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Portrait of Mary, Lady Gascoigne by Enoch Seeman, 1728, oil on
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Editorial

THE GASCOIGNES AS PATRONS OF ART

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Editorial

Because all important projects, particularly those involving building operations, take so long to realize even when things go according to plan—and this is an academic point for in practice they never do—the first essential before writing an editorial is to look up previous issues to avoid saying the same things again. Repetition is one thing, rhetoric another.

It can now be recorded that two indisputably historic events have taken place within a month of each other and no rhetoric is required to emphasise their importance. The first was the Rehallowing of the reconstructed Chapel at Temple Newsam by the Bishop of Ripon on September 18th. The only rider that needs to be added to this statement is that we hope to open the chapel, the entrance to which is from outside the house, to the public for some time every week as soon as the necessary staff can be employed. The second was the opening, by the Lord Mayor on October 14th, of the new Oriental Gallery and small shop at Lotherton. Admittedly October is not late spring, even in a year when seasonal demarcations have been upset by the Italianate summer, but the hazards leading to accomplishment are soon forgotten after the event. Now the splendours of the Chinese ceramic collection are at last to be seen in carefully contrived units of space in which purpose-built cases, colour and background materials all pay homage to its subtle richness—so the subject may now be dropped from future editorials.

This Calendar is devoted mainly to the Gascognes as patrons of the arts, and research into their history clarifies an image of one of the most interesting families to settle in Yorkshire many centuries ago. It is rather like having an underwater glimpse of the size of the iceberg beneath the visible tip represented by the collection at Lotherton. One of the contributors, Elizabeth Done, is an ex-student of ours and her article stems from the dissertation she wrote for her degree at Leeds. Another, Angus Taylor, is a post-graduate student. The first degree course we run in conjunction with the university has been going for seven years now and is producing a crop of scholarly young people who never seem quite to leave us or the art collections—perhaps this should be put the other way round. However you say it, nothing could be more satisfying to those who teach, all of whom owe a great deal to the young minds in super condition with which they are constantly in contact. We hope, and certainly intend, that these offerings will be the first of many made by the younger members of the growing Leeds arts family.

Now to acquisitions. They make a remarkable story in a year of financial crisis, and how tired one gets of that wretched word which is not only applied, but seems to be applicable to almost any situation—another overworked word—today. The Art Galleries were faced with something of a dilemma when the Calouste Gulbenkian Foundation, under their contemporary purchase scheme, generously offered Leeds £4,000 over a period of four years at the rate of £1,000 per annum if it could be matched by an equal sum to be raised locally, in effect by Leeds City Council, over and above its ‘normal’ purchase grant. Happily a Gulbenkian/City partnership was arranged, for one year at least, and two purchases were made. The first was by Richard Long, one of the most important young artists working in this country. His work falls into the category of ‘Conceptual Art’, in that he will set himself a preconceived programme, and then accept whatever results from that programme, presenting the documentation of the activity as the work of art. He has a strong feeling for landscape, especially when it has ancient associations and his Five Stones—with its strong appeal to the poetic imagination—came about when he found a set of heavy boulders on a volcano in Iceland. He set them rolling down hill and then photographed the pattern of lines and indentations they made across the hillside, dictated by gravity and the terrain. The second purchase was Location by Robert Morris, the inventive and influential American sculptor. Our piece, a lead and aluminium relief, is a kind of three-dimensional documentation of its own position in space. Morris is much concerned with the space occupied by a sculpture in relation to the viewer. In Location his ideas are expressed in the most direct possible way, by words and adjustable number counters, stating the work’s position on the wall,
the intellectual puzzle element being set off by
the very satisfying design— which makes it good
to look at as well as think about. The Leeds Art
Collections Fund contributed to the purchase
of the Morris; so there was a threesome partner-
ship here. The L.A.C.F. also bought, this time
with the aid of a 50% government grant, Martin
Naylor’s A Young Girl seated at her window, 1973.
This young sculptor was born in Morley and
spent some years at Batley and Leeds Colleges of
Art before going to the R.C.A.; he recently spent
a year in Leeds as Gregory Fellow in Sculpture
at the university. His work is expressionist in
intent, concerned with private experience con-
veyed in enigmatic signs and signals which are
clues to feelings that the spectator can identify
with and share.

A good case can be made out for maintaining
that only the artist has a right to describe his own
work. Such a belief would certainly save us all
from an abundance of spurious art criticism, but
it is a bit unfair, for an artist’s ability to talk
seems to have nothing whatever to do with his
genius or lack of it. The same applies to all other
mortals too of course.

How easy it is to talk of three other acquisitions
which must receive at least mention here for one
can leave the world of artistic theories and move-
ments and be entirely factual. A year ago, in
October 1974, an export licence was refused for
a superb tea equipage made in 1735 by one of the
greatest silversmiths who ever worked in Britain,
Paul de Lamerie. It consists of a silver mounted
mahogany casket containing three caddies one
engraved with a B (black tea), another with a G
(green tea) and a third, bigger than the others,
with an S (sugar). There is also a cream jug,
12 teaspoons, a mote spoon, a pair of sugar
nippers and a pair of pistol-handled knives. All
the pieces are of superb quality, as one would
expect from this maker, and the equipage seems
to be the only one to have survived complete;
this circumstance makes it important not only
as a work of art, but also as a document for the
history of tea drinking. What better home could
be found than Temple Newsam which, inci-
dentially, had no piece by de Lamerie. Lack
of space makes it necessary to cut the intervening
chapters out, but the important thing is that the
story ends happily, for with the help and patience
of the dealer concerned and a 50% government
grant-in-aid the casket is now where it should be.
Another 50% government grant made it possible
to buy a pair of candelabra by Matthew Boulton
of Birmingham made in white marble and ormolu in the early 1770’s. These are particularly
fine examples of his work and show at once why
his metalwork was pre- eminent during the neo-
classical period. The guilloche ornament round
their bases is echoed on the Harewood library
table and they make excellent companions for
the pair of cassolettes made by Boulton of the
same materials and bought for the collection
some seven years ago (illustrated in Calendar No.
62 in 1968). The tea equipage and the candelabra
are both reproduced in the new booklet on
Temple Newsam issued in October. This publica-
tion is in itself something of a landmark: printed
throughout in full colour it brings the story, we
hope in very readable and visual form, up to date.
It includes, for example, two illustrations of the
restored library and another of the study precinct
set up on the top floor of the north wing, alias
Smithfield. Back to Lotherton for the third
acquisition selected for editorial comment. At the
Denton Park sale earlier in the year it proved
possible to buy, with the Gascoigne Endowment
Fund, quite a large ‘package’ of costume. This
included three dresses and many pairs of shoes
all of early 1920 vintage, a singularly appropriate
word incidentally, for they are all of exceptional
quality and therefore make a significant addition
to our growing collection of 20th century fashion.

Finally a note about staff. Emmeline Leary,
the trainee assistant keeper who did much
excellent work in all three of the art museums,
left in the summer after completing her two year
term with us. She is now assistant keeper of
decorative art at Manchester Art Galleries and
it is good to think that Leeds has again played a
part in launching one of its students on the career
of her choice. We all wish her well and hope to
see quite a lot of her especially as she can be
classed as a neighbour by those who do not regard
the Pennines as an unscaleable natural barrier.
Sir Edward Gascoigne, Grand Tourist

ELISABETH DONE

Sir Edward Gascoigne, the third but eldest surviving son of John Gascoigne and Mary Widdrington, was born at Parlington, near Aberford in Yorkshire on 9 January 1697 and succeeded his father as 6th Baronet in 1723. The family was Roman Catholic. Little is known of Edward’s education except that it was rounded off during 1724 to 1726 by the Grand Tour. Soon after returning to Yorkshire, he married Mary, the young heiress of Sir Francis Hungate of nearby Huddleston Hall, thereby considerably increasing the family fortune and estates. In 1743 the Gascoignes went to live at Cambrai in northern France, perhaps on account of Mary’s ill-health or because of Edward’s wish to be near his sisters, who were nuns at the convent there. From letters written to Henry Ingram, 7th Viscount Irwin of Temple Newsam, it is clear Edward was impatient to return to Parlington, a desire that was never fulfilled, as he died at Cambrai on 16 May 1750 and was buried in the local monastery.

Edward’s Account Books for the years 1721 to 1737 for the most part deal with mundane matters of estate management and social engagements and his Grand Tour was undoubtedly the highpoint of an otherwise hardly eventful life. He must have sensed this would be so and decided from the outset to record his adventures and impressions in a travel diary.

The characteristics, aims and achievements of the Grand Tour have been widely discussed by modern writers and do not need repeating here. However, the particular circumstances of Edward’s tour should be defined. It is important to stress that his travels belong to the early history of the Grand Tour, which in the seventeen-twenties had only just become an integral part of English aristocratic life and was still the prerogative of the wealthy. Edward was twenty-eight when he set out from England in 1724. The accepted age for such excursions, as they were normally undertaken either as an alternative or adjunct to a university education, was nearer twenty. As the eighteenth century progressed and the popularity of the Grand Tour increased, writers became obsessed with this question of age. Many came to the conclusion that the traveller of mature years benefitted far more than ‘raw boys’ from Continental travel and contact with foreigners of intelligence and taste. Edward’s Diary bears this out: choice pieces of gossip which occupy so many pages of tourists’ letters are entirely absent; instead the accumulation of facts and observations on widely diverse subjects, written for the most part in French and Italian, is material proof of the earnestness with which he pursued his studies abroad. His tardiness in departing from England can perhaps be explained by the Jacobite Rising in 1715 and subsequent related events: the removal of the Old Pretender’s Court to Rome in 1717, his marriage and the birth of an heir, the open support given to the Jacobite cause by the Pope and many of his cardinals; all these events made travelling to Italy, particularly for a Roman Catholic, a hazardous venture. The British government had spies everywhere, but more particularly in Rome, where Baron von Stosch was appointed, under the guise of an antiquary, to report on the behaviour of all travellers. It is not surprising then that Edward Gascoigne, whose family had had some connections with the Rising, was wary of going abroad during these difficult years. By 1724 the situation appeared calmer; for instance, in the following year, Thomas Bentley wrote from Italy that Stosch’s services were hardly required as the Jacobite cause was so low. For Edward it was the perfect moment to travel. He was as yet unmarried, he had recently come into a considerable inheritance and the Penal Code barred him from civil or military appointments. His aim in going abroad, like that of many of his contemporaries, was ‘to enrich the mind with knowledge, to rectify the judgement, to compose the outward manners, and to form the complete gentleman’.

Edward was accompanied by Dr. Henry Bostock, who acted as companion and physician, for Edward did not enjoy good health. They were attended by a manservant named Collin and a French master, Mr. Warren. This modest entourage (for it did not approach the splendour
of some English milords who traversed Italy with a veritable army of tutors, guides, servants, antiquarians, baggage and carriages) arrived at Ostend on 18 August 1724. After a few days spent at Cambrai, the party went on to Paris, where Edward purchased fashionable garments, availed himself of the services of dancing and fencing masters and acquainted himself with Continental customs. Then the towns of central and southern France were given a cursory inspection, the incentive, as for all Grand Tourists, being to reach Italy as soon as possible. After exploring the north Italian towns of Milan, Turin, Venice and Bologna, the party reached Rome, where they remained for three months. Edward’s arrival was recorded by von Stosch. A visit to Naples was next on the itinerary but he left no record of his impressions of the town which was for most travellers of the period the southernmost point of their journey. From Naples he sailed to Leghorn and visited Pisa, Florence and Lucca. Then to an extent retracing his steps, visiting some towns for a second time, he left Italy via the Brenner Pass, returning through Germany and the Low Countries and arriving home in May 1726. He had been abroad nearly two years.

