

# SUPPLEMENTARY MATERIAL

To be read in conjunction with

## A LITTLE-KNOWN COLLECTION OF STUKELEY DRAWINGS IN THE SPALDING GENTLEMEN'S SOCIETY (Smith)

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This Supplementary Material comprises a full inventory of the SPAGS.2015.01 collection of William Stukeley drawings in the Spalding Gentlemen's Society. This inventory was compiled during an intermediate period of the drawings' recent history, i.e., after the original volume in which the drawings were housed was broken up at some unknown time after 1979, yet before the drawings were separated and placed in individual mounts during conservation in 2016. When recorded, the drawings were housed in a large archival folder divided into twelve sub-folders in random groups of up to five. Many were still attached to each other by means of the remnants of the original sewn binding. Using this evidence, a series of photographs taken in 1979 by Stamford Museum and dirt pattern staining on the drawings, an attempt was made to reconstruct the order to the drawings in the original volume and this is reflected in the numbering of the inventory. The inventory compiled at this stage reveals some very useful information about the makeup of the collection.

For security reasons a few categories have been removed from this version of the inventory, e.g., 'location', 'loan history'.

Full references to published works are given in the 'References' section of inventory SPAGS.2015.01.

The content of this inventory was compiled by John F H Smith and is the copyright of the Spalding Gentlemen's Society.

### ABBREVIATIONS

Bod.	Bodleian Library, Oxford	NE	north east
c.	circa	NW	north west
C	Century or centre (context makes clear which)	r	recto
E	east	R	right
edtn	edition	rev	revised
f.	folio	RCHME	Royal Commission on Historical monuments England
In/ins	Inch/inches	RH	right hand
fig	figure	S	south
ft	foot/feet	SE	south east
JFHS	John F H Smith	SGS	Spalding Gentlemen's Society
L	left	SPAGS	inventory identifier for Spalding Gentlemen's Society
LH	left hand	St Mus neg	Stamford Museum negative
m	metre	SW	south west
mm	millimetre	v	Verso or very (context makes clear)
MS(S)	Manuscript(s)	W	west
N	north		
nd	no date		

<u>ID</u> SPAGS.2015.01	St Mus neg no: ...	<u>Location in main folder:</u> Folder 4
<u>Date of record:</u> 2015.02	<u>Recorder:</u> JFHS	<u>Location:</u>
<u>Short Title/Inscription/Brief description:</u> A collection of 44 drawings by William Stukeley, mainly personal, connected with Stukeley's houses, gardens and family. It consists of 32 topographical and 6 family related drawings, a family tree & 6 miscellaneous drawings. The collection also includes a manuscript list of books belonging to Hugh de Stivecle, a C14 Prior of Peterborough Abbey and an annotated printed list of the Royal College of Physicians of 1720.		
<u>Object type:</u> Drawings; 1 manuscript, 1 annotated printed document.		<u>Material:</u> Paper, ink, pencil, coloured washes.
<u>Creator:</u> William Stukeley		<u>Date:</u> 1720-1764
<u>Dimensions:</u> See individual entries.		<u>Provenance:</u> Formerly item 18983 in the collection of Sir Thomas Phillipps (1792-1872). Purchased 1910 by Ashley K Maples.
<u>Detailed description:</u> See individual entries, SPAGS.2015.01.01 – SPAGS.2015.01.40		
<u>Condition:</u> See individual entries		
<u>Conservation carried out (date, details):</u>		
<u>References:</u> Honeybone, M and D 2014. <i>The Correspondence of William Stukeley and Maurice Johnson, 1714-1754</i> . Lincoln Record Society 104: Boydell Press. Munby, A N L 1951-60. <i>Phillipps Studies</i> , I-V, Cambridge UP. Phillipps, Sir Thomas, Bart 1837-71. <i>Catalogus Librorum Manuscriptorum in Bibliotheca D. Thomæ Phillipps, Bart., A.D. 1837[-1871]</i> , pp. 477, Worcs: Middle Hill Press Pevsner, N 1999 Verey, D & Brooks, A, <i>The Buildings of England: Gloucestershire 1</i> , London, Penguin Pevsner, N 2005 Cherry, B & O'Brien, C, <i>The Buildings of England: London 5, East</i> , New Haven & London, Yale UP Piggott, S 1950. <i>William Stukeley: an 18th century antiquary</i> , Oxford UP; 2nd edtn, 1985, Thames & Hudson. RCHME 1977. <i>The Town of Stamford</i> , Royal Commission on Historical Monuments England, London, HMSO Reeve, M M 2012. 'Of Druids, the Gothic and the Origins of Architecture: the garden designs of William Stukeley (1687-1765)', <i>British Art Journal</i> , 13 (3), 9–18. Scoones, F 1999. 'Dr. William Stukeley's house at Grantham', <i>Georgian Group Journal</i> , 9, 158–65 Smith, J F H 1994. 'A Fragment of the Stamford Eleanor Cross', <i>Antiquaries Journal</i> , 74, 301-311. Smith, J F H 2013. 'William Stukeley in Stamford: his houses, gardens and a project for a triumphal arch over Barn Hill', <i>Antiquaries Journal</i> , 93, 253-400. Sotheby, Wilkinson & Hodge 1910. <i>Bibliotheca Phillippica, Catalogue of a further portion of the Classical, Historical. Topographical, Genealogical and other Manuscripts &amp; Autograph Letters of the late Sir Thomas Phillipps, Bart. F.R.S ETC. of Middle Hill, Worcestershire and Thirlestaine House, Cheltenham</i> . London. Sale, 6-9 June. SS Lukis, W C 1882–7. 'The Family Memoirs of the Rev. William Stukeley, M.D. and the antiquarian and other correspondence of William Stukeley, Roger and Samuel Gale, et', 3 vols, Surtees Society, 73 (1882), 76 (1883) and 80 (1887) Start, D & Stocker, D 2011. <i>The Making of Grantham: the medieval town</i> , Sleaford: Heritage Trust of Lincolnshire. Stukeley 1743. <i>Abury: a Temple of the British Druids</i> , London (printed for the author)		
<u>Published:</u> See individual entries		
<u>Notes:</u> This set of drawings, originally sewn and bound within stiff boards, was at some time after 1979 disbound and separated into groups of 2-5 leaves. Until recently the provenance of the drawings was unknown, and they were thought to have been an original gift by Stukeley (Honeybone, M&D, 2014, 110-111). They actually come from the collection of the great 19th century bibliophile, Sir Thomas Phillipps, Bart. and were item 18983 in his <i>Catalogus</i> : 'Stukeley's Collection of Drawings, &c, <i>Inter alia</i> A Portrait of his Father. large 4to. M. H. bds. ch s. xviii.' This attribution is confirmed by the greater detail given in the Sotheby's catalogue for a sale on Thurs. 9 June 1910 (lot 761), where the drawings of 'Mary and Frances Stukeley, views of his houses and gardens at Stamford and Kentish Town' are included in the description. A N L Munby annotated this entry in his copy of the catalogue (Bodleian Library.MSS.Phillipps-Munby.d.18), '18983'. 18983 was bought by Quaritch for £3/4/- (£3.20) on behalf of Ashley K Maples, 1898–1950, successively Secretary and President of SGS. When the stiff boarded volume was broken up, the boards were not retained and the drawings were arranged randomly in archival folders. It has been attempted to reconstruct the original order in which they appeared, based on a set of photographs taken of the Stamford illustrations by Stamford Museum in 1979. Apart from the double sized 26/7 they were photographed in the order they appeared in the volume. The		

positions of 32, 33 have been postulated as they fit neatly into the dirt staining pattern on the back of 31. Non-Stamford drawings that were not photographed, or were not attached to Stamford drawings, are added at the end, 34-40. For further notes on the original sequence of the drawings, see Notes, SPAGS.2015.01.32.

<u>ID</u> SPAGS.2015.01.01	<u>St Mus neg no:</u> 6.2.1&2	<u>Location in main folder:</u> Folder 4; sub-folder 6
<u>Date of record:</u> 2015.02	<u>Recorder:</u> JFHS	<u>Location:</u>
<u>Short Title/Inscription/Brief description:</u> Recto: drawing, St Peter's rectory, Stamford Verso: inscription in ink, 'The Rectory house of S. Peters Stamford . . '		
<u>Object type:</u> Recto: drawing Verso: inscription	<u>Material:</u> Card, ink and wash	
<u>Creator:</u> William Stukeley	<u>Date:</u> 1740.08.22	
<u>Dimensions:</u> 105 x 140 mm	<u>Provenance:</u> Phillipps MS 18983 via Ashley Maples	
<u>Detailed description:</u> Recto: within an ink frame, 100 x 135 mm., partially smudged, a drawing of St Peter's rectory, St Peter's Hill, Stamford; a medieval house with cross wing on the right, and medieval buttress on left; the cross wing with large coach/waggon entrance and canted bay above. Two gabled canted stone bays of an early-mid 17th century date (typical in Stamford) on the house front. Between them, a six panelled front door with segmental pediment above (indicating a date in the second half of the 17th century). Four chimney stacks: the second from left, possibly on a rear wing; the third from left, on the cross wing wall. In foreground on other (near)side of road: five posts and large stone block, possibly a mounting block Verso: Inscription in ink: 'The Rectory house/of S. Peters Stamford./Fra. Stukeley f./22 aug. 1740.' Watermark: none This leaf is attached by a pasted paper strip to 02. Traces of former sewn binding remain.		
<u>Condition:</u> Good, but surfaces a little grubby		
<u>Conservation carried out (date, details):</u>		
<u>References:</u>		
<u>Published:</u>		
<u>Notes:</u> The rectory is also depicted in SPAGS.2015.01.14r, and in its surroundings in SPAGS.2015.01.11r. St Peter's rectory was Stukeley's residence from January 1730 until July 1743, a considerably longer period than his stay in his Barn Hill house (1743–1747). The rectory may be distinguished from All Saints' vicarage, which was immediately adjacent to the church on its north side (present 16 Barn Hill). The rectory was the main residence of the vicars of All Saints - at least for Stukeley and his immediate predecessors - and was part of the former parish of St Peter's that had been incorporated into the parish of All Saints in the 16th century. The building was demolished in the 1850s and rebuilt in a rough, but expanded, facsimile as All Saints' vicarage.		

<u>ID</u> SPAGS.2015.01.02	<u>St Mus neg no:</u> 6.2.3&4	<u>Location in main folder:</u> Folder 4; sub-folder 6
<u>Date of record:</u>	<u>Recorder:</u> JFHS	<u>Location:</u>
<u>Short Title/Inscription/Brief description:</u> Recto: drawing, 'The Hermitage, Stamford 1737.' Verso: inscription, 'HEROOLOGIA . . .'		
<u>Object type:</u> recto: drawing verso: inscription	<u>Material:</u> Paper, ink and light ochre wash	
<u>Creator:</u> William Stukeley	<u>Date:</u> recto: Drawing 1737.00.00 (between 2 May and 12 Nov, see Notes.) verso: Inscription 1735.09.00	
<u>Dimensions:</u> 160 x 200 mm	<u>Provenance:</u> Phillipps MS 18983 via Ashley Maples	
<u>Detailed description:</u> Recto: within an ink frame, 155 x 195 mm, a drawing of a rough hewn stone structure, probably constructed from medieval salvage, named elsewhere by Stukeley, <i>Merlin's Cave</i> . It comprises three parts: on the left, an upwards shooting fountain with water below pouring into a stone trough; in the centre, a gothic window set in a deep rebate and above left, a crude arch of two stone slabs. Above the window a crocketed medieval finial; on the right, an alcove with a seat and two windows behind; above again, what looks like roof planting. On the extreme left a man, in contemporary costume and hat, holding a walking stick, stands facing the viewer. Label at top, 'The Hermitage, Stamford 1737'. Verso: inscription in ink, 'HEROOLOGIA/SACRA/seu/EFFIGIES/PATRIARCHARVM /ab antiquis sculp-/turis, qua fieri/potuit ακρι-/βεια de-/sumptæ. //W <sup>s</sup> Stukeley inven./& design. septemb./1735' (Sacred record of great men or the likenesses of the Patriarchs that could be made with accuracy from ancient scriptures ...). Watermark: none (but relatively small cut piece of paper). This leaf is attached by a pasted paper strip to 01. Traces of former sewn binding remain.		
<u>Condition:</u> recto: good, some darkening of the paper, but centre part of upper half (where SPAGS.2015.01.01 covered it in the original folder) cleaner. verso: good.		
<u>Conservation carried out (date, details):</u>		
<u>References:</u> The Hermitage and Merlin's Cave are discussed extensively in Smith 2013, 356-367.		
<u>Published:</u>		
<u>Notes:</u> see also Notes, SPAGS.2015.01.11r & 25v Stukeley gave the name 'The Hermitage' to the whole of his half acre property in Austin Street, Stamford, and he named the structure depicted in this drawing, 'Merlin's Cave'. It was set in the south-east corner of garden. The drawing dates from between 2 May (SPAGS.2015.01.25v) and 12 Nov 1737, when Stukeley notes he finished his Merlin's Cave (Bod. MS.Eng.misc.d.719/8.f.40v). It is an intermediate design and differs from the finished structure in that the latter has a Roman altar and ball in place of the medieval finial seen in this drawing (Bod. Gough Maps 16. f..50v,b, 3 Dec 1737; Smith 2013, fig. 6). Smith discusses the reason for the change (365-6). The Hermitage garden is shown on the left hand side of SPAGS.2015.01.11r. Merlin's Cave is the uncoloured loop in its bottom right hand corner. It is suggested that the inscription on the verso, which predates the Hermitage drawing by two years, relates to other drawings, since lost.		

<u>ID</u> SPAGS.2015.01.03	<u>St Mus neg no:</u> –	<u>Location in main folder:</u> Folder 4; sub-folder 1
<u>Date of record:</u>	<u>Recorder:</u> JFHS	<u>Location:</u>
<u>Short Title/Inscription/Brief description:</u> Recto: drawing, Man in Tudor dress, armed with sword and holding poleaxe. Verso: blank		
<u>Object type:</u> drawing	<u>Material:</u> paper, main lines in grey ink drawn with a fine brush. Some pencil, e.g. feet, top of poleaxe	
<u>Creator:</u> William Stukeley	<u>Date:</u> [n.d.]	
<u>Dimensions:</u> 200 x 160 mm	<u>Provenance:</u> Phillipps MS 18983 via Ashley Maples	
<u>Detailed description:</u> Recto: faint drawing in grey ink and pencil of man in Tudor dress: Tudor cap, sleeved jacket, breeches to just above the knee, hose, square toed right shoe (left one more ambiguous). He holds in his right hand a poleaxe. Over right shoulder a sword belt from which is hung a short sword. Watermark: 10 x 6 mm. At edge, and mostly hidden by the pasted paper strip that was part of the former binding, a fragment of a watermark, part of an orb and cross (globus cruciger) probably on top of a crown. This leaf is attached by a pasted paper strip to 04. Traces of former sewn binding remain.		
<u>Condition:</u> recto and verso: good		
<u>Conservation carried out (date, details):</u>		
<u>References:</u>		
<u>Published:</u>		
<u>Notes:</u> It is assumed this drawing is by Stukeley, and it is typical of his simpler rough style of drawing, as in, say, <i>Stanfordia Illustrata, or an Account of the Antiquities of Stamford</i> (Corpus Christi College, Cambridge MSS 618 & 619).		

<u>ID</u> SPAGS.2015.01.04	<u>St Mus neg no:</u> 6.2.5	<u>Location in main folder:</u> Folder 4; sub-folder 6
<u>Date of record:</u>	<u>Recorder:</u> JFHS	<u>Location:</u>
<u>Short Title/Inscription/Brief description:</u> Recto: blank Verso: drawing, 'pavement of the grotto' with scale in feet.		
<u>Object type:</u> drawing with inscription and scale	<u>Material:</u> paper, pencil, fine lines in grey ink, ochre wash. Inscription in iron gall ink.	
<u>Creator:</u> William Stukeley	<u>Date:</u> [1744-1746]	
<u>Dimensions:</u> 170 x 205 mm	<u>Provenance:</u> Phillipps MS 18983 via Ashley Maples	
<u>Detailed description:</u> Recto: blank Verso: Ground plan of Grotto in Stukeley's Barn Hill garden, labelled, 'pavement of the grotto', seemingly a design for floor tiling. There is a scale in feet indicating that the tiles are 3 inches square. They make up a Greek key pattern (15 inches deep) round the edge and two swastikas (also 15 inches square) in the centre. The patterns are in ochre wash. The grotto is 8 ft x 10 ft (2.4 m x 3.0 m) with large twin doors on the south (bottom of drawing) and windows on the side walls. These are possibly indicated on the plan, but are known to have existed as Stukeley noted filling them with rescued medieval stained glass Watermark: 65 x 90 mm. Bottom part of a VREIHEIT watermark as 09. See 09 for description & explanation. This leaf is attached by a pasted paper strip to 03. Traces of former sewn binding remain.		
<u>Condition:</u> Good		
<u>Conservation carried out (date, details):</u>		
<u>References:</u> Smith, 2013, 385.		
<u>Published:</u>		
<u>Notes:</u> The grotto is almost certainly the 'summer house' set into the boundary wall of the Stamford, Barn Hill garden shown in a plan of the site drawn by Stukeley in 1740 (Smith, 2013, fig 8). Stukeley noted in Aug 1746 that he was making designs for a grotto (Bod. Gough Maps.230.f.85) but this does not seem to be the summerhouse. The drawing is undated but probably dates from between 1744 and 1746. The summer house/grotto does not now exist, but survived long after Stukeley's departure being shown on a plan of 1797 (Smith 2013, 385).		

