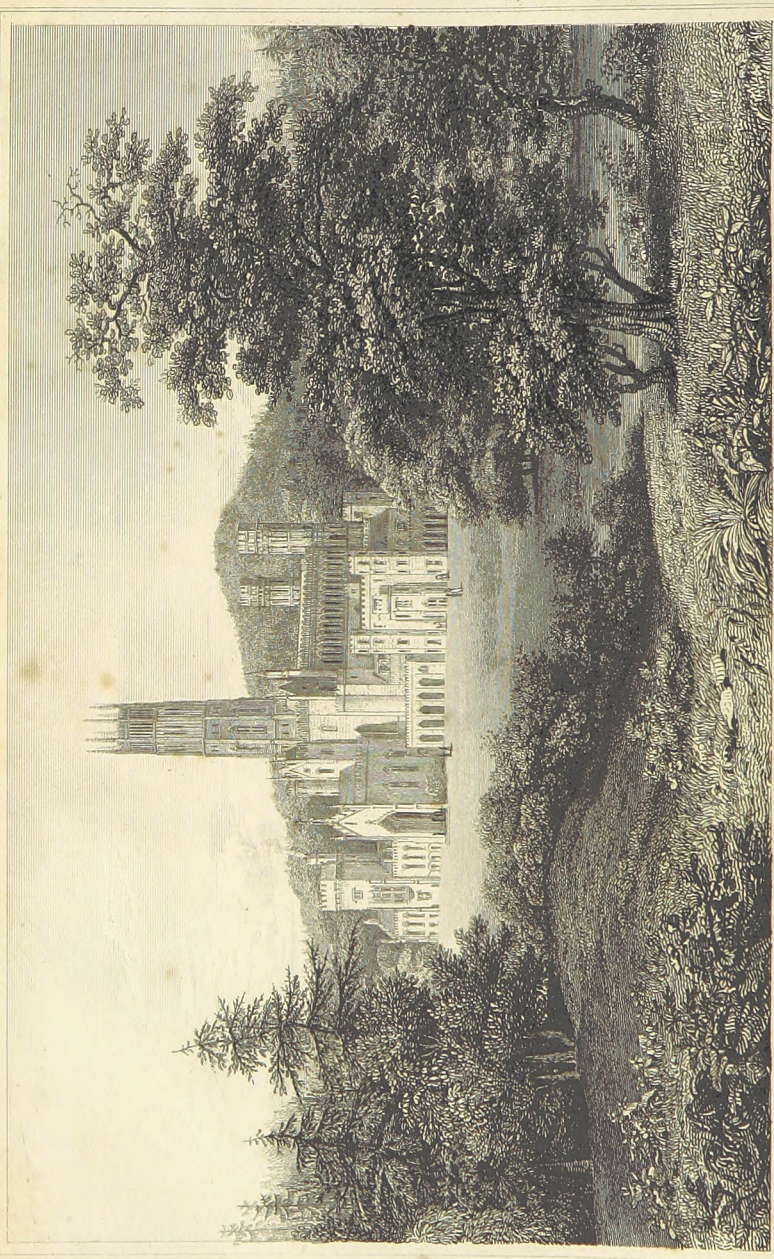


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Engraved by T. Eyre

South West View of

Drawn by J. Rutter



DESCRIPTION

OF

FONTHILL ABBEY

AND

DEMESNE,

IN THE COUNTY OF WILTS;

INCLUDING A LIST OF ITS

PAINTINGS, CABINETS, &c.

BY JOHN RUTTER.

DE ÆDE FONTHILLIANA.

- “ Splendida frondosis surgit de montibus Ædes,
“ Tangit et augusta fronte superba polum:
“ Scilicet attonitus dubitat quid conspicit hospes,
“ An cœlum in terris, an super astra domos.”

THIRD EDITION.

SHAFESBURY:

PRINTED AND PUBLISHED BY J. RUTTER;

To be had of Longman, Hurst and Co. London; and of all Booksellers.

1822.

DESCRIPTION



[Entered at Stationer's Hall.]

BY JOHN RUTTER

THE NEW YORK

PRINTED

ADVERTISEMENT

TO

FIRST EDITION.

THE curiosity of the public has long been excited respecting the spacious buildings and improvements, together with the various ornamental collections that have been preparing for many years at Fonthill; but the Tourist and Virtuoso have hitherto waited in vain for that degree of perfection which the Proprietor required, before he opened his domains to general view. It being now announced, that admission may be gained by Tickets, it is presumed that this compilation will prove both useful and pleasing to those persons who visit the elegant Demesne at Fonthill; as well as form an agreeable substitute to others, whose situation or convenience will not allow that personal inspection of the curious and interesting mansion and its appendages, which the proposed admission will afford to the spectator.

* * * The regular hours for admission to Fonthill Abbey are from Ten to Five, by the Western Entrance, leading into the great Hall

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17

FIRST EDITION.

The curiosity of the public has long been excited respecting the various buildings and improvements that have been preparing for many years at Fonthill; but the Tourist and I always hesitated to write in praise for that degree of perfection which a description of a garden & house should give. The objection may be gained that the present edition will not be so interesting as the former one; but the present edition will be so interesting to those persons who are desirous of seeing the interior of the house, as well as those who are desirous of seeing the exterior of the house. The present edition will be so interesting to those persons who are desirous of seeing the interior of the house, as well as those who are desirous of seeing the exterior of the house.

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The regular hours for admission to Fonthill Abbey are from 10 o'clock to 4 o'clock, on Wednesdays, Fridays, and Sundays. The entrance is free, but a collection is made for the maintenance of the garden. The garden is now especially noted for its beauty.

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TO

SECOND EDITION.

It is now universally proclaimed that there is in Font-hill Abbey, a power to charm, far surpassing every effort hitherto made to pourtray those graceful and imposing Forms, which exhibit so much of novelty in combination and of grandeur in dimensions.

It may be regarded as no indecisive Test of the surprising effect which the genius of Wyatt, under the ascendancy of a genius superior to his own has thus produced, that in the judgment of many, who have again and again visited this magnificent Gothic Pile, it possesses a character of sublimity, which the more it is contemplated, the more it is sure to communicate new and vivid impressions of wonder and delight.

That the surrounding scenery is worthy of the structure by which it is ennobled and adorned, and that the costly and elaborate works of art within the Abbey are rich and varied in a supreme degree, it is the object of these pages to shew; and the compiler seizes this opportunity of acknowledging his warm sense of obligation for the favourable reception with which the public have honoured his former edition of this work.

******* The arrangement of this edition has been adapted to the present plan of exhibition pursued at the Abbey, so as to render it more essentially useful to the visitor.

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SECOND EDITION.

It is now universally proclaimed that there is in Lou-
bill Abbey, a power to attract, far surpassing every effort
hitherto made to portray those graceful and imposing
forms which exhibit so much of nobility in combination
and of splendour in dimension.

It may be regarded as no indiscriminate list of the sur-
roundings which the genius of Wyatt, under the as-
sistance of a genius superior to his own has thus pro-
duced, that in the judgment of many, who have again
and again visited this magnificent Gothic pile it
possesses a character of sublimity which the more it
is contemplated, the more it is apt to communicate
and kind impressions of a calm and delight.

That the architecture of every part of the Abbey
that by which it is embellished and adorned, and that the
easily and whatever work of art within the Abbey are
rich and valuable in a superlative degree, it is the object of these
pages to show, and the compiler since this opportunity
of acknowledging his own sense of obligation for the
invaluable reception which the public have honoured
his former edition of this work.

The arrangement of this edition has been adapted to
the present plan of exhibition pursued at the Abbey, so as
to render it also essentially equal to the visitor.

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TO

THIRD EDITION.

THE demand for this work is increasing daily, and has rendered a third Edition necessary. The Author, while he gratefully acknowledges this ample remuneration of his labours, is far from ascribing to its own intrinsic merits, so favourable and gratifying a reception of his work. His descriptions, plain and simple, have, on account of their fidelity, been found useful and acceptable. By no power of language could justice be rendered to the splendour of a building so gigantic in its outward structure, and so gorgeously arrayed within. That the critic eye should discover nothing, either defective or redundant, in this mighty mass, it were unreasonable to expect; but among the thousands who have gazed, with admiration, upon the infinitely varied outline of turrets, and pinnacles, and battlements, it has been pronounced, with one consenting voice, that there does not exist, in Europe, a Palace, claiming, with equal pretensions, to be the abode of royalty. Neither the Vatican, nor Versailles, however rich in pomp and decoration, can vie with the airy forms and glowing colours spread over the GREAT OCTAGON, in the centre of this vast Edifice.

Spain indeed, when, in the reign of the Caliph Abdalrahman, she possessed, near to Cordova, a nobler Palace than that of the Escorial, might, possibly, have wrested the palm of grandeur from a structure, raised and decorated by a private individual, of our own country. The glories of Zehra, which belonged to the tenth Century, soon crumbled into dust. Long may the same fate be averted from this rival of Saracenic magnificence! Long may it remain a monument to the fame of that distinguished Architect, who aspired to give a "local habitation" to the sublimely romantic conceptions of the author of Vathek!*

* **Vathek an Arabian Tale, was written by Mr. BECKFORD.**

ON A FIRST VIEW
OF
FONTHILL ABBEY,

AUGUST 21st. 1822.

[Written for the Second Edition of J. Rutter's Description of the Abbey.]

THE mighty master wav'd his wand, and lo!
On the astonish'd eye the glorious show
Bursts, like a vision! SPIRIT OF THE PLACE,
Has the Arabian wizard, with his mace
Smitten the barren downs far onward spread,
And bade th' enchanted Palace tow'r instead?
Bade the dark woods their solemn shades extend?
High to the clouds yon spiry tow'r ascend?
And starting from th' umbrageous avenue,
Spread the rich pile magnificent to view?

Enter—from this arch'd portal, look again,
Back, on the lessening woods and distant plain.
Ascend the steps—the high and fretted roof
Is woven by some Elfin hand aloof,
Whilst from the painted windows' long array,
A mellow'd light is shed, as not of day.
How gorgeous all! Oh never may the spell
Be broken, that array'd those radiant forms so well.

W. L. BOWLES

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SECTION I.

HISTORICAL DESCRIPTION

OF

FONTHILL GIFFORD,

AND ITS

POSSESSORS.

FONTHILL GIFFORD is situated in the south-western part of Wiltshire, and in the hundred of Dunworth. It derives its name from the spring or fount issuing from under the hill, and from its having formerly belonged to the family of Gifford. This family must anciently have been of great consequence, as according to the Domesday-survey made in the time of William the Conqueror, they possessed no less than fifteen manors in the county of Wilts. Three persons of this name are mentioned in Domesday-book: viz.

1. Walter Gifford, who held Bradelie, now Maiden-Bradley.

2. Berenger Gifford, who held Fontel, now Font-hill, and Bareford, now Barford.

3. Osbertus Gifford* held twelve manors: viz. two at Winterbourne, now Winterbourn-Stoke; and one at each of the following places:—3. Stantone or Stanton; 4. Orcheston; 5. Midelton or Milton; 6. Cote-ford or Codford; 7. Orcheston; 8. Devril or Hill Deverell; 9. Terinton or Titherington; 10. Scarentone; 11. Scarentone; 12. Ogeford or Ugford.

The valuation of these fifteen manors at the period of the Conquest was equivalent to about £6000 per annum of the present time.