For all the towns Edward visited, the text of the Diary follows a general pattern. It first sums up their external features: the size, situation and state of houses and roads and, most important, the type of fortifications and government. His impressions of Bologna may be quoted by way of illustration: ‘a large Town well built in a beautiful situation, ye Streets handsome not only thro’ ye many palaces but likewise by ye Portichi [arcades] they are adorned with’. The inn, its proprietor and food are usually commented upon, as at Avignon, where he ‘Laid att the Pelican a nasty dirty house yet the best in the Town’. Particularly in southern France these summaries are amplified by descriptions of the natural vegetation. Moreover, with his impending responsibilities at Parlington, Edward was anxious to understand French agricultural methods and consulted local landowners about types of seeds, crop rotation, land prices and the farming calendar. He tried the local delicacies and listed the merits and prices of the regional wines. These observations are generally concluded by a list of people he met, a note on with whom he dined and who he accompanied to the opera or ball. References to contemporary travellers and artists form one of the most fascinating aspects of the Diary. He mentions, for instance, John Brevall who, following a stormy career at Cambridge and military service under Marlborough, acted as tutor or ‘bearleader to many English Grand Tourists; he also wrote plays under the name of John Gay. Brevall later published an account of his travels entitled Remarks on Several Parts of Europe, 1723–6. Edward Gascoigne was a subscriber to the revised 1738 edition.

Acceptance into the circle of the Italian nobility meant more than a social triumph for the English milords; it afforded an opportunity of seeing great works of art amidst the sumptuous decorations of palaces. Edward showed little originality in the choice of works he admired; moreover, he was content merely to catalogue paintings and sculpture without comment. As a result much of his Diary is tedious. However, some of his remarks shed interesting light on artistic and social events of the time. For example, as we have seen, he interrupted his journey at Cambrai and was probably aware that a congress was then being held there to reconcile the Emperor with the King of Spain, since the Diary lists the names of several diplomats who were present. More important is the fact that the French pastellist, Martin Quentin de La Tour (1704–88) was also present painting some of these diplomats; this was accomplished with such success that the English Ambassador prevailed on him to come to England. One wonders if Edward Gascoigne knew of this important artistic presence.

Throughout the tour, he paid regular visits to the opera, where he saw some leading performers: the singers, Faustina and Bernacchi, and the famous oboe player, San Martini. Opera in England from around 1720 received a fresh stimulus from the Italian artists who began to appear here, many actively encouraged by Grand Tourists and some even returning in their entourage. As Edward was to see Faustina and San Martini perform again in London and York, it is conceivable that he played some part in persuading them to come to England. In a passage devoted to the opera in Venice, Edward observed ‘Signora Rosalba fine painter in crayons’. Rosalba Carriera (1675–1757) was an accomplished pastellist of European stature who was kept ‘busily employed making portraits in pastel’ of English Grand Tourists, although
apparently not of Edward. It is significant that he mentions her in the context of music since she was herself a notable musician.

In connection with Edward’s interest in Italian opera it is worth drawing attention to his admiration for the work of the Bibienas. This talented family who designed stage settings and many of the actual theatres throughout Italy, was acclaimed across Europe, but Edward’s repeated references to them is unusual in Grand Tour literature. For example, he wrote a lengthy description of the villa and garden at Colorno, designed by Ferdinando Bibiena for the Duke of Parma, while those otherwise perceptive travellers, Edward Wright and his bear, Lord Parker, found nothing there ‘so remarkable to engage’ their stay. Edward’s enthusiasm for their work might have extended to obtaining a copy of Ferdinando Bibiena’s L’Architettura Civile, 1711, as he recorded in his Account Book on 22 May 1727: ‘Evening adjusted ye Architettura Civile’.

Edward’s equally sympathetic response to the work of the Campi Family of Cremona again distinguishes him from contemporary English tourists. He bought some of their prints: ‘Comprati gli Disegni d’una parte della Colonna Trajana da Campi, 2F. Famiglia Sta. del Giul: Campi 2F’. Most travellers considered Cremona had little to recommend it in the way of art and no other diary or travel book known to the author of this article mentions the work of these minor, sixteenth century Mannerist painters and certainly not in such glowing terms as to award their work four stars, a tribute usually reserved for artists of Correggio’s stature.

An interesting passage in the Diary refers to three Bolognese painters, Nunzio Ferrajoli, Antonio Paltronieri (called Il Mirandolese) and Francesco Monti, as collaborators in a ‘paese per Sigr. Swinny’. This is a reference to one of the paintings commissioned from these artists by the British opera manager, Owen McSwinney between 1720 and 1730, which was part of a series of twenty-four depicting imaginary tombs in landscape settings dedicated to British worthies; they were executed by some of the leading Bolognese and Venetian painters of the day, including Marco and Sebastiano Ricci and Antonio Canaletto. The series was later sold to various British collectors. Edward’s reference, while it does not illuminate contemporary thought on the paintings themselves, does help to date this important commission more accurately to the early seventeenth-twenties and is also evidence of his interest in contemporary artistic events.

In Genoa, Edward visited a marble merchant and wrote a lengthy and detailed account of the types, sizes and prices of chimneypieces, table tops and the like. This interest was by no means unusual: the vogue for marble table tops led many Grand Tourists to have pieces shipped back to England. Another popular purchase was antique statues and copies after celebrated antique pieces, so much so that even those of modest means felt their journey incomplete without some such momento to adorn their house. Edward mentions in the Diary buying a ‘Cicero’s Head’ and the Account Book records the arrival at Parlington of some undesignated marbles, which were almost certainly the chimneypieces and marble-top tables ordered from the Florentine architect, Alessandro Galilei.

Numismatics was Edward’s particular passion and whole sections of the Diary describe individual coins, medals and gems in Italian collections. Amongst the books he acquired at this time was Bononi’s Numismata Pontificum Romanorum, 1699. He also purchased 307 Consular and 130 Imperial medals in Rome and ‘silver medals Imperial and Consular’ from Count Furrieri, a notable Milanese collector. On returning to England we read of Edward sorting and looking over ‘ye consulary medals’, perhaps with the intention of creating a cabinet on Continental lines; none of these items have been traced.

A particularly interesting receipt in the Diary (Appendix A) records that Edward paid for the privilege of having an engraving of an antique sarcophagus dedicated to himself and published in Antonio Francesco Gori’s Inscriptiones antiques in Etruriae urbibus extantae, 1726–43 (Fig. 1). Other British tourists paid Gori for such dedication plates, including Sir Thomas Derham, Sir Francis Head, Thomas Mostyn and John Crawley, who Edward had met in Italy, as well as notable figures like Conyers Middleton, Daniel Wray and Consul Joseph Smith.

Edward’s most important commission, made when he was in Rome, was for his own portrait (Fig. 2). On stylistic grounds it can be attributed to Francesco Trevisani (1656–1746), who showed a marked preference for sitters with Jacobite sympathies. Here he follows a popular format
(for instance, as used in the portrait of Thomas Coke, 1st Earl of Leicester, at Holkham Hall, 1717) of placing the sitter in a Baroque setting with ornate gilt furniture and swirling drapery. But, in other ways Edward’s portrait occupies an important place in the evolution of the Grand Tour portrait, for there is already present here a hint of the new direction this portrait type was to take. The desire by tourists to be seen in some kind of rapport with classical ruins, in this instance the Colosseum, has already begun to intrude upon the interior setting. The balance between interior and exterior, however, is still awkward, since Edward, seated in a rigidly frontal pose, points uncomfortably behind him. In the next few years this ambiguity was to be resolved: in Trevisani’s own work (notably the portrait of the Duke of Beaufort at Badminton, where interior paraphenalia has been stripped away) but more especially in the brilliant portraits of Pompeo Batoni.19

Soon after returning to England, Edward Gascoigne commissioned two more paintings. One was a portrait miniature of himself (Fig. 3). A piece of paper inserted into the Account Book reveals that on 2 November 1726, he paid ‘Zink for picture 7-7-0’ and that he was ‘to give 8-8-0 more’. On 17 November he paid for an ‘Enamelld Picture of Zinke 25-15-0, Setting 4-10-0, To Mr Gibson for Box for my picture 0-8-0’. Since his arrival from Dresden in 1706, Christian Frederich Zincke (1684–1767) had quickly established a reputation in English royal and aristocratic circles for his enamel miniatures. André Rouquet, who imitated his style with considerable success, commended Zincke’s careful study of the chemical properties of colours and grounds ‘without which his portraits would never have had that freedom, that freshness, and that strength, which renders them so natural, and which constitutes the principal merit of his works’.20

1. Engraving from A. F. Gori’s Inscriptiones antiquae in Etruriae urbis extanties, 1726–34.
2. Portrait of Sir Edward Gascoigne by Francesco Trevisani, 1724–6, oil on canvas. Gascoigne Collection, Lotherton Hall.
The other commission was a portrait of his wife, Mary (Cover). Whilst in London in the spring of 1728, she sat for Enoch Seeman (1694–1744). Work was evidently finished by 10 June of that year, when Edward paid ‘Zemon for my wife’s picture 10-10-' (Account Book). This was probably intended as a companion to the Trevisani portrait since they accord in size, in the pose of the sitter and in such details as the design of the chair and table. In the seventeen-twenties Seeman was a fashionable artist who had secured royal patronage although his work was inexpensive; the diarist, George Vertue recorded that ‘his price not much, but as he could get’.  

During the same trip to London, Edward paid of visit to ‘Grisbock Statuary & Gu[ss?]et’. ‘Grisbock’ is probably a corruption of John Michael Rysbrack (1694–1770), then emerging as the most successful sculptor in England. ‘Gu[ss]et’ might be a reference to either Isacc (1713–99) or Matthew (1683–1744) Gosset, who were leading wax modellers. Unfortunately, Edward omitted to state the purpose of these visits and no work in the family collection has survived attributable to these artists.

In the seventeen-twenties Zincke, Seeman, Rysbrack and the Gossetts were held in the highest esteem by artists and connoisseurs alike and Edward Gascoigne was merely following fashion in commissioning work from them. They do not reflect his taste for Italian art. However, this was not the case with Edward’s architectural improvements at Parlington.