<u>ID</u> SPAGS.2015.01.05	<u>St Mus neg no:</u> 6.2.6	<u>Location in main folder:</u> Folder 4; sub-folder 11
<u>Date of record:</u>	<u>Recorder:</u> JFHS	<u>Location:</u>
<u>Short Title/Inscription/Brief description:</u> Recto: Bust of William Stukeley as if sculpted. Verso: inscription, 'Ipse W <sup>s</sup> Stukeley. f. 1720' ('self' portrait W Stukeley.)		
<u>Object type:</u> drawing	<u>Material:</u> Paper: recto; largely grey ink wash, some lines and eye pupils emphasised with iron gall ink. Possibly some preliminary pencil lines. Verso; inscription in iron gall ink.	
<u>Creator:</u> William Stukeley	<u>Date:</u> 1720.00.00	
<u>Dimensions:</u> 280 x 190 mm	<u>Provenance:</u> Phillipps MS 18983 via Ashley Maples	
<u>Detailed description:</u> Recto: Drawing 240 x 150 mm, a self portrait of Stukeley drawn as though a sculpted bust, full face and bald. The bust is against a grey ink wash background. Verso: Inscription in Stukeley's hand, 'Ipse W <sup>s</sup> Stukeley. f. 1720' ('self' portrait W Stukeley.) Watermark: 60 x 50 mm. Shield with ornate top in form of crown or coronet with a St George's cross. In 1st quarter, a dagger, i.e. arms of the City of London. (as SPAGS.2015.01.06) This leaf is attached by a pasted paper strip to SPAGS.2015.01.06 and by remains of sewn binding to SPAGS.2015.01.07–10.		
<u>Condition:</u> Recto: good, a little staining Verso: good		
<u>Conservation carried out (date, details):</u>		
<u>References:</u>		
<u>Published:</u>		
<u>Notes:</u> SPAGS.2015.01.05-10 are in one loose sewn gathering: SPAGS.2015.01.05/06 are joined by a pasted paper strip, as are SPAGS.2015.01.07/08 and SPAGS.2015.01.09/10.		



<u>ID</u> SPAGS.2015.01.06	<u>St Mus neg no:</u> 6.2.7	<u>Location in main folder:</u> Folder 4; sub-folder 11
<u>Date of record:</u>	<u>Recorder:</u> JFHS	<u>Location:</u>
<u>Short Title/Inscription/Brief description:</u> Recto: a medallion portrait of Stukeley in front of an obelisk, with three putti, all set in faintly drawn formal garden. Verso: blank		
<u>Object type:</u> drawing	<u>Material:</u> Paper, fine grey ink lines and grey wash. Some pencil lines	
<u>Creator:</u> William Stukeley	<u>Date:</u> [n.d.] Probably 1720s; possibly Grantham period.	
<u>Dimensions:</u> 280 x 175 mm	<u>Provenance:</u> Phillipps MS 18983 via Ashley Maples	
<u>Detailed description:</u> Recto: an oval medallion bust/half portrait of Stukeley with his arms (a splayed double headed eagle) to the R. The portrait is held by one of 3 putti in front of the plinth of a tall obelisk The obelisk rests on 4 small balls at the top corners of the plinth. A second putto sits on top the plinth, reaching down as though to help support the portrait, while a third putto sits in the bottom R hand corner sketching. In background, lightly sketched in pencil, a formal garden with statues standing on pedestals at the 2 corners of a square feature; at extreme R, an urn on a pedestal. the garden is bounded by a row of trees. Verso: blank Watermark: 60 x 50 mm. Shield with ornate top in form of crown or coronet with a St George's cross. In 1st quarter, a dagger, i.e. arms of the City of London. (as SPAGS.2015.01.05) This leaf is attached by a pasted paper strip to SPAGS.2015.01.05 and by remains of sewn binding to SPAGS.2015.01.07–10.		
<u>Condition:</u> recto: good, a little dust staining on R. verso: good		
<u>Conservation carried out (date, details):</u>		
<u>References:</u>		
<u>Published:</u>		
<u>Notes:</u> SPAGS.2015.01.05-10 are in one loose sewn gathering: SPAGS.2015.01.05/06 are joined by a pasted paper strip, as are SPAGS.2015.01.07/08 and SPAGS.2015.01.09/10.		

<u>ID</u> SPAGS.2015.01.07	<u>St Mus neg no:</u> –	<u>Location in main folder:</u> Folder 4; sub-folder 11
<u>Date of record:</u>	<u>Recorder:</u> JFHS	<u>Location:</u>
<u>Short Title/Inscription/Brief description:</u> Recto: An extract from the Register of Abbot Adam de Boothby of Peterborough (1321-1338), in an early C18 hand on a single sheet, listing the books belonging to Hugh de Stivecle, Prior of Peterborough Abbey in 1330. An 8 line addendum in Stukeley's hand. Verso: blank		
<u>Object type:</u> document	<u>Material:</u> paper, ink	
<u>Creator:</u> Unknown, annotated by William Stukeley	<u>Date:</u> [post 1722]	
<u>Dimensions:</u> 305 x 185 mm	<u>Provenance:</u> Phillipps MS 18983 via Ashley Maples	
<u>Detailed description:</u> A Latin list, in an unknown 18th century hand, of the books of Hugh de Stivecle, Prior of Peterborough Abbey in 1330; from an ancient MS catalogue in the Register of the Dean and Chapter of Peterborough Cathedral. The list is: 2 volumes of a commentary on the Epistles of St Paul; an Antiphoner; 3 Breviaries; a Processional; a 'beautiful' Psalter with a treatise on the nature of beasts; a book of Sermons. An annotation in Stukeley's hand notes that a MS book, previously in Peterborough Abbey, with illustrations of wild animals and their histories, remains in the Library of Corpus Christi College, Cambridge (Dr Stanley's catalogue of 1722). Watermark: 80 x 60 mm. Arms of Queen Anne, 1707 to 1714, i.e. the Act of Union to her death: 1 & 4 per paly, England/ Scotland; 2, France modern; 4, Ireland; all within Garter containing 'Honi Soit Qui Mal Y Pense'. as 18, 19, 31 & 37. This leaf is attached by a pasted paper strip to SPAGS.2015.01.08 and by remains of sewn binding to SPAGS.2015.01.05-06;09-10.		
<u>Condition:</u> good but some staining		
<u>Conservation carried out (date, details):</u>		
<u>References:</u>		
<u>Published:</u>		
<u>Notes:</u> The significance of this document in this otherwise very personal collection of Stukeley papers is that Stukeley assumed his family originated from Great Stukeley (Hunts.), and Stivecle is the spelling of the Stukeleys in a number of C13 & C14 documents, e.g. 'The White Book of Peterborough, The Registers of Abbot William of Woodford, 1295-99 and Abbot Godfrey of Crowland, 1299-1321', Raban, S. (ed), 2001, Northamptonshire Record Society, Vol. XLI. I am grateful to Tim Halliday and Michael Honeybone for making this connection. The original Register of Adam de Boothby is in the British Library, Cott MS Vesp E.xxi. Watermark: the Arms of Queen Anne were used for well over twenty years after her death. Papermakers didn't bother to change the watermark on the mould. SPAGS.2015.01.05-10 are in one loose sewn gathering: SPAGS.2015.01.05/06 are joined by a pasted paper strip, as are SPAGS.2015.01.07/08 and SPAGS.2015.01.09/10.		

<u>ID</u> SPAGS.2015.01.08	<u>St Mus neg no:</u> –	<u>Location in main folder:</u> Folder 4; sub-folder 11
<u>Date of record:</u>	<u>Recorder:</u> JFHS	<u>Location:</u>
<u>Short Title/Inscription/Brief description:</u> Recto: Head of 'Mary Stukeley 1737'. Verso: blank		
<u>Object type:</u> drawing	<u>Material:</u> Grey ink line and wash; label, iron gall ink	
<u>Creator:</u> William Stukeley	<u>Date:</u> 1737.00.00	
<u>Dimensions:</u> 250 x 175 mm	<u>Provenance:</u> Phillipps MS 18983 via Ashley Maples	
<u>Detailed description:</u> Recto: a bust portrait of Stukeley's daughter, Mary, as a baby. Label 'Mary Stukeley 1737' Verso: blank Watermark: 100 x 90 mm. Crowned lion rampant facing L holding scimitar in R paw and bundle of arrows, in L paw, set in an hortus conclusus. On R, a seated Maid of Holland, a Britannia like figure facing L holding a staff/spear with a cap of liberty on the end. Top, L of centre, 'PRO PATRIA'. See also 13, 15 & 20. For a lion holding similar staff/cap of liberty?, see 09, 10, 22 & 30. This leaf is attached by a pasted paper strip to SPAGS.2015.01.07 and by remains of sewn binding to SPAGS.2015.01.05-06;09-10.		
<u>Condition:</u> Good, some brown staining to R of L shoulder. Some dirt staining at edges.		
<u>Conservation carried out (date, details):</u>		
<u>References:</u> Sotheby, Wilkinson & Hodge 1910, lot 761.		
<u>Published:</u>		
<u>Notes:</u> William Stukeley & his first wife Frances, had 4 daughters, Frances, Mary, Anna and Mary. The 1st Mary, was born 2 May 1731, died 6 Aug 1731 and the second, the subject of this portrait, was born 12 Feb 1737 (Bod. MS Eng.misc.d.719/7.f.2) and died 20 Nov 1748 (SS.i.120) This drawing is specifically mentioned in the Sotheby's sale catalogue of June 1910. Watermark: The mark, generally known as a PRO PATRIA watermark, originated in Holland but was also used by some English and Irish papermakers in the 18th century. (See also 13, 20) The Lion is the Lion of the Seven Provinces of the Netherlands and it is holding seven arrows, one for each Province and a lance with a Cap of Liberty.] SPAGS.2015.01.05-10 are in one loose sewn gathering: SPAGS.2015.01.05/06 are joined by a pasted paper strip, as are SPAGS.2015.01.07/08 and SPAGS.2015.01.09/10.		

<u>ID</u> SPAGS.2015.01.09	<u>St Mus neg no:</u> 6.3.8	<u>Location in main folder:</u> Folder 4; sub-folder 11
<u>Date of record:</u>	<u>Recorder:</u> JFHS	<u>Location:</u>
<u>Short Title/Inscription/Brief description:</u> Recto: blank Verso 'Side section of the Temple of Flora Stamford, 1747'		
<u>Object type:</u> drawing	<u>Material:</u> Paper, grey ink lines & wash. Inscription & frame in iron gall ink	
<u>Creator:</u> William Stukeley	<u>Date:</u> 1747.00.00	
<u>Dimensions:</u> 320 x 205 mm	<u>Provenance:</u> Phillipps MS 18983 via Ashley Maples	
<u>Detailed description:</u> Recto: blank Verso: drawing; in an ink frame, 280 x 185 mm, the E-W section of Stukeley's Temple of Flora in his Barn Hill garden; a small square building of interior dimensions, 9 ft. deep and 8 ft 6 ins high. The temple was built as a theatre to house the flowers of his wife, Elizabeth. The temple faced east so the wall shown in the drawing is the N wall. In LH corner, a stepped alcove above which is a niche containing a bust and a along the N wall a large shelved alcove; the shelves and steps were to accommodate the flowers. Rising from the ceiling, a small hemispherical dome, slightly less than 5 ft diameter, above which is a wooden frame holding an axle and a weighted flywheel. A rope wound round the axle falls into the dome space, terminating in a handle. Stukeley called this his 'dumb bell' and pulled it for exercise each morning (Bod. Eng.misc.c. 538.f49v). Behind, the edge of a larger building with part of its pitched roof visible, possibly Stukeley's coach house. At bottom, a scale in feet and label, 'side section of the Temple of Flora, Stamford 1747. Stukeley f.' Watermark: 125 x 90 mm. Crown surmounting a circular belt with motto PRO PATRIA EIUSQUE LIBERTATE, (For Country and Her Liberty) containing a crowned lion rampant guardant holding a bunch of arrows and a staff with cap of liberty at end. It stands on a base bearing the letters VRYHEYT(?) (see Notes). This leaf is attached by a pasted paper strip to SPAGS.2015.01.10 and by remains of sewn binding to SPAGS.2015.01.05-06;07-08.		
<u>Condition:</u> recto: some bleeding through of iron gall ink from verso. Some dirt staining round top R & bottom edges (beyond the part protected by SPAGS.2015.01.08). Signs of earlier gluing and attachment down RH edge. verso: good, a little staining at top.		
<u>Conservation carried out (date, details):</u>		
<u>References:</u> Stukeley describes his Temple of Flora , SS.i.391-2. Reeve 2012, 14-16; Smith 2013, 389-393		
<u>Published:</u> Reeve 2012, fig 14.		
<u>Notes:</u> This drawing and SPAGS.2015.01.10r are complementary and help interpret the temple. The Bodleian Library holds a series of drawings of the Temple of Flora (Gough Maps 230. fols 394–9, 409) showing the evolution of its design from classical to gothic. There is a pair of perspective drawings of the interior of the temple in Stamford Town Hall (uncatalogued) that also help interpretation. One of these is reproduced, Smith 2013, fig 23. The temple is seen as a later insertion on SPAGS.2015.01.24r at the top end of the LH 'yard'. Watermark: This watermark is generally known as a VREIHEIT watermark (it comes in various spellings). Vreiheit is an old spelling of the Dutch word Freedom, currently Vrijheid. As 10, 22 & 30. For a watermark of the Maid of Holland holding similar staff/cap of liberty, see 08, 13, 15 & 20. SPAGS.2015.01.05-10 are in one loose sewn gathering: SPAGS.2015.01.05/06 are joined by a pasted paper strip, as are SPAGS.2015.01.07/08 and SPAGS.2015.01.09/10.		

<u>ID</u> SPAGS.2015.01.10	<u>St Mus neg no:</u> 6.3.9	<u>Location in main folder:</u> Folder 4; sub-folder 11
<u>Date of record:</u>	<u>Recorder:</u> JFHS	<u>Location:</u>
<u>Short Title/Inscription/Brief description:</u> Recto: 'Groundplot of the Temple of Flora built may 1747. Barnhill.' Verso: lightly sketched in pencil, two four centred arches set in square/rectangular frames		
<u>Object type:</u> drawing	<u>Material:</u> recto: paper, grey ink lines & wash. Inscription & frame in iron gall ink. verso: pencil; vertical side frames, iron gall ink.	
<u>Creator:</u> William Stukeley	<u>Date:</u> 1747.00.00	
<u>Dimensions:</u> 205 x 320 mm	<u>Provenance:</u> Phillipps MS 18983 via Ashley Maples	
<u>Detailed description:</u> Recto: drawing; in an ink frame, 185 x 290 mm, a measured ground plan of Stukeley's Temple of Flora in his Barn Hill garden; a slightly over-square building, internally approx 9 ft x 10' 6"; glazed doors on E (bottom) side, large alcoves on each side, the one on the south side (L) with a window. What looks like the design of the floor pattern could possibly be the plan of the vaulting and dome superimposed on the floor plan (c.f. the drawing of the temple in Stamford Town Hall, reproduced, Smith 2013, fig 23, where the floor is plain and the ceiling vaulting is shown). Window shown bottom R, can also be seen in earlier temple designs - Bod. Gough Maps 230. f.3 396,399. At top, a scale in feet and label, 'Groundplot of the Temple of Flora built may 1747.' Verso: set within 2 vertical side frames, 2 pencilled rough squares: 125 x 120 mm.; 125 x 104 mm., each containing simple drawings of a four centred gothic arch. The LH arch having a square, 85 mm, drawn within it. Watermark: 125 x 90 mm. Crown surmounting a circular belt with motto PRO PATRIA EIUSQUE LIBERTATE, containing a crowned lion rampant guardant holding a bunch of arrows and a staff with cap of liberty at end. It stands on a base bearing the letters VRYHEYT (?). As 09, 22 & 30. For a Maid of Holland holding similar staff/cap of liberty, see 08, 13, 15 & 20 This leaf is attached by a pasted paper strip to SPAGS.2015.01.09 and by remains of sewn binding to SPAGS.2015.01.05-06;07-08.		
<u>Condition:</u> Some fraying of edge, RH side (recto); tear, 20 mm. half way up RH edge.		
<u>Conservation carried out (date, details):</u>		
<u>References:</u> Stukeley describes his Temple of Flora , SS.i.391-2; Reeve 2012, 14-16; Smith 2013, 89-393		
<u>Published:</u> Reeve 2012, fig 13.		
<u>Notes:</u> Temple of Flora: see also Notes for SPAGS.2015.01.09. From the drawings in the Bodleian (see SPAGS.2015.01.09), this appears to be the final gothic version of the temple. The drawing also shows the half octagon arrangement of the stepped shelves along the sides and in the alcoves that were to hold the pots of Elizabeth, his second wife's, flowers. Stukeley notes that he filled the S window with medieval stained glass (Bod MS.Eng.e.126.f.50). Watermark: This watermark is generally known as VREIHEIT (it comes in various spellings). For explanation, see 09.		