The description of Fontel was, that “Ewing held it in the time of Edward the Confessor, and it was then assessed at five hides. The land consists of seven carucates, and of these in demesne is one hide, where are three plough-lands and four servants. Six villagers

* In 1285, Sir Osbert Gifford, knight, (probably a descendant from Osbertus) was excommunicated by the archbishop of Canterbury, for stealing two nuns from the convent at Wilton, but was absolved on the following conditions: That he should not again enter into a nunnery or be in the company of nuns; that on three following Sundays he should be whipt in the parish church of Wilton, and as many times in the market and church of Shaftesbury:—that he should fast a certain number of months, and not take upon him the habit or title of a knight, or wear any apparel except of a russet colour with lamb or sheep skins, or return into the military order;—and that he should restore the nuns to their convent to undergo the like conditions. All which he bound himself by oath to do; the bishop of Salisbury prescribing the mode of his fasting till he had served three years in the Holy Land.

and sixteen borderers occupy four plough-lands. The mill pays five shillings. There are seven acres of meadow. The pasture is half a league long and three quarentines or furlongs broad. The wood is half a mile long and a quarter broad. Was valued in the Confessor's time at a hundred shillings, but now at six pounds*.

The next possessors of Fonthill Gifford on record were the Wests, afterwards Lords Delawar, who had large estates in the West of England. One of this family, Sir Thomas West, was a remarkable character; in the 19th of Edw. II. he received the honour of knighthood by bathing, his robes and other accoutrements for the occasion being supplied out of the king's wardrobe.

In the first year of Edw. III. we find that a patent was granted by that king, permitting Sir Thomas de West, knight, to make a castle of his manor house at

* The Servi or Servants were little better than slaves, who held some land at their lord's will, did his work, and were maintained by him. The Villani or Villagers held lands and performed services to their lord, though not immediately maintained by him, and all their property was at his service. The Bordarii or Borderers were less servile tenants, each holding a bord or cottage with lands, supplying the lord's table with small provisions, and doing some services. The various services were in later times commuted by the payment of a small quit rent, and their tenure was the origin of our present copyholds. The Saxon hide and the Norman carucate signified so much arable land as could be tilled and managed in one year by a plough and its set of cattle, with houses and grass lands annexed thereto.

Rughcombe*. This was situated within the precincts of what is called Fonthill Parks; but the precise spot cannot at this time be ascertained.

In the fourth of Edw. III. Sir Thomas was made governor of the castle of Christchurch, in the county of Southampton: and in 1335 he attended on the king in his expedition against Scotland, and also in that against Flanders soon after. In the 16th he was sent to France, where he shewed such additional merit, that the king appointed him to a seat in parliament among the barons of the realm, by the title of lord Delawar.

Thomas second lord Delawar, succeeded his father in 1344: and at his death, Thomas, third lord of that name, came into the possession of the estates and title. He attended on Henry V. during his wars in France, where he died, leaving his brother Reginald his heir. The latter also served in France during the reign of Henry VI. and made two pilgrimages to Rome with a retinue of twenty-four servants and twelve horses.

This lord appears to have united the manors of Fontel and Rughcombe into one, under the former title, as after him we find no mention of the latter.

* Rughcombe is derived from the word Ridge (provincially Rudge) and Combe or Valley, i. e. The Ridge above the Valley, or the Valley of the Ridge.

Thomas, the sixth lord Delawar, is said to have been the last of this family who held Fonthill, and from him it passed to William lord Moulins, who bequeathed it to his daughter Eleanor. By her marriage it was afterwards conveyed to the Hungerfords, and thence to the ancient family of the Mervins.*

By the marriage of Lucy, daughter and heiress of Sir James Mervin, knight, with George, lord Audley, it came to that nobleman, who was afterwards created earl of Castlehaven, by king James I. in 1617. It continued in that family till the attainder of Mervin, lord Audley, when it was granted to Sir Francis, afterwards Lord Cottington; a courtier of high reputation for integrity and plain dealing, yet much esteemed by king James and his successor, as appears by the following anecdotes concerning him, related by lord Clarendon and other writers.

In the time of king James I. when a treaty of marriage was on foot between prince Charles the king's son, and the Infanta of Spain, and the prince, with the duke of Buckingham had resolved on a romantic expedition to that country, they fixed on Sir Francis Cottington and Endymion Porter to accompany them,

*In Tisbury Church is a monument to Ann, daughter of Edward Mervin, Esq. of Fonthill, and wife of Matthew Daviss, Esq. of the Middle Temple, London. The latter was born at Chicksgrove, in the parish of Tisbury, and was brother to Sir John Daviss or Davies, knight, an eminent lawyer, poet, and political writer, a native also of Chicksgrove.

but delayed to impart the secret to those gentlemen until they were ready to embark and had procured the king's assent to their adventure. This consent being reluctantly granted and the two names mentioned, the king sent for Sir Francis, and asked what he thought of the journey: to which the latter replied unfavourably, much to the dissatisfaction of the prince and his favourite. The latter, however, persisting in their determination, Cottington received orders to prepare every thing for that purpose. The result confirmed the propriety of the knight's advice; the arrival of the party occasioned at first a protraction, and afterwards a discontinuance of the negociation, through the misconduct of the duke of Buckingham. Sir Francis returned first, and the others were not long after in their arrival at Portsmouth and London.

In another affair concerning the restitution of the Palatinate in Germany, of which the king's son-in-law had been dispossessed,—Sir Francis, who “had not grown courtier enough to dissemble his opinion,” again offended the duke by asserting the sincerity of the king of Spain; but ultimately Buckingham did justice to Cottington's character, and paid him some marked attentions.

Sir Francis was twice ambassador in Spain, where he acquitted himself much to the satisfaction of his royal master. He was raised to the peerage by the

title of lord Cottington, baron of Hanworth in the county of Middlesex, and made successively lord High Treasurer, constable of the Tower, first master of the Court of Wards, and Chancellor of the Exchequer, under Charles I. with whom he was in high esteem, notwithstanding his ingenuous conduct and sincerity in delivering his opinion.

Lord Clarendon says, that archbishop Laud was appointed one of the commissioners of the Treasury, in 1635; "but he sometimes fell into very warm disputes with lord Cottington, Chancellor of the Exchequer, who is said to have taken all opportunities of imposing upon him." The king had formed an intention of making a park between Richmond and Hampton Court, much to the discontent of the people in that neighbourhood; and the archbishop being desirous of procuring a little popularity, endeavoured to gain the chancellor's assistance in setting aside the scheme. The latter, however, pretended to favour the plan, and warmly contradicted the arguments adduced by Laud; whereupon the latter in a rage went to the king, and informed him of what had passed; but James coolly replied, "My lord, you are deceived, Cottington is too hard for you: upon my word, he hath dissuaded me more, and given me more reasons against this business, than all other men in England have done. You see how unjustly your passion hath transported you." It may be inferred that the anger of the archbishop was by no means

abated on finding the imposition practised upon his credulity.

The supposed attachment of lord Cottington to the Spanish court, and his protection of the papists, had caused him to be rather unpopular in those times of reciprocal virulence; but these are favourable traits in his character, as the Spanish court had been uncivilly treated, and the persecutions of the papists in England had been conducted with an unjustifiable degree of severity. His office in the court of Wards was of an obnoxious nature, as by the existing custom of wardships, great sums were levied upon the minors and other persons, in order to supply the king's coffers; but lord Cottington's general character forbids a belief that his conduct was marked by any peculiar severity. The court of Wards was abolished in the succeeding reign of Charles II.

After the decease of Francis lord Cottington, who died June 19th, 1652, Fonthill was possessed by his son, who by some means during the civil wars gave offence to the parliament, whereupon they confiscated his estates, and gave Fonthill to Bradshaw, their president. This offence probably was the harbouring and assisting the earl of Marlborough, on his design to relieve Wardour Castle, when besieged by the Parliamentary forces; but at a later period lord Cottington and his friends formed a strong party, which enabled him to resume possession of Fonthill

and to maintain himself there against the kinsman and heir of Bradshaw, until the restoration of Charles II. to the throne of his ancestors.

The Cottington family continued to possess the manor and estate of Fonthill, until it was purchased by William Beckford, Esq. a gentleman well known by his public conduct, which procured him the high approbation of his fellow citizens of London.

His extensive property had been much increased by the emoluments arising from large estates in the island of Jamaica; and his hospitable disposition, together with his general liberality and support of numerous public institutions, concurred to procure for him a popularity, which has scarcely been exceeded by any citizen whatever in modern times.

His first seat in parliament was as representative for the borough of Shaftesbury in 1746, and he was afterwards chosen for other places; among which he represented the county of Middlesex. He was elected Lord Mayor of the city of London in 1763, and again filled that office in 1769-70. It was during his second mayoralty that he presented the notable remonstrance from the citizens of London, which gave high offence to the court party, but was sanctioned by a great majority of his fellow citizens; on which account, as well as for his general conduct, a monument or cenotaph was erected after his decease, in commemoration

of his character and behaviour during the high political contests of that period. It appears to be most generally allowed at this time, that notwithstanding the amiable private character of the late King, the political conduct of his ministers during that part of his reign was in several instances unconstitutional and subversive of the liberties of his subjects; particularly by the issuing of general warrants and the expulsion of John Wilkes from his seat in parliament; the former of which was declared illegal by the chief justice Pratt, afterwards lord Camden, and the proceedings against Wilkes were afterwards virtually revoked by an erasure of them from the records of the House of Commons.

The above mentioned remonstrance from the Citizens and Livery of London, was presented by him on the 23rd of May, 1770, and "prayed for the dissolution of parliament, and for the removal of evil minded persons from the cabinet and council of his Majesty, who had violated the freedom of election, and subverted the fundamental laws and liberties of this realm." "The Address also lamented in very strong terms, the displeasure his Majesty had expressed at the substance and prayer of their former petitions, to which however they still resolved to adhere, and again renewed their prayer for a dissolution of parliament, and a change of men and measures."

At the time of presenting this remonstrance, W.

Beckford was labouring under the commencement of a disease, which was probably increased by the agitation of political dissensions then existing, and his decease occurred during his mayoralty, a few months from that time. In the following July the court of Common Council passed an unanimous vote that a statue in the Guildhall, London, should be raised to his memory, inscribed with the words of his memorable extempore reply to the sovereign, on receiving an unfavourable answer to the city remonstrance. The position of the figure is said to be that in which he addressed the king, his right-hand being elevated and spread, and his left nearly pendant; the head reclines towards the right shoulder. He is habited in a long gown, loose coat, and full head dress, according to the costume of office in those times, and at the corners of the pedestal are two female figures, seated, emblematic of London and Commerce, in mournful attitudes. His reply to the king is inscribed on a tablet at his side, and is couched in the following terms :—

“ Most gracious Sovereign,

“ Will your Majesty be pleased so far to condescend, as to permit the mayor of your loyal city of London to declare, in your royal presence, on behalf of his fellow-citizens, how much the bare apprehension of your majesty's displeasure would at all times affect their minds. The declaration of that displeasure has already filled them with inexpressible anxiety, and with the deepest affliction. Permit me, sire,

to assure your majesty, that your majesty has not in all your dominions any subjects more faithful, more dutiful, or more affectionate to your majesty's person and family, or more ready to sacrifice their lives and fortunes in maintenance of the true honour and dignity of your crown. We do therefore, with the greatest humility and submission, most earnestly supplicate your majesty, that you will not dismiss us from your presence without expressing a more favourable opinion of your faithful citizens, and without some comfort, without some prospect, at least, of redress.

“Permit me, sire, to observe, that whoever has already dared, or shall hereafter endeavour by false insinuations and suggestions, to alienate your majesty's affections from your loyal subjects in general, and from the city of London in particular, is an enemy to your majesty's person and family, a violator of the public peace, and a betrayer of our happy constitution, as it was established at the glorious revolution.”