This important work appears to have had its genesis in Rome. There, on 18 April 1725, Edward undertook a course of instruction in the rudiments of design ‘wth ye Architect master’. No name is recorded but his master may have been Pietro Paulo Coccetti, who is recorded as engraving architectural scenes around 1725 and from whom Edward bought drawing instruments and a manuscript book. Such behaviour was not without precedent; a few years earlier, Thomas Coke had employed a ‘Signor Giacomo’ to perform a similar task, probably already having in mind the building of his Norfolk house, Holkham Hall. Edward also was anxious to obtain designs for a new house. There are references to building at Parlington in his Account Book for the early seventeen-thirties. For example, a payment is recorded to ‘Thackaray for Corner Stones & Windows of East End of front 288 foot 11 inches 6-11-6’. ‘Thackaray’ may be identified as the mason, Thomas Thacuary, who was executing work at Wentworth Castle near Barnsley in 1714. More elusive entries refer to the purchase of materials, but the overall picture is not clear. A more detailed account survives of the redesigning of the gardens in which Edward played a prominent role. On 11 May 1732, he ‘walkd again to see where ye Canal may be’; in 1734 he was concerned with ‘digging two parallel Walks in ye Wilderness’ and planting beech, elm and chestnut; in April 1735, a grotto and bridge were being built whilst as late as 1737, the ‘low end of Serpentine & ye Close Wall’ were still unfinished. Various garden buildings were proposed, the designs for which appear to have been Edward’s own. In 1733, he ‘drew Plan for Rotunda’s Floor’, although it was not until 1737 that he paid for a ‘Model of Rotunda’. A notation in the Account Book gives details of a Temple as follows: ‘The Temple sixty cubits long twenty broad (Sanctu Sanctor) wch 20 long & 20 broad. The columns 35 high, their Capitals 5’. No drawings for this work survive, but the description suggest that Edward was following the new fashion for the semi-formal Landscape Garden. No doubt contemporary writings on garden design, actual examples (Studley Royal and Wentworth Castle were then in the process of being laid-out) and his recent acquaintance with the gardens of Italy as well as Italian landscape painting must have been formative influences. It is appropriate
to mention here Edward's friendship with Lord Burlington, whose protegé, William Kent, was to make one of his greatest contributions as a garden designer. On 12 September 1734, Edward paid a visit to Burlington's Yorkshire estate, Londesborough, but more important, he was one of the subscribers to the York Assembly Rooms, built between 1730 and 1732 to Burlington's design. 26

Parlington was demolished in the nineteen-fifties and despite the complete absence of visual records of the appearance of the interior, there is tangible evidence of Edward's achievement there. Improvements were in hand by 1727, when he requested from Galilei in Florence the dimensions of chimneypieces and tables, 'for I am', he wrote, 'preparing a Room or 2 for 'em', 27 and it is clear that Edward's intention was to create a suite of Italianate apartments. He had on several occasions in Italy admired decorative work in plaster: 'le stanze finite di stucco d'un bel Lavoro, e Quadri moderni colle loro Quadratura di Stucco'. It is not unusual, therefore, to find him patronizing the Italian plaster decorators who had immigrated to England in the early years of the century. The most prominent of these were Giovanni and Giuseppe Artari, Giovanni Bagutti, Francesco Vassalli and Francesco Serena; they had worked at a number of important houses, including James Johnson's Octagon at Twickenham, Ditchley, Bramham Park and Castle Howard. 28 Parlington may be conclusively added to their documented oeuvre, with the result that the careers of the two Artarisi, Vassalli and his assistant, Martino Quadry, during the early seventeen-thirties may be greatly clarified. The full particulars of this commission are published in Appendix B.

Between 1731 and 1733, Edward employed Vassalli and Quadry to decorate the Hall, Drawing Room, Chapel and 'Mr. Roger's Room'. They probably had been chosen because of Edward's acquaintance with the Towneley Family of Towneley Hall at Burnley in Lancashire, where these two craftsmen had already collaborated in 1731. 27 In 1735, Giovanni and Giuseppe Artari, whose work Edward had encountered on a visit to Cannons Park and Moor Park, near London, were paid for isolated panels of stucco work for the same rooms at Parlington. These included a narrative depicting 'Pan & Diana' in the Drawing Room. For the Chapel ceiling Vassalli modelled a 'Transfiguration', probably inspired by an Italian model, and for the Drawing Room an 'Aurora', which was almost certainly based on Guido Reni's famous painting (1621–3) in the Palazzo Rospigliosi in Rome. 29

It is with the superlative decoration of these stuccatori and the rich marble embellishments to Parlington and the family chapel at Barwick-in-Elmet by Alessandro Galilei that the enthusiasm generated by Edward Gascoigne's recent Grand Tour is most poignantly felt.

Appendix A

Receipt from A. F. Gori
Adi 14 Luglio 1725 In Firenze.

Today the 14th July 1725 In Florence.
I P. Anton Fro. Gori have received from the Most Honorable Sir Cavalier Edward Gascoigne thirteen scudi the necessary expense for an engraving of an ancient Sarcophagus dedicated to the same cavalier by paying back the expenses with examples from my Collection of Greek and Roman Antiquities of Tuscany, to me cash [?].
Appendix B

The Italian Stuccatori at Parlington

1731:
May 8 Vassalli stay'd here all ye day.
August 25 agreed with Vassalli to do my Hall for £63 & given him now over and above 1-1-0
Sept 14 sent Jack to Vassalli
Oct 23 given Vassalli's Man for doing Mr. Roger's Room 0-2-0

1732:
Jan 14 Quadri came
Jan 26 Sett out ye Dimensions of ye East Room.
March 15 NB bargain'd ye 13 with Mr. Vassalli
to do my Chappell according to plan with a Window & Ceiling in ye Tribune and Upper part of Transfiguration without ye 2 Figures to ye right, and to do ye Aurora in a work'd Frame and Ornamented Cornish in ye Drawing-room ye whole at 110 Guinea = £115-10-0, ye partition whereof I reckon to be £50 for drawing Room & £65-10-0 for Chappell viz: £50 for ye Design & £15-10-0 for Transfiguration.
March 29 begun to pull down West End of Tribune
April 3 Sett Mr Quadri upon doing ye Plaister between rai & Walkboard, in ye Stairs.
April 8 To Norseman 10 days at Tribune and paving new Cellar & making 10 days 0-15-0
To Tait for Tribune, Beam filling. Chappell £12. 2-0-0
July 2 To Vassalli's Boy 0-2-6
August 13 To Mr Vassalli by ye hands of Mr Rogers 12-12-0
Nov 9 To Plaster owner of Farbourn for 8 Load Plaister 2-0-0
Nov 27 Given Quadri for Self. He had work'd here 8 weeks 0-10-6
Nov 28 Sent Jos. wth Quadri to Mr. Listers

1733:
Feb 8 To Potts 4-6. Soap 5d Brushes 1-2 all for ye Painters 6-0
To York for turning 36 Ballustres for Chapell at 10d 1-10-0
Feb 16 To Leaf Gold for Chappell 500 = £2.
Varnish 8 at 8d etc in all 2-11-7

March 6 agreed wth Longueville to Guild ye Chappell & find Gold for £8.
March 8 they began to prime for guarding ye Chappell.
March 18 To Longueville at different times by Collin out of Wood Money 6-7-6
March 25 Given Longueville by Collin 1-1-0
April 13 Paid Longueville Ballance due £12-10-0
12-10-0
May 28 To Longueville 1-1-0
May 29 To Vassalli wth £73-2-0 in all pd in all £126-11-0 and abated of his Bill for ye Tribune 5-5-0 so remains due to him still upon Hall & Chappell £24-0-0 53-9-0
To Mr. Vassalli towards Coat of Arms, wch he finish'd in a more expensive way than he thought of, & towards new Bargain of ye Drawing Room wch he is to do for £50 2-2-0
To Vassalli's Boy 0-1-0
June 22 To Longueville's Man towards Oil 0-10-6.
June 26 To Longueville on his sending for a Canvass to York 1-1-0
July 14 For Longueville's Man left with Collin £1-10-0 NB he has been at 12 per diem 27 days but Longueville says 7 of those days were on his acct. to do out Doors & Sashes & ye Kids Room.
July 28 To Longueville 2-2-0
Sept 16 To Longueville 5-5-0
Sept 29 To Longueville besides £1-1-0 not sett down to his man but wch will be accounted for in colours etc. 2-2-0
Nov 4 To Longueville on acct. 2-2-0
Dec 23 Vassalli came

1734:
Feb 3 To Longueville for Paint 7-5-0
& to ditto for Wages 3-10-0

1735:
Feb 6 To for 4 Ton Hall Plaster 1-0-0
Oct 19 To Artari Senr. for Pan & Diana in stucco
drawing room £5-5-0 for Gruppo of Angels over Altar £2-2-0. 7-7-0
Oct 21 To Artari younger for Fruit pieces in Hall, for chimney piece Frame &[?] Hall, mending [Sprouts?] there & an Staircase etc. very dear. 21-0-0
Footnotes

Abbreviations:
GC (Gascoigne Collection, Leeds City Archives Department),
Kiesen (E. Kiesen, 'The Gascoigne Monument by Alessandro Galilei' in this issue of the Calendar).

1. Temple Newsam Correspondence, 16, 17.
2. On 26 May 1750, Jerrard Strickland wrote to Henry Ingram from Cambrai: 'If anything could add to my present affliction it would be the necessity I lie under to communicating it to all the friends of our once dearly beloved Sir Edward Gascoigne whom we lost on Sunday . . . a quarter before 12 at night . . .' (TNC 17/128). The principal sources for the Gascoigne family history are F. S. Colman, Berwick-in-Esmet. Thames Society Publications, no. 17, 1908 and E. Done, Sir Edward Gascoigne, Grand Tourist and Patron of the Arts, B.A. Dissertation, Leeds University, 1975, including a complete transcript of Gascoigne's Travel Diary (GC/F6/7), from which extracts appear in this article.

3. GC/F6/12a, b, c.
5. For an interesting discussion of these opinions, see Hibbert, op. cit., pp. 222–34.
7. A Jacobite member of the Gascoigne family was hanged at Tyburn in 1716. Edward's mother, née Widdrington, was connected by marriage to the Towneleys of Towneley Hall, Lancashire, a staunch Roman Catholic family; members of both families were arrested at Preston in 1715.
10. John Brevan noted that France 'so vastly frequented by us is scarce better known to the generality of the English (who resort to it chiefly for the benefit of the climate, or to learn its Language and Fashions) than parts remote from Europe' (Remarks on Several Parts of Europe, 1738, vol. 1, Preface).
12. On 19 May 1728, Edward contributed a guinea 'Towards Faustina's Fathers picture' and on 9 June, in London, he recorded 'Din: home. Faustina here'. On 18 August 1732, in York, he paid 'To Sir Mattrini's concert wife & self 1-1-0' and on 19 August, another Italian, Senesino, 'sang in ye great Room'.
15. Edward was referring to one of three paintings dedicated to Argyll, Cadogan or Godolphin (E. Croft-Murray, Decorative Paintings in England 1537–1790, vol. II, pp. 22–4, 239–42).
17. Wright, op. cit., vol. II, pp. 462, 471, describes Count Furrieri as 'a Nobleman of Milan, a great virtuoso [who had] a very numerous collection of Medals, Intaglios, Cameos and drawings . . .'.
22. Verbal communication from Mr. John Physick 1975.
24. He wrote to Alessandro Galilei in 1727: 'favour me . . . with ye Designe of ye House we talked of' (Kiesen, Appendix A, 11).
25. Vernon-Wentworth Monuments, LD1121 (193, 180, 185) (Sheffield Public Library). Thachauy's work at Parlington might be identified with the central block of the house which appears in pre-demolition photographs (National Buildings Record).
29. R. Wittkower, Art and Architecture in Italy 1600 to 1750, 1958, pl. 24B.

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The Gascoigne Monument by Alessandro Galilei

ELISABETH KIEVEN

In the north aisle of All Saints, Barwick-in-Elmet, near Leeds, is a window which bears the inscription: 'This window was erected by E.C.G and Thomas Gascoigne A.D. 1858 in consequence of the removal of a Monument put up by Sir Edwd. Gascoigne Bart. in 1726, which on the Restoration of the Church being commenced, was found too delapidated to be repaired'. The monument, which has vanished without trace, was described by a visitor in the seventeenth-fifties: 'In the church is an handsome Ionick monument made in Italy, the pillars of which are of Iallo of Siena; it was erected in memory of Sr John Gascoigne by his son Sr Edward, who is lately dead'. How did such a monument come to be in Yorkshire?