<u>ID</u> SPAGS.2015.01.11	<u>St Mus neg no:</u> 6.3.10	<u>Location in main folder:</u> Folder 4; sub-folder 12
<u>Date of record:</u>	<u>Recorder:</u> JFHS	<u>Location:</u>
<u>Short Title/Inscription/Brief description:</u> Recto: 'Prospect of Peter hill Stamford 7.sep.1738.' Verso: blank		
<u>Object type:</u> Drawing	<u>Material:</u> paper. recto: fine line grey ink, grey & ochre washes; label in iron gall ink; added horizon feature (Eleanor Cross) in iron gall ink	
<u>Creator:</u> William Stukeley	<u>Date:</u> 1738.09.07	
<u>Dimensions:</u> 175 x 270 mm	<u>Provenance:</u> Phillipps MS 18983 via Ashley Maples	
<u>Detailed description:</u> Recto: within an iron gall ink frame, 165 x 270 mm, an imagined aerial view of the St Peter's area, Stamford. Depicted L-R: the long low 5 bay building and garden with large circle in deep ochre wash is Stukeley's Austin Street 'Hermitage'. Sweeping down to the immediate R is King's Mill Lane. The row of houses stretching across the centre of the drawing, comprise (L) St Peter's Street, (C) St Peter's Hill and (R) All Saints' Street. At the exact centre is St Peter's rectory, Stukeley's home, 1730-47. Immediately in front of this is the railed 'Promenade' or Walk Stukeley helped construct in 1737 (diary 4 & 21 Jan 1737; Bod.MS.Eng.misc.d.719/7.f.1). On the R, the large circular mound is the remains of the motte of Stamford Castle. Between it and King's Mill Lane is (presumably) an orchard. On the horizon, lightly sketched in ink, is a reconstructed Eleanor Cross. This addition can be no earlier than Dec 1745 (Smith 1994). Inscription: 'Prospect of Peter hill Stamford 7.sep.1738.' Verso: blank. Countermark: within a circle, 42 mm diameter, the letters GR with a crown above overlapping a shield. Springing from the base of the shield and surrounding its sides, what looks like foliage – similar to mantling, except that descends from the top. Peter Bower (see <i>Notes</i> , SPAGS.2015.01.04) suggests that the circle and foliage comprise a laurel wreath. Similar to 24, but with minor differences This leaf is joined to SPAGS.2015.01.12 by a pasted paper strip, broken for about 2/3 of its length; no trace of sewn binding survives. The pasted paper joining strip projects 40 mm. from recto L hand edge.		
<u>Condition:</u> Some fraying along RH edge, small piece (10x10mm) missing bottom LH corner, another small piece (5x10mm) missing from top RH corner, this piece missing before the pasted strip joining it to SPAGS.2015.01.12 was added. Otherwise, good, though a little dirt staining.		
<u>Conservation carried out (date, details):</u>		
<u>References:</u> Smith 2013, RCHME 1977, pl 2.		
<u>Published:</u> Smith 2013, fig 4.		
<u>Notes:</u> see also <i>Notes</i> , SPAGS.2015.01.02 & 25 for views of the Hermitage/Merlin's Cave, and SPAGS.2015.01.01 for the background to the rectory/vicarage. This drawing contains enough detail to allow the identification of an unlabelled and undated drawing in the Bodleian Library, Oxford, as Stukeley's Hermitage garden (Bod. Gough Maps. 16. 53a; Smith 2013, fig 5). This in turn allows the position of Merlin's Cave in this drawing to be identified as the uncoloured loop in the bottom R hand corner of the garden. A similar sketch of 17 June 1736, is held by Stamford Historical Society. It differs in not extending as far to the west (i.e. L) and shows the maypole in front of the rectory before removal to make way for the Promenade. This is illustrated as plate 2 in <i>The Town of Stamford</i> , RCHME (HMSO, 1977). Countermarks: during Stukeley's working life it was standard practice to centre the watermark in one half of the sheet and have a countermark centred in the other half. GR in countermarks are found throughout much of the 18th century. Originally stood for Guiliamus Rex (William III) before Georgius Rex (I, II, & III).		

<u>ID</u> SPAGS.2015.01.12	<u>St Mus neg no:</u> -	<u>Location in main folder:</u> Folder 4; sub-folder 12
<u>Date of record:</u>	<u>Recorder:</u> JFHS	<u>Location:</u>
<u>Short Title/Inscription/Brief description:</u> Recto: 'The Chimney peice (sic) in my bedchamber Kentish town.' Verso: blank		
<u>Object type:</u> drawing	<u>Material:</u> paper, ink, lemon yellow, black & grey washes	
<u>Creator:</u> William Stukeley	<u>Date:</u> 1759-65	
<u>Dimensions:</u> 190 x 270 mm	<u>Provenance:</u> Phillipps MS 18983 via Ashley Maples	
<u>Detailed description:</u> Recto: measured drawing of a small bedroom fireplace in Stukeley's Kentish Town cottage. Assuming scale is in feet, the chimney piece is 4' 9" high and a maximum of 4' 3" wide. A (presumably) cast iron grate is set within a yellow marbled surround. Above is a frieze with a yellow radiant head in centre and lozenges containing flowers each side. This supports a shelf with cyma mouldings sitting on egg & dart decoration. At bottom, an unlabelled scale (presumably in feet), and label 'The Chimney peice (sic) in my bedchamber Kentish town.' Verso: blank. Watermark: If there is one, it is obscured by the wash of the drawing. This leaf is joined to SPAGS.2015.01.11 by a pasted paper strip; no trace of sewn binding survives.		
<u>Condition:</u> Good, but some dirt staining round edges. The leaf shows signs of previously being folded in 4.		
<u>Conservation carried out (date, details):</u>		
<u>References:</u>		
<u>Published:</u>		
<u>Notes:</u> Stukeley bought his cottage in Kentish Town in 1759, 12 years after leaving Stamford to become rector of St George's, Queen's Square, Bloomsbury. He used it as retreat from his Bloomsbury rectory and planned and executed garden works there, see also SPAGS.2015.01.34r, 37v, 39r, 40r.		

<u>ID</u> SPAGS.2015.01.13	<u>St Mus neg no:</u> 6.3.11	<u>Location in main folder:</u> Folder 4; sub-folder 10
<u>Date of record:</u>	<u>Recorder:</u> JFHS	<u>Location:</u>
<u>Short Title/Inscription/Brief description:</u> Recto: 'The mount on Barnhill Stamford, built in may 1742. WS' Verso: blank		
<u>Object type:</u> Drawing	<u>Material:</u> Paper, pencil, ink & ochre wash	
<u>Creator:</u> William Stukeley	<u>Date:</u> 1742.05.00	
<u>Dimensions:</u> 165 x 215 mm	<u>Provenance:</u> Phillipps MS 18983 via Ashley Maples	
<u>Detailed description:</u> Recto: within an iron gall ink frame a drawing, 145 x 200 mm, depicts the NE extremity of Stukeley's Barn Hill, Stamford, garden. Built against the L boundary wall, is a set of 15 steps rising to a platform terminating in a gabled alcove, with bench. The space to the R is the end of the next door garden and the gabled building beyond seems to be in the garden of his neighbour but one, Noah Curtis. Two trees are prominent on the RH side of the drawing and on the L are shown Stamford's open fields. In the garden proper at the base of the platform is a (stone) block and pavior. Below ink frame, a label, 'The mount on Barnhill Stamford, built in may 1742. WS.' Verso: blank Watermark: 45 x 110 mm. Top half of a watermark similar to SPAGS.2015.01.20, i.e. the Maid of Holland and her spear like staff /cap of liberty and the motto 'PRO PATRIA'. This leaf is joined to SPAGS.2015.01.14 by a pasted paper strip; traces of sewn binding survive.		
<u>Condition:</u>		
<u>Conservation carried out (date, details):</u>		
<u>References:</u>		
<u>Published:</u>		
<u>Notes:</u> The Mount was the NE termination of Stukeley's Barn Hill, Stamford, garden and the spot provided a raised viewpoint for the whole of the garden. Its position and height were obviously important to Stukeley as The Mount was the first feature Stukeley completed in the garden (Smith 2013, 361, 383-4). Other drawings of the Mount, e.g. SPAGS.2015.01.24r, depict a tetrastyle temple front in place of the gabled alcove shown in this drawing. Watermark: known as a PRO PATRIA watermark, see also 08, 15 & 20. For a lion holding similar staff/cap of liberty, see 09, 10, 22 & 30		



<u>ID</u> SPAGS.2015.01.14	<u>St Mus neg no:</u> 6.3.12	<u>Location in main folder:</u> Folder 4; sub-folder 10
<u>Date of record:</u>	<u>Recorder:</u> JFHS	<u>Location:</u>
<u>Short Title/Inscription/Brief description:</u> Recto: 'The rectory house Peter hill, Stamford. W Stukeley desig. 1743.' Verso: extremely faint pencil drawing of man with raised right arm holding sword, left arm also raised		
<u>Object type:</u> Drawings	<u>Material:</u> Paper. recto: fine line ink, grey wash; verso: pencil	
<u>Creator:</u> William Stukeley	<u>Date:</u> Recto: 1743.00.00	
<u>Dimensions:</u> 165 x 210 mm	<u>Provenance:</u> Phillipps MS 18983 via Ashley Maples	
<u>Detailed description:</u> Recto: within an iron gall ink frame, 160 x 205 mm., a drawing of St Peter's rectory, Stamford, similar in all details to SPAGS.2015.01.1r, but a little larger and more lightly drawn. The only differences are: the two gables of the two-storey canted bays have finials, and the drawing does not extend quite as far to the R as SPAGS.2015.01.1r. Below, in an attached but separate frame (10 mm. tall), a label in iron gall ink, 'The rectory house Peter hill, Stamford. W Stukeley desig. 1743.' Verso: extremely faint pencil drawing of man with raised right arm holding sword, left arm also raised Watermark: 50 x 85 mm. Bottom half of a watermark, as the larger watermark on SPAGS.2015.01.30. Within a belt is 'ATRIA EIUSQUE LIBE', part of 'Pro Patria Eiusque Libertate'; the bottom half of a lion standing on a base with the letters VRYHYT(?) (see 09). SPAGS.2015.01.14 is joined to SPAGS.2015.01.13 by a pasted paper strip; traces of sewn binding survive.		
<u>Condition:</u> Good		
<u>Conservation carried out (date, details):</u>		
<u>References:</u>		
<u>Published:</u>		
<u>Notes:</u> See also SPAGS.2015.01.01 for another view of the rectory, and SPAGS.2015.01.11 for it in its surroundings. The 'Notes' of SPAGS.2015.01.01 explain the background of the rectory/vicarage a little more.		

<u>ID</u> SPAGS.2015.01.15	<u>St Mus neg no:</u> -	<u>Location in main folder:</u> Folder 4; sub-folder 8
<u>Date of record:</u>	<u>Recorder:</u> JFHS	<u>Location:</u>
<u>Short Title/Inscription/Brief description:</u> Recto: annotated list of members, etc. Royal College of Physicians Verso: continuation of list.		
<u>Object type:</u> Printed document annotated by William Stukeley		<u>Material:</u> Paper, printing ink, annotations in iron gall ink
<u>Creator:</u> Printed book pages annotated by William Stukeley		<u>Date:</u> 1720 with later annotations up to 1759
<u>Dimensions:</u> 315 x 190 mm		<u>Provenance:</u> Phillipps MS 18983 via Ashley Maples
<u>Detailed description:</u> Recto: leaf from an early C18 printed book listing 35 names under three headings: Candidati; Socii Honorarii; Permissi. It is thought this is a list of members of the Royal College of Physicians. Stukeley has headed the leaf '1720' and annotated the entries with dates of death, the last annotation being 1759. Verso: continuation of the list. Stukeley's annotations conclude with 10 yearly summaries (1730, 1740, 1750) of members who had died in the preceding decade. The printed list terminates with a decorative woodcut with swags, flowers and fruit surrounding an oval containing a picture of a seated man observing a sunset or sunrise. Watermark: 50 x 90. a PRO PATRIA watermark similar to 08, 13, 20; a hortus conclusus, with lion & Maid of Holland. If there is a PRO PATRIA it is obscured by heavy overprinting. See also 08, 13 & 20 For a lion holding similar staff/cap of liberty, see 09, 10, 22 & 30 SPAGS.2015.01.15 is attached by a pasted paper strip to SPAGS.2015.01.16; traces of former sewn binding remain.		
<u>Condition:</u> Good		
<u>Conservation carried out (date, details):</u>		
<u>References:</u>		
<u>Published:</u>		
<u>Notes:</u> 23 of the 35 names on SPAGS.2015.01.15 are known to be members of the Royal College of Physicians, as recorded in <i>The Lives of the Fellows</i> , vol. II, 1701-1800, <a href="http://munkscroll.rcplondon.ac.uk/Biography/Volumell">http://munkscroll.rcplondon.ac.uk/Biography/Volumell</a> . The Royal College of Physicians confirms that this sheet is from a <i>Catalogue of the Fellows, Candidates and Licentiates</i> . 'Your sheets look to come from an edition which does not survive in our holdings so we cannot confirm an exact match with a specific published volume.' (from the RCP, 18 June 2015.) Stukeley was made a Fellow of the RCP in 1720 after his candidature in 1719.		

<u>ID</u> SPAGS.2015.01.16	<u>St Mus neg no:</u> 6.2.13	<u>Location in main folder:</u> Folder 4; sub-folder 8
<u>Date of record:</u>	<u>Recorder:</u> JFHS	<u>Location:</u>
<u>Short Title/Inscription/Brief description:</u> Recto: 'the part of y <sup>e</sup> house on Barnhill, wh I pulld down & made into a garden. 1742. M <sup>r</sup> Butlers.' Verso: blank		
<u>Object type:</u> drawing	<u>Material:</u> paper, thin line grey ink, iron gall ink.	
<u>Creator:</u> William Stukeley	<u>Date:</u> 1742.00.00	
<u>Dimensions:</u> 205 x 320 mm	<u>Provenance:</u> Phillipps MS 18983 via Ashley Maples	
<u>Detailed description:</u> Within an iron gall ink frame, 200 x 315 mm., a view of Stukeley's Barn Hill unconverted garden, Stamford, as seen from the upper floor of the house. It is similar to SPAGS.2015.01.20r & 30r, but is simpler and less detailed than the other two. In centre of drawing an astrological note in iron gall- ink: '72 30 degr. 2160 years [small circle containing an extremely small crescent: astrological symbol for sun?]* goes back a whole sign.' *the astrological symbol for the sun is a dot within a circle. It is not clear whether the note preceded the drawing or vice versa. Countermark: 15 x 50 mm. 'LVG', the initials of Lubertus van Gerrevinck who worked, with his brother Joachim, the Phoenix mill at Egmond aan den Hoef, near Alkemaar, Holland from 1691. His descendants continued to use his initials throughout the 18th century. LVG was appropriated by several English papermakers as a mark of quality. SPAGS.2015.01.16 is attached by a pasted paper strip to SPAGS.2015.01.15; traces of former sewn binding.		
<u>Condition:</u> Good. Small nick (5 mm.) RH edge, 75 mm. from bottom.		
<u>Conservation carried out (date, details):</u>		
<u>References:</u>		
<u>Published:</u>		
<u>Notes:</u> This drawing, SPAGS.2015.01.20r and SPAGS.2015.01.30r depict the same subject from the same viewpoint. The published version of 20r (Smith 2013, fig. 16) has been annotated to identify the buildings and the various parts of the garden prior to conversion. The evidence for this comes from a detailed description of the unconverted garden by Stukeley in his diary for May 1745 (Bod. Eng.misc.e.196.fols 66-8) and a letter to his neighbour, Noah Curtis, of May 1746. A conflation of these two accounts is given in Smith 2013, 381-2. The major garden works were carried out 1744-5. See also 'Notes' for 30r. For explanation of countermarks, see SPAGS.2015.01.11. See also 39 & 40 for LVG.		