Whatever construction may be put upon this effusion of patriotism or of indignation, so far as it related to the royal personage to whom it was addressed, it will perhaps be acknowledged to have exhibited an uncommon degree of resolution and presence of mind; and the truth of the accusations made against the king's advisers is confirmed by the general opinion of later times and the evidence of succeeding events.

The proceedings of the earl of Bute and his successors had occasioned much discontent, and the more recent apointment of lord North and his colleagues was under the same corrupt influence; the war with the North American colonies soon followed, and a further train of evil consequences ensued, which are too generally known to need illustration. If the advice of the citizens of London and other places had been followed at least by a change of measures, and a more temperate conduct of ministers, the unhappy contests of the last fifty years might have been much softened, if not entirely avoided, and the improvement of this nation proceeded in a manner more consistent with its peace and prosperity, under the virtuous example of the sovereign*.

* The account given in Bisset's History of the Reign of George III. demands some remark. His character of the chief magistrate and citizens of London implies a great degree of ignorance or of presumption, and is contradictory to his own views of the conduct of the ministers. Bisset says, vol. II p. 20 of 2d. ed. "Though his majesty himself proposed to govern the kingdom by wisdom and virtue, and not by party, yet that was thought to be far from lord Bute's object,"—and after stating that nobleman's partiality to "his own friends," he says, p. 207, "The administration of lord Bute teaches us an instructive lesson, that no man can be long an effectual minister of this country, who will not occasionally attend, not only to the well-founded judgment, but also to the prejudices of Englishmen." Bisset further states, "That the ministers who succeeded the earl of Bute and his colleagues, were nevertheless his partizans and followed his steps: yet these were the men respecting whom," he says, "he (the lord mayor) did not allow their just weight to talents, rank, and high office."

It is, however, evident that if these were sufficient to form a criterion of excellence, every minister must be an object of adoration rather than of complaint, whatever may have been his malversation in the conduct of public affairs; such sentiments might be consistent with the character

The present possessor of Fonthill was a minor at the time of his father's death. Few houses in the kingdom exceeded in grandeur that which was built by alderman Beckford, near to the site of the former mansion which was destroyed by fire. That so magnificent a building should have been taken down, excited feelings of regret in many, but it could occasion no surprise to those who were acquainted with one great inducement to its demolition, which was, the low, damp, and aguish situation in which it stood; whereas, from the superior elevation and drier soil, together with the profusion of aromatic herbs and shrubs, intermingled with plantations of pines of various kinds, amidst which the new and magnificent abode of the Abbey is situated, nothing can exceed the purity and salubrity of its balmy atmosphere.

To those who recollect the wild scene of naked barrenness formerly exhibited by the whole of the ground, which is now enriched with magnificent buildings and extensive plantations, the contrast produces impressions approaching as nearly as possible, to what is felt, when having the fancy charmed by delightful ideas, we call it enchantment:

“ The desert smiled

“ And paradise was opened in the wild !”

of a hireling and time-server, but by no means with that of an impartial historian,

That it required the power of something like the magician's wand, to produce this striking contrast, and to create this fairy land, must be acknowledged by all.

Never perhaps was the triumph of art, over nature, more decided and complete; but it is *they only* who know, by what slow degrees, and by what repeated touches of a master's hand, such effects can be produced, who are qualified to appreciate that consummate taste, which has thrown nature's own most graceful drapery over the furzy common and the gloomy heath.

Still more, to raise a *mountain* in the midst of the wild, to give it the mixt character of a royal palace and a religious retirement, to combine under one roof the detached and scattered specimens of Gothic architecture, demanded Genius, Fortune, Ardour, Perseverance; and it is to this rare assemblage of talents, with means, in Mr. Beckford, that the British Public are indebted for the treat which is set before them; and which they will relish with the greater zest, because this great work, unseen in its early, and progressive state, remained inaccessible until the present hour, when, as if starting suddenly into existence, Fonthill Abbey appears the finished accomplishment of a stupendous design.

That it required the power of something like the
 physician's hand, to produce this striking contrast,
 and to create this lively and most acknowledged
 by all.

Never perhaps was the triumph of art over nature
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 duced, who are qualified to appreciate that consum-
 mate taste, which has thrown nature's own most gene-
 ral despoil over the luxuriant common and the gloomy
 birth.

Still more to raise a monument in the mind of the
 world, to give it the great character of a royal palace,
 and a religious retirement, to combine order and
 rest, the detached and scattered specimens of Gothic
 architecture, demanded genius, fortune, labour,
 perseverance; and it is to this rare assemblage of in-
 fluents, with means, in Mr. Beckford, that the British
 Public are indebted for the treat which is set before
 them; and which they will retain with the greatest
 care, because this great work, unseen in its early and
 progressive state, remained inaccessible until the
 present hour, when, as if starting suddenly into
 existence, Fountnell Abbey appears, the finished ac-
 complishment of a stupendous design.

SECTION II.

A

DESCRIPTIVE GUIDE

THROUGH THE

ABBEY GROUNDS.

HAVING completed our Historical Sketch of Fonthill Gifford, we must now introduce the Visitor to the Grounds immediately surrounding the Abbey.

Fonthill Demesne is situate on the Western turnpike road from London, about fourteen miles from Salisbury and two from Hindon*.

The Visitors who come from Shaftesbury or other places westward, are advised to go through Hindon, and proceed a little more than a mile on the London road till they reach Fonthill Bishop, (where they are met by those who come from Salisbury and the eastern

* Visitors will find good accommodations and meet with every attention, at the Lamb Inn, Hindon, and at the Beckford Arms, Fonthill Gifford,

road) and enter by an outer Gate leading directly to the rusticated

ARCHED GATEWAY,

called the Lodge, designed by Inigo Jones, with a Porter's Lodge on each side. Passing through the old Park to the Inn at Fonthill Gifford, and a few hundred yards further to the westward, we enter the

INNER GROUNDS,

which immediately surround the Abbey, inclosed by a wall of considerable height, defended at the top by chevaux de frise. The circumference of this extensive enclosure measures about seven miles, but is so laid out with almost innumerable paths, as to allow within it a ride of twenty-seven miles without retracing a single step; and it may on the whole be considered as an immense labyrinth of combined art and nature.

On passing the entrance, the Visitor proceeds almost directly to the Abbey, by a gravel road, which leads to a view of the eastern front, and passing by the open cloisters to the south, he is set down opposite the great western entrance of the building.

To those who have time and inclination, we strongly recommend a ride through some of the varied Walks within this enclosure, which we shall endeavour to describe.

Setting out from the entrance towards the

FOREST LAWN,

abounding with American and other exotic oaks in high perfection, with the Beacon in front at some considerable distance; we proceed to the

CLERK'S WALK,

which on the left passes by the western front of the Abbey. "A narrow mossy alley on the right, closely shaded, conducts to a path bordered with the scarlet thorn, and extending more than a mile, presents, during spring and summer, a beautiful and fascinating display of flowers, luxuriant shrubs, and variegated hollies.

The parts above described are on the north-side of the Abbey. Inclining to the north-west, we enter another path, called

THE NINE MILES RIDE,

being part of one of twenty-seven miles, which may be taken within the grounds; on each side are broad spaces covered with flowers, which appear to be cultivated with peculiar care, enclosed by a large forest of trees; the way may be pursued in a winding course to the summit of the

GREAT AVENUE.

Having attained the eminence, as we turn to the east, the Abbey bursts upon the view in solemn and imposing majesty. This point is the north-western extremity of the grounds, whence a folding gate opens into the public road; crossing which, another gate leads to the

TERRACE,

a woody ridge, that extends about five miles from west to east, planted almost exclusively with the Larch, the Pine, and the Beech.

Turning at the extremity of the great avenue, to the left, the prospect ranges over a country extensive and delightfully diversified. Among the most prominent objects are Alfred's Tower, and part of the grounds at Stourhead, the seat of Sir Richard Colt Hoare, Bart.; which we shall have occasion to notice in describing the surrounding country, as viewed from the Abbey Tower. Ascending the new terrace, the ground upon the right, is an abrupt steep, crowned with large trees of various kinds; on the left, is a deep woody bottom, called

BITHAM WOOD.

Turning out of this path at an acute angle to the left, and pursuing the walk through a narrow passage in the wood, we arrive at the

BEACON.

one of the loftiest points in the whole sweep of hills, for which this part of the country is remarkable. The summit of this hill was intended for the site of a magnificent tower; the foundations of which were laid by the late alderman Beckford; the walls having been raised to the height of ten feet only, at the time of his death. This tower was intended to have been the rival of Alfred's Tower; it is of triangular form, having a circular bastion at each of its angles, and

being overgrown with shrubs and moss in a very picturesque manner.

Declining towards the south-east, a most interesting prospect is suddenly and agreeably presented.* Over a long extent of ground, varied by gentle undulations, and finely broken by an intervening valley, presenting a rich assemblage of glowing and luxurious tints, appears the Abbey, forming a grand mass of embattled towers, surmounted by the lofty octagon tower which composes the centre. This enchanting scenery is backed by an elevated wood-land of a sombre aspect, which by contrast heightens the striking and brilliant effect of the edifice. Descending into the bottom, a fine pellucid

LAKE,

reflects the surrounding beauties of the place; it is in some parts of unfathomable depth, and has the appearance of the crater of an exhausted volcano; stretching and meandering so as to give an idea of even much greater magnitude than it possesses. The lake is plentifully supplied with wild fowl, and the woodcock has frequently chosen this sequestered valley for her nest. As shooting is not permitted within the enclosure, every animal sports undisturbed; and conscious of security, the hares will sometimes feed at the horses feet, and frequently associate in great numbers within a few paces of the windows.

* The engraved view in this Guide was taken from this point.

Passing through a sheltered walk, bordered on one side with the hardiest English and Mediterranean heaths, the

AMERICAN PLANTATION

is seen, broken into picturesque forms by the margin of the water. This plantation is principally formed upon the declivity of a large knoll, and covers a considerable number of acres. On the west side is an island exhibiting every variety of the *Magnolia*, *Azalea*, and *Rhododendron Ponticum*; which although they have been planted but a short time, have the appearance of the spontaneous produce of the soil, flowering with all that kind of luxuriance, which they assume in their native land. Passing by the west side of the Lake towards the south, you will reach a complete underwood of the most choice varieties of Azaleas, viz. *Coccinea Aurantina*, *Coccinea Major Flammea*, and every other variety, flowering most magnificently, with some unique specimens of American and other trees towering above them. On the right is another grove of the *Rhododendron Ponticum* and *Maximum*, aspiring to the height of our common horse chesnut, and flowering to the very summits, intermixed with the *Rosa Carolinensis*, growing similar to our *rubus fruticosus*.

To the left, is a groupe of the *Magnolia* tribe, some of the specimens rising in luxuriance, with the beech and firs above them: near to this are some very fine specimens of *Calicanthus Floridus*, flowering in such

abundance as to extend their perfume over the whole of the American Ground.

The *Robinia Latifolia* and *Angustifolia* also grow here, with the different species of *Andromeda*, from *Arborea* down to the most diminutive kind. Likewise the *Lædum* and *Cloethra*, with all their varieties, and *Arbutus* growing to the size of the Portugal Laurel.

At a short distance is a Basin of Water, with a fine spring, covered with *Nymphaea Alba* and *Lutea*, with the banks thickly clothed with *Rhododendron*, *Angelica* and other American plants, in their native splendour.