Sir Edward Gascoigne, 6th Baronet (1697–1750), following the death of his father in 1723, had undertaken a Continental tour from 1724 to 1726. In the Summer of 1725 he was in Florence, where he commissioned the monument from the Grand-ducal architect, Alessandro Galilei (1691–1737), who was well known in English circles. Around 1711, Galilei had made the acquaintance of the then British Ambassador in Florence, John (later 2nd Viscount) Molesworth, and in 1714, on Molesworth's invitation, Galilei followed him to England in order to further his studies in mathematics and physics and attempt to establish an architectural practice here. His designs for country houses, London churches and a new royal palace, however, were not executed and his first successes came three years after his arrival. In 1717, through the intervention of the Molesworths, William Connolly, Speaker of the Irish House of Commons, entrusted him with the design of his country house, Castletown, Co. Kildare and in 1718, he designed the East Front of Kimbolton Castle, Huntingdonshire, for the Duke of Manchester. In May 1718, Galilei agreed to work for five years as a building contractor in London in partnership with Nicholas Dubois (the translator of Leoni's influential 1715 English edition of Palladio's I Quattro Libri dell'Architettura).

In 1719, through the Tuscan Ambassador in Paris and London, the Marchese Neri Corsini, Galilei received and accepted an invitation from the Grand Duke of Tuscany, Cosimo III, to return to Florence as his court architect. The political and economic decline of the Tuscan Court under the last Medici, however, led to a decrease in building activity and Galilei's responsibilities were above all in the field of engineering. Then, in 1730, when his patron, Neri Corsini, became a cardinal following the election of his uncle, Lorenzo Corsini as Pope Clement XII, Galilei began the ascent to the pinnacle of his career. Summoned to Rome to design the Corsini family chapel in S. Giovanni in Laterano, in 1732, he was appointed architect for the facade of that church, which was the most significant architectural achievement of the early eighteenth century in Rome; he also designed and built from 1734 the facade of the national church, S. Giovanni dei Fiorentini.

After his return to Florence in 1719, Galilei, thanks to his command of the English language and the fact that he was married to an English woman, became a reliable and much sought after cicerone for British Grand Tourists who were flocking to Florence in increasingly large numbers. He helped them obtain accommodation, negotiated on their behalf in the purchase of paintings, medals, statues and books and arranged contracts with Florentine artists. Edward Wright reported 'Signor Galilei... is a most excellent artist, and a person the most obliging, the most communicative, and the greatest civility in all respects that I think we have met with in our Travels; he was some time here in England and expresses a particular respect for the English. He was very servicable to us upon many accounts, both while we were at Florence, and after we left it'. Florence was famous for its skilled copies of paintings and classical statues, decorative arts and especially exquisite inlaid stone work called pietra dura. Orders came from all over Europe and Cosimo III lavished splendid gifts on the courts of
Europe which clearly demonstrated the talent of Florentine artists and craftsmen. For instance, in 1697, he donated a monument to St. Francis Xavier for the Portuguese colony of Goa, which was worked by the court sculptor, Giovanni Battista Foggini in Florence and then dismantled and shipped East. When Sir Edward Gascoigne was in Florence in 1725, Massimiliano Soldani, another leading sculptor, was just finishing work on the tomb to the Grand Master of Malta, Marcantonio Zondadari, destined for the Cathedral at La Valetta. Perhaps prompted by this work, Sir Edward ordered the monument to his parents.

It appears that this was done shortly before his departure from Florence, since Galilei forwarded the design to him in Milan on 1 November 1725. Edward approved it: 'yr genteel Design . . . is too handsome to admit of an Objection' (Doc. 1). However, the making of the monument extended over several years. To begin with, work was held up because the stone mason appointed by Galilei, Francesco Cerotti, with whom he often collaborated ('the best stonemason we have in Florence'), was in Malta from December 1725 until February 1726 setting up the Zondadari Monument. On his return to Florence, he did not hurry over the execution of the Gascoigne Monument, as the money which Sir Edward had sent arrived late. Moreover, before departing from Florence, Edward had only supplied Galilei with an impression of his signet ring (Doc. 1) and it was not until early in 1727 that he received a detailed, coloured sketch of the family coat-of-arms which was to form the large, central feature of the monument (Doc. 3, 5, 9, 10). When the design finally arrived, the arms proved too intricate to be carved by the stonemason and Galilei had to arrange to have it made in pietra dura in the Grand-ducal workshops (the 'galleria') (Doc. 10, 12). Thus, the completion of the work was delayed until early in 1728 (Doc. 16). In May of that year the finished monument was assembled and publicly exhibited in Florence for ten days: 'all ye nobility of Florence and other people have been to see it and has been liked and approued by every body for it rally makes a fine figure and especially ye coat of arms wch is indeed a very rare piece of work and I believe it will be the first that ever was seen in England of this sort', Galilei proudly wrote to Sir Edward on 26 June 1728 (Doc. 20). When Edward's sister and her husband, Captain

Callahan, arrived in Florence a few days later, they were able to see only part of the monument, which had already begun to be dismantled, the separate pieces numbered, packed in twenty-five crates and taken to Leghorn, for shipment to England by the British merchant, James Quinn (Doc. 17–20). Six months later, at the end of January 1729, the 6,154 pound load arrived at Barwick-in-Elmet. The chapel was apparently not yet ready and the monument, which had been damaged in transit, had to be repaired (Doc. 21). Construction was not begun until 5 May. On 19 May, it was in place (Doc. 22), four years after it had been commissioned, and it remained in situ until 1858.

No identifiable drawings for the Gascoigne Monument remain among Galilei's papers, but from the letters exchanged between the sculptor and Sir Edward the essential features can be reconstructed. In 'the middle of the monument'
(Doc. 3) was the coat-of-arms, 'about four square feet' (Doc. 1, 10) and framed by a pair of Ionic pilasters of yellow marble. An urn (Doc. 20) stood beneath the arms and a large tablet of black marble bearing a Latin inscription in yellow marble was mounted on top of a pedestal (Doc. 5, 10). The whole monument appears to have been approximately eight feet long (Doc. 3).

Two designs for monuments, for which drawings exist, give an idea of what the Gascoigne Monument may have looked like. One is for an anonymous tomb which probably dates from Galilei's English period, 1714–1719 (Fig. 1)\(^1\), the other, incorporating a Viscount's crown, can be associated with a tomb to John Molesworth ordered in 1728 (Fig. 2).\(^2\) They show, like the Gascoigne Monument, a concern for strict, architectural composition which agrees with Galilei's ideas of the 'buona e vera architettura'; he wished to send Sir Edward 'a perfect piece of work' (Doc. 10). In contrast to contemporary Baroque trends, he was not interested in movement or the fusion of ornaments, preferring 'a design pure, severe and simple',\(^3\) and relied for effect on the subtle gradation of colours and distribution of different coloured marbles, of which he was a master. In the Gascoigne Monument, there were 'several sorts of very noble and rich marbles' (Doc. 4), including yellow pilasters and a black and yellow inscription tablet which contrasted with the lapis lazuli of the coat-of-arms. Galilei's remark, to another client in 1731, is applicable here: 'I have endeavoured to make it as nice and substantial and genteel as could be, and have followed the best rules of Architecture and put in those ornaments which are convenient and Dew to such a piece of work'.\(^4\)

Apart from the monument, Sir Edward Gascoigne commissioned from Galilei designs for a new house ('ye Design of ye House we talked of', Doc. 11) and for pavement for the family chapel (Doc. 21), which were not executed, as well as two chimney-pieces of red and yellow marble and four marble-top tables in the same colours, possibly intended for the rooms which were soon to be embellished with plasterwork by the Italian stuccatori, the Artaris, Vassalli and Quadry, at Parlington. These items were completed in 1727 (Doc. 3, 12, 13, 15).

In all the monument and other marble pieces cost 600 florentine scudi (Doc. 4, 10, 12), of which 460 scudi (the equivalent to about £110) were accounted for by the monument.

Sir Edward Gascoigne wrote to Galilei in March of 1729: 'every thing is perfectly handsome, & I will doubt not be much admired' (Doc. 21). Nothing remains of this Italian splendour.
Appendix A


Sr,

I received yr obliging letter of ye 11th past wth yr genteel Design therein inclosed, wch is too handsome to admit of any Objection, yet if you approve of it I think in ye Execution it w'd be no worse to make ye Arms something less; I will send 'em you out of England, and in ye mean time you'll please to give Orders about ye rest of ye Monument & ye Chimneys etc. as we agreed on. I shoud be glad you w'd att yr Leisure tell me ye Colours of ye Marbles, it will be enough to name ye different pieces of ye Architecture & I'll rub up my Memory to find out where they lay. Pardon ye Trouble.

I have now further to beg you'll assure Mrs. Galilei of my Respects wth wishes of ye season, as also to Mr Deg, whom please to tell yt notwithstanding he forgets his Promise of writing to me, I shall soon by a scrawl interrupt his better Employment.

I propose very soon leaving this Place for Bavaria and from thence go into Lorraine, where if you have any Service favour me wth ye Commands chez Mons.r Warren a Nancy, and they will be forwarded to Dr Sr

Yr ever obedient Ser.t
Edw.d Gascoigne

Milan, Dec. 9th/1726 [1725]

They have in this Country two Marbles hardly to be distinguished from ye Orientell & Egyptian Granites, but are so hard yt no body esteems 'em except for rough Building & to polish 'em they ask me very dear, th'o' ye value of ye stone be not known here.


... While I was at Cremona I met with Sr Edward Gascoigne, who had been there for 3 or 4 days only, and all the rest of the time at Milan. he has laid out a great deal of money in Virtu. he has bought pictures, but I am afraid not so cheap as the Rubens at Florence. He enquired whether his Monument and Tables were begun. I told him the marble workman was gon to Malta, & that nothing could be done till his return. I shall write to him & give him a hint the wheels must be greas'd before they are set a running....


Dr Sr,

I do not know what Opinion you can have form'd of me for having so long neglected writing to you att a time yt you were so good to give yrself so much Trouble about my Business; nor should I be able to excuse myself had not ye Delay of ye Herald yt was to draw my Arms out deceiv'd me; for ever since my return into England (wch was about 3 Months ago) I have expected a Draught of all our Bearings yt I might have sent it you to put in ye Middle of ye Monument. But finding it will be yet some little Time before I can have it don I thought it better att least to give you ye Trouble of two Letters than appear any longer unmindfull of ye favour you are doing me by directing ye Monument & Chimneys. As to ye first there will be Room enough for it in my Burying place ye End I design it for being better than eight foot wide; I have made ye Inscription I design for it, but having sent it to a Friend to be revised, you can't have it till I send ye Arms. I think we did not agree to have slabs of ye same as ye Chimmy pieces so yt I shall order white Marble for'em. 'Tis so long since I had ye Pleasure of hearing from Florence yt I am a perfect stranger to what's doing there; but I hope all my Friends are well, particularly Mrs. Galilei & all ye Family to whom I desire my best service as also to Mr. Colman, ye Sig.r Ridolfi & I pray be so good as enquire of Mr Giuseppe Ridolfi whether our Velvet be made & tell him yt tho' he has never answer'd my Letter yet I shall 'ere long write to him again. Sr Francis Head is married, Sr Thomas Peyton is att Paris, and little Mortyn in Holland. Against ye Time yt I shall be favourd with a Letter from you, I hope...
you’ll guess att ye Expence my Marbles will come to, that ye Returns made be made by Sr yr most obedient

humble Serv.t
Edw.Gascoigne

Parltoning Aug. 24th 1726
please to direct for me att Mr Wright’s Goldsmith Russel Street Covent Garden, London.