<u>ID</u> SPAGS.2015.01.17	<u>St Mus neg no:</u> 6.3.14	<u>Location in main folder:</u> Folder 4; sub-folder 6
<u>Date of record:</u>	<u>Recorder:</u> JFHS	<u>Location:</u>
<u>Short Title/Inscription/Brief description:</u> Recto: 'chamber floor' of Barn Hill house, Stamford. Verso: blank		
<u>Object type:</u> Drawing, plan	<u>Material:</u> Paper, iron gall ink, small amounts of grey wash.	
<u>Creator:</u> William Stukeley	<u>Date:</u> [1741-1747]	
<u>Dimensions:</u> 310 x 180 mm	<u>Provenance:</u> Phillipps MS 18983 via Ashley Maples	
<u>Detailed description:</u> Recto: a labelled floor plan of the upper (chamber) floor of Stukeley's Barn Hill house, Stamford. The drawing is aligned NW-SW and has a general label 'chamber floor' in top L corner. It depicts the main house and is labelled - 'closet', 'best chamber', 'closet', 'own bedchamber', 'nursery', 'maids chamber'. The bridge over Barn Hill is labelled - 'library', 'closet', and the area surrounding the house - 'Yard', 'Street', 'garden', 'Street', 'Barnhill', 'houses' . An ink blob (9 mm diameter), probably original, in centre of paper 35 mm from bottom edge. Verso: blank, but considerable ink bleed through from recto. Watermark: none. SPAGS.2015.01.17 is attached by a pasted paper strip to SPAGS.2015.01.18; traces of former sewn binding.		
<u>Condition:</u> Recto: some dirt staining, particularly along top edge; minor fraying along top edge; piece missing on bottom edge (5x17 mm) 15 mm from RH edge. Verso: considerable ink bleed through from recto.		
<u>Conservation carried out (date, details):</u>		
<u>References:</u> Smith 2013, 378-9, 380-1, for details on rear wing.		
<u>Published:</u>		
<u>Notes:</u> This drawing cannot be earlier than 1741-2 as it depicts the rear nursery wing. This was not there when Stukeley purchased the house in March 1741 (1740 plan of site, Bod. Gough Maps 16. f.51r.b), but is on plans of June and Sept 1741 (Bod. Gough Maps 16. f.51v.b & f.52r.b). Almost certainly it was there by July 1743 when Stukeley moved into the house. The drawing could have been made any time between 1741 and 1747 when Stukeley left Stamford. A sketch of the internal side of the garden wall of the best bedchamber can be found in British Museum, Prints & Drawings 1928.4.26.1.13r. Plans of the ground floor of the house can be found on SPAGS.2015.01.23r & SPAGS.2015.01.26v,27r		

<u>ID</u> SPAGS.2015.01.18	<u>St Mus neg no:</u> 6.3.15	<u>Location in main folder:</u> Folder 4; sub-folder 6
<u>Date of record:</u>	<u>Recorder:</u> JFHS	<u>Location:</u>
<u>Short Title/Inscription/Brief description:</u> Recto: 'The Statue of Phut in my garden./23 feb 1743-4' Verso: blank		
<u>Object type:</u> Drawing	<u>Material:</u> Paper, iron gall ink, ochre wash	
<u>Creator:</u> William Stukeley	<u>Date:</u> 1744.02.23	
<u>Dimensions:</u> 305 x 180 mm.	<u>Provenance:</u> Phillipps MS 18983 via Ashley Maples	
<u>Detailed description:</u> Recto: within an iron gall ink frame, a drawing 265 x 175 mm with label at top, 'The Statue of Phut in my garden./23 feb 1743-4'. The central feature is a statue of a male figure, possibly lifesize or a little less, dressed in a loincloth holding a staff in his R hand. It is set on a plinth comprising a rough base of four horizontal stones laid on each other, a rectangular inscription stone with 7 Hebrew(?) characters, and another stone above on which rests the base of the statue. Set behind are two flanking tall trees in front of the wall of the garden. The tree foliage and grass surrounding the statue are in ochre wash. Watermark: 90 x 60. Arms of Queen Anne, 1707 to 1714, i.e. the Act of Union to her death: 1 & 4 per paly, England/ Scotland; 2, France modern; 4, Ireland; all within Garter containing 'Honi Soit Qui Mal Y Pense'. SPAGS.2015.01.18 is attached by a pasted paper strip to SPAGS.2015.01.17; traces of former sewn binding.		
<u>Condition:</u> Recto: good, a little dirt staining. The paper has an uncut RH edge Verso: some bleed through of ink		
<u>Conservation carried out (date, details):</u>		
<u>References:</u> Bod.MS.Eng.misc e.196. f.19; 19 April 1744: 'I set up the dyal in my garden, & the statue of PHUT'. Smith 2013, 385, fn. 122. Stukeley 1743, 64.		
<u>Published:</u>		
<u>Notes:</u> The Bodleian reference suggests that the label on the drawing is a little premature. Phut, the son of Ham and grandson of Noah, was according to Biblical tradition the founder of Libya (the historical name for Northwest Africa) when the world was repopulated after the Flood. Stukeley thought him 'a person of eminence, tho' not taken notice of so much as he deserves' and associated him with Apollo. (Stukeley 1743, 64). A badly eroded head surviving on the garden wall between the present nos. 9 and 9A Barn Hill could possibly be the head of Phut, but positive identification is impossible. The figure in the centre of the garden shown in SPAGS.2015.01.24r could possibly be the statue of Phut. Watermark: As 07, 19, 31 & 37 See Notes for SPAGS.2015.01.07.		

<u>ID</u> SPAGS.2015.01.19	<u>St Mus neg no:</u> -	<u>Location in main folder:</u> Folder 4; sub-folder 1
<u>Date of record:</u>	<u>Recorder:</u> JFHS	<u>Location:</u>
<u>Short Title/Inscription/Brief description:</u> Recto: Drawing of, almost certainly, the E end of Stukeley's Grantham garden, probably 1728-9. 'Kist Coeth' in bottom LH corner. Verso: blank		
<u>Object type:</u> drawing	<u>Material:</u> Paper, iron gall ink, light grey ink lines, pencil	
<u>Creator:</u> William Stukeley	<u>Date:</u> [1728-1729]	
<u>Dimensions:</u> 210 x 310 mm	<u>Provenance:</u> Phillipps MS 18983 via Ashley Maples	
<u>Detailed description:</u> Recto: in an iron gall ink frame, 195 x 300 mm, a drawing of a garden set out with two large concentric circles of trees/shrubs, with 4 straight rows of 4 trees within the circles. The garden is walled: in the middle of the far boundary wall, a gabled 2 storey + attic building with a semicircular bed projecting into the garden circles; not quite half way along the LH wall, a large gateway; all along the RH wall, a row of trees. Top L, a gabled barn like building just outside the garden boundary. Light perspective gridding lines in pencil. An iron gall ink label bottom LH corner, 'Kist Coeth'. Verso: blank Watermark: Almost certainly the Royal Arms of Anne, as 18 and 31, though Scotland (quarters 1 & 4) is difficult to make out. See Notes for SPAGS.2015.01.07. SPAGS.2015.01.19 is attached by a pasted paper strip to SPAGS.2015.01.20; traces of former sewn binding.		
<u>Condition:</u> Good, a little dirt staining at top.		
<u>Conservation carried out (date, details):</u>		
<u>References:</u> Letter and drawings to Samuel Gale, 14 Oct 1728, describing WS's attempt to construct a 'Temple of the Druids' in his Grantham garden, Bod. MS Eng Misc c. 538, f. 9; text reprinted, SS.i.208-9, and Reeve 2012, 10-11. Honeybone D & M 2014, letter 84. Start & Stocker 2011, 183-4.		
<u>Published:</u>		
<u>Notes:</u> Similar to SPAGS.2015.01.21r, but different layout of druidic temple, i.e. no trilithons represented as trees. 19r & 21r should be considered alongside Bod. MS Eng Misc.c.538.f.5 & 9, a letter, with illustrations, from Stukeley to Samuel Gale of Oct 1728 describing Stukeley's plans for his Grantham garden. Stukeley lived in Grantham from 5 June 1726 until 31 Jan 1730. Various sites have been proposed for his house and garden, in the St Peter's Hill area. Using the measurements on a 1725 site survey of the property (Bod. MS Eng Misc.c. 538. f.77,78), and the 1838 Dewhurst & Nichols map of Grantham, David Stocker has largely confirmed the traditional site of the house as being on the corner of Castlegate and Avenue Road (Start & Stocker 2011, 183-4). SPAGS.2015.01.19r & 21r illustrate the circular 'temple of the druids' Stukeley was in the process of constructing in Oct 1728. This was situated in the end part of the garden bordering the river on the site of a former orchard. This is different from the circle referred to in April 1728 (Honeybone 2014, letter 84), which is in the middle part of the garden and illustrates an earlier stage in the evolution of Stukeley's thoughts on garden design. This has no references to druidic temples or Stonehenge, whereas SPAGS.2015.01.19r & 21r have definite allusions to Stonehenge with 21r uniquely depicting its large trilithons by means of taller trees. The gateway on N (L) side of 19r & 21r is shown in a sketch in BM, Prints & Drawings, 1928.4.26.1. fols.5-7 and helps confirm the site as Grantham. In no other contemporary drawing or survey of the Grantham property is there a building placed centrally at the end of the garden as shown on 19r and 21r. There is no evidence that the projects depicted in 19r or 21r were constructed, and the illustration in Bod MS Eng Misc.c.538.f.9 more closely approximates Stukeley's written description of what he was doing. 'Kist' is an archaeological term meaning: 'a stone-lined grave, especially a tomb consisting of a pit lined with stones and often having a lid of stone or wood'. 'Coeth' could be a Stukeley spelling of 'Coed', the Celtic word for 'a wood' - this could be appropriate to this design for a garden. So it could be 'the wood of the stone-lined grave' (Diana Honeybone, 30 Oct 2012)		

<u>ID</u> SPAGS.2015.01.20	<u>St Mus neg no:</u> 6.4.16	<u>Location in main folder:</u> Folder 4; sub-folder 1
<u>Date of record:</u>	<u>Recorder:</u> JFHS	<u>Location:</u>
<u>Short Title/Inscription/Brief description:</u> Recto: 'View of the yard & gardens of Barnhill house. 1742' '5 june 1741' Verso: blank		
<u>Object type:</u> drawing	<u>Material:</u> Paper iron gall ink, grey ink lines and wash.	
<u>Creator:</u> William Stukeley	<u>Date:</u> 1741.06.05; 1742.00.00	
<u>Dimensions:</u> 210 x 335 mm	<u>Provenance:</u> Phillipps MS 18983 via Ashley Maples	
<u>Detailed description:</u> Recto: in an iron gall ink frame a drawing 200 x 325 mm of Stukeley's unconverted Barn Hill, Stamford, garden. A label in iron gall ink across top of drawing, 'View of the yard & gardens of Barnhill house. 1742' '5 june 1741'. In the foreground the walled, 'little pleasure garden' which abuts, on the R, Stukeley's new rear wing to the main house of 1741-2. Beyond, buildings surrounding a farmyard, in the centre of which stands a farm cart. The buildings have been identified, L-R: L, 'stable', 'great gate', 'malt kiln'; centre, 'malting office' (3 storey); R, 'dove cote', 'great barn'. Beyond again, the 'orchard' leading to 'The Mount' (see SPAGS.2015.01.13r). To the R of the great barn, a 'small garden' and 2 doors away Mr Noah Curtis's garden is labelled (now present 13 Barn Hill). The Stamford open fields are seen in the background. Cf 30r for a more prominent depiction of the brew house. Verso: blank. Watermark: 95 x 110. A PRO PATRIA watermark; a lion rampant facing left within a low circular paling (a <i>hortus conclusus</i> ?); to the left, a seated Maid of Holland (facing R) with a spear like staff with cap of liberty at end; top right, a motto PRO PATRIA. SPAGS.2015.01.20 is attached by a pasted paper strip to SPAGS.2015.01.19; traces of former sewn binding.		
<u>Condition:</u> Good, some dirt staining round edges; a 2 mm brown stain 115 mm from LH edge, 55 mm from bottom (measurements on recto); 10 mm tear of on LH edge 25 mm from top. Pinprick hole, 150 mm from LH edge, 160 mm from bottom.		
<u>Conservation carried out (date, details):</u>		
<u>References:</u> Smith, 2013, 381-3.		
<u>Published:</u> Smith, 2013, fig. 16		
<u>Notes:</u> This drawing, SPAGS.2015.01.16r and SPAGS.2015.01.30r depict the same subject from the same viewpoint. The published version of this drawing has been annotated to identify the buildings and the various parts of the garden prior to conversion. The evidence for this comes from a detailed description of the unconverted garden by Stukeley in his diary for May 1745 (Bod. Eng.misc.e.196.fols 66-8) and a letter to his neighbour, Noah Curtis, of May 1746. A conflation of these two accounts is given in Smith 2013, 381-2. The major garden works were carried out 1744-5. See also 'Notes' for 30r. Watermark: See also 08, 13 & 15 for PRO PATRIA watermarks. For a lion holding similar staff/cap of liberty, see 09, 10, 22 & 30		

<u>ID</u> SPAGS.2015.01.21	<u>St Mus neg no:</u> –	<u>Location in main folder:</u> Folder 4; sub-folder 1
<u>Date of record:</u>	<u>Recorder:</u> JFHS	<u>Location:</u>
<u>Short Title/Inscription/Brief description:</u> Recto: Unlabelled drawing of, almost certainly, the E end of Stukeley's Grantham garden, probably 1728-9. Verso: later hand in pencil, an inscription noting the similarity of the recto drawing to Stonehenge or Avebury.		
<u>Object type:</u> Drawing	<u>Material:</u> paper, iron gall ink, faint pencil	
<u>Creator:</u> William Stukeley	<u>Date:</u> [1728-1729]	
<u>Dimensions:</u> 225 x 330 mm	<u>Provenance:</u> Phillipps MS 18983 via Ashley Maples	
<u>Detailed description:</u> In an iron gall ink frame, 220 x 305 mm, a drawing of a garden set out with 4 large concentric circles of trees/shrubs representing a temple of the druids on the model of Stonehenge. The innermost but one circle consists of 5 pairs of taller trees, almost certainly representing the trilithons at Stonehenge. The garden is walled and the boundary lined with trees along all 4 sides. In the middle of the far boundary wall, a gabled 2 storey + attic building; not quite half way along the LH wall is a large gateway. Top L, a gabled barn like building just outside the garden boundary. In faint pencil and clearly preliminary for setting out, a vertical line down centre of drawing and under-drawing of the concentric circles. Verso: later hand in pencil, 'This is apparently, a plantation/made by Stukeley on the plan of/Stonehenge or Avebury.' Countermark: 35 x 20 mm. Under a crown 'GR'. SPAGS.2015.01.21 is attached by a pasted paper strip to SPAGS.2015.01.22; traces of former sewn binding.		
<u>Condition:</u> Good: strip all along top, 20 mm tapering to 10 mm has yellowed more than the rest of the paper This is echoed on the verso. Some staining along top, possibly from paste when the volume was assembled.		
<u>Conservation carried out (date, details):</u>		
<u>References:</u> Letter to Samuel Gale, 14 Oct 1728, describing WS's attempt to construct a 'Temple of the Druids' in his Grantham garden, Bod. MS Eng Misc c. 538, f. 9; reprinted SS.i.208-9, and Reeve 2012, 10-11. Honeybone D & M 2014, letter 84.		
<u>Published:</u> Reeve 2012, 10, fig 3.		
<u>Notes:</u> Similar to SPAGS.2015.01.19r, but different layout of druidic temple circle. 19r & 21r should be considered alongside Bod. MS Eng Misc.c.538.f.5 & 9, a letter, with illustrations, from Stukeley to Samuel Gale of Oct 1728 describing Stukeley's plans for his Grantham garden. Stukeley lived in Grantham from 5 June 1726 until 31 Jan 1730. Various sites have been proposed for his house and garden, in the St Peter's Hill area. Using the measurements on a 1725 site survey of the property (Bod. MS Eng Misc.c.538. f.77,78), and the 1838 Dewhirst & Nichols map of Grantham, David Stocker has largely confirmed the traditional site of the house as being on the corner of Castlegate and the present Avenue Road (Start & Stocker 2011, 183-4). SPAGS.2015.01.19r & 21r illustrate the circular 'temple of the druids' Stukeley was in the process of constructing in Oct 1728. This was situated in the end part of the garden bordering the river on the site of a former orchard. This is different from the circle referred to in April 1728 (Honeybone 2014, letter 84), which is in the middle part of the garden and illustrates an earlier stage in the evolution of Stukeley's thoughts on garden design, and has no references to druidic temples or Stonehenge. SPAGS.2015.01.19r & 21r have definite allusions to Stonehenge with 21r uniquely depicting its large trilithons by means of taller trees. The gateway on N (L) side of 19r & 21r is shown in a sketch in the BM, Prints & Drawings, 1928.4.26.1. fols.5-7 and helps confirm the site as Grantham. In no other contemporary drawing or survey of the Grantham property is there a building placed centrally at the end of the garden as shown on 19r and 21r. There is no evidence that the projects depicted in 19r or 21r were constructed, and the illustration in Bod MS Eng Misc.c.538.f.9 more closely approximates Stukeley's written description of what he was doing. Countermark: This is a variant of SPAGS.2015.01.11. See there for explanation of countermarks.		