Proceeding from this delightful plantation “in a direction south-east, there is a romantic hollow, made still more interesting by the works that are here erected for supplying the Abbey with water. A wheel about twenty-four feet in diameter, is put into motion by a stream conducted from the lake through a wooden trough, several smaller water-courses assisting in the operation; the water thus raised to a certain level in the hydraulic machine, is passed into pipes, and conveyed under ground to the house:—the whole contrivance being remarkably simple, and reflecting great credit on the inventor. Approaching from this picturesque dell to the southern side of the Abbey, we

arrive at a small garden, surrounded by a light iron fence, which is called the

CHINESE GARDEN,

particularly appropriated to the culture of the rarest flowers.

From the Chinese Garden, a winding walk between the trees, leads to the

LARGE GREEN AVENUE,

extending three quarters of a mile, in a direct line, by which the Visitor returns to the great western entrance of the Abbey.

SECTION III.

GENERAL DESCRIPTION

OF

FONTHILL ABBEY,

WITH ITS

COLLECTION OF PAINTINGS, CABINETS

AND

OTHER CURIOSITIES.

FONTHILL ABBEY is built in the conventual style of architecture, upon a commanding eminence, after a "design of Mr. James Wyatt's, aided by the acknowledged taste of Mr. Beckford, and consists of three grand and leading features, conjoined by the galleries and cloisters. In the centre is the great Hall and principal Tower: towards the north are two large square towers, which are balanced at the other extremity, or southern end, by a groupe of varied Edifices, with embattled parapets."

The great Tower, which is two hundred and seventy-six feet in height, rises between four pediments,

whose projections form the two stories of apartments around the octagon; the upper apartments having a Catharine-wheel window upon a level, with openings of the same description, seen within the octagon.

Nearly under the Tower is the western cloister, behind which is a square paved court, having in its centre a fountain that plays into a large marble basin.

Between two octangular towers, south of the cloisters, is an oriel of two stories, attached to the brown parlour below and yellow damask room above; the tower on the north side of the oriel contains various apartments; that on the south side is a staircase to this part of the buildings.

On the south side of the "yellow damask room and the private Library, is a richly ornamented cloister of pointed arches, their outer mouldings terminated by heads beautifully wrought: answering to each of the arches, are the parlours windows, their upper compartments filled with delicate tracery and painted glass. From the square tower towards the east, projects the south oriel, forming the extremity of the long gallery, which measures three hundred and thirty feet; the upper part of the window is of stained glass, representing four of the fathers of the church; the lower part, like most of the windows throughout the building, is of the finest plate glass, and of uncommon

size. Below the window is a pointed door leading to the lobby of the parlour."

The eastern side contains an "oriel richly carved, with shields, armorial bearings, and other devices; the window is ornamented with the figures of St. Columba, St. Ethelreda, Venerable Bede, and Roger Bacon, in stained glass, by Eggington."

"The offices, stables, workshops for the artificers, &c. are all on this side, closely encompassed by a wood of firs, beech, and other large trees, and so enclosed as to cause no disparagement to the view."

On approaching the great

WESTERN ENTRANCE,

the visitor is struck with the majestic dimensions of a pair of oak gothic doors, thirty-three feet high to the point of the arch, ornamented with crockets and beautifully wrought fineal. These doors are suspended upon eight hinges, which weigh more than a ton, but which are so constructed as to allow the doors to swing with the greatest facility.

This entrance admits into the

HALL,

which is built in the ancient baronial style, seventy-eight feet high, sixty-eight feet long and twenty-eight feet wide. The oak roof appears particularly strik-

ing, and is decorated with sixty-eight shields, emblazoned with various family quarterings.

The light is admitted by three gothic windows of painted glass, on the right hand; the compartments of which are copied from some very ancient specimens in Canterbury cathedral.

On the left are three recesses, hung with crimson curtains, to correspond with the windows: in the centre one is placed a marble statue of the late alderman Beckford, in his robes of office, as lord Mayor of London, holding in his right hand a copy of the Magna Charta.

A spacious

MUSIC GALLERY,

guarded by a front of beautiful stone screen work, surmounted by a crimson cushion, is placed over the inside of the grand western entrance, extending quite across the hall, the stairs leading to which, are secreted in the piers on each side of the entrance.

Over this gallery is a small Gothic window of ancient painted or stained glass, representing a Madona and Child; under which is an ancient piece of tapestry.

A very handsome flight of twenty-five stone steps, extend nearly the whole width of the hall, with a

landing on the summit, containing a large recess on either side, one ornamented with a richly carved oak gothic altar piece, designed by *Wyatt*; the side compartments contain four paintings, illustrative of the history of Tobit, by *Stothard*.

The opposite recess contains an inlaid ebony, teak-wood, and ivory chest, with ornaments of *or-moulu*.

A lofty arch admits into the

GREAT OCTAGON,

situated immediately under the principal tower. It is formed by eight massive double clustered piers, bearing eight lofty arches, which support the whole weight of the tower.

The light is admitted through four gothic windows, placed between the piers of the arches, beautifully painted in imitation of those so celebrated in the monastery of Batalha in Portugal, the tints of which, reflecting a corresponding shade upon every object around, either bright or sombre as the sun revolves, “produce an enchanting play of colours.”

Above the eight arches is an

OPEN GALLERY,

of twenty-four arches, divided into compartments. “From this Gallery, springs a beautiful groining of fan work supporting a lanthorn, lighted by eight windows richly painted; the whole is finished by a

vaulted roof, the height of which is one hundred and twenty-eight feet eight inches from the ground."

Before leaving this beautiful part of the edifice, the visitor will be amply repaid for his trouble in contemplating the fine effect produced by the long green avenue, proceeding to a great distance from the western door, and enclosed on either side by shrubs and trees of various growths.

The eastern arch of the Octagon recedes and is filled with the

ORGAN GALLERY,

guarded by a delicately wrought screen work, and covered with a crimson cushion, to correspond with the opposite music gallery in the great hall.

Under a gothic arched door way beneath this gallery, is the entrance to the

CABINET OR DINING ROOM,

which has crimson damask hangings and furniture. It has two windows, with diagonal gilt lattice frames, looking into the court yard.

Over the fire place at the north end is a full length portrait of the present proprietor's father, alderman Beckford, in his robes of office: on the right hand is his grandmother, and on the left hand his grandfather Peter Beckford, Esq.

On each side of the fire place, stands a splendid **BUHL ARMOIRE** or Cabinet, ten feet high by five wide, with richly inlaid tortoiseshell fronts, and raised figures and mouldings of *or-moulu*, richly chased and gilt. These superb pieces of furniture were designed by the celebrated *Le Brun*, and once belonged to the duke of Aumont.

Each Armoire is surmounted by an oriental china Vase and Cover, and the left hand one contains a unique collection of plate, amongst which may be enumerated,

In the upper compartment; a magnificent **EMBOSSSED DISH**, with border of military trophies and masks; within are six divisions with the labours of Hercules finely chased round the rose and crown, which form the centre of the dish. This formerly belonged to King Charles I. A **SILVER-GILT DISH**, richly ornamented and chased with family arms and quarters. In the second compartment; a pair of magnificent **HANDLED TAZZAS**, modelled after the antique, by the celebrated French sculptor Mouette, and executed by H. Auguste (Paris, 1802,) in a style of superior excellence; the borders and masks most exquisitely chased, and worthy the best period of Grecian art. A **mammillated ORIENTAL CALCEDONY**, with silver-gilt and engraved mounting, enriched with a circle of sixteen rubies. A very elegant ancient embossed **SILVER-GILT EWER and DISH**, chased in festoons of

flowers. A curious antique shaped **EWER** of *or-moulu*, made at Granada, elaborately engraved in the Moorish style. An ancient **VASE**, silver-gilt and engraved, of German work. A pair of very spiritedly chased **SILVER VASES** and **COVERS**, elegantly ornamented with scroll and leaf borders, after the antique. In the third division; a silver-gilt embossed and chased **DISH**, with rich border, within which, is a head of Alexander, surrounded by a wreath of laurel. A silver-gilt **SALVER**, with chased border, rose and crown in the centre, and initials of William and Mary. A pair of **NAUTILUS SHELLS**, in old German mounting, silver-gilt, chased and engraved, with Neptune on a dolphin on the top. An ancient **TEA-KETTLE**, with stand and lamp, covered with engraving of scroll work, and gilt in *or-moulu*. A pair of most noble and elegant silver-gilt **EWERS**, executed with unexampled truth and feeling, in the manner of the antique by Mouette and Auguste. A pair of magnificent handled **TAZZAS**, modelled after the antique, by the celebrated French sculptor Mouette and executed by H. Auguste, in a style of superior excellence; the borders and masks most exquisitely chased, and worthy the best period of the Grecian art. In the fourth division; a **SIDE-BOARD DISH** of **OLD SILVER**, embossed and gilt, with mat flowers, disposed in burnished flutes. An ancient and curious antique shaped **DISH**, made at Granada, elaborately engraved in the Moorish style. A pair of silver-gilt **EWERS**, on tripod goats' legs, winged with snake ebony handles, made by Green and Ward, from the design

of Boïlieu. A SILVER CUP, externally engraved with Noah's sacrifice, by A Wigbels, a German artist, whose name is engraved on it; it also bears the engraved name of the original proprietor, with the date 1624. It is lined with silver-gilt, and mounted upon a chased socle of the same.

In the front of the fire place is an EBONY STAND, with twisted legs and alabaster top, supporting an ebony and tortoiseshell BUHL CABINET, mounted with *or-moulu*, richly chased and gilt, with plate-glass doors, and containing a richly chased bas-relief silver-gilt CASKET, pincushion and tray; an Arabian enamelled and gilt ESSENCE VASE, and a collection of oriental china, &c. On each side is an EBONY STAND, supporting a massive *or-moulu* candelabra, finely chased after the antique, each supporting four lights.

In a recess on the east side, is placed a magnificent EBONY CABINET, eight feet high, supported by eight vases, with massive mouldings, caps and bases, finely gilt and chased. The folding doors are of exquisite workmanship, representing the well known Roman stories of Curtius on Horseback leaping into the earth, which opens with a flame of fire; and Mutius Scœvola burning off his right hand without flinching, having by mistake killed one of the nobles, instead of Porsenna, king of Tuscany.

The inside is fitted up with a very rare and valu-

able collection of SCULPTURED VESSELS of various rarities, amongst which may be enumerated, a VESSEL of compressed oval shaped, formed of a large block of SARDONYX, hollowed out, and the surface incrustated with foliage of good design, and sharpest execution. Sculptured satyrs' heads form the handles of the vase. The bottom is externally carved with foliage, and affords reason for believing that this rare and very curious article (which is undoubtedly of classical antiquity) must have been executed by a Greek artist. It is protected at the top by a rim of fine gold.

A VASE, perfectly unique, formed of the largest known block of HUNGARIAN TOPAZ, hollowed out with vast labour, and externally sculptured, mounted with a dragon handle of gold enamel, set with diamonds, and supported on a tripod stand, formed of three small dragons green and blue enamel: the feet connected by festoons and scroll-work of rich *cinquecento* designs, set with diamonds and a variety of precious stones. The whole is of the undoubted execution of *Benvenuto Cellini*, and made by him for a marriage present to Catharine Cornaro, whose portrait is in this collection.

A circular deep SALVER of LIMOSIN ENAMEL, on copper, embellished with a procession of Diana and nymphs returning from the chase; the border of *Raffaelesque* device; the bowl of the salver is also externally decorated with *cinquecento* masks and ornaments.

It was made for Henry II. of France, and was presented by him to Diana de Poitiers. It is mounted with a central boss bearing her cypher, a triple crescent and inscription; and the border also enriched with monograms.