4. A.G. to E.G., undated (Florence, September-October 1726) (ASF, f. 219)

With a great deal of pleasure I received ye favour of your letter, dated ye 24th of Aug: You may assure yourself that all your Friends here and especially myself have been extremely glad to hear from you after so long a silence. Your marbles for ye monument are working and indeed it will be very fine, for it is composed of several sorts of very noble and rich marbles, and will be eymetreamly well done, and the tables and chimeneis are already begun. I can now give you an exact account of ye cost that all this marble work will amount. First the Monument will be four hundred florentin scudis, and the four Tables and two chimeneis with slabs of white marble will be a hundred and forty scudies so that ye whole summ will come to five hundred and forty florentin scudis. You must be so kind as to let me know who is ye merchant which is to pay ye money; for ye workman has asked me for some for to go on with ye work being usall here to give them some part of ye money now and then when they want it, therefore you may send an order to the merchant of 54 scudis to be payed to me in several times when I shall remand them and I shall send ye workman’s receipt, besides ye cost of ye marbles you must order ye merchant to pay what will be the charges of conceing the said marbles to leghorne for they all must be cessed into wooden casses besides the carhagges [carriages] and Further at Custom house. I can not exactly tell what summ it will be in all but I will take care to spend the least I can just as it was for myself.

I expect the design of yr coat of arms together with ye description, and ye arms shall be done of natural stones exactly of ye colours you send them.

5. E.G. to A.G., 4.12.1726 (ASF, fasc. 1, f. 229)

Dr Sr, I receiv’d yr obliging letter & have sent a Bill of fifty pounds Sterling to a Mercht. in London who ’ere long return it to Mr Quin Mercht. in Casa Batocchi a Livorno, who upon receipt will give you ye Value of it in yr Money in part of what will be due for ye Marble Work you are so good to get don for me; & I will in a little time return ye remainder & give Mr Quin such Orders as you desire. I have already sent to Mr Quin ye Design of my Coat of Arms wth all its Quarterings wch are very numerous & wch I’m afraid will enhaunce ye price, but I w’d have ’em don as plane as they can be e.g. one Bird in one Stone etc. and not in different pieces, tho’ they might be nicer so; in fine you’ll be so good when you see ’em to give me ye opinion of ’em and of ye Charge, & if anything reasonable, I w’d still have it in ye stones of ye proper colours, for all paint will soon decay in a Church; they tell me I ought to have slabbs for ye Chimneys of ye same Marble, but yt of ye yellow wd not I guess be proper because ye pieces might rise before the fire, but ye red one I desire you’ll suite wth a slabb of ye same. I send you ye Inscription over again because as I remember I made a Blunder in ye last. I beg pardon for all these Importunities, & shall ever be desirous to acknowledge myself Dr Sr

Yr very obedient Serv.t
Edw.d Gascoigne

Dec. ye 4th/1726
My kind service to Mrs. Galilei, whom I pray tell yt I have now likewise got a Bedfellow having been married about a Week.

f. 230
D.O.M.
Memoriaep perpetuae Johannis Gascoigne Bar.ti
Parltonij haë in Viciniâ Nati
Qui non sine Laude et Bonorum Amore 63
Annos vixit ad V Id.m Juniarum Anni a Xtonato MDCCXXIII
Nec non Mariae Widdrington Haeredis Harbottensis
Quisdem punctissimae uxoris
Quarto, Non.Mart.Aetatis 41 Salutis Humanae
Anno MDCCXXI
Matura Colo valedixit Terrae.
Parentum Optimorum Filius non immemor.
Ed.Gascoigne Bart.tus Hoc Pietatis
Monumentum maerens posuit.
R.I.P.
6. James Quinn to A.G., Leghorne 24.1.1727 (ASF, f. 243)

Sir

In answer to your most obliging favour of 21st Ins.t I have also reved [received] a letter of ye 5th Decem.r from Sr Edward Gascoigne wherein he advises me from his Country Seat in Yorkshire yt he had sent M.George & Gerald of London a Packett to be forwarded hither to me for yr good self wch when appears here shall be sent you with.o Delay, together with the value of £50. Sterl. wch he also advises would be return'd to me by said Msz.Gerald in order to make ye same good to you. but as yet I have no account from said Mss. Gerald about one nor the other, but suppose I may soon succeeding accordingly you may depend on being punctually advised thereof. Interim if I can in any thing be servicable to you spare not to lay yours Commands with all freedom on

Sr

Your most ob.t humb.Servant

James Quinn

Livorno 24th Jan.ry 1727

7. James Quinn to A.G., Leghorne 5.3.1727 (ASF, fasc. 1, f. 247)

By the last post from London I had a Bill of Exch.e for P.241:4:1 wch will not fall due till the 13th of May next att wch time you may please to give your Directions about the Disposal there of being for your account. The Shipp yt has a Bundle from Sr Edward Gascoigne to be sent you does not yet appear, & when doth Due care shall be taken thereof. In the mean while Please to note yt the above money has been remitted one by his ord.r . . .

Leghorne 5th March 1727

8. James Quinn to A.G., Leghorne 14.5.1727 (ASF, fasc. 1, f. 258)

In answer to your corteous favour of yesterday's date I now desire Sig.re Dom.co Batacchi to pay for acc.tto of Sr Edward Gascoigne the summ of P.241:4:1 for wch you'll please to sign a receipt Leghorne 14. May 1727

9. A.G. to E.G., Florence 6.3.1727 (ASF, fasc. 1, f. 245)

Dr Sr

I hope to be excused if I have delayed to acknowledge ye favour of yr obliging letter dated ye 5th of Decemb.e last because I have been waiting to see whether ye fifty pounds and ye design of ye coat of arms mentioned in yr letter were remitted to me, but having not long agoe heard from Mr Quinn as he alsoe expectes from Mss. Gerald of London ye order and ye Packett, and will remitt it to me as soon as it comes to his hands, therefore I would not omitt any longner to answer yr kind Letter. I have received ye Inscription wch I never had before and think it very fine, ye marble work goes on very well and only wait for ye money to make it go on faster. I hear ye Quarterings of ye coat of arms are very numerous, when I shall see ye design shall not faill to advice my oppinion about it as you desire, I doe assure you that ye work shall be as plane as can be and done very nice and all in one piece of stone and ye stones shall be of ye proper colours and not painted. as for ye slabs of ye Chimneys that of ye red may be of the same marble, but of ye yellow it w'd not doe because of ye severall pieces I think it may be made or etheir [either] of white, red or bleu just as you will be pleased to order.

My wife has been extreamly pleased to hear of yr mariage. She presents her very humble respects both for yrself and to yr Lady and wishes you much Joy together with all ye happiness you desire, and a pretty boy before ye year be over, and likewise all ye good friends here do ye same.

March ye 6th 1727

10. A.G. to E.G. Florence 17.5.1727 (ASF, fasc. 1, f. 260)

Sir

I give myself the honour to acquaint you as the marble work of the monument etc. goes on very well and am in hopes it will be of yr liking. I have received from Mr Quinn ye summ of 198-18 Florentin Scudis wch I have payed to the workman and taken his receipt. I have got alseo ye design of your coat of Arms wch is very fine but soe very numerous of Quarterings that when the workman saw it he was astonished for when I made the bargaigne of the work I shewed
him the impresion of ye Seal wch you left with me and I told him that I only waited for the design you ordered to see ye different colours of the stones. But this is a scutcheon with 25 coat of arms and ye workman cannot do it himself but must have it made in ye G:D:s Gallery worked of stones inlade like the Tables you have seen in the said Gallery, it will be really very fine, and ye stones exactly of the colours and for the blew they take Lapislazuli. the bigg ones of the scutchion will be about four square feet. But that coat of arms has ye price sixty corowns more soe that the whole price of ye monument comes to 460 florentin scudis. The Tables and Chimeneys with ye slaes are almost half done, and the monument also is pretty forward wherefore I hope that in 6. or 7.months time every thing shall be ready to be sent over in England. and if it was not for ye coat of Arms, I should be in hopes to have it finished sooner. The inscription shall be upon black marble with ye letters inled of yellow wch will looking well. I take all possible care to endeavor to send over a perfect piece of work as I hope it will be judged soe, if in the mean time you will be pleased to order to Mr Quenn to remitt one upon request till ye summ of 600 Florentin scudis with ye 198 I have already got for I shall deamed it in several times when ye workman asks me for it.

May 17.1727

11. E.G. to A.G., 22.11.1727 (ASF, fasc. 1, f. 269)

Nov.22d/ 27

Dr Sr

You shoud much sooner have heard from me in answearing to yr last obliging letter but I waited for one from Mr Quin to inform me what Money he had of mine in his hands, and having got I hereto annexed send you a Bill of two hundred Dollars, and shall 'ere long remit what will be further wanting for ye Marble, and work. I'm confident will be exceedingly don by yr Direction & I'm sure ye Design is genteel. I hope you will be so good as favoure me also wth ye Design of ye House we talked of; as well as order me a Brass Lamp wth shade etc. In fine I have already so many obligations to you yt instead of asking new Favours I ought rather to see wch way I c'd best acquit myself of what I am already indebted to you for wt can't be forget by Dr Sr

Yr very obedient Serv.t Edw.d Gascoigne

My best compliments attend on Mrs.Galilei & all Friends particularly Mr.Coleman.

12. A.G. to E.G., Florence 22.11.1727 (ASF, fasc. 1, f. 270)

Dr Sr

I take ye liberty to trouble you with these few lines for to let you know as the Monument is at most quite finished and in two months hence will be certainly ready to be sent over and if it was not for the coat of arms wch is a very long and tedious piece of work it could be ready a great deal sooner but that work takes up a great deal of time. The Tables and Chimeneys are entirely finished and am in hopes they will be of yr liking for they are of the finest marble I ever saw of that sort wrought to ye best perfection, and also is the monument together with the coat of Arms wch will be a very rich piece of work, I will have it set up together here before I send it over and shall have every piece marked with letters wch will answer to a design, that I intend to send you because they may not meet with any difficulty in setting it up there into his place. If you please you may in the meantime for to pay ye workman remit me the remainder of the money which is together with the Increasing of the Arms 402 florentin scudis with the 198 you have already paid makes the sum of 600 florentin scudis wch is the cost of all the marbles, and you may also send an order to Mr Quin for the Charges of casseing carriage and custom wch I cannot exactly tell what sum it may be but you may depend that I will take all possible care to spend the least that can be as I have done in every thing also.

November ye 22th N.S. 1727


My Dr Sr

This will be forwarded to you by Mr Quin to whom by this Post I have made another Remittance wch when he receives I have desired him to pay to you and to supply you wth whatever sum you shall have accorded for on Account
of ye Marbles wch are—confident so perfectly well ordered yt I long to see 'em safe home. You are extremely obliging to take so much trouble about 'em; wt I must further beg you and please to measure, and let Mr Quin know how many superficial Feet they obtain, for here they must pay Duty p. Foot but I guess you need not be scrupulously . . .

You will likewise please to let Sement be sent wch 'em, for it can't be had here. And since it will be some time before these Marbles can arrive in England, I beg you w'd in yr next favour me wth an Account of ye Dimensions of ye Chimneys & Tables, for I am preparing a Room or 2 for 'em. May I beg leave to remind you of ye Brass Lamp wth all its Furniture wch I should be very fond of. In short I'm ashamed of ye Trouble I give you, and if this spring I can in London find some little thing yt I think may be acceptable to you I shall not fail sending it as a further acknowledgment of ye obligations of Dr Sr

Yr obliged humble Serv.t
Edw.Gascoigne

My respects & best wishes of many happy Years attend to Mad.m Galilei & ye worthy Resident, & and I pray make my compliments to Mess.rs Ridolfi, and all Friends.