<u>ID</u> SPAGS.2015.01.22	<u>St Mus neg no:</u> 6.4.17	<u>Location in main folder:</u> Folder 4; sub-folder 1
<u>Date of record:</u>	<u>Recorder:</u> JFHS	<u>Location:</u>
<u>Short Title/Inscription/Brief description:</u> Recto: 'The garden at Barnhill, Stamford. 1743.' a view looking from the house. Verso: blank		
<u>Object type:</u> Drawing	<u>Material:</u> paper; grey & black ink; grey & ochre wash; frame, label & a few details in iron gall ink.	
<u>Creator:</u> William Stukeley	<u>Date:</u> 1743.00.00	
<u>Dimensions:</u> 230 x 325 mm	<u>Provenance:</u> Phillipps MS 18983 via Ashley Maples	
<u>Detailed description:</u> Within an iron gall ink frame 210 x 310 mm a view from the house of Stukeley's Barn Hill, Stamford, of the converted garden. (cf. the unconverted views of 16r & 20r.) Below ink frame, the label in iron gall ink, 'The garden at Barnhill, Stamford. 1743.' In the foreground, the 'little pleasure garden' has a wide central paved path leading from the house to the main garden. To the left is a 'yard' and stable/coach house and 'pasture' (there is no long gallery shown); to the R, the new 2 storey kitchen/nursery wing Stukeley built, 1741-2, another 'yard' with brew house at its top end (labelled as such on 23r). The main garden is set out in 2 large circles with planting, the inner one divided into quadrants by wide paths (seemingly used as a bowling green). In the centre of each quadrant are figures mounted on pedestals (also indicated in 23r). Beyond again is more irregular planting, that Stukeley described as his 'wild forestiere' form. In the middle of the curved boundary wall, the a roofed structure which seems to be the 'summer house' rather than the 'Great Gate' (which should be to its L and is apparently omitted). At the apex of the garden is 'The Mount' shown with a tetrastyle temple front. In background, to the L, the Stamford open fields; to the R, neighbouring gardens. Watermark: 130 x 90 mm. Crown surmounting a circular belt with motto PRO PATRIA [EIUSQUE LIBERTATE] and containing a crowned lion rampant (guardant?) holding in one paw a bunch of arrows and in the other a staff with a cap of liberty. The lion stands on a base bearing the letters VRYHYT (?). SPAGS.2015.01.22 is attached by a pasted paper strip to SPAGS.2015.01.21; traces of former sewn binding.		
<u>Condition:</u> Good, some dirt staining along top.		
<u>Conservation carried out (date, details):</u>		
<u>References:</u> Bod. MS Eng.e.196.f.66/67; 13 May 745 Smith 2013, 381-393. This drawing is referred to in fn. 112.		
<u>Published:</u>		
<u>Notes:</u> This drawing, together with SPAGS.2015.01.24r, shows the designs for his Barn Hill, Stamford, garden as they had reached in 1743. Stukeley carried out the major garden works, 1744-5 and describes the finished work in May 1745, Bod. MS Eng.e.196.f.66/67. While the terms 'druid' or even 'circle' are not mentioned there it seems a garden with a large circle was completed, for the rough 1747 sketch, SPAGS.2015.01.31r, shows one. See also 'Notes' on SPAGS.2015.01.31r Cf. SPAGS.2015.01.24r, where the circle is not divided into quadrants and there is a central statue (of Phut?, which was set up in April 1744, Bod. MS Eng.e. 196.f19). See also 23r, 24r, 26v/27r, 29r, 31r. See also 'Notes for 24r for more detail on the Barn Hill house and a discussion of the form of the garden circles. For chronological sequence of Long Gallery proposals, see SPAGS.2015.01.29r. For a discussion of the 'Great Gate', see Notes, SPAGS.2015.01.30. Watermark: This watermark is generally known as VREIHEIT (it comes in various spellings). As 09, 10 & 30. For a Maid of Holland holding similar staff/cap of liberty, see 08, 13, 15 & 20.		

<u>ID</u> SPAGS.2015.01.23	<u>St Mus neg no:</u> 6.4.18	<u>Location in main folder:</u> Folder 4; sub-folder 12
<u>Date of record:</u>	<u>Recorder:</u> JFHS	<u>Location:</u>
<u>Short Title/Inscription/Brief description:</u> Recto: plan of Stukeley's Barn Hill house showing part of the large circle of the garden on the right. Verso: 'a bow window in my study, projected 15 oct. 1747.' Temple of Bacchus		
<u>Object type:</u> Drawing (2)	<u>Material:</u> paper, iron gall ink, grey wash	
<u>Creator:</u> William Stukeley	<u>Date:</u> Recto: [1743?] Verso: 1747.10.15	
<u>Dimensions:</u> 220 x 280 mm	<u>Provenance:</u> Phillipps MS 18983 via Ashley Maples	
<u>Detailed description:</u> Recto: surviving LH half of a larger measured drawing of a groundfloor plan of Stukeley's Barn Hill, Stamford, house & garden. Scale at top, 1": 20ft. The drawing is bounded on 3 sides by an iron gall ink frame, 215 x 275 mm. Owing to the missing RH half of the drawing, only a small part of the garden is shown. The main house has (top to bottom) a 'back room', 'closet', 'great parlor', 'hall', and 2 rear ranges: a long 'gallery' reaching to the Barn Hill front, and a 'kitchen', 'scullery' and 'larder' wing. Below, separated by a passage but under the same roof (see 24r), is a 'little parlor' and 'la[u]ndry', the latter backing on to the 'house yard', with 'brew house' behind. The bridge over Barn Hill is indicated by the 'gateway' (bottom L). In the top half of the drawing is a 'coach house', 'stable yard', 'stable' and 'barn' & 'part of the pasture'. Between the stable and the barn is superimposed a small building roughly in line with the stable on the site of the 1747 Temple of Flora. Outside the property are labelled, 'The Street', 'Barn hill' and along the top boundary, 'The S'[treet]. Between the 2 rear ranges lies the former 'little pleasure garden' with a wide central path leading to the main garden. The main garden is set out along the lines of the perspective drawing, 22r, but with the large circle divided into quadrants. There is circumferential planting and figures mounted on pedestals are indicated by small squares in the quadrants. Verso: a measured drawing of a glazed timber structure with a lean-to roof that appears to be an extension to an existing building. It is labelled 'a bow window in my study, projected 15 oct. 1747'. The structure consists of a lower open timber framework supporting a first floor glazed bay, the whole projecting 5 ft. from the building with a width of about 11 ft 6 ins. A scale at bottom of 3/8": 10 ft. Verso: a measured drawing of a glazed timber structure with a lean-to roof that appears to be an extension to an existing building. It is labelled 'a bow window in my study, projected 15 oct. 1747'. The structure consists of a lower open timber framework supporting a first floor glazed bay, the whole projecting 5 ft. from the building with a width of about 11 ft 6 ins. A scale at bottom of 3/8": 10 ft. Verso: a measured drawing of a glazed timber structure with a lean-to roof that appears to be an extension to an existing building. It is labelled 'a bow window in my study, projected 15 oct. 1747'. The structure consists of a lower open timber framework supporting a first floor glazed bay, the whole projecting 5 ft. from the building with a width of about 11 ft 6 ins. A scale at bottom of 3/8": 10 ft. Watermark: a few smudgy marks amid the patterning of the laying down wires, but no true watermark. SPAGS.2015.01.23 is attached by a pasted paper strip to SPAGS.2015.01.24; traces of former sewn binding.		
<u>Condition:</u> Recto: Good, some dirt staining; small tear - 100 mm - on top edge 60 mm from LH edge. Verso: Good, dirt staining along top, particularly on LH side; band of staining 10 mm deep along bottom edge, possibly paper paste staining from when the other half of the drawing was originally attached.		
<u>Conservation carried out (date, details):</u>		
<u>References:</u>		
<u>Published:</u> Verso: Smith 2013, 393, 394, 396; Bod, Eng. misc. e.667/5, fols 21v-22, 30.		
<u>Notes:</u> Recto: there are clear signs that this is LH half of an original drawing. The layout is similar to 26v/27r, but 26v/27r has no long gallery. The kitchen scullery and the floor above them (and the far abutment of the bridge over Barn Hill) are the only parts of the house to survive from Stukeley's time. The small part of the garden shown in this drawing seems close in design to the garden as depicted in 22r. This plan is very similar to Bod, Gough Maps 16.fol.52b (Smith, 2013, fig. 15) but the style of the garden planting suggests 23r is a little later.		

Stukeley toyed with the idea of inserting a long gallery in his Barn Hill house over a number of years, but there is no evidence that one was ever built (Smith, 2013, 379). The small domed building (see also 22r) between the stable and the barn is shown as is an integral part of the drawing 22r, a superimposition on this drawing (23r) and an insertion on 24r. It is suggested 22r & 23r are a little later than 24r.

A plan of the upper floor of the house can be found on SPAGS.2015.01.17r

See also 22r, 24r, 26v/27r, 29r, 31r.

See also 'Notes for 24r for more detail on the Barn Hill house and a discussion of the form of the garden circles. For chronological sequence of Long Gallery proposals, see SPAGS.2015.01.29r.

Verso: part of the Barn Hill house extended across the road forming a bridge and Stukeley's study was on this bridge. The bow window, which Stukeley called his *Temple of Bacchus*, was almost certainly placed on the far abutment (SW end) of the bridge and overlooked Stukeley's 'small kitchen garden'. Unfortunately, it also obtrusively overlooked the garden of his neighbour, William Noel, MP for Stamford, and it caused great trouble between them. The matter was only resolved when Stukeley left Stamford a few months later and Noel bought the whole of Stukeley's property. Noel demolished the bridge and the Temple of Bacchus, and incorporated the kitchen garden into his own property. The bridge abutment survives today as a summer house in the garden of 'Barn Hill House' (Smith 2013, fig 12).

See also Notes for 24 for more details on the Barn Hill house and a view of the bridge and kitchen garden.

<u>ID</u> SPAGS.2015.01.24	<u>St Mus neg no:</u> 6.4.19	<u>Location in main folder:</u> Folder 4; sub-folder 12
<u>Date of record:</u>	<u>Recorder:</u> JFHS	<u>Location:</u>
<u>Short Title/Inscription/Brief description:</u> Recto: 'The house and garden at BARN . HILL in Stamford . 1743.' Verso: blank		
<u>Object type:</u> Drawing	<u>Material:</u>	paper, iron gall ink and fine line grey ink
<u>Creator:</u> William Stukeley	<u>Date:</u>	1743.00.00
<u>Dimensions:</u> 240 x 300 mm.	<u>Provenance:</u>	Phillipps MS 18983 via Ashley Maples
<u>Detailed description:</u> Recto: within a iron gall ink frame - its top line obscured by the pasted paper strip joining it to 23r & 23v - a drawing, 235 x 285 mm, showing the whole of Stukeley's Barn Hill, Stamford, property from the SW in a bird's eye view. In the foreground is the street with 3 horses & riders, the bridge over the road that contained Stukeley's study & library, and a small enclosed (kitchen) garden in which the bridge terminates. This garden projects into Stukeley's neighbour's garden, i.e. 'Mr Noel's bowling green'. Stukeley's house is long & low with a raised central block of two full storeys fronting the top part of Barn Hill. To the L is 'part of the pasture' with 2 horses, and to the R, the gardens of 2 neighbouring properties. Behind the main range of the house is: L, a yard leading to a stable/coach house; centre, the former 'little pleasure garden' with Stukeley's new rear range of 1741-2 to its R; R, another yard with brew house behind (see 23r). Behind the LH yard, a small domed building has been inserted later, which in 1747 was built as a Temple of Flora. A wide path through the little pleasure garden leads to the main garden set out in three large concentric circles of planting with a wide central longitudinal path leading to the more informal part of the garden - Stukeley's 'wild forestiere form'. This in turn has a tree lined longitudinal path leading to The Mount, which has a tetrastyle temple front on a platform approached by steps. In the centre of the large circles is a statue on a pedestal, possibly of Phut, see 18r. The roofed structure along the curved boundary wall is the summer house, while the Great Gate seems to be the door behind a wall to the L of the large circles. (See also Notes, SPAGS.2015.01.30r.) In the background to the L are Stamford's open fields. Verso: blank. Countermark: within a circle, 42 mm diameter, the letters GR with a crown above overlapping a shield. Springing from the base of the shield and surrounding its sides, what looks like foliage – similar to mantling, except that descends from the top. Peter Bower (see Notes, SPAGS.2015.01.04) suggests that the circle and foliage comprise a laurel wreath. Similar to 11, but with minor differences SPAGS.2015.01.24 is attached by a pasted paper strip to SPAGS.2015.01.23; traces of former sewn binding.		
<u>Condition:</u> good: tear, 50 mm long on LH edge, 100 mm from bottom. Some dirt staining, particularly along top; paper discoloured along bottom edge.		
<u>Conservation carried out (date, details):</u>		
<u>References:</u> Smith 2013. Bod MS.Eng.e.196.f.66,67; 13 May 1745		
<u>Published:</u> Smith 2013, fig 10. Redrawn in M Smith, 'Stamford Then and Now', Stamford, 1992, Fig. 15.		
<u>Notes:</u> This is perhaps the most important of all Stukeley's illustrations of his Stamford, Barn Hill property, as it shows the totality, and is the only surviving street view of the house, the bridge across the road and the kitchen garden. Though Stukeley had bought the house in March 1741 (new calendar) it was not until July 1743 that he moved in, and the drawing shows his new rear nursery wing (see 17) and the newly inserted Georgian sash windows on the street frontage at the SE extremity of the house (Smith 2013, 380). As the drawing dates from the year before Stukeley commenced his garden works, the design depicted is 'as planned' rather than 'as executed'. It was influenced by his work on Stonehenge (Stonehenge, published in 1740 and Abury, 1743) and his previous garden works at Grantham. However, Stonehenge and the Druids are nowhere mentioned in Stukeley's writings on his Stamford gardens, though the druidical temple shape dominated Stukeley's thinking and determined the form of the garden circles. He was undecided whether to leave these circles as concentric circles with openings (24r, 31r) or to divide them into quadrants (22r, 23r, 26v/27r). The quadrant form would allow more easily the insertion of a bowling green within them, which is what Stukeley stated he did (Bod. MS Eng. e.196. f.67) but 31r, dated 1747 and after the work was completed, seems to suggest otherwise. The house depicted in the drawing could possibly date from the late Middle Ages or the C16, but its large windows look typically 2nd half of the C17 and almost certainly represent the work of 1670 carried out by Sergeant Wingfield, a previous owner (Bod. MS.Eng.e.196. f99, & SS.iii.456). Stukeley left the house at the end of 1747 and moved to London to become rector of St George's, Queen		

Square.

The Barn Hill house and garden works are discussed extensively in Smith, 2013.

For chronological sequence of Long Gallery proposals, see SPAGS.2015.01.29r.

Countermark: a variant of SPAGS.2015.01.11. See Notes there for explanation of countermarks.

<u>ID</u> SPAGS.2015.01.25	<u>St Mus neg no:</u> 6.4.20	<u>Location in main folder:</u> Folder 4; sub-folder 2
<u>Date of record:</u>	<u>Recorder:</u> JFHS	<u>Location:</u>
<u>Short Title/Inscription/Brief description:</u> Recto: blank Verso: 'A project for my Hermitage garden, by the worlds end. may 2. 1737. Stamford.' [Merlin's Cave.]		
<u>Object type:</u> drawing	<u>Material:</u> Thick cartridge paper, grey line ink & wash, iron gall ink	
<u>Creator:</u> William Stukeley	<u>Date:</u> 1737.05.02	
<u>Dimensions:</u> 250 x 310 mm	<u>Provenance:</u> Phillipps MS 18983 via Ashley Maples	
<u>Detailed description:</u> Recto: blank Verso: a drawing within a lightly inked frame, 220 x 270 mm, on bottom & two sides, with a label below, 'A project for my Hermitage garden, by the worlds end. may 2. 1737. Stamford.' Depicted is a structure in 2 parts: on L, a rocky pile from which water spouts into a rectangular stone trough; on R a roughly built gothic pointed arch fronting an alcove with a bench seat. Above the alcove rises more rough stonework terminating in a stone pinnacle topped by an iron shaft and pennant. On the R of the drawing is a boundary wall with trees on the other side, and a distant view of St Martin's church, Stamford. Stukeley named this structure his 'Merlin's Cave' (see 2r). Watermark: very thick paper, no watermark discernible. SPAGS.2015.01.25 is attached by a pasted paper strip to SPAGS.2015.01.26/7; traces of former sewn binding.		
<u>Condition:</u> Good, but considerable dirt staining		
<u>Conservation carried out (date, details):</u>		
<u>References:</u> Smith 2013, 362–7		
<u>Published:</u>		
<u>Notes:</u> see also Notes, SPAGS.2015.01.02 & 11. This is the earliest known drawing of Stukeley's 'Merlin's Cave' which, unlike 02, he does not describe as his 'Hermitage', but as being in his 'Hermitage garden'. The scheme underwent considerable modification before reaching its final form. Its position in the Hermitage garden is established as being in the SE corner (see 11) which allows identification of the church on the RH side as St Martin's. 'World's End' was a name given to a small area on the south side of the present Austin Street, Stamford, and was used generally in the town.		