Two handled TAZZAS and LINNERS of gold, on plinth, supported by four winged chimeras, designed by Mouette, and executed by Auguste, 1793, at Paris, ornamented by a border of Arabesque figures and cupids, with mask and snake handles; the whole finished with unrivalled excellence.

On each side of this cabinet, stands a pair of superb ebony and buhl CANDELABRAS, massively mounted with *or-moulu*, finely chased and gilt, surmounted with green marble slabs, on one of which stands a sumptuous EBONY CABINET, composed of choice florentine mosaic, divided by solid ebony columns, having *or-moulu* caps and bases, also various rich mouldings; the whole finely chased and gilt, surmounted by a slab of fine Griotta marble.

On the right-hand side of the door stands a superb and matchless BUHL and TORTOISESHELL COMMODE, of exquisite workmanship, and with *or-moulu* mouldings, beautifully chased and gilt, surmounted by a green marble slab, supporting a gold japan tray, with musical instruments represented upon it, and flowers on aventurine ground.

To the left of the door also stands a singularly beautiful and costly ARMOIRE, composed of ebony, the centre supported by two fluted columns, with capitals of *or-moulu*, between which is a superb pannel of Florentine mosaic; a vase of flowers, composed of the rarest gems, and a tablet of the same above; four small drawers with birds on each side: above, is a low glazed repository and a small door at each end, fronted with Florentine gems: the mouldings are of chased *or-moulu*, in rich and handsome taste. On this Armoire stand two SILVER-GILT CUPS and COVERS, most elaborate and masterly specimens of chasing. The upper part of the vase, which meets the lid, is enlarged by six spherical embossed chasings, each ornamented with mythological groupes; the slender *waist* of the vessel is embellished with emblematical figures and devices in exquisite *cinque cento* taste, and other prominent chasings complete the bowl of the vase: the stem and foot display a rival workmanship to that of Cellini. On the cover, which is correspondently shaped, are birds in high relief, surrounding a pedestal which supports a small figure of Jupiter, with his eagle and *fulmen* of pure gold. This incomparable work of art is the *chef d' œuvre* of Roemer, who has added his portrait in a medal under the foot, with the date 1586.

The inside of the armoire is fitted up with a silver-gilt EWER and COVER of elegant form, finely engraved with masks, scrolls, &c. in the Tuscan style, with

ebony handles. An oval CUP of red and yellow JASPER, scalloped in eight divisions, engraved, mounted silver-gilt, incrusted with sixteen turquoises and four vermillions. A rare and curious CINQUE CENTO COFFER, in *or-moulu*, chased and engraved, embellished with twelve pannels of Italian enamels, of historical subjects. A very large BLOOD-STONE CUP, mounted in gold and silver, chased and engraved, enamelled, and decorated with rubies. A precious Mocoa mamillated CALCEBONY EWER, mounted in silver-gilt, most elaborately and delicately chased and engraved, with fluted lip, tendril handle, and figured ornaments,

On the eastern side, on a four-tier ebony music stand, with *or-moulu* and gilt mouldings, and green velvet top, stands a magnificent EBONY COFFER, the pannels of beautiful Florentine mosaic; on the corners are bunches of fruit of raised mosaic, with *or-moulu* feet and ornaments, exquisitely chased and gilt, fitted up with internal tray, lined with crimson velvet, with chased handles, locks and hinges, silver-gilt, from the *Pitti* palace,

Amongst the paintings in this room, the following are selected,

A full length portrait of the present proprietor of Fonthill, and on the right hand another of the dutchesse of Hamilton, his daughter.

On the west side over the door, is the interior of a grand saloon of pictures, with characteristic specimens of the works of several distinguished painters, beautifully coloured. *Van Opstael**.

Over the recess on the eastern side is the picture of Abraham and Isaac proceeding to the place of sacrifice, by the late president *West*†.

* This famous painter (*Opstael*) was born at Antwerp in 1660, where he studied for many years.

He copied Rubens and other great masters with a freedom of pencil, a tint of colouring, and a touch nearly resembling the originals.

His compositions embellish several of the Churches in the Netherlands. He had a good genius for design, in which he shewed correctness and taste; he composed his subjects readily, and in his colouring he was very agreeable, so that he was considered as one of the principal painters of his time, being particularly distinguished for brilliancy in his touch, and freedom in his handling.

† Benjamin West was a native of Springfield, in Pennsylvania, to which province some of his ancestors had emigrated with William Penn. It is stated that the family was lineally descended from Lord Delawar, a distinguished warrior under Edward III. Colonel James West, the friend and companion in arms of John Hampden, against king Charles I. is said to have been the first of that name who embraced the tenets of the Quakers.

The progressive developement of B. West's abilities is a remarkable instance of the force of natural genius. At the age of seven years, his first sketch was of a sleeping infant, for which, and other performances, his only materials were pens, ink, and paper. Some Indians, on a visit to Springfield, taught him to prepare their usual colours of red and yellow, and his mother kindly added a piece of indigo. He was told of camels hair pencils, but the hair of a cat's tail afforded the only substitute, until a box of paints and brushes were sent to him as a present. With these he secreted himself, until his absence from school, &c. occasioned some expostulation, which produced an exhibition of his labours, and converted censure into applause. He was soon introduced to more experienced artists, and made such progress, that in 1760, being then about twenty-two years of age, he embarked for Italy; whence, after some

On the left of this recess, over the door, is a portrait of the present proprietor, by *Romney*, and over the other door, the Dutchess of Hamilton, his daughter, by

Phillips.

To the left of the door leading into the octagon is a length portrait of Mrs. Peter Beckford, sister of Lord Rivers, by

Sir Joshua Reynolds.

A curious Enamel of Philip and Mary, with the red and white roses and inscription.

A curious and choice painting of the Conflagration of Troy.

Peter Petersz Breughel.

The Marriage of St. Catharine.

G. Bellini.

This admirable specimen is finely coloured, and the subject is treated with great taste. It was formerly in the Oratory of the Doge Loredano.

A Lady in a Red Corset and Satin Dress

Fragonard.

The Lady is represented in the Interior of an Apartment, standing by her Female Attendant who is kneeling and

stay, he proceeded to London, and was prevailed upon to remain, instead of returning to America. In 1765, he was chosen a member and director of the Society of Artists, on which was afterwards founded the Royal Academy. He was elected president of the latter, in 1791, and received various other honours, amongst which was that of Knighthood. His battle of the Boyne, and fight off Cape la Hogue, are well known pieces, and his Penn's Treaty with the Indians, and West's family, are favourites with those who prefer the more harmless scenes of equitable arrangement and domestic comfort. Among the most noted of his later productions are, Christ healing the sick, and the presentation of him by Pilate to the Jews. In brief; the variety and excellence of his performances have constituted him the greatest *Historical painter* of the age and his private conduct rendered him an ornament to society.

chastising a favorite Spaniel. This piece is treated in the delicate and high finished manner of the Dutch school.

Over the mantle piece is a small portrait of the Earl of Hertford, afterwards the Protector, Duke of Somerset.....*Holbein.*

Conversation of Christ and Nicodemus, by Candle-light, and Priam's Dream, a pair.....*Steenwick.*

Christ, and the Woman touching the Hem of his Garment.....*Francesco Cagliari.*

This Cabinet specimen is very spirited and finely coloured, and contains a groupe of many figures.

From the dining room the visitor is shewn into the

NEW ROOM,

which is fitted up with crimson hangings, and contains a very valuable collection of cabinets, paintings, &c.

EAST SIDE.—A superb JEWEL CABINET of EBONY and other costly materials, in imitation of an architectural facade: the niches, in the centre, are filled with small groupes by *Bauchardon*, being the original models, in miniature, by that distinguished French sculptor, for the embellishment of a Public Fountain constructed by him in Paris. They are placed within columns of *Rosso Antico*; the pannels of the drawers are of lapis lazuli and blood-stone, set with forty rubies and emeralds; the ornaments are richly chased and gilt, and the stand is in correspondent taste.

Two fine BUHL COMMODOES, with richly chased and gilt *or-moulu* mouldings, surmounted by a green mar-

ble slab, and supporting two magnificent crystal caskets, one of which belonged to Pope Leo X.

A pair of EBONY COMMDES, with carved doors, supported on each side by ebony columns, with *or-moulu* caps, bases, and mouldings, and with a black and gold marble slab, on which stand two gilt baskets, formed of ears of wheat, of the finest workmanship.

NORTH SIDE.—A superb CABINET of GOLD JAPAN, and various foreign woods, on a stand ornamented with *or-moulu*, the frieze most exquisitely chased and gilt, surmounted by an Egyptian granite slab, made by *Auguste*, supporting a many-sided JAPAN BOWL, a rare specimen, on mosaic *or-moulu* pedestal, after the antique, by *Moette* and *Auguste*, formed of winged chimeras, and rim, on ebony plinth.

WEST SIDE.—A fine EBONY COMMDE, with mosaic pannels, architectural centre and wings, richly ornamented with *or-moulu*, five feet three inches long, with black marble slab.

In this apartment are also placed SIX EBONY CHAIRS, carved and on silver castors, which originally belonged to Cardinal Wolsey, and were brought from his palace at Esher.

From the many very valuable paintings in this room are selected,

The Interview between Job and his Friends.

*Salvator Rosa**.

One of Job's friends, habited as a philosopher, is represented in the act of reasoning with him, while a soldier, clad in armour, with uplifted arms, and bitter expressions of grief upon his lips, is commiserating the patriarch. The tempter appears above. The pathos of the story is greatly enhanced by the solemnity of the colouring. This painting was formerly in the Santa Croce collection, and has always been considered to be one of the finest of Salvator Rosa's productions.

Ecce Homo.....*Salario.*

The character of the Saviour is contrasted by that of two others, one front face, the other in profile; the drapery of the former, open in front, exposes the livid marks of stripes upon his body—very richly and finely coloured.

A small Landscape with Cattle.....*Berghem.*

This pure and exquisite bijou was formerly in the Cabinet of Praslin, and was painted by Berghem expressly for Slingehandt. The Cattle are feeding and reposing on a ris-

* This admired painter, (*Salvator Rosa*) was born at Naples, in 1614. He studied design and colouring under his kinsman *Francesco Francsano*. On the death of his Father, he was reduced to extreme poverty, and supported himself by sketching designs on paper. *Lanfranc*, a noted historical painter, was so struck by his picture of Hagar and Ishmael, that he took him under his protection, and enabled him to study under *Spagnoletto* and *Falcone*, which greatly improved his style and colouring.

Salvator had an enlarged and comprehensive genius, a lively, fertile, and poetic imagination. He studied nature with a sagacious attention and exquisite judgment. He executed his subjects in such a taste, and with such spirit, as render his works readily distinguishable from most other painters, by the inimitable freedom of his pencil and that fire which animates every part of his composition. His works are exceedingly rare and valuable.

ing pasture ground: a Shepherd and Shepherdess piping on the left; with a hilly distance and a very brilliant sky.

A Lady feeding a Parrot. *F. Mieris, the elder.*

This rare and precious gem is from the Cabinet de Praslin, No. 68.

The Laughing Boy, with a toy in his hand, half figure. *L. da Vinci.**

This beautiful bit of nature exhibits with the happiest effect, the truth and sweetness which distinguish the works of this great master. It was brought to this country by the late Sir William Hamilton.

The Sea Port, or “*Embarquement de Vivres.*”

Berghem.

This celebrated painting belonged to the Praslin Cabinet, and was considered as one of the three principal ornaments of that collection. It represents a groupe of figures and cattle on the shore of the Gulf of Genoa, which is enlivened with buildings and shipping, in the finest style of the master.