14. James Quinn to A.G., Leghorne 10.3.1728 (ASF, fasc. 1, f. 282)

Sr

The inclosed is from Sr Edwd Gascoigne who remitted me p.233.O.2 wch will not fall due till the 12 May next, & then you may please to command the same at yr pleasure. Interim I should be glad to know if you'll have occasion of any more money for said friend's Acco.tto & when may his things be here to be shipt off & not having farther to incomode you beg leave to subscribe

Sr. James Quinn

Livorno 10.March 1728
Ill.mo Sig.r Aless.o Gallilej

15. A.G. to E.G., Florence 16.3.1728 (ASF, fasc. 1, f. 288)

Dr Sr

By Mr Quinn I received yr favored letter in wch I hear you have been pleased to make another remittance and ordered ye same to supply me with whatever sum I shall have occasion for on account of ye Marbles, ye remainder of ye cost (as I wrote you in my last) is 237 scudis and 5 livres, there and here will be first the charges of cassing for I recon they will be about 20 cases, then the carriaging from the workmans shopt to the River, and Duty to ye custom house here in Florence, all wch expences I can not foreknow, but I do assure you that I will take all possible care just as it was for myself. I hear from Mr Quinn that ye payment of ye money will not fall due till ye 12th of May next, and just by that time the marbles shall be ready to be shipt off for the monument is quite finished except the coat of arms wch they are working in the Gallery for it takes up a great deal of time but it will be a very fine piece of work, and ye Tables and chimneys are entirely finished and of ye finest marbles I ever saw of that sort, and wrought to perfection, and the monument also makes a very great shew wherefore I am in hopes you will be very well satisfayed and every body will like it very much.

I have measured all the marbles wch altogether come to about 140 superficial Feet wch I will let Mr Quinn know. The Dimensions of ye two chimneys are, the length on the out side of ye Jambs Feet 5.in. 2½, the hight Feet 3.in. 10, the length of ye two little Tables of yellow feet 2.in.10½ and ye breadth 1 foot & 8 In.½, the great Table of yellow 4 foot & 10 In.long, and 2 foot & 5 In.½ broad [broad], the lenght of ye Table of red 6 foot and ye breadth 3 foot.

I have ordered ye brass lamp with all its furniture wch will be one of ye best and finest yt can be done here. I desire you would be pleased to command me without any compliments for you may be sure that I shall be allways very heartily heartly glad to obey yr commands not only in this but in any other thing whatsoever you will do me the facour to command me.

16. A.G. to James Quinn, Florence 18.5.1728 (ASF, fasc. 1, f. 288v)

This is to lett you know as the marble Work of Sr Edwd.Gascoigne is quite finished, and tommorow morning I begin to have the monument set up as it will be into its place, and then I shall have it taken down and cassed up to send it to Leghorne and I shall give all the casses to no other Boatman but to Cherubino Berinediotti as you desired. I desire you would att yr Leisure remit me the money wch is due to thise workmen, and first the remainder of ye cost of the marbles is
237 Florentin Scudis and five Livres, then the cost of 25 wooden cases is 30 scudis, the duty of ye custom house is ten per cent over the value of ye work but by some friendship I got it valued per 400 scudis wch is 200 scudis lesser than it costs, therefore ye charges of duty comes to 40 scudis, and 12 scudis I have agreed for ye carriage from ye workmans shop to ye boat, and 4 scudis for ye cost of a lamp wch Sr Edw.d has desired me to send him, wherefore you must remit me in all ye summ of 323 florentin scudis and five livres. ye marbles will be ready to be sent over att ye End of this month.

18 Maggio 1728.

17. James Quinn to A.G., Leghorne 26.5.1728 (ASF, fasc. 1, f. 292)

According to my promise herewith I remit you for acc.tto of Sr Edw.d Gascoigne sc.323 mta. [monetal] on be it soe many scuds viz: sc.223 on Mich.e Vanni
sc.100 on Carl'Ant.o Caregi
sc.323
Bill drawn as sight by Mess.rs David & Bozerian [?] to wch you'll please to procure paymt & give aforem.d Gent. credit for ye same, in ye mean while Cherubino Navicellaio is now here, but will soon be wth yu there to take what cases yu may have ready . . .

Livorno 26.May 1728

18. E.G. to A.G., Parlington 10.7:1728 (ASF, fasc. 1, f. 304)

Dr Sr

I'm extremely obliged to you for ye particular Account you in yr last sent me on relation to my Marbles, ye Beauty & good Workmanship thereof I can't doubt of . . .

Mr Quinn promises to pay for me whatever charges you shall be at wth ye said Marbles, so yt att present I need not make any Remittances, since he will satsifye all Demands; a favour by this post I again desire of him, as also to deliver to you a small Box I sent for you, before I left London, wth a cane & 2 pr silk Stockins in it, whereof I desire yr Acceptance, & yt you'll beleive me sensible of all yr Favours you have done Dr Sr

Yr Edw.Gascoigne

Parlington, July ye 10th/1728

19. James Quinn to A.G., Leghorne 23.6.1728 (ASF, fasc. 1, f. 300)

Sr Cherubino, ye Navicellaio writes that yu would send away ye Cases of Marble next Fryday & for yt reason I come to begg you'll please to have patience, & ship 'em till next week, & before that time hope you'll send me ye Dimensions of each case as near as yu can to save charges that otherwise may occur, intending to ship ym Directly aboard when thy appear here without Landing.

Cap.t Callahan wth his Lady Departed hence last Sunday to your place and I fear shall arrive too late to have ye satisfaction of seeing her father's monument, presumeing its already packd up. I begg you'll present my best respects to both & believe to be wth perfect Esteem Sr.

James Quinn

Legh.o 23 June 1728

20. A.G. to E.G., 26.6.1728 (ASF, fasc. 1, f. 301)

Dr Sr,

I take ye liberty to lett you know of ye marble Monument Tables and chimneys are quite finished and cassed up into wooden cases with ye greatest care that could be taken (they are about 25 cases); and now wait for the boat man that Mr Quinn sends from Leghorne to fetch them. I hope every thing will come safe yr hands and that you will be satisfayd both with the severall sorts of marbles and ye workmanship wch is done to the best perfection. I have kept the monument sett up in the workmans shop as it is to be in to its place about ten dayes and all ye nobility of Florence and other people have been to see it and has been liked and approved by every body for it raly makes a fine figure and expecially ye coat of arms wch is indeed a very rare piece of work and I believe it will be the first that ever was seen in England of this sort. I have payed everybody and Mr Quinn has remitted me in all 686 florentin scudis, 600 the cost of ye marbles, 30 ye wooden cases 12 for the transport of all ye marbles from the workmans shop to the river and 40 for ye Dutty of ye custom house wch I have not payed, because after I had receiv'd all ye said money I found that in computing I had not considered ye cost of ye Lapislazuli wch is in ye coat of arms and some others little expences, the cost of the brass lamp, wch in all came to 40 scudis, there fore
instead of writing to Mr Queen to remit me, I would first try if I could get ye extraction of all this work Dutty free wch ye G.D. [Grand Duke] granted me, but with much adoe, wherefore I have employed that money in paying those expences within the case of ye Urn. You will find a box marked L, and in it ye brass lamp wch is one of ye best I could get. all the pieces are numbered therefore it will be easy to set it together. Every case of ye monument is marked with a different letter, wch have a reference to the design I send you because they may easy to find out the pieces in putting it up. I send also back again the design of ye coat of arms because you may see that it has been executed at exactly as the design is. Three days ago arrived in Florence yr sister with Capt Callahan her Husband. I went immediately to wait upon them and my wife gives herself ye honour to serve yr sister and thus we shall do us both all the while they continue in Florence. I wish they had come a day before because then they had seen entirely the Monument set up but however they have seen all those pieces wch were not cassed up and have liked it very well.

21. E.G. to A.G., Parlington 12.3.1729 (ASF, fasc. 1, f. 323)

Parlington March 12th/VS 28/29

Dr Sr

Tho it is a considerable Time since I receiv’d ye Favour of yr last, yet I defer’d answering it till I c’d inform you of ye Arrival of my Marbles, wch I have at last got home and I hope not very much broke, tho’ ye Urn of ye Monument is damaged, & ye yellow Chimney piece . . . and every thing is perfectly handsome, & will I doubt not be much admired when I have got ye whole sett up; I have therefore all my thanks now to renew to you & hope, you will believe me sensible of ye Obligations I owe you for ye Mass of Trouble I have given you of this score; and if it lay in my power to recommend yr Workman I shall be [?] to do it.

The inclosed Paper is a Pattern of a Floor wch I send to beg you w’d tell me what it w’d come to 20[?] Foot of 3 different butt common coloured Marbles; for as ye Chappel, ye Monument is to stand in, is small, if ye charge of such a Floor were not very great I shoud possibly do it so, if you approve . . . .

I must likewise beg to know wether you have any Correspondent at Milan & whether you c’d order me a Chimney piece of their stone wch they call meliorola but is really granito & if you can without Inconveniences I will trouble you wth ye Design of one; ye stone is very cheap but very hard to work. I hope you receiv’d ye cane & Stockings wch I sent you last year, & yt you will in due time get ye Dishes & 2 pound Gele wch I have lately sent to Mrs. Galilei begging she w’d accept of them . . .

[on the verso in Galilei’s hand]

answered ye 19 of May 1729. The price of ye Paving four Shilings a foot square.

22. Installation of the Monument (E.G’s Diary, GC/Fb/12b)

1728/29

January, 23 ye man yt brought letter about Marbles £0 1 6
24 gon to Brotherton to see ye Marbles loaded
25 gon to Berwick with ye Marbles

April 30 gon to Berwick after dinner to receive[?] ye Marbles of ye Monument all weg wth their cases amounted to 6154 pds.

May 5 Pate begun to set ye Monument . . .
gon to Berwick Church given Pate to drink. he beginning to sett up ye Monument this day £0 1 0
13 To Berwick given Pate ye Monument being set up £0 1 0
17 Given Pate £1 1 0
19 pd Pate in full together with 2 2 0 before 4 3 0
[inserted part of a letter in another hand with the following account]

<table>
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<td>Mr Pate 15 ½ days at 3s</td>
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<td>his Man 12 at 1.8</td>
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<td>Cove Stones</td>
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<td>Letter cutting</td>
<td>0 6 4</td>
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<td>by measure at Church</td>
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added by Sir Edward:
His Man ½ day at weighing 0 0 10

1730

May 25 pd Mr Douglas fo Freight of Marble monument &c. L 5 fm London & for other goods 17s 11d 5 17 11

2. See Done’s article in this issue of the _Calendar_.


7. He executed only a small number of buildings during this period: a gallery in the Palazzo Cerretani in Florence, begun 1722 (Toesca, p. 206, n. 1, ill.) and the little church of the Oratorio della Madonna del Vavio in Scarperia (Toesca, p. 219, n. 26c, d).

8. Galilei married Letitia Henrietta Martin on September 9, 1718, against her father’s will; she accompanied her husband to Florence, bore him ten children, of whom four survived childhood, and died in 1731.

9. To mention a few names which appear in Galilei’s papers: Lord Sunderland, Mr. Spencer and his brother, Lord March, Lord Mandeville, Lord Parker, Lord John Russell, the Duke of Bedford’s brother, Sir Robert Myrton, Sir Alexander Murray, Thomas Robinson (perhaps Sir Thomas, the Yorkshire architect), Sir Philip Meadows, Edward Lovett Pearce, the Irish architect and co-designer of Castletown, Daniel Wray, the antiquarian.