<u>ID</u> SPAGS.2015.01.26 SPAGS.2015.01.27	<u>St Mus neg no:</u> 6.4.24	<u>Location in main folder:</u> Folder 4; sub-folder 2
<u>Date of record:</u>	<u>Recorder:</u> JFHS	<u>Location:</u>
<u>Short Title/Inscription/Brief description:</u> 26 recto: blank 26 verso/27 recto: 'The ground plot of D' Stukeley's house & gardens on Barn hill Stamford jul. 1742.' 27 verso: blank		
<u>Object type:</u> drawing	<u>Material:</u> Thick paper, pencil, iron gall ink, fine line grey ink & ochre wash	
<u>Creator:</u> William Stukeley	<u>Date:</u> 1742.07.00	
<u>Dimensions:</u> 295 x 480 mm	<u>Provenance:</u> Phillipps MS 18983 via Ashley Maples	
<u>Detailed description:</u> A scaled drawing twice the size of the majority of the others in the collection which has caused it to remain permanently folded in half. It depicts the ground plan of Stukeley's Barn Hill, Stamford, house and garden, labelled top R, 'The ground plot of D' Stukeley's/ house & gardens on Barn hill/ Stamford jul. 1742.' It is similar to SPAGS.2015.01.23r, but the plan of the house is rougher and unlabelled. There is no long gallery shown. The main garden beyond the 'little pleasure garden, is set out in 3 large concentric circles, the inner one divided into quadrants separated by wide paths. The outer circle is broken at intervals with gaps and there are 2 projections – one rectangular, the other semicircular – from the bottom half of the circle. Between the large circles and 'The Mount' are 3 smaller concentric circles, the inner one being very small in iron gall ink. These are on the site of what became the 'wild forestiere' part of Stukeley's garden. There is a small rectangular building on site of later Temple of Flora superimposed on a wall running from the coach house/stable, and backing the stable yard. Projecting from the curved boundary wall along the line of the medieval town wall is the summer house. There are fewer labels than on 23r, and consist of the title, 'Barnhill street', 'gate-way', and 'Mr Curtis's ground'. There is a scale of slightly less than 5" : 100 ft. Watermark: laying down wire lines clearly visible, but no discernible watermark. SPAGS.2015.01.26/7 is attached by a pasted paper strip to SPAGS.2015.01.25; traces of former sewn binding.		
<u>Condition:</u> Considerable dirt staining, particularly down RH side; some, but less so, on R; some fraying of edges, top L; tear, 30 mm, top edge of 27r; tear 20 mm RH edge 10 mm from top, 27r; RH side a little ragged.		
<u>Conservation carried out (date, details):</u>		
<u>References:</u>		
<u>Published:</u>		
<u>Notes:</u> There are differences between 23r and 26v/27r. 23r looks later as the more formal projections from the main temple circle and the smaller circles in the tapering part of the garden in 26v/27r have been replaced by irregular planting, and this was the final form of the garden. Over the years 1741–6 Stukeley made several proposals for a long gallery stretching back from the Barn Hill frontage of his house, but there is no evidence that one was ever built (Smith, 2013, 379). See chronological sequence of Long Gallery proposals, SPAGS.2015.01.29r. The closest parallel to this drawing is Bod, Gough Maps 16.fol.52b, dated September 1741, which has roughly the same proposed garden layout but features a long gallery as the northern rear extension. Another Bodleian drawing (Gough Maps 16. fol .51v,a) of 25 June 1741, depicts the unrestored garden with all its outbuildings, but has the large temple circle pencilled in. If this pencilling were original, or near contemporary, it would show that Stukeley's plans for his garden were that early, but unfortunately Stukeley had a habit of making undated alterations to his drawings. The southern rear wing was built and, apart from a few cellar walls with window openings and part of the bridge abutment, is the only surviving part of the house to survive. T Longstaffe-Gowan ( <i>Architectural Review</i> , vol. 189, no. 1130, Apl. 1991, p.81) thinks the circles in Stukeley's garden may owe more to 'the philosophy of his friend Isaac Newton' than to his antiquarian interests, but this is debatable. See also 22r, 23r, 24r, 29r, 31r. See also 'Notes for 24r for more detail on the Barn Hill house and a discussion of the form of the garden circles.		

<u>ID</u> SPAGS.2015.01.28	<u>St Mus neg no:</u> –	<u>Location in main folder:</u> Folder 4; sub-folder 5
<u>Date of record:</u> 2015. 0	<u>Recorder:</u> JFHS	<u>Location:</u>
<u>Short Title/Inscription/Brief description:</u> Recto: 'a View in the Park of BARRINGTON House a Seat of the Right Honorable The Lord High Chancellor. Talbot.' Verso: blank		
<u>Object type:</u> Drawing	<u>Material:</u> Paper, iron gall ink and coloured washes, grey, pink and ochre	
<u>Creator:</u> William Stukeley	<u>Date:</u> 1736.08.31	
<u>Dimensions:</u> 240 x 375 mm	<u>Provenance:</u> Phillipps MS 18983 via Ashley Maples	
<u>Detailed description:</u> Recto: within an iron gall ink frame, 225 x 355 mm, the bottom 8 mm of which is a separate label frame, is a view of formal parkland. In the centre, sloping up to a near horizon, are 5 circular plantations of trees surrounding a central one. The outer plantations are joined to the central one by avenues of trees, the central vertical avenues being double rows which extend to the near horizon. This suggests there may be a further plantation over the brow of the hill. To the L and R of the drawing are field patterns, while beyond the near horizon, the true horizon is lightly drawn in. In the separate label frame at bottom is the title, 'a View in the Park of BARRINGTON House a Seat of the Right Honorable The Lord High Chancellor.' and below, outside the frame, 'Talbot.' Inside the drawing frame, bottom RH corner, 'W. Stukeley f[ecit]. 31. aug. 1736.' Verso: blank. Watermark: 60 x 45 mm. A single fleur de lys. SPAGS.2015.01.28 is attached by a pasted paper strip to SPAGS.2015.01.29; traces of former sewn binding.		
<u>Condition:</u> Good, some dirt staining along edges, Diagonal tear c.25 mm near bottom RH edge of 28r.		
<u>Conservation carried out (date, details):</u>		
<u>References:</u> Oxford, Bod. MS. Eng. misc. e. 667/1. fol. 19. Stukeley's diary for 1736, under 26 August carries the entry, 'went to Barington gloc'sh' to Ld Talbots' which fits in neatly with the date on the drawing.		
<u>Published:</u>		
<u>Notes:</u> Barrington Park is at Great Barrington, Gloucestershire, near the Oxfordshire border, about 7 miles west of Witney. Lord Chancellor Talbot bought the property in 1735, and in 1736 the then house was 'mostly destroyed' by fire (Pevsner 1999, 390). It is possible that Stukeley, always with an eye open for preferment, visited the Lord Chancellor on the excuse of advising on the setting out of the new parkland and intended parkland buildings. The slope shown in the drawing, together with the contours and the position of the river Windrush on the OS maps, suggests Stukeley's view is looking N. While <i>Google Earth</i> shows clumps of trees in this parkland, there is nothing that can be readily identified with the plantations shown in this drawing. An earlier view of 1945 (also <i>Google Earth</i> ), shows more avenues of trees, but is also difficult to tie in with anything on the drawing. This drawing is unusual as it is the only non-family related drawing in an intimate family collection of drawings.		



<u>ID</u> SPAGS.2015.01.29	<u>St Mus neg no:</u> 6.4.21	<u>Location in main folder:</u> Folder 4; sub-folder 5
<u>Date of record:</u>	<u>Recorder:</u> JFHS	<u>Location:</u>
<u>Short Title/Inscription/Brief description:</u> Recto: Unlabelled view of Barn Hill property from north east: circle in foreground, house in background. Verso: blank		
<u>Object type:</u> drawing	<u>Material:</u> Slightly thicker and coarser paper than in most of the rest of the collection. Penned fine line iron gall ink lines; brushed fine line grey ink lines; ochre wash	
<u>Creator:</u> William Stukeley	<u>Date:</u> [1741–1744]	
<u>Dimensions:</u> 270 x 360 mm	<u>Provenance:</u> Phillipps MS 18983 via Ashley Maples	
<u>Detailed description:</u> No ink frame, but an iron gall ink line across the whole bottom of paper 3 mm up from the bottom edge. The drawing is a view of Stukeley's Barn Hill property from the NE. The foreground does not stretch as far as 'The Mount' and begins at the 2 large circles Stukeley was intending. The outer is planted with trees and the inner divided into quadrants separated by wide paths. At the angles of the quadrants are 'pyramidal greens', which at Grantham represented the inner circles of stones at Stonehenge. Behind are the buildings comprising the house. To the L & R, and touching the edge of the largest garden circle, are 2 buildings: L, the brew house, R, the stable/coach house. Behind them are L to R: a yard bounded on the L by what, by 1743, became the small parlour and the laundry, and the R, by the new rear wing Stukeley built, 1741-2. In the centre is the former 'little pleasure garden' with a wide central path leading to the large circles. On its R is the proposed long gallery. To the R again is a yard that gives on to Barn Hill. Behind again is the main range of the house stretching from the small parlour to just beyond the long gallery. It is shown in its converted state with a central gabled section set symmetrically in the centre of the little pleasure garden façade, which was not the case when Stukeley bought the house; cf. the 1740 site survey (Smith 2013, fig 8) Verso: blank Watermark: thicker paper of not quite the quality of the rest; no watermark. SPAGS.2015.01.29 is attached by a pasted paper strip to SPAGS.2015.01.28; traces of former sewn binding.		
<u>Condition:</u> Good, some dirt staining. 3 tears along bottom edge, 2 x 5 mm; 1 x 10 mm. Along bottom edge, LH end, a piece 2 mm x 43 mm is missing.		
<u>Conservation carried out (date, details):</u>		
<u>References:</u>		
<u>Published:</u>		
<u>Notes:</u> Long gallery chronological sequence: Bod, Gough Maps 16, fol 51v, b, 25 June 1741, no long gallery Bod, Gough Maps 16, fol 52, b, September 1741, with long gallery SPAGS.2015.01.26v/27r, July 1742. no long gallery. SPAGS.2015.01.22r, 1743, no long gallery SPAGS.2015.01.23r, 1742/1743? no long gallery. SPAGS.2015.01.29r, 1742/3?, with long gallery SPAGS.2015.01.24r, 1743, no long gallery Bod, Gough Maps 230, fol 362v. 23 Oct. 1745 gallery, 60 ft, proposed. No evidence for it being built. See also 22r, 23r, 24r, 26v/27r, 31r. See also 'Notes for 24r for more detail on the Barn Hill house and a discussion of the form of the garden circles.		

<u>ID</u> SPAGS.2015.01.30	<u>St Mus neg no:</u> 6.4.22	<u>Location in main folder:</u> Folder 4; sub-folder 4
<u>Date of record:</u>	<u>Recorder:</u> JFHS	<u>Location:</u>
<u>Short Title/Inscription/Brief description:</u> Recto: 'A view of the garden, yard, outhouses & orchard of Barn hill house, Stamford, late B Butlers, as in the year 1743.' Verso: blank		
<u>Object type:</u> Drawing	<u>Material:</u> paper, iron gall ink, fine line grey ink & wash	
<u>Creator:</u> William Stukeley	<u>Date:</u> 1743.00.00	
<u>Dimensions:</u> 285 x 385 mm	<u>Provenance:</u> Phillipps MS 18983 via Ashley Maples	
<u>Detailed description:</u> Recto: within an iron gall ink frame, 275 x 375 mm, a drawing of Stukeley's unconverted Stamford, Barn Hill garden. A label in iron gall ink across top of drawing within the ink ram, 'A view of the garden, yard, outhouses & orchard of Barn hill house, Stamford, late B Butlers, as in the year 1743.' The subject matter is identical to SPAGS.2015.01.16r & 20r, even to the extent of a farm cart being placed in the centre of the yard, and the viewpoint is the same as 20r. It is more detailed than 16r, but a little less detailed than 20r. It does not show trees in the orchard area, though the brew house (the small building with 2 chimneys on the extreme R of the drawing) is more prominent than in 20r. Verso: blank Watermark and countermark: i. 120 x 90 mm. Crown surmounting a circular belt, with motto PRO PATRIA EIUSQUE LIBERTATE, containing a crowned(?) lion rampant (guardant?) holding a bunch of arrows and a staff with cap of liberty. It stands on a base bearing the letters VRYHYT (?). ii. 40 x 40 mm. Within a circle, stretched slightly vertically, a shield divided quarterly – undecipherable. Possibly a crown above? SPAGS.2015.01.30 is attached by a pasted paper strip to SPAGS.2015.01.31; traces of former sewn binding.		
<u>Condition:</u> Recto: Some dirt staining, particularly along top & bottom. Bottom LH corner, chewed, triangular piece, 10 x 10 mm missing. 3 small tears along bottom edge: 15 mm long, 50 mm from LH edge; 10 mm long, 165 mm from LH edge; 5 mm long, 325 mm from LH edge. Verso: the bottom 50 mm of the paper is more dirt stained along its whole length & shows signs of having been folded along the 50 mm line at some time in the past.		
<u>Conservation carried out (date, details):</u>		
<u>References:</u> Great Gate refs: Bod, Eng.misc. e. 196, fols 66–68, May 1745; SS.iii.457, 3 May 1746; Eng. misc. e. 126. f. 44		
<u>Published:</u>		
<u>Notes:</u> See also SPAGS.2015.01.16r, 20r. Watermark/countermark: As 09, 10 & 22. For a Maid of Holland holding similar staff/cap of liberty, see 8, 13, 15 & 20. The watermark is generally known as VREIHEIT (it comes in various spellings). As 09, 10 & 30. For a Maid of Holland holding similar staff/cap of liberty, see 08, 13, 15 & 20. <u>The Great Gate:</u> none of the drawings in the collection, SPAGS.2015.01.16r, 20r & 30r, show the Great Gate as it appears today, i.e. a large rusticated arch that 'probably dates from the first half of the 17th century' (RCHME 1977, 64). The Spalding drawings cast doubt on this C17 attribution, for the first illustrations of the gate in this style appear to be undated drawings in the Bodleian Library, (Gough Maps 230, fols. 66, 85 & 357). In the Spalding drawings the gate is shown as a simple and plain square headed wagon entrance with double doors to allow large carts into the farmyard. Dairy entries place these drawings as c.1745 (Bod.Eng.misc.e.196.f66). Stukeley later altered his design to make the gateway a commemoration of the Battle of Culloden (1746). In the above diary entry (13 May 1745), Stukeley comments that 'I built up the gate with a large arch' as well as recording the insertion of the '2 niches and doorway', which survive today. It seems therefore that the arch itself was built by Stukeley and is not early 17th century. For another example of Stukeley possibly building in an anachronistic style, see 38.		

<u>ID</u> SPAGS.2015.01.31	<u>St Mus neg no:</u> 6.4.23	<u>Location in main folder:</u> Folder 4; sub-folder 4
<u>Date of record:</u>	<u>Recorder:</u> JFHS	<u>Location:</u>
<u>Short Title/Inscription/Brief description:</u> Recto: Faint sketch. 'The ground plot/of my garden. Barn hill/Stamford. 1747.' Verso: blank		
<u>Object type:</u> Drawing	<u>Material:</u> paper, iron gall ink label, fine line grey ink	
<u>Creator:</u> William Stukeley	<u>Date:</u> 1747.00.00	
<u>Dimensions:</u> 370 x 300 mm	<u>Provenance:</u> Phillipps MS 18983 via Ashley Maples	
<u>Detailed description:</u> Recto: A rough plan in fine line grey ink of Stukeley's Barn Hill, Stamford garden. In the middle of the larger garden circles is the label in iron gall ink, 'The ground plot/of my garden. Barn hill/Stamford. 1747.' The garden is shown as a large triangle, tapering to the top of the drawing, and has wide, 10-15 ft, perimeter paths, together with a transverse path of about the same width about a ¼ of the way from the top. Within these paths are circles, the largest nearly complete circle being roughly 80 ft in diameter, i.e. considerably smaller than the c.120 ft circles in the other drawings, e.g. 26v/27r. There is a smaller set of circles within the triangular plot at top just below 'The Mount' (not shown). The projection from the LH boundary wall is thought to be the summer house. Only fragment of the house is shown at the bottom of the plan and depicts (what other drawings show to be) the stable and, adjacent to this, what may be, or more probably not, Stukeley's Temple of Flora. On the R is thought to be the brew house. Scale: 8.5": 100 ft. Verso: blank. Watermark: 90 x 60 mm. Arms of Queen Anne, 1707 to 1714, i.e. the Act of Union to her death: 1 & 4 per paly, England/ Scotland; 2, France modern; 4, Ireland; all within Garter containing 'Honi Soit Qui Mal Y Pense'. As 7, 18, 19 & 37. SPAGS.2015.01.31 is attached by a pasted paper strip to SPAGS.2015.01.30; traces of former sewn binding.		
<u>Condition:</u> Good, but some dirt staining, particularly round edges. Leaf at some time (perhaps before drawing) has been folded vertically, recto, c.70 mm. from L H (inner) edge. Verso: blank [leaf is 300 mm wide. Strip 50 mm wide along long outer edge, more yellowed & dirty – could represent another leaf, 250 mm wide resting against it.		
<u>Conservation carried out (date, details):</u>		
<u>References:</u> Bod: MS Eng.e.196.f.66/67; letter to Noah Curtis (SS.iii.457). These 2 accounts are conflated in Smith 2013, 381-2.		
<u>Published:</u>		
<u>Notes:</u> This sketch is problematical. Though it is dated '1747', when the basic garden was finished, it seems to represent an earlier phase in Stukeley's thoughts on garden design. The top part of the garden is set out more formally than one would expect from Stukeley's description of the finished garden, that everything outside the 'void' (which seems to mean the large circular design) was thrown 'into a wild forestiere form, full of walks, trees, fruits, flowers, ... intermixed without regularity'(Bod. MS Eng.e.196.f.66/67). This is certainly not the case here. But Stukeley also adds that he 'took care to preserve a walk, round the extent of the ground', which is shown in this drawing. It would be difficult to fit a bowling green into the design as shown here, and a 'wild forestiere form' would not seem to go with the formality of the subsidiary circles. It is clear Stukeley carried out much work on his garden between 1745 (when he states it was finished) and 1747, but these seem to be additions, e.g. the Temple of Flora, rather than a major rethinking of the project. See also 'Notes' for 26v/27r for Longstaffe-Gowan's opinion on the thinking behind the multiple circles. See also 22r, 23r, 24r, 26v/27r, 29r. See also 'Notes for 24r for more detail on the Barn Hill house and a discussion of the form of the garden circles. Watermark: see Notes for SPAGS.2015.01.07.		