The Infant Saviour. *L. da Vinci.*

This exquisitely finished painting represents the Saviour seated before a rocky back Ground, between the Trees of Life and Knowledge; the slain serpent is thrown over a

* *Leonardo da Vinci* was descended from a noble family and born at the Castle of Vinci, near Florence in 1445. He studied under *Andrea Verocchio*, but his genius was so excellent, and his proficiency so rapid, that he speedily surpassed his master. He was particularly happy in marking the passions of the human mind, and to strengthen his powers in this point, he is said to have attended the processions of criminals carried to execution. He finished his pictures very slowly, but when finished, they were exquisite, and he is said to have been four years painting one portrait. Late in life he retired to France and expired in the arms of the king, Francis I.

branch of one of them, and under the foot of the infant is the apple.

The Virgin supporting an Infant on a table covered with oil cloth.....*A. Durer**.

The Child is attempting to run and the word "*Veni*" is inscribed in letters of gold before his extended hand, with a beautiful miniature landscape back ground.

NORTH SIDE.—The adoration of the Magi, in a Romantic Landscape.....*Bembi*.

An elegant and finely coloured specimen portrait of the Doge Loredano.....*G. Bellini*.

The truth with which this distinguished personage is represented, the warmth of tone, and the agreeable effect of *chiaro scuro*, rank this Portrait among the finest of the master. It was purchased by Lord Cawdor, from the Grimani Palace.

A grand mass in the Interior of St. George's Chapel at Windsor.....*West*,

The kings of France and Scotland, when prisoners at Windsor, are introduced into this piece.

A Calm, with figures.....*Vernet*.

This piece is from the Praslin collection and is painted in his fine Italian time and manner.

EAST SIDE.—The Virgin presenting the Infant to Elizabeth.....*Gasfalo*.

Sibilla Libica.....*Lud, Caracci†*.

* This memorable artist (*Albert Durer*) was born at Nuremberg in 1417, and is considered one of the greatest ornaments of the Flemish school. His imagination was lively, his composition grand, his execution happy, and his pencil delicate.

† *Ludovico Caracci* was born at Bologna, in 1555. He studied the works of many eminent masters, but especially *Correggio*, whose man-

This picture was formerly of high celebrity at Ferrara, and was subsequently in the Lansdown collection. The sibyl is seated before a tablet, and surrounded by a groupe of boys who are busily employed in collecting and recording her predictions. The figure of the female is in broad and simple style; those of the boys, who are in action, display the finest anatomical design.

Portrait of the young St. Louis Gonzaga, as a Standard bearer in Armour.....*Bronzino*.

Landscape.....*Gasper Poussin*.

This grand Landscape is composed of fine mountainous scenery, and at the foot of it a woody glade, where figures are reposing; a conflagration of some buildings on the half-ascent of the hills, is represented with great spirit, and gives a lively interest to the scene.

Exterior of a Public House, and a party regaling. Also Skittle Players, in a Court-Yard of a Farm House, a pair.....*Teniers*.

Christ in the Garden.....*A. Montagna*.

His Disciples sleeping in the Front Ground: in the half distance, in a sultry Landscape, are armed figures and Captives, with allusion to the Persecution of the early Christian Converts: in the Sky, is an Angel with a Cup—a very surprising and valuable early specimen.

The Poulterer's Shop.....*Gerard Douw**.

ner he endeavoured to imitate. His pieces are remarkable for grace, grandeur, and sweetness; simplicity and elegance distinguished all his designs; his touch was lively, and his expression good; his figures are marked with a fine outline, and his composition is often sublime.

In conjunction with *Agostino* and *Annibal*, he founded the well known Academy of the *Caraccis*.

* This admirable artist (*Gerard Douw*) was born at Leyden, in 1613, and was a disciple of Rembrandt, His pictures are usually of a small

This exquisite chef d'œuvre is one of this master's most elaborate performances. At the opening of an arched window is seen a girl bargaining with an old woman for a hare, which the latter holds up in her left hand. Upon the cill of the window are poultry and a blanket, which are reflected as in a mirror on the highly polished surface of a metal pail: a cock in a basket is feeding below; a peasant appears near a door in the distance, bargaining with a woman for a fowl: the interior is illumined in a tender, warm tone.

A Sculptured Vase of Flowers, placed on a marble table in a Garden Scene. *Von Huysum.*

This piece is in the Artist's finest time and manner.

The Woman taken in Adultery.

Mazzolino di Ferrara.

The countenances of the principal groupe of figures are marked with strong expression. Another groupe is finely disposed in a gallery above. The architecture is richly ornamented.

Left hand of the window is a Rocky Landscape, with St. Jerome, kneeling in prayer before a Crucifix.

Henry de Blois, called Civetta.

The Civetta, or small Italian owl, is introduced, as was generally the case in the works of this rare master, who was therefore called Civetta. This beautiful specimen was obtained by the late Mr. Strange, at Venice, in 1770, from the collection of the Nuncio di Verona.

size, with figures so exquisitely touched, so transparent, so wonderfully delicate, as to excite astonishment as well as pleasure. He designed every object after nature, and with an exactness so singular, that each object appears as perfect as nature itself, in respect to colour, freshness and force. His pictures fetch almost incredible sums.

A small portrait of the Duke of Alencon, *Zuccherò*.

This delicately finished painting was formerly in the Collection of Charles I. whose initials are upon the back of the picture.

To the right hand of the window is the Virgin holding the Infant in her lap. *Cimmi di Conegliano*.

In the distance, is a Landscape with a view of part of a fortified town, with a clear and brilliant sky. This beautiful specimen from one of the rarest masters of the early Venetian school, formerly belonged to Mr. Strange, and was originally in the collection of the Nuncio di Verona.

From the new room the Visitor proceeds to a lobby containing a beautiful ebony and tortoiseshell CABINET and STAND, the drawers enclosed by folding doors, with figures and ornaments finely executed in silver; and a fine MINIATURE PAINTING in water colours, representing the coronation of Henry IV. with numerous portraits of distinguished contemporary characters, by *Phil. de Champagne*. From thence through a passage to the

CHINA CLOSET,

containing a vast quantity of oriental and other specimens, displayed in twelve oak recesses, amongst which, may be enumerated,

A set of delicate and fine EGG-SHELL PLATES, flowered, and with rich borders. Eight extremely rare embossed JAPAN DISHES, with scalloped borders. Two very rare JAPAN CUPS, mounted as milk buckets, with silver rims, gilt and chased.

A singularly beautiful round CUP and COVER, of oriental CALCEDONY undulated, mounted in silver-gilt, delicately engraved in the Persian style, the stem enriched with oriental rubies set in gold.

Two French cabinet CUPS and SAUCERS, gold-ground, antique borders, painted with flowers by *Van Spandonck*, in a style of peculiar excellence. A japan EWER and japan JELLY POT, mounted in silver, engraved and gilt. A set of royal Dresden CUPS and SAUCERS, slop basin and cream ewer, mounted in silver-gilt, painted in a masterly manner, with landscapes and sea views.

Twelve handled CUPS and SAUCERS, sugar and slop vases of French porcelain, salmon-coloured ground, pencilled in gold, in Greek borders of the most elaborate and delicate design, all different, executed with a precision and truth, perhaps not to be equalled; a *chef-d'œuvre* of its kind.

From the china room, a circular flight of stairs leads to the

DUTCHESS'S ROOM,

so called because a portrait of the Dutchess of Hamilton and her sister, when children, hangs over the mantle piece.

The state bed is very rich and handsome, being hung with crimson silk damask.

The continuation of the stairs leads to the Lancaster apartments.

THE TRIBUNE ROOM,

in the small north-western octagon, is ornamented with several paintings, from which the following are selected ;

The Building of the Tower of Babel, with a multitude of small figures. *Walchenberg.*

Interior of a Cathedral, with figures. *Steenwyck**.

The Virgin and dead Christ. *West.*

St. Anthony of Padua. *West.*

St. Michael and the fallen Angel, a grand design. *West.*

The Virgin, Infant Child, and St. John.

P. Perugino,

This painting is very fine; in the back ground is a correct view of the lake Perugia.

The entombment of a Cardinal, with many portraits. *Van Eyck.*

This elaborate and curious specimen is from the collection of the Earl of Besborough, at Roehampton.

The Infant Christ, as the good Shepherd, sleeping.

Murillo†

* *Henry Steenwyck* was born at Steenwyck in 1550. He surpassed all his contemporaries in the truth, neatness, transparence and delicacy of his pictures. His subjects were the insides of superb churches and convents of Gothic architecture. He was a thorough master of the true principles of the chiaro-scuro, and distributed his lights and shadows with such judgment, as to produce the most astonishing effect.

† *Murillo* was born near Seville, in 1613. His colouring is mellow,

This piece is painted with richness of colour and produces a very beautiful effect. Angels are represented in the back ground guarding the flock.

In this apartment stands a matchless set of five octagon JARS and BEAKERS; and in the window an alabaster handled VASE, taken from the ruins of Herculaneum.

Over the door and windows, are eight paintings of the fathers of the church, by *Hamilton*; three of them are so placed as to be visible from the great octagon, and which were the original design for those of stained glass, in St. Michael's gallery.

THE LANCASTER GALLERY

is forty-four feet long, having a vaulted roof, with a row of four windows on the western side, and recesses to correspond on the eastern side, fitted up with specimens of china, some extremely brilliant; especially,

A set of Raphael ware PLATES, with historical paintings. Two precious enamelled BOWL DISHES, with silver handles. A set of very fine FRENCH PLATES, painted in flowers. A service of shaped old

and produces a surprising effect, by the clearness of his tints, skilfully opposed by proper shadows; his carnations are excellent, and there is a striking character of truth and nature in all his paintings. His pictures are justly esteemed throughout Europe, and fetch very large prices.

japan FRUIT DISHES, of blue piony pattern. Several other services of ancient and curious china.

Several valuable paintings and enamels adorn this gallery.

Two fine illuminated missal drawings.

A very curious and valuable enamel, in three compartments, representing saints of the Greek Church.

Among the paintings are, the Triumph of Neptune.

D. J. F. Francken.

This fine painting is composed of many figures, very elegantly drawn, and is from the collection of the Elector of Hesse Cassel.

THE LANCASTER, OR STATE BED ROOM.

The Court Yard of a Palace, by *Steenwyck*; with figures representing the interview between Dido and Æneas, by *Pourbus.*

This handsome room is furnished in a most elegant style; the bed is of crimson silk damask, with very rich fringing*.

“The ceiling is in the purest style of the sixteenth century; round the cornice is a richly carved and painted frieze, composed of portcullisses and the united roses of York and Lancaster.

* This bed was brought from Jamaica, and belonged to Mr. Beckford's great grandfather.

Over the fire place, is a whole length portrait of the Regent Murray, in Highland costume. *Jamieson.*

This is a well finished and highly interesting portrait of that nobleman, who was assassinated at Edinburgh, 1570.

Christ in the Garden. *A. Mantegna**.

This valuable and surprising early specimen is remarkably fine. The disciples are represented sleeping, in the front ground: in the half distance, in a sultry landscape, are armed figures and captives, with allusion to the persecution of early christian converts.

A Landscape. *Breughel and Van Balten.*

This elaborate and beautiful picture represents a garden scene, with the Virgin, Child, and Infants presenting flowers.

A Crucifixion. *Andrea Orgagna.*

This piece is painted upon a gold ground, and is a rare and early specimen of Italian art, from the Campo Santo di Pisa.