10. For instance, he arranged the commission for copying the statue of _Venus and Faun_ in the Medici collection, which was executed by Pietro Gispani for Lord Parker (ASF, filza 18, fasc. 1, f. 255–56); he commissioned the statue of _Ganymede_ to be executed by Antonio Montauti for John Molesworth (The _Twilight of the Medici_, Detroit and Florence, 1974, p. 86).

11. Some observations made in travelling through France, Italy, etc. in the years 1720, 1721 and 1722, London, 1750 (1764 ed. p. 388).

12. _Lankheit_, p. 103.

13. _ASF_, filza 21, f. 359 (Galilei in a letter to Mr. M. Bernege, secretary to Sir Alexander Murray, 23 January 1731, concerning a chimneypiece designed by Galilei and shipped to Scotland in 1731). The Grand Master in Malta, M. de Vilhena, also spoke in glowing terms of Cerroli (Lankheit, p. 308, Dok. 489), who followed Galilei to Rome in 1732 and became stonemason of all Galilean commissions.

14. Doc. 2 and a letter from Cerroli to Galilei, 12 December 1725, announcing his return to Florence about the end of January 1726, although he did not leave Malta before 23 February (ASF, filza 21, f. 206; Lankheit, p. 155).

15. For the work of the ‘gallerie’, see _The Twilight of the Medici_, Detroit and Florence, 1874.

16. _ASF_, filza 14, f. 339, pencil, 18.4 × 29.2 cm., English watermark and inscribed ‘justice’.

17. _ASF_, filza 14, f. 309, pencil, 19.5 × 27.1 cm., Molesworth’s widow requested Galilei in 1728 to send a design ‘for a tomb’ (ASF, filza 21, f. 308). It is significant that Molesworth, who owned an estate at Edlington in South Yorkshire, and Sir Edward Gascoigne were correspondants.

18. _ASF_, filza 18, f. 344ff., in which Galilei gave his opinion on the erection of a Baroque altar for the ‘Battistero’ in S. Giovanni in Laterno; he recommended instead a plain, simple one to be in harmony with the antique building (I. Toesca, _Paragone_, 4, no. 39, _Arte_, 1953, pp. 53–5).

19. For Degge, see _Historical Manuscript Commission_, 67, Polworth, III, 1931, p. 281.

20. The British resident in Florence.

Fraulein Kieven has been researching the career of Alessandro Galilei for a number of years; her thesis on this subject will be submitted for the degree of PhD this year to the Philosophische Fakultät der Rheinischen Friedrich-Wilhelms-Universität, Bonn. The English translation of this article is by R. Savory and L. E. Howell.
A Present from Cambray

C. G. GILBERT

When Henry Ingram succeeded his brother as 7th Viscount Irwin in 1736 he found Temple Newsam in urgent need of repair and decided to rejuvenate suites of rooms on the north and south wings, a scheme which took seven years (1738-45) to complete. The finest new interior was the Gallery, decorated by York craftsmen, probably to designs by Daniel Garrett, and sumptuously furnished by a little known London carver and gilder named James Pascall.

The original needlework suite consisting of twenty chairs, four settees and a daybed, along with a pair of gesso gilt console tables and a spectacular pair of girondoles, all commissioned in 1746, still grace the room for which they were made, but Lord Halifax, the last private owner of Temple Newsam, has retained an elegant cheval fire screen framing a tapestry work panel intended for the Gallery which relates interestingly to some contemporary letters.

In March 1744/5 Sir Edward Gascoigne wrote to Lord Irwin from Cambrai in France ‘I think ye Tapestry-work Chairs here do look very well, and even not unworthy a place in ye handsomest Apartmt in England, such as I think yt you are furnishing . . . and really I should think it might be worth my Ladys [Lady Irwin] while to have a handsome design or two drawn & sent over, yr so she might have something quite new . . . and ye better ye painting ye better would his [Baert, the weaver] work be’, adding ‘He has in ye Loom just now a little Screen, wch my wife designs to send first occasion to her Ladysp & wch will shew ye nature of ye Work’. The tapestry panel did reach Temple Newsam but Lord and Lady Irwin chose to upholster their suite in brilliantly coloured wool needlework upon canvas, a more durable material than tapestry. However, they mounted the sample in a cheval firescreen with a sliding panel, recorded in the 1808 inventory as ‘A mahogany large horse fire screen with carved frame and covered with fine flowered tapestry and green and white check case’. When Fletcher Moss visited the house in 1910 it had been moved to the Great Hall and it is now at Garrowby Hall, near York.

The armorial tapestry panel displays the Paternal Coat of Ingram within a floral surround and the woven inscription FAIT. A. CAMBRAY. PAR. I. BAERT. I. E. LE. 15 FEVRIER. 1744. Encouraged by a subsidy from the magistrates, Jean Baert of Oudenarde settled in Cambrai early in the eighteenth century. He was succeeded by his son, Jean Jacques, in 1741 who, besides weaving this panel, produced the hangings of landscape and flowers now in the town hall there.

The screen gives a valuable insight into the cross currents of taste between England and the continent during the mid-eighteenth century and commemorates the friendship of two local families.

Footnotes
3. Temple Newsam Papers (Leeds City Archives), TN CORR 16/44A.
5. F. Moss, Pilgrimages to Old Houses, 1910, V, p. 319, ill.
Paper Houses, an Anglo-Irish Interlude

ANGUS TAYLOR

These events read like the plot of an early nineteenth century melodrama. The only son and direct heir of Sir Thomas Gascoigne of Parlington died in a hunting accident at the age of twenty-three in 1809 and four months later his grief-stricken father followed him to the grave. His vast Yorkshire estates passed to Richard Philip Oliver of Castle Oliver, Co. Limerick, who had married Mary Turner, eldest daughter of Sir Thomas’s wife by her first marriage. Richard took the Gascoigne name and immediately commissioned designs for a sumptuous new mansion at Parlington, which he did not build, then turned his attention to the stables and kennels, for which he obtained a remarkable series of designs but again nothing was done. In 1825, he bought the nearby Lotherton Hall estate and commissioned designs for remodelling that house; only minor improvements appear to have been carried out. He then turned to schemes for a new mansion at Castle Oliver where, it is said, the notorious Lola Montez, ‘who danced her way into the lunatic affections of Ludwig I of Bavaria . . . and provoked the Revolution of 1848’, was born. When Richard Philip Oliver Gascoigne died in 1843 at the age of eighty he was still living in the old, inconvenient and haphazardly planned house at Parlington.

Richard Oliver’s decision to rebuild Parlington was taken in 1810, the year he inherited and within months of Sir Thomas’s death. His first choice of architect is puzzling. William Pilkington (1758–1848), a pupil and assistant of Sir Robert Taylor, is not known to have had other Yorkshire patrons nor to have built in Ireland. However, he was born at Hatfield, near Doncaster, his wife came from Knaresborough and he undoubtedly maintained county connections. The layout of his Second Design for Parlington (Fig. 1) is extraordinary. Although conventionally Palladian in the way in which the central block is connected to the wings at basement level by quadrants, Pilkington introduces an exceptional, perhaps unprecedented feature: greatly extended quadrants are joined to the outer rather than the inner corners of the wings. Moreover, the quadrants are attached to the central block not at the corners, the conventional solution, but at the second bays, so that they cut across the façade and end in curious, arched pavilions the details of which are unknown because of the absence of a corresponding elevation drawing.5

If Pilkington’s planning is out-of-date, for by 1810 an asymmetrical grouping of these various elements was beginning to be fashionable, the entrance front (Fig. 2) shows him in a contemporary, neo-classical mood. Composed of two storeys and nine bays, the three centre bays are expressed as a curved portico of giant Corinthian columns around which the balustrade continues unbroken. An almost identical arrangement was used by James Wyatt for the north-east elevation of Castlecoole in Ireland (1790–7), which Pilkington would have known in the illustration published in George Richardson’s New Vitruvius Britannicus, 1808–10, a book to which he subscribed.7

The signature of Charles Watson of York (c.1790–1830)8 appears on a ‘Summary of work done for Richard Oliver Gascoigne at Parlington in 1812’, which approved the considerable expenditure of £3379.16.10½ (including £936.16.9 for the year 1811).9 This was only a year after Pilkington’s appearance, so that a new architect was chosen and the decision to ‘improve’ rather than rebuild the house was taken quickly. This work almost certainly included the ‘New Drawing Room’, the paintwork of which needed £2.10.0 worth of ‘repairs’ in 1813.10

Between 1813 and 1818 several proposals by Charles Watson and his partner, James Pigott Pritchett (1789–1868),11 were made to regularise and extend the house.12 The designs concentrate on the entrance front and leave undisturbed the sequence of rooms facing the garden. An April 1813 design (Fig. 3) shows a chaste elevation broken only by the Doric porte cochère and the slight projection of the end bays. The four windows to the right of the entrance camouflage a narrow area open to the sky and the wall above the portico conceals the existing, single storey
1. Design plan for Parlington Hall by William Pilkington, 1810, pen and ink.

hall. A June 1813 version incorporating the same entrance front design attempts a symmetrical facade to the east as well. In the next, more modest, proposal of 1818 all notion of uniformity is abandoned and the planning becomes very confused. This drawing also shows a tentative bow in the centre of the garden front, which may well have been built at this time since it is shown on a survey plan of 1885. Four of these are for complete quadrangles far more monumental than any of the contemporary house designs. The finest have a clock turret over the entrance arch stressed by coupled columns or pilasters as well as a generous display of open and blank arcading. All are typical of the Late Georgian classical style.

For the years 1813 to 1816 there are designs relating to at least seven projects for stables, none of which were built. Four of these are for complete quadrangles far more monumental than any of the contemporary house designs. The finest have a clock turret over the entrance arch stressed by coupled columns or pilasters as well as a generous display of open and blank arcading. All are typical of the Late Georgian classical style.

In contrast, the contemporary designs for kennels are astonishingly refreshing. There is a modest plan of around 1811 by H. Lambert, an otherwise unrecorded architect, as well as five other proposals which are either signed by Watson and Pritchett or can be attributed to them. One forms part of a gigantic farm complex of no less than 260 by 440 feet. The remaining four are interesting in illuminating the nature of Watson and Pritchett’s substantial Yorkshire practice. Watson was essentially a man of the eighteenth century, while Pritchett, who lived until 1868, in many of his Georgian designs anticipated Victorian attitudes, not least in the field of planning. During his two years as an
2. Design for the Entrance Front for Parlington by William Pilkington, 1810, pen and ink and coloured wash.