<u>ID</u> SPAGS.2015.01.32	<u>St Mus neg no:</u> –	<u>Location in main folder:</u> Folder 4; sub-folder 3
<u>Date of record:</u>	<u>Recorder:</u> JFHS	<u>Location:</u>
<u>Short Title/Inscription/Brief description:</u> Recto: 'M <sup>r</sup> John Stukeleys house, Holbech. my birthplace.' 'august 1756.' Verso: blank		
<u>Object type:</u> drawing	<u>Material:</u> paper, ink, ochre wash	
<u>Creator:</u> William Stukeley	<u>Date:</u> 1756.08.00	
<u>Dimensions:</u> 235 x 280 mm	<u>Provenance:</u> Phillipps MS 18983 via Ashley Maples	
<u>Detailed description:</u> Within an iron gall ink frame, 220 x 270 mm, a view of William Stukeley's birthplace at Holbeach. Within the frame, bottom RH corner, the label, 'M <sup>r</sup> John Stukeleys/house, Holbech. my/birthplace.'; outside frame, bottom RH corner, 'august 1756'. In foreground, a lane or road (present Barrington Gate) running across the bottom of the drawing. In the centre, double gates and a wide path leading through a plantation of parallel rows of trees to an open space, set with a large oval of planting, before a large house. The house is early to mid-17th century in style, of 7 bays with an off-centre porch with pedimented doorway and bull's eye window, or oculus, in its Dutch gable. At the RH end a projecting bay of 2 storeys plus attic with Dutch gable, with what looks like 3 light stone mullioned windows, the 1st floor window has a pediment over. The end wall to the L also seems to have a Dutch gable. The flat part of the façade seems to have cross windows (again indicating a C17 date), and 2 dormer windows above. Three sets of multiple chimneys top the roof. To the L and stretching behind the house, a roughly square yard with double gates immediately adjacent to the house; to the R of the house, a formal garden with gazebo against the front wall. The garden has more ornate gates immediately adjacent to the house accessing a wide path leading to another set of gates giving access to the parts beyond. The property extends behind, with a garden divided into 4 rectangles on the L, and a larger area on the R with the odd building and planted with an avenue. On the L of the drawing, a road, 'Drakes Lane' leading into the distance, while on the horizon are labelled: L, 'Fleetwoods' (probably Fleet Woods); centre, 'Greenfields holt', and to the R, 3 churches (see notes). Verso: blank. Watermark: A waisted scrolled shield bearing a single fleur de lys. Above a crown, below the single letter, 'W'. See also 39. SPAGS.2015.01.34 is attached by a pasted paper strip to SPAGS.2015.01.35; traces of former sewn binding.		
<u>Condition:</u> Good		
<u>Conservation carried out (date, details):</u>		
<u>References:</u> <i>Holbeach Conservation Area Appraisal</i> , Mar 2009 Anderson & Glenn, Conservation Architects: Boston, pp. 7-9. SS.i.5-7; SS.ii.313.		
<u>Published:</u> <i>Holbeach Conservation Area Appraisal</i> , Mar 2009 (as above) p. 9		
<u>Notes:</u> Stukeley notes in his <i>Commentaries</i> , begun 1720, (SS.i.6) that 'I was born in my Fathers (more probably my Uncle Stukeley's) house in Holbeach.' Stukeley's uncle, Adlard, was John's elder brother and John lived with him when Adlard brought him to Holbeach to be a 'Clerk in the Business of the Law'. This possibly accounts for the uncertainty over the birthplace. The drawing depicts John Stukeley's, i.e., William's father's house and is thought to have stood near the N end of the present Barrington Gate, with Drake's Lane (now Fishpond Lane) curving off to the SE. It had 9–10 acres of land. Adlard, John's elder brother, William's uncle, lived in Stukeley House on the western side of the town. The churches on the skyline can possibly be identified as Lutton, Gedney and Long Sutton: Lutton has a recessed spire; Gedney a stubby spike but Long Sutton is too schematic to identify positively, though and the squiggles at the side could well represent the spirelets there. If this drawing was made on site, it reflects a visit made late in life by Stukeley (at the age of 68) while he was living in London and rector of St George's, Queen Square Holborn. If so, part of it seems a reconstruction from memory for the plantation with the wide path in the foreground seems to be the 'Walk' referred to in SS.i.6 and that was cut down by 1747 (SS.ii.313). SGS possesses a watercolour painting by Hilkiah Burgess of the house 100 years later entitled, 'An old house in Holbeach in which Doct <sup>r</sup> Stukeley was born, 1687' (unaccessioned, British Views Drawings by Hilkiah Burgess, sketch no. 88.) <u>Sequence of drawings in original volume:</u> the sequence has been reconstructed from the order of the 1979 Stamford Museum photographs, which logic and memory suggest were photographed in the order in which		

the drawings appeared in the former loosely bound volume. (The only exception to this is 26/27, which is double sized and was left to the end of the photographing exercise to save major adjustments of the photographic stand.) 32 & 33 fit neatly into the dirt staining pattern on the back of 31 and it is suggested that they might have come immediately after it. (25, 26/27 also fit neatly into the dirt staining pattern, but both they and 31 are Stamford drawings and their sequence has already been tentatively established. 32 & 33 would seem the better choice for this position.) See also Notes on SPAGS.2015.01.

<u>ID</u> SPAGS.2015.01.33	<u>St Mus neg no:</u> –	<u>Location in main folder:</u> Folder 4; sub-folder 3
<u>Date of record:</u>	<u>Recorder:</u> JFHS	<u>Location:</u>
<u>Short Title/Inscription/Brief description:</u> Recto: Profile bust portrait of Frances Stukeley, Stukeley's first wife Verso: blank		
<u>Object type:</u> Drawing	<u>Material:</u> Paper, light grey ink, brown wash, label in iron gall ink	
<u>Creator:</u> William Stukeley	<u>Date:</u> [1737]	
<u>Dimensions:</u> Mount: 315 x 245 mm Drawing: 280 x 225 mm	<u>Provenance:</u> Phillipps MS 18983 via Ashley Maples	
<u>Detailed description:</u> Recto: Pasted to a sheet, 315 x 245, a smaller sheet, 289 x 225 mm, bearing the profile bust portrait of Frances Stukeley. Her hair is swept up & a string of beads is threaded through, two brown ribbons fall to nape of neck; background, a light brown wash. Label at bottom: 'Frances Stukeley ob.1.sep.1737/sepulta in choro ecchie oium sc... Stamfordiae' [died 1st September 1737, buried in the chancel of All Saint' church, Stamford.] Verso: blank. Watermark: The backing paper of the portrait bears a VREIHEIT watermark (see 09), the edge of which – part of a circular belt & 'O PATRIA' – can be seen. See also 14,22, 30. SPAGS.2015.01.35 is attached by a pasted paper strip to SPAGS.2015.01.34; traces of former sewn binding.		
<u>Condition:</u> Mount: fair only; fraying at edges, dirt staining, bottom edge has at some time been trimmed v close to inscription. Portrait: good, some damage top LH corner where attached to mount.		
<u>Conservation carried out (date, details):</u>		
<u>References:</u> Sotheby, Wilkinson & Hodge 1910, lot 761.		
<u>Published:</u>		
<u>Notes:</u> Stukeley married his first wife, Frances Williamson, daughter of Robert Williamson, Gent, of Allington, near Grantham, 27 December 1727. She was 'a gentlewoman of good fortune and family' . . . 'coheirress of the ancient family of Bacon, of Burton Latimer' (Bod. MS.Eng.misc. e. 667/5. f. 38). They had four daughters, Frances, Mary, Anna, Mary, both Marys dying young. This drawing is specifically mentioned in the Sotheby's sale catalogue of June 1910 For sequence of drawings in original volume and the numbering of 33: See Notes SPAGS.2015.01.32		

<u>ID</u> SPAGS.2015.01.34	<u>St Mus neg no:</u> –	<u>Location in main folder:</u> Folder 4; sub-folder 3								
<u>Date of record:</u>	<u>Recorder:</u> JFHS	<u>Location:</u>								
<u>Short Title/Inscription/Brief description:</u> Recto: 'The Mausoleum of CHYNDONAX Archdruid of m. Hæmus. 1763.' Verso: Page from ledger, account of John Davis of Andovry(?) D''.										
<u>Object type:</u> Recto: drawing Verso: ledger entry	<u>Material:</u> Paper, iron gall in, pencil, fine line grey ink, red ink, grey wash.									
<u>Creator:</u> (Drawing) William Stukeley	<u>Date:</u> 1763.00.00									
<u>Dimensions:</u> 200 x 325 mm	<u>Provenance:</u> Phillipps MS 18983 via Ashley Maples									
<u>Detailed description:</u> Recto: the page is scored with 2 pairs of red ink lines as if from a ledger (see verso). Within an iron gall ink frame, 170 x 305 mm, a rough drawing of Stukeley's Kentish Town villa with the label along bottom, 'The Mausoleum of CHYNDONAX Archdruid of m. Hæmus. 1763.' In the foreground, the top part of a large garden circle, and an inner circle similar to the circles divided into quadrants as in Stukeley's Stamford, Barn Hill garden. The large outer circle consists of planting with an entrance through it, extreme R. Just outside the large circle (top L), a tumulus, and R of centre is the mausoleum, a chapel like building with a three light gothic window. Behind this a horizontal row of trees divides the garden and towards its LH end, is a small enclosure with trees. In bottom LH corner, a quotation from a Latin poem by Abraham Cowley (1618-1667), 'Hic sparge flores sparge breves rosas, Nam vita gavdet mortva floribus' Verso: a page from a ledger scored with 5 red ink lines, 2 on L, 3 on R. It contains details of an account of John Davis of Andovry(?) D''. Not in Stukeley's hand. Countermark: 15 x 35 mm. 'IV'. The Initials of Jean Villedary, one of several generations of papermakers called Jean Villedary who operated Vraichamp, Beauvais and La Couronne mills in the Angoumois from 1668 – 1758. One branch of the family moved to Holland in the mid 1750s and worked a mill at Hattem in Guelderland. SPAGS.2015.01.32 is attached by a pasted paper strip to SPAGS.2015.01.33; traces of former sewn binding.										
<u>Condition:</u> a pinprick (recto) 65 mm from top, 90 mm from LH edge										
<u>Conservation carried out (date, details):</u>										
<u>References:</u>										
<u>Published:</u>										
<u>Notes:</u> The Latin quotation in the bottom LH corner is part of a longer verse by Abraham Cowley (1618-1667), a contemplation on death, also used by Stukeley in his Stamford, Barn Hill, Temple of Flora (Smith 2013, 391): <table border="0" style="width: 100%;"> <tr> <td style="width: 50%;">Hic sparge flores, sparge breves rosas</td> <td style="width: 50%;">Here scatter flowers, scatter brief roses</td> </tr> <tr> <td>Nam vita gavdet mortva floribus</td> <td>For life, which dies, rejoices in flowers</td> </tr> <tr> <td>Herbisqve odoratis corona</td> <td>And with sweet smelling plants</td> </tr> <tr> <td>Vatis adhvc cinerem calentem.</td> <td>Crown the still living ashes of the poet.'</td> </tr> </table> <p><u>Chyndonax</u> was the druidical name Stukeley adopted in the early 1720s and used for the rest of his life. It derives from the discovery in 1598 in Dijon of a cinerary urn bearing the name, though any connection with Druidism is suspect.</p> <p><u>Archdruid of Mount Haemus:</u> Mount Haemus was in Greek mythology the home of Boreas, the north wind, and had associations with cold windy places. Its connection with 18th century druidism is unclear, but Stukeley forged a connection, combining the renewed interest in the Grove of Mount Haemus, a movement stimulated by the revisers of Camden's <i>Britannia</i> (published 1695) and possibly the work of John Aubrey, that sought to recognise of the age and significance of surviving prehistoric monuments, with his own interest in the druids. Stukeley used the term in a light hearted jocular way for it is clear from his correspondence with his brother-in-law, Samuel Gale, that Mt Haemus refers to an actual place, i.e., Hampstead, then north of London, a high windy place. 'I must be content in the watching the flocks that graze upon Haemus, the delights of which mount are much to my gusto. I hope some time or other there to have an humble cottage' (Samuel Gale to Stukeley, 14 Jan 1744, SS.i.324); 'I am just going up to Mount Haemus, where we enjoy a serene air &amp; a variety of conversation, &amp; where, I suppose, I shall scarce ever be so happy as to meet you.' (Samuel Gale to Stukeley,</p>			Hic sparge flores, sparge breves rosas	Here scatter flowers, scatter brief roses	Nam vita gavdet mortva floribus	For life, which dies, rejoices in flowers	Herbisqve odoratis corona	And with sweet smelling plants	Vatis adhvc cinerem calentem.	Crown the still living ashes of the poet.'
Hic sparge flores, sparge breves rosas	Here scatter flowers, scatter brief roses									
Nam vita gavdet mortva floribus	For life, which dies, rejoices in flowers									
Herbisqve odoratis corona	And with sweet smelling plants									
Vatis adhvc cinerem calentem.	Crown the still living ashes of the poet.'									

14 Jan 1744, SS.i.365). Samuel did fulfil his ambition for he died in January 1754 in his lodgings at 'The Chicken-house, Hampstead' (ONDB).

Ronald Hutton, a noted Stukeley scholar, also notes in 'The Origins of Modern Druidry, The First Mount Haemus Lecture', (<http://www.druidry.org/events-projects/mount-haemus-award/first-mount-haemus-lecture>) that 'William Stukeley wrote letters describing himself as "a Druid of the Grove of Mount Haemus". All that he meant by this was that he was one of a group of friends who met at his house on a hill in the Highgate area near London which, because of its windy position, was nicknamed by them after the mountain in Greek mythology.

Stukeley also describes himself as 'Chyndonax of Mount Haemus, Druid' in the dedication of his 'Vegetable Sermons' to Augusta, Dowager Princess of Wales (i.e. mother of George III)

See also Notes for 12r, 37r, 39r & 40r which are also views of Stukeley's Kentish Town property; 34r & 39r are similar. The mausoleum is depicted in greater detail in 37r. See 39 for the background to Stukeley's purchase of his Kentish Town Property.

Countermark: see SPAGS.2015.01.11 for an explanation of countermarks.