Cardinal Wolsey. *Hayter.*

Temptation of St. Anthony. *Franks.*

Representation of a Fete. *Old Breughel.*

Swiss Cottage, with figures. *Aberli.*

A View of Ostend, with boats putting off. *Peters.*

Two of the Elements; a pair. *Breughel.*

* *Andrea Mantegna* was born near Mantua in 1451, of mean parentage, but his genius and uncommon talents raised him to a high degree of reputation and honour. When he was only seventeen, he painted the grand Altar-piece of St. Sophia at Padua; which gained him great commendation, as it had not the least appearance of juvenile composition. His fore-shortening was particularly excellent and his perspective true and ornamental.

This pair of highly finished pictures are from the Escorial. The frame is ebony with *or-moulu* mouldings.

Each side the door stands a FRENCH CABINET supporting a pair of Japan Jars and Covers, richly enamelled with flowers and borders. A fine COFFER of raised mosaic, on a frame of ebony and *or-moulu*. A superb EBONY COFFER, with *or-moulu* mouldings, the pannels filled with the finest Florentine Mosaics, representing flowers and arabesques.

On the right hand side of the fire place, also stands a superb EBONY PERSIAN CABINET, elaborately carved in three compartments, the centre enclosed by folding doors, surmounted by an ebony and *or-moulu* SHADE, ornamented with twisted columns of rock crystal, with *or-moulu* caps and a SERRE-PAPIER of red marble, with lion and other ornaments in *or-moulu*.

To the left of the fire place is placed a curiously inlaid CABINET of ORIENTAL WOOD, having nine drawers of ebony and ivory, on a table to correspond, with ebony legs, and carved mouldings chased, the mountings very richly gilt, supporting an elaborately carved Persian BOX, richly studded with gilt ornaments.

The next apartment visited is

EDWARD'S THE THIRD'S GALLERY.

This Gallery is so called from a whole length portrait of that monarch, placed over the mantle piece, copied by *Matthew Wyatt*, from one in the vestry of St. George's chapel, Windsor.

This superb apartment is lighted by seven lofty windows, in the west side, hung with curtains of purple and scarlet.

In the centre of the opposite side is a beautiful arched alabaster fire-place, supported by columns with vine leaf capitals. Above is the portrait of Edward III. already described, and on either side are portraits of John of Montford duke of Brittany, the constable Montmorency, Henry VII. Edward IV. and Alphonso king of Naples; and in the top compartments of the windows opposite are brilliantly painted the arms of the personages represented.

The oak roof is much admired, and the frieze of this apartment is beautifully sculptured and hung with the achievements of seventy-two knights of the Order of the Garter, and other characters well known in history.

The east side is fitted up with six recesses, filled with a miscellaneous collection of valuable books superbly bound; between the recesses are six richly carved oak cabinets, surmounted by various specimens of oriental vases, many of them of matchless

quality, delicately embossed and tastefully mounted in *or-moulu*, &c. &c. Also, an extremely curious Chinese sceptre, formed of Chinese wood worked in a kind of rock-work, in an upper recess of which is their superior deity Tonfongsok, and the eight Tchin, with their symbols on different stages below.

Between the windows on the west side are twelve ebony fluted stands, supporting silver gilt candlesticks richly chased; between which are six oak stands supporting oriental china jars.

Down the centre of the apartment, are a variety of stands, cabinets, and other valuables and curiosities, especially;—

A magnificent TABLE of PIETRE COMMESSE, the centre being an oval specimen of mammillated oriental onyx, surrounded by parterres of rare and beautiful jaspers and breccia, with a broad border of bold arabesque, of various costly and uncommon marbles, and edged with variegated marble. It is mounted on a superbly carved frame of oak, about nine feet long, and four feet six inches wide. This grand piece of furniture was formerly in the Borghese palace.

On this, stand two beautiful VASES of CARVED IVORY, with a frieze of infants carved by the celebrated *Fiamingo*, and superbly mounted with silver gilt. It formerly belonged to the famous Earl of

Arundell, and was left by Lady B. Germaine to the late Margravine of Anspach, at whose sale it was purchased. Also a magnificent PLINTH of carved IVORY, by *Fiamingo*, with top and base of *or-moulu*.

A very beautiful EBONY TABLE, supported upon twisted legs, with finely chased and gilt mouldings of *or-moulu*, surmounted by a fine slab of Verde antique.

This table is surmounted by an oval CUP of ORIENTAL SARDONYX, with crystallizations, mounted on double stems of double goat's feet and foliage, on a solid pedestal of *or-moulu*, and an IVORY JEWEL CABINET, elaborately carved in foliage, with folding doors and inside drawers, mounted with rich chasings, silver hinges and gilt lock plate.

A superb Italian MOSAIC TABLE, composed of various specimens of marble, supported by four solid fluted ebony columns standing on a plinth of solid Sienna, on which is placed a small Persian Cabinet of solid ebony, elaborately carved, the centre inclosed by folding doors, the hinges and lock-plates finely engraved and gilt, surmounted by a magnificent CUP, cover and stem of ivory, sculptured by the celebrated artist *Magnus Berg*, medallist to the Emperor of Germany. The bowl is finely carved with a forest scene, and figures hunting wild animals. On the lid are Diana and her Nymphs asleep amidst animals after the fatigues of the chase, and a figure of Diana surmounts

the lid. A finely embellished and sculptured figure of Hercules forms the stem. The cup is lined with silver-gilt, and the socle is formed of silver-gilt, and richly chased.

A small PERSIAN CABINET of solid ebony, elaborately carved, the centre inclosed by folding doors, the hinges and lock-plates finely engraved and gilt.

On a carved and gilt TOILETTE TABLE, with a leather cover, stands a very large NAUTILUS SHELL, finely engraved in the first style by *Hillican*; the subject the triumph of Neptune and Amphitrite, mounted in the most elegant manner in silver-gilt embossed, with minutely engraved shells, and decorated by finely mounted and chased ornaments, of masks, cupids, and figures, and shell handle; the arms and helmet beautifully pierced and engraven in gold; one of the most noble and picturesque objects of this valuable collection:—A magnificent GOLD JAPAN BASIN and COVER, spotted with solid gold pins, with landscapes and waved surface; the inside is ornamented with water plants upon avanturine. This beautiful article is of the greatest rarity, and was one of the most esteemed in the collection of the Duc de Bouillon:—Also a CUP in the shape of a SHELL, of ROCK CRYSTAL, delicately ornamented with intaglio arabesque foliage, with handles, massively mounted in enamelled gold:—A beautiful CUP of YELLOW Agate inclining to

Jasper, very delicately sculptured; mounted in gold, enamelled white and green.

A superb COFFER of raised JAPAN, one of the largest specimens known of this superior quality; the lid without and within, as also the front and sides, are covered with representations of buildings and landscapes of the finest raised and spangled japan, and with animals of gold and silver. This unique specimen of Japanese art was formerly the property of Cardinal Mazarine, and belonged subsequently to the Duc de Bouillon.

THE SANCTUARY,

is a continuation of king Edward's gallery, "wainscotted with oak and ribbed with deep mouldings, partly gilt and partly coloured;" the sculptured frieze is hung with thirty-six achievements.—A glimmering light is received through "six perforated bronze doors, modelled after those in Henry VII. chapel in Westminster abbey. These doors are hung with crimson curtains, which increase the solemn gloom and effect of the

ORATORY,

formed of five sides of an octagon." The ceiling is grained and gilt with rich and elaborate fan work at the extremities of the angles, supported by columns. From the centre of this ceiling an elegantly chased golden lamp is suspended. Light is admitted by a

narrow pointed window on each side, with compartments of very delicately painted glass.

Each side is ornamented by a large and magnificent ROBE CHEST, formed of highly-scented wood, externally carved with the rose and thistle, double gilt, and coloured in imitation of gems, with massive-wrought handles, hinges, and key, water-gilt, of the times of James I.

The place of the altar, (which was surmounted by an alabaster statue of St. Anthony by *Rossi*,) is for the present supplied by a singularly beautiful CABINET of architectural design, inlaid with various precious materials in the finest taste and of exquisite workmanship.

Returning from this grand termination of the northern division of the Gallery, and passing again through the octagon, the visitor enters by the southern arch

ST. MICHAEL'S GALLERY.

This apartment is fitted up in a unique and superlative style. The light is admitted by an oriel at the southern extremity; by two gothic windows on the eastern, and five on the western side. The upper compartments of the lattice are of painted glass, representing various family arms.

The upper part of the south window is of stained

glass, representing St. Jerome, St. Augustine, St. Ambrose, and St. Athanasius.

The eastern windows are ornamented with stained glass, by *Eggington*, representing St. Columba, St. Etheldreda, Venerable Bede, and Roger Bacon.

“Under each of the eastern pointed windows is a superb gothic fire-place of marble, with tracing in the spandrils of the arches. The ceiling is remarkably fine, composed of the richest fan work, with Angels for the corbels, bearing emblazoned shields. The curtains are of scarlet and blue, which give a rich effect. The carpet, woven for the express purpose, is of crimson, strewd with the Hamilton cinquefoils, which Mr. Beckford quarters in right of his mother, who was an heiress of that illustrious house.”

This gallery, with king Edward's, form the principal library; the former is fitted up with twelve recesses containing an immense number of splendidly bound books, amongst which may be enumerated sixty missals of the most brilliant execution.

Between these recesses are ebony stands, surmounted by curiously wrought cabinets, some filled with various rare miniature editions of classical authors, others, with valuable specimens of oriental china. Each cabinet supports a pair of beautiful silver-gilt candlesticks, several of them executed by *Vulliamy*,

after designs by *Holbein*, and on one of them is a BOTTLE OF PALE SEA GREEN ORIENTAL CHINA, of great antiquity, incrustated with flowers in relief, in compartments, with silver-gilt spout and handle in the Gothic taste. The cover is embellished with paintings in enamel, and the arms of *Jeanne d'Arragon* queen of Sicily, the friend of *Petrarch*. The handle, rim, and foot, bear the legend of the house of Anjou, in Gothic characters upon blue enamel. This vase, besides the value it derives from the historic circumstances connected with it, is further curious as being the earliest known specimen of porcelain introduced from China to Europe.

Over one of the chimney pieces, stands a GREEK SHRINE of metal for containing relics. On one side of it, in compartments, is a Crucifix with various figures of Saints, the heads of metal, gilt and embossed, the draperies of coloured enamel. This extremely curious article was brought by *St. Louis* from Palestine, and had been deposited at *St. Denys*, whence it was taken during the French revolution; it is mounted on two steps of black marble.

In front of the southern window, stands a very curious FIGURE of the JAPANESE IDOL AMIDA standing on the water, and supported on a base of rock-work, with marine plants and reptiles. The figure is of the most exquisite Japan lacquer, on wood of an

olive colour, the drapery bordered with arabesque, very freely and delicately pencilled in gold.

From the southern extremity of this gallery, the oratory is seen faintly glimmering at the further extremity, through a long line of groined roof, extending three hundred and twenty-one feet.

A pair of lofty folding glass doors admit into the two

YELLOW ROOMS,

hung with rich silk damask of that colour. These rooms have three windows, which form the northern extremity of the western oriel, with five other larger ones looking towards the south. The roof is very beautiful, being ornamented by circles filled with quatrefoil.

These rooms contain thirteen oak book-cases, filled with richly bound volumes.

On one of the marble mantle pieces stands a noble GROUPE of NESSUS and DEJANIRA, in bronze, executed by *Giovanni di Bologna*, whose name is inscribed on the fillet upon the head of the centaur.

In one of these rooms stands a CABINET of the greatest curiosity, composed of Pear-tree and other woods, from the Palace of Whitehall, and executed from designs of *Holbein*, for king Henry the VIII.