3. Design for the Entrance Front for Parlington by Watson and Pritchett, 1813, pen and ink and coloured wash.

4. Design for the Entrance Front for Lotherton Hall by Watson, Pritchett and Watson, 1828, pen and ink and wash.
assistant to Daniel Alexander, designer of the first Dartmoor Prison (1805–9) as well as Maidstone Goal (1810–17), on which Pritchett actually worked, he acquired an interest and facility in the planning of elaborate, specialist buildings in which several interdependent functions exist side by side. Thus, in one of the Parlington kennel designs (Fig. 5), pointers are separated from greyhounds and springers, dogs from bitches and pups, like the inmates of a goal. There are separate areas for breeding, sleeping and feeding; these units, together with the boiling house and Keeper’s Lodge, are ingeniously woven together in a radial plan within a perimeter wall variously quatrefoil, circular, semi-circular and square.\(^\text{18}\) It was this complicated but rational planning which won for the firm of Watson and Pritchett the competition for the monumental Pauper Lunatic Asylum at Wakefield in 1815.\(^\text{19}\) Here, Watson is seen as contributing the elevations\(^\text{20}\) and in the Parlington kennel designs his facades clothe Pritchett’s geometry in an austere and wholly appropriate neo-classical vocabulary.\(^\text{21}\)

From 1818 to 1825 there are neither plans nor accounts for building at Parlington. The immediate cause was undoubtedly the death of Richard’s wife, Mary, in 1819, aged only thirty-seven. By 1825, his interests renewed, he purchased the Lotherton Hall estate from Lamplugh Raper\(^\text{22}\) and in 1828 Watson and Pritchett (joined by another Watson) supplied designs for alterations and additions to this house. These too are confusing: are they additions to the existing Raper house or to building already carried out for Gascoigne sometime between 1825 and 1828, for which the designs are lost? Watson, Pritchett and Watson’s plans of 1828 show plainly the nucleus of the existing house—two rooms and a staircase; of these the two rooms (the Library and Drawing Room) remain today. The Drawing Room is of considerable interest. It has a screen of two Greek Doric columns supporting a central arch at the entrance, facing a large bow with two windows at the opposite end.\(^\text{23}\) This compact if not entirely resolved composition recalls the work of Sir John Soane in England and architecture of the Revolutionary period in France.\(^\text{24}\) In a Yorkshire context, the composition is advanced for its date and the bold use of Greek Revival vocabulary suggests that Watson and Pritchett were indeed the designers.\(^\text{25}\) Their proposed entrance front (Fig. 4), which would have given the house two bows, has an attached portico of four Ionic columns carrying a shallow saucer dome. On either side and on both storeys are tripartite windows with lights of equal height and, on the ground floor, recessed panels in their bases; this last motif had been used by Watson and Pritchett on the Parlington design of 1813 (Fig. 3). A surviving account for incidental spending totalling £534.9.\(^\text{1f}\) on kitchen and offices in 1828–9,\(^\text{26}\) suggests that their comprehensive scheme was not accepted; this is confirmed by the fact that it was the pre-1828 house which was extensively enlarged around 1900 to form the present complex.

The Gascoignes stayed on at Parlington,\(^\text{27}\) but evidence of any substantial improvements has been obscured by the demolition of the house and stables in the nineteen-fifties. The brick-built Home Farm, the most substantial surviving building of this period on the estate, appears on a map of 1817\(^\text{28}\) and bears a strong resemblance in plan to Watson and Pritchett’s farm designs of 1813 and 1815.\(^\text{29}\) An abstract of bills for 1829 records the expenditure of £352.17.6 for a ‘new Greenhouse’, for which the mason was I. Backhouse.\(^\text{30}\) No design exists and the reference is interesting mainly as representing what was probably Richard’s last building concern on the estate.

In 1821 he repaired St. Ricarius at Aberford, erecting ‘catacombs capable of receiving thirty bodies’;\(^\text{31}\) the church was virtually rebuilt by Antony Salvin in 1861. Work at Boston Spa fared better. As Lord of the Manor of Cliffordcum-Boston, Richard built the Spa in 1834 to relieve the crowding of the old well.\(^\text{32}\) The drawing for the ‘neat and commodious bath’\(^\text{33}\) shows a simple, single-storey building of seven bays, the centre three forming a canted bay; it is dated 1833 and initialled ‘J.S.’, which may stand for James Simpson.\(^\text{34}\) The Bath still stands, perched on a rusticated plinth taller than the building itself, rising directly from the River Wharfe.

As in England, so in Ireland, Richard’s building projects did not materialize, but the designs for his Co. Limerick estate are amongst the most fascinating with which he was concerned. In May 1826, the brothers, James (1779–1887) and George Richard (1793–1838) Pain\(^\text{35}\) supplied two alternative designs for Castle Oliver, which are typical of the early nineteenth century in that they show the
5. Design for a Kennel for Parlington by Watson and Pritchett, c. 1814, pen and ink.
6. Design for the Entrance Front for Castle Oliver, Co. Limerick by J. and G. R. Pain, 1826 pen and ink and coloured wash.

7. Design plan for Castle Oliver, Co. Limerick by J. and G. R. Pain, 1826, pen and ink.
willingness of architects to work in widely
different styles without apparent discomfort.
Design No. 1 is for a rigid, rather unimaginative
house with an Ionic porch, in which the rect-
angular silhouette is scarcely broken; even the
chimneystacks barely project above the roofline.
The most interesting feature is the columned
vestibule which occupies the core of the house
and off which the main rooms open; the upper
floor of the vestibule is surrounded by a gallery
giving access to the bedrooms. Design No. 2 is
for a splendid, picturesque Gothic castle more
suited to the name of the house (Figs. 6–7). The
free grouping of square, polygonal and round
towers and rooms, in both plan and elevation,
show the Pains’ indebtedness to their teacher,
John Nash; the vertical emphasis in the elevation
and the splendid sequence of internal spaces—
porch, hall, staircase—suggest the influence of
James Wyatt’s Fonthill (1796–1813) or Ashridge
(1808–13). However, the window tracery is styl-
istically more ‘correct’, like that in Wyattville’s
reconstruction of Windsor Castle (1820–30) and
the Pains’ own Mitchelstown Castle (1825), a
larger and less successful design than Castle
Oliver which was built a few miles away.36
Neither of the Pains’ designs was executed and
the eighteenth century house survived into the
late eighteen-forties, eventually to be rebuilt by
Richard’s daughters. Their Castle Oliver, or
Cloughanodfoy Castle as it was then called, was
designed by George Fowler Jones of York and
survives. His design was published in 185037 and
described as being in the ‘old Scotch Castle or
Manor House Style which prevailed during the
Stuart period’, in other words, Scottish Baronial.
It has arabesque panels and painted glass panels
inset in the marble fireplaces in the Drawing
Rooms, all carried out by the Miss Gascoignes.38
It was they who also succeeded in making
improvements to their Scottish estate at Glenorth
and in building the Gascoigne Almshouses at
Aberford (1844), a grandiloquent range which
is a memorial to their father and brothers, as
well as building the lodge at Cloughanodfoy and
the nearby H-shaped Folly, constructed to help
relieve the famine of 1845–7, which still stands
in the beautiful Glensheen.

Footnotes

Abbreviations: Colvin (H. M. Colvin, Biographical Dictionary
of English Architects 1660–1840, 1954), Friedman (T. Friedman,
Leeds Arts Calendar, No. 66, 1970, pp. 16–24), GC (Gascoigne
Collection, Leeds City Archives Department), White (W.
White, History, Gazetteer and Directory of the West Riding of
Yorkshire, 1837).

1. Sir Thomas Gascoigne’s will stipulating the inheritance
of his estates, dated 31 October 1809, is GC/F12/14,
Box 13K. Richard was the eldest son of the Rt. Hon.
Silver Oliver, M.P.
2. For Thomas’s earlier architectural projects for Parling-
ton by Carr, Atkinson, Leverton and others, see Fried-
man.
3. Montez, née Marie Gilbert, 1818–61 (Lord Killanin and
5. Both in the manner of attachment and the extended
form of the quadrants, the design owes something to
Palladio’s Villa Tresino and Robert Taylor’s Danson
Hill, Kent (1756) and Purbrook, Hants. (Colvin, pp.
603–4).
6. For instance, James Wyatt’s Dodington Park, Glos.
(1798–1808).
8. Colvin, p. 652. Watson was the partner of William
Lindley of Doncaster from c. 1791 to 1800; their joint
work includes St. John’s Doncaster and Os lethwaite,
near Barnsley (Sheffield Reference Library, Elmhirst
MSS. EM 1751–4). Watson moved to York c. 1810 and
in 1813 took Pritchett into partnership.
Burlington’s Assembly Rooms at York (1828) and
probably designed and built Rise Park, Humberside
(1815–20); the buildings for which Pritchett is best
known, such as Huddersfield Railway Station (1845–
50), date from after the dissolution of the partnership,
which in 1831 he had come to dominate.
12. The dates of the drawings show that the set of April
1813 predates Pritchett’s survey of ‘the house in its
present state’ by a month.
14. Sir Thomas won the St. Leger in 1778 and 1798; Richard
entered horses for the race between 1811 and 1841,
taking second place in 1822 and winning in 1824 (J. S.
Fletcher, The History of the St. Leger Stakes, nd.).
15. In GC are detailed drawings for spouting, racks, doors,
windows and framing for the coachhouse cupola (with
a letter about this to the joiner), indicating that the
simpler stable block adjoining the house was built
(1813–14).
16. Watermark 1811 (GC/MA 51).
17. Design No. 2 is not signed but is the pair to the signed
Design No. 1. There are two drawings for a quatrefoil-
shaped kennel: an ‘Old Design’ (watermark 1807) and
an unfinished pencil drawing (watermark 1810).
18. See young John Soane’s circular ‘Design for a Canine
Residence’ (c. 1779) (J. Summerson, Sir John Soane,
1952, pl. 6).
19. C. Watson and J. P. Pritchett, Plans, Elevations &
Sections etc. of the Pauper Lunatic Asylum recently erected
at Wakefield, 1819); R. O. Gascoigne owned a copy of this
book. (G. H. Broadbent, ‘Life and Work of Pritchett of
102–24).
20. It should be noted that by the time Pritchett joined him in 1813, Watson had almost completed the Session House and Goal at Beverley (1808–14), which had a complex plan (Broadbent, op. cit., p. 103).

21. Their plan for a vast market at Sheffield for Earl Fitzwilliam (1828) demonstrates the same qualities (Sheffield Reference Library, Wentworth Woodhouse MSS, MP38).

22. There are designs by Peter Atkinson for alterations to a house in Aberford for John Raper, a banker, 1811 (GC/misc.); the house stands unaltered.

23. The Greek Doric does not often appear in designs for the Gascoignes: there is a pencil sketch plan for a decagonal garden (?) building with attached half-columns and an elevation of one of these columns, very squat Greek Doric on a square base (GC/MA 56); this may be related to Lindley’s Cattle Shed designs for Sir Thomas Gascoigne, where design No. 1 is articulated by attached post-and-cap columns suggestive of the primitive Doric (Friedman, n. 24).


25. They used a Greek Doric order in a design for a lodge at Sledmere (The Artist and the Yorkshire Country House, Harrogate, 1975, no. 109).


27. Loherton was the seat of Captain William Ramsden in 1837 (White, Vol. II, p. 326).


29. Other remaining fragments of buildings at Parlington include three brick bays of a garden building and a tunnel concealing the coal road from the house, probably built at the same time as the bridge, for which Jas. Naylor was paid £189.9.6d in 1813 (GC/E12/13); both are shown on Porter’s map. North-east of the farm are three pedimented, stone pavilions and paddocks which may be the ‘New Paddock and stables’ for which Naylor received £471.13.5½ for ‘masons work’ in 1813 (GC/E12/13).

30. The bricklayer in the work of 1811–12 at Parlington was a William Backhouse (GC/E12/13). Colvin (p. 51) and White (Vol. I, pp. 539, 623) record several backhouses working in Yorkshire.


33. GC/misc.


35. The Pains were sons of James Pain, co-author with his father of British Palladio and other architectural pattern books. James and George Richard originally went to Ireland to supervise the building of Lough Cutra Castle (c. 1811); James settled in Limerick, George in Cork, both frequently working together; their buildings included the sombre Doric Goal (1818), the gothic Holy Trinity (1825), both in Cork, and numerous castles.


38. Information communicated by Mrs. G. Trench of Castle Oliver, 1975.

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