The four fronts present each an architectural facade, with two folding doors, on the pannels of which is sculptured a battle, with figures in high relief, and marked with the greatest spirit. The doors within are inlaid with designs in the taste of that time. The drawers are separated by beautifully carved terminal figures, and the fronts of the drawers with historical subjects, in bas-relief, with moral inscriptions in latin verse. The whole is supported on a sculptured arcade, inlaid with heraldic devices.

Opposite the western window stands a triple Jewel CABINET of amber, "in which are seen all the various hues of that precious material; in some parts the palest yellow is suddenly succeeded by the richest orange; in others the tint increases to a garnet red, and again declines to a purity almost white." Its transparent pannels are carved with sacred, legendary, and other subjects, in relief, separated by cameos of white amber; the lower casket of the three, is ornamented with miniature figures of Saints, of white amber, on brackets, the whole supported on feet shaped as bunches of grapes, of yellow amber. This rare and costly article was made for a Princess of Bavaria in 1655.

To the north-west of the yellow room, in one of the smaller octagon towers, is the

GREEN CABINET ROOM,

having a roof of fan work, with rich and elaborate

tracing. In this room stands a magnificent PAIR of JABS of extraordinary size, embellished with landscapes, buildings and figures of the most exquisite enamel. These grand and unique pieces of Porcelain were formerly the property of a distinguished personage of rank in Portugal.

A pair of small PIER TABLES with twisted legs and mosaic top, bearing an oriental Alabaster slab, beautifully inlaid in flowers and insects, of the fine and rare Florentine work.

In a glass case are placed an IVORY TANKARD and COVER, with fine carving representing the battle of Centaurs, Satyrs, &c. in old silver, chased and gilt mounting. The MOUNTINGS of the king of Candy's SWORD, very beautifully carved and chased in massive silver. A very curious cinque cento bronze POUNCE BOX, in the shape of a frog, and a cupid upon a dolphin. A LOCK and KEY, a very curious piece of mechanism, with a medal of Louis XIV. in steel on the scutcheon. An engraved IVORY COFFER, mounted with metal-gilt, lined with purple velvet. A very curious Chinese WOODPECKER, formed of the root of a tree.

This room also contains a very valuable AMBER CABINET, placed on a Persian solid ebony table, with legs carved in scroll ornaments.

A pair of BATTLES carved in ivory, A small mini-

ture painting after *Titian* by *Stalla*. A BASSO-RELIEVO, representing a battle, by *Le Brun*, in *ormoulu*, and a circular Bacchanalian bronze.

From the green cabinet room, the visitor is shewn to the

BROWN PARLOUR.

This room is wainscotted with dark coloured oak, having two large pieces of tapestry adorning the northern side, representing an offering to *Apollo* and a feast of *Diana*. The room is hung with blue silk damask furniture. "It is lighted by eight painted windows, three of which compose the lower story of the western oriel; the other five range within the southern cloister; the lower compartments, like most of the other windows in this magnificent abode, are composed of four squares of the very best plate glass, each square measuring forty inches by twenty-two, and commanding the prospect over a deep wooded vale, intersected by the lake and by pleasant lawns; beyond which rises the forest that encloses *Wardour Castle*.

The upper tracery of the windows is enriched with painted glass by *Eggington*, after the drawings of the late eminent artist *R. Hamilton*, representing a series of historical personages."

A whole length portrait of *William Beckford's* great grandfather, *Peter Beckford*, is placed over the

mantle piece on the north side. "He was lieutenant governor and commander in chief of Jamaica, and was honoured with the presidency of the council and other civil as well as military employments of that Island, where he greatly distinguished himself at the French invasion of 1693. His son, likewise named Peter, was esteemed the richest subject in Europe. He married Bethshua, daughter and co-heir of Julines Herring, Esq. and was the father of William Beckford, Esq. the late celebrated Senator*."

Near the window stand a pair of magnificent china CISTERNS, twenty-four inches in diameter and eighteen inches high; mazarine blue and gold ground, with red mosaic border, enamelled with flowers in compartments, and with plants and fish inside.

At the lower part of the room are three extremely handsome black and gold JAPAN SCREENS, one more than eight feet high.

On the tables in the centre, is a vast collection of oriental china, some very magnificently enamelled.

Passing through a small
DRAWING ROOM,
with an elegantly groined ceiling and an appropriate

* See page 9 for Biographical Sketch of him.

Purbeck marble chimney piece, the Visitor enters the
 CLOISTERS,
 and thence proceeding through the hall to a flight of
 stairs leading to a suite of apartments surrounding
 the Great Octagon, enters the rooms called the

NUNNERIES,
 consisting of four apartments, furnished in the baro-
 nial style, and communicating with the octagon by
 large gothic arches, protected by stone screen work.

These rooms contain several excellent paintings,
 especially two very grand and spirited, on subjects
 from the Revelation, by..... *West*.

Two highly finished portraits, by..... *Hayter*.
 The Virgin and Child..... *Bonifacio Bembi*,

This capital painting is of gallery size; the figures of St.
 Catherine, St. John, St. Jerome, and St. Mary Magdalen
 are designed in fine taste and richly coloured.

Ascending by a circular flight of steps, the visitor
 reaches the summit of

THE TOWER,

rearing its lofty head to the height of two hundred
 and seventy-six feet. "The view from this command-
 ing eminence is of vast extent, including many coun-
 ties in its circumference; among the most conspicuous
 objects discernible without the aid of a glass is Lord
 Arundell's terrace, adjoining Wardour Castle; this
 is a fine range of wood, above which rise the bold,
 green eminences communicating with Salisbury plain,

Westward appear the grounds at Stourhead, a distant prospect into Dorsetshire and Somersetshire, as far as Glastonbury; and the road to Shaftesbury winding between two hills. Among other picturesque objects is a line of buildings called Castle-town, on account of the construction of the houses, which have at intervals a raised work like a tower. The houses were built by Mr. Beckford for the convenience of the villagers whom he employs; they are situated without the grounds, at a short distance from the enclosure. Farther north are seen Bradley-knoll and Bidcomb-hill. It would be almost endless to enumerate the interesting objects that are visible from this elevation: some conception, however, may be formed, when it is known that the tower has its base upon an eminence considerably above the level of the top of Salisbury spire; and there is no hill in the immediate neighbourhood of sufficient consequence to bound the commanding height of the summit."

SECTION IV.

A

BRIEF NOTICE
OF THE OUTER GROUNDS,
AND OF THE
FORMER MANSION.

THE entrance to the former Park is near the Inn at Fonthill Gifford, and on proceeding a few hundred yards, the delightful Lake, and its surrounding beauties gradually open to our view.

The remaining wing of the

FORMER MANSION

occasions some feelings of regret, that such an elegant structure should have been removed, notwithstanding the superior salubrity in the situation of the present Abbey, and of the opportunity which that situation afforded for the display of architectural talent and rural improvement.

Of the edifice which adorned this spot, previous to the year 1755, we have but little account; but it evi-

dently was of considerable magnitude and must have contained numerous articles of great value; as the loss occasioned by the destructive fire which consumed it in that year, is estimated at the sum of thirty thousand pounds. The firmness and sang-froid of the late possessor, Alderman Beckford, were strikingly evinced in his behaviour on receiving an account of the calamity; coolly replying, "Well, let it be rebuilt."

In the same year, the late edifice was accordingly begun in a superior style of grandeur, and was built with a fine granular free-stone, plentifully furnished from some of the quarries which abound in that district. When completed, it contained various suites of spacious apartments, richly furnished, and by the mode of its construction was protected against the recurrence of conflagration. It consisted of a magnificent centre, with two square wings, connected by light elliptical colonnades, supported in the front by Doric pillars, with a characteristic frieze above the architrave. The basement story contained an arched Egyptian hall, a spacious anti-room, a library, with a very superb collection of books, a Turkish room, splendidly furnished in a style accordant with its name, and two other apartments. The second floor consisted of a suite of spacious rooms, richly furnished, and containing a valuable collection of paintings, both of the Foreign and English schools. In the year 1807, the costly furniture and ornaments, together with the rich materials of this noble mansion, were disposed of

by public sale, in order to make way for the more splendid exhibition of the new Abbey and its accompaniments.

The most remarkable feature in the vicinity of the late mansion, is the LAKE, of large dimensions, covered with innumerable fowl of various kinds; among which are swans, Cape geese, and other foreign birds. Its bold and irregular banks are crowned with luxuriant foliage, and the whole forms a landscape of uncommon brilliancy.

THE ALPINE GARDEN,

“extending several furlongs on the eastern margin of the lake, and rising in many bold inequalities and lofty projections, to a great height above the level of the water,” though now retaining only a small portion of its former beauties, still presents abundant charms to the spectator, and will enable him to form some idea of its scenery whilst the former mansion existed, to which it was a most pleasing appendage.

Access to it may be obtained by means of a boat on the lake, the landing from which is at the bottom of a green walk, nearly opposite to the remains of the hermitage, by which the visitor ascends to the spot which gave name to this romantic district;—a fine

OPEN LAWN,
which formerly contained a choice collection of Alpine roses, and various other plants of similar origin.

The *Geologist* will find a good opportunity of examining the strata of this district, by visiting a large re-opened

QUARRY

of free stone, from whence the materials of the old mansion were taken, situated about a hundred yards to the north east of this lawn. The surface soil is about two feet deep; to which a coarse free stone of a yellowish tint succeeds, intersected by several layers of flints, from a few inches to a foot deep. Beneath all these is the solid rock, being of a fine close texture, and a beautiful white colour, suitable for the finest ornamental work or building.

Returning to the

ROSE LAWN,

a large excavation in the rock is next come to, where formerly the tables of entertainment were spread. The bold projections of the rock, overhung by *Hypericum Androsæmum*, with timber trees towering above, and an insulated mass rearing its head many yards perpendicular, add much to the romantic beauties of this sequestered spot.

The excavation is divided into two compartments, and extends a considerable depth into the rock; a rude flight of steps leads to a second excavation, where a luxuriant vine widely spreads over its broad entrance.

From this, a still ruder flight of steps conducts to the summit, where once stood a rotunda of rustic form; from which place an extensive prospect of the surrounding country is obtained, and a nearer view of the village, and lake.

Descending from this commanding spot, the visitor proceeds to the

FAIRIES' LAWN,

surrounded by blooming trees and shrubs of various descriptions, not forgetting to remark amongst them the luxuriant Acacia and the double blossomed cherry.

From the centre of this lawn a glance is obtained at the water below and a distant view of the Abbey tower, surmounting the deepening shade of firs and beeches; and on descending, the expanse of water opens delightfully to the sight and the more distant abbey and village appear to still greater advantage.

We now enter the region of the Grotto. In the first division the petrifying spring drizzles from the rock and forms a small enclosed basin, which is overhung with the spreading branches of a luxuriant oak: the

COLD BATH,

is hid amongst the rocks below, which form a dome around and over it. Below this we enter the

GROTTO,

formed externally with huge masses of rock, interspersed with stalactites and petrifications. The internal part is lined with pebbles, and forms a rustic seat; the lake appears to great advantage, intruding its margin nearly to the feet of the spectator, beneath a rugged archway with bold stalactites hanging rudely from its roof.

On quitting this retired and soothing spot, a

GREEN WALK

or terrace, lined with rose trees, surmounted by high overhanging beech on the left hand and the water nearly close to the right, leads to the head of the lake; from which a most advantageous view is obtained, combining the still remaining wing of the mansion and nearly the whole of this extensive sheet of water, with the fine grown woods skirting it to the right and left; from whence a foot path leads again to the Inn at Fonthill Gifford.

THE END.