<u>ID</u> SPAGS.2015.01.35	<u>St Mus neg no:</u> –	<u>Location in main folder:</u> Folder 4; sub-folder 3
<u>Date of record:</u>	<u>Recorder:</u> JFHS	<u>Location:</u>
<u>Short Title/Inscription/Brief description:</u> Recto: At bottom of page, a house plan, 'The chamber floor of my house at Grantham.' At top of page, and inverted, a Latin tag, from III. 43. Mart[ial]. with translation by Joseph Addison. Verso: Family tree of William and Frances Stukeley (nee Williamson) back to their respective grandparents.		
<u>Object type:</u> recto: drawing and text verso: family tree	<u>Material:</u> paper, ink	
<u>Creator:</u> William Stukeley	<u>Date:</u> Recto: [1726–1729] Verso: [probably before 1737]	
<u>Dimensions:</u> recto: 330 x 210 mm Verso: 210 x 330 mm	<u>Provenance:</u> Phillipps MS 18983 via Ashley Maples	
<u>Detailed description:</u> Recto: a plan of the upper floor of Stukeley's Grantham house, the lower wall (nearest the label) being the W side. The plan of the house is rectangular with a recessed centre portion on the garden front (E) giving a C shape. There are 4 large rooms, one in each corner and a main staircase, behind garden front centre section. There are also subsidiary stairs, centre towards front, presumably leading to attic floor. At top of page, and inverted, the script: 'Non omnes fallis Scit te Prosperina canum 'Personam capiti detrahet illa tuo. III. 43. Mart[ial]. translated by Addison. 'Why shouldst thou try to hide thy self in youth? Impartial Proserpine beholds the truth & laughing at so fond & vain a task will strip thy hoary noddle of its mask. Some of the antient masks not only covered the <del>head</del> face but head too, having a periwig. for it was necessary if a young actor playd the part of an old man or the like. & this seems to be the first origin of perewigs.' Verso: family tree of William and Frances Stukeley (nee Williamson) from their respective grandparents: John Stukeley/John Stukeley/William Stukeley; Thomas Williamson/Robert Williamson/Frances Williamson. Top R, the Williamson arms; bottom centre, the arms of William & Frances Stukeley. Watermark: 95 x 115 mm. Coat of arms: a shield, with 2 lion supporters and a crown above, bears a pale with 3 saltires. The arms of Amsterdam whose shield is gules, a pale sable bearing 3 saltires argent. The watermark arms differ in that the surmounting crown is not the Imperial Crown of the Holy Roman Emperor and there is no motto below. This watermark was in use for over 200 years. The earlier marks are relatively simple but in later marks the Crown and mantling become more and more ornate. SPAGS.2015.01.33 is attached by a pasted paper strip to SPAGS.2015.01.32; traces of former sewn binding.		
<u>Condition:</u> Good, a little dirt staining round edges. Some bleed through from rector to verso and vice versa.		
<u>Conservation carried out (date, details):</u>		
<u>References:</u> Scoones 1999, 158–165.		
<u>Published:</u>		
<u>Notes:</u> Recto: The quotation is from Martial III, 43: <b>TO LAETINUS.</b> 'You ape youth, Laetinus, with your dyed hair; and you, who were but now a swan, are suddenly become a crow! You will not deceive every one: Proserpine knows that you are hoary, and will snatch the mask from your head.' Illustrations of Stukeley's Grantham house showing the flat street elevation (W side) and the C shaped garden elevation (E side) may be seen respectively in SPAGS.2015.01.38v and Bod. Gough Maps 230.f.405. The fenestration of the centre portion of the garden elevation doesn't quite tie in the with the illustration of the house in Bod. Gough Maps 230.f.405. Scoones 1999 reproduces elevations of some of the Grantham house rooms – from Bod. Gough Maps 16. Verso: Stukeley's arms – a double headed eagle sable, surcharged with a trefoil or – may also be found on his portrait in the Society of Antiquaries of London. He also erected them, impaling both his wives, Williamson and Gale, over the Great Gateway ('King Charles gateway') at 9 Barn Hill, Stamford. A small version can also be found on SPAGS.2015.01.6r. The Stukeley/Williamson arms are shown in better detail and with some colour in Bod.MS.Eng.misc.d.452.f.51v		

<u>ID no</u> (already allocated by SGS) SPAGS.2015.01.36	<u>ID</u> <u>St Mus neg no:</u> -	<u>Location in main folder:</u> Folder 4; sub-folder 7
<u>Date of record:</u>	<u>Recorder:</u> JFHS	<u>Location:</u>
<u>Short Title/Inscription/Brief description:</u> 3 leaves making up a pamphlet of 6 pages: Folio 1 recto: Inscription in ink: 'A Drawing of my Father . . .' Folio 1 verso: blank Folio 2 recto: charcoal portrait of head of Stukeley's father, John Stukeley. Folio 2 verso: blank Folio 3 recto: blank Folio 3 verso: blank		
<u>Object type:</u> Drawing contained within pamphlet of 6 pages		<u>Material:</u> Paper, ink, charcoal, iron gall ink
<u>Creator:</u> I (J) Turing	<u>Date:</u> 1706.03.00	
<u>Dimensions:</u> folder 380 x 275 mm. portrait 380 x 270	<u>Provenance:</u> Phillipps MS 18983 via Ashley Maples	
<u>Detailed description:</u> In a made-up pamphlet of 6 pages, the remains of the previous binding of the volume, a portrait of Stukeley's father: Folio 1 recto: Inscription: 'A Drawing of my Father/Mr John Stukeley, taken/when he was dead, in his/coffin, in Staple Inn hall/London March/1705-6./by I Turing limner./[later addition] I bought it of him many years/after.' The Stukeley addendum in a lighter brown ink. Folio 1 verso: blank Folio 2 recto: charcoal portrait of head of John Stukeley, Stukeley's father. Folio 2 verso: blank. Showing through from fol 2r are pinpricks along the lines of the drawing. Pinpricking was part of a standard process for transferring preliminary drawings from one medium to another. Folio 3 recto: blank Folio 3 verso: blank Traces of former sewn binding remain.		
<u>Condition:</u> Some dirt staining on portrait and outer covers. Iron oxide staining on actual portrait. Diagonal tear, c.190 mm., across front cover (fols. 1 & 2) with ancient repair in paste and paper.		
<u>Conservation carried out (date, details):</u>		
<u>References:</u> Phillipps 1837-71. <i>Catalogus Librorum</i> , 359; Sotheby, Wilkinson & Hodge 1910, lot 761.		
<u>Published:</u>		
<u>Notes:</u> This portrait is specifically mentioned in the Phillipps <i>Catalogus Librorum</i> , 1837-71, and the Sotheby sale catalogue of June 1910. A search so far has yielded no details of an artist named Turing. There is a Sir John Turing, 3rd Baronet (1680–1733). There is possibly no connection Stukeley later also bought the finished painting. hung at Barn Hill. 'over the hall door, my fathers picture by Turing.' Bodl.MS.Eng.misc.e.196. f.94/5		

<u>ID</u> SPAGS.2015.01.37	<u>St Mus neg no:</u> –	<u>Location in main folder:</u> Folder 4; sub-folder 9
<u>Date of record:</u>	<u>Recorder:</u> JFHS	<u>Location:</u>
<u>Short Title/Inscription/Brief description:</u> Recto: 'a very old man his head crown'd with <u>vine</u> leaves, . . .' Verso: 'CHYNDONACTIS Mausoleum . 1764'		
<u>Object type:</u> Drawings	<u>Material:</u> Paper. Recto: black and brown ink Verso: iron gall ink, grey & ochre wash	
<u>Creator:</u> William Stukeley	<u>Date:</u> Recto: nd                      Verso: 1764.00.00	
<u>Dimensions:</u> 185 x 280 mm	<u>Provenance:</u> Phillipps MS 18983 via Ashley Maples	
<u>Detailed description:</u> Recto: drawing of a naked man holding a 'cup or patera' in his L hand. Lines radiating from lower face and chin that might represent a beard. Below a label in ink: 'a very old man his head crown'd with <u>vine</u> leaves, head hanging down upon his breast, either thro' age or drunkenness, a strong muscely [muscly] body, a patera or cup in his left hand. so Miriam.' The description does not exactly match the drawing in that the man's head does not seem to be crowned with vine leaves, it is not hanging on his breast and his body is not particularly muscular. Verso: a drawing 170 x 205 mm in an iron gall ink frame of part of Stukeley's garden at Kentish Town. The mausoleum of Chyndonax, seen end on, is in the centre. It has a large 3 light gothic window, untraciated with mullions rising to the arch. On its LH side, a large 4 stage chimney stack behind an extension with arched doorway and smaller gothic window. This porch has a flat roof with a corbel table. Stretching down from the mausoleum diagonally to the R is a tall wall with an opening. In the foreground, the edge of the large garden circle with 2 figures, the figure on the L with R arm raised. They are possibly Stukeley and his wife Elizabeth, though Elizabeth had died in 1757*(See Notes). Behind the mausoleum, 2 large rectangular fields, the nearer one lined on each side with trees. There is an abundance of planting, trees & shrubs, throughout the property. This drawing shows the details of the mausoleum and surrounding garden in much greater detail than 32r, 39r, 40r. Watermark: 90 x 60 mm. Arms of Queen Anne, 1707 to 1714, i.e. the Act of Union to her death: 1 & 4 per paly, England/ Scotland; 2, France modern; 4, Ireland; all within Garter containing 'Honi Soit Qui Mal Y Pense'. As 07, 18, 19 & 31. See Notes for SPAGS.2015.01.07. SPAGS.2015.01.37 is attached by a pasted paper strip to SPAGS.2015.01.38; no trace of former sewn binding.		
<u>Condition:</u> Good, a little dirt staining along top of verso. Some bleeding through of verso to recto.		
<u>Conservation carried out (date, details):</u>		
<u>References:</u> Piggott 1985, 143, 150; SS.iii.18-20; Pevsner 2005, 269 (burial place).		
<u>Published:</u>		
<u>Notes:</u> Recto: Miriam was Mrs Peirson, sister of the Revd. Mr Foote, an intellectual, with whom Stukeley had a romantic but platonic relationship in his later years (Piggott 1985, 143). Verso: Stukeley bought his Kentish Town property in 1759 (Piggott 1985, 150). * The female in the drawing could be Stukeley's second wife, Elizabeth, who had died in 1757, but equally could be either of the Platonic muses of his later life, 'Miriam' (Mrs Peirson), or Phoebe (Piggott 1985, 143, 150), or no specific person at all. Stukeley was actually buried, with no headstone or commemoration, in the churchyard of East Ham, Essex (St Mary Magdalene, reputedly on the N side of the church). See also Notes for 12r, 34r, 39r & 40r, also views of Stukeley's Kentish Town property; 34r & 39r are similar. See 39 for the background to Stukeley's purchase of his Kentish Town Property.		

<u>ID</u> SPAGS.2015.01.38	<u>St Mus neg no:</u> –	<u>Location in main folder:</u> Folder 4; sub-folder 9
<u>Date of record:</u>	<u>Recorder:</u> JFHS	<u>Location:</u>
<u>Short Title/Inscription/Brief description:</u> Recto: blank Verso: 'The front of my house at Grantham 1726.'		
<u>Object type:</u> drawing	<u>Material:</u> paper, fine line grey ink, a little iron gall ink, grey & yellow wash	
<u>Creator:</u> William Stukeley	<u>Date:</u> 1726.00.00	
<u>Dimensions:</u> 180 x 285 mm	<u>Provenance:</u> Phillipps MS 18983 via Ashley Maples	
<u>Detailed description:</u> Recto: blank Verso: label along bottom: 'The front of my house at Grantham 1726.' The drawing depicts the street frontage of a house, seemingly early C17 date but possibly C16, of 2 storeys plus attic floors, & having 2 gabled side wings. The fenestration consists of 4 light stone mullioned windows on the ground and 1st floor, excepting the window adjacent to the slightly off-centre front door, which has 3. The gable attics have 3 light stone mullioned windows and a 3 light gabled dormer sits in the middle of the main roof. At each end of the house are stone chimneys and centrally placed on the roof top is a 6 light hexagonal lantern. In front of the house are 4 tall trees behind a fence. The road in front curves off to the R up which a horseman (disproportionately small) rides. On the L (N), a barn is separated from the house by a yard; in centre foreground behind a wall, is what looks like a low Dutch gable in grey wash (Bod. Gough Maps 230.f.405, a view of the house from the garden side, confirms there are houses on this side of the road); on R (S) a garden, named by Stukeley his 'Hermitage Vineyard' with curved walls joining it to the house; a gabled building with an ogee opening at the rear (his Hermitage Chapel). At the front of this garden, a square summer house with a concave pointed roof. In the middle of the garden is Stukeley's Roman altar from Northumberland topped with a stone sphere (Honeybone 2014, letter 84, 204). It is also seen in the Hermitage Chapel niche (Smith 2013, 365-6). A 1725 site plan Bod.MS.Eng.misc.c.538.f77,78 confirms the LH side of the drawing to be N, the RH, south, etc. Watermark: none SPAGS.2015.01.38 is attached by a pasted paper strip to SPAGS.2015.01.37; no trace of former sewn binding.		
<u>Condition:</u> Fair to good: verso, triangular piece missing, 20 x 25 mm bottom LH corner; triangular piece missing, 15 x 20 mm top RH corner. Some dirt staining, mostly on recto, 2 or 3 ink blobs on recto.		
<u>Conservation carried out (date, details):</u>		
<u>References:</u> Bod.MS.Eng.Misc.c.538.f.77,78; Honeybone 2014, 204; Smith 2013, 365; Stocker in Start & Stocker 2011, 183-4.		
<u>Published:</u> Start & Stocker 2011, fig. 3		
<u>Notes:</u> There are a number of Stukeley drawings of his house at Grantham, most of which are in the Bodleian Library. SPAGS.2015.01.38v complements them and is the most important view of the house's street front. The site plan, taken just before Stukeley's purchase of the house in 1726 (Bod.MS.Eng.Misc.c.538.f.77,78), yields important information on the location of the house and the curve of the road away from the house in this drawing helps confirm the location suggested by David Stocker (p. 183,4) (See Notes for 19r & 21r) The lantern looks a little later than the house, but is somewhat anachronistic for 1726. It is shown on other drawings of the house in the Bodleian, but not on the (admittedly schematic) sketch made by the surveyor Mr Thorndike in January 1726 (Bod.MS.Eng.misc.c.538.f80). It is very possible Stukeley built or planned it; he was not averse to inserting earlier architectural styles into his buildings – see Notes for 30r).		

<u>ID</u> SPAGS.2015.01.39	<u>St Mus neg no:</u> –	<u>Location in main folder:</u> Folder 4; sub-folder 9
<u>Date of record:</u>	<u>Recorder:</u> JFHS	<u>Location:</u>
<u>Short Title/Inscription/Brief description:</u> Recto: 'View of part of D' Stukeleys Garden & Farm at Kentishtown. 1763.' Verso: In ink, in the middle, 'Phillipps MS/18983.'		
<u>Object type:</u> Drawing/inscription	<u>Material:</u> paper, iron gall ink frame and label, fine line grey ink	
<u>Creator:</u> William Stukeley	<u>Date:</u> 1763.00.00	
<u>Dimensions:</u> 250 x 405 mm	<u>Provenance:</u> Phillipps MS 18983 via Ashley Maples	
<u>Detailed description:</u> Recto: in an iron gall ink frame a v rough and schematic drawing, 230 x 395 mm, labelled at top, 'View of part of D' Stukeleys Garden & Farm at Kentishtown. 1763.' In the foreground, the top part of a large garden circle, and an inner circle similar to the circles divided into quadrants as in Stukeley's Stamford, Barn Hill garden. Just outside the large circle (top L), a tumulus – drawn twice and overlapping – and behind the circle to the R of centre is the mausoleum, a chapel like building with a three light gothic window. Behind 2 rectangular fields are faintly & roughly drawn. Verso: In middle of page, an inscription in black ink, probably dating from 1860-1910, 'Phillipps Ms 18983'. Watermark: 155 x 65 mm. A waisted scrolled shield with single fleur de lys; above, a crown, below 'LVG'. See also 34 This leaf is joined to 40 by a pasted paper strip; traces of sewn binding survive.		
<u>Condition:</u> Recto: Fair. Considerable dirt staining L & R sides and some along top edge. LH edge badly chewed, RH edge, less so. 4 tears on LH edge, 20-25 mm; 3 tears along bottom edge, all 10 mm or less. Triangular piece, 10 x 10 mm, missing top RH corner (missing before being made up into volume). Small piece, 5 x 10 mm, missing bottom RH corner. Verso: some brown staining, top, bottom and LH side suggesting an adjacent paper of perhaps, c.220 x 330 might have been overlying it. See Notes for a possible explanation.		
<u>Conservation carried out (date, details):</u>		
<u>References:</u> SS.iii.18-20		
<u>Published:</u>		
<u>Notes:</u> Stukeley left Stamford at the beginning of 1748 to become rector of St George's, Queen Square (Holborn) where he lived until his death in 1765. In 1759, clearly hankering after the country life and a garden where he could continue his garden works, he bought a 'villa' in Kentish Town, a separate village just over 2 miles to the north of his church (and less than 2 miles from Hampstead and the home of his friend, Samuel Gale). He records that on 20 April 1759 he negotiated for 'Mr Hogin's house garden and Pasture' (SS.iii.18-9), and in 1760 he 'inclosed 2 acres of medow out of the garden pasture, added to my garden, reduced it to a circular form, made a retired place like a hermitage, a kitchen garden, &c.' (SS.iii.20). It is now suspected that SPAGS.2015.01.39 might have been the last in the sequence in the bound volume, not 40. The staining pattern on 39v doesn't fit well with 40 lying against it, and the inscription, 'Phillipps Ms 18983' would be more appropriately placed on the last page of the collection. If this were the case, there was clearly another folio resting against 39v, which could reflect a state prior to the collection being bound into the volume that was sold at Sotheby's in 1910. Watermark: See also 16 & 40 for LVG, Lubertus van Gerrevinck, and 16 for a discussion of him. See also Notes for 12r, 34r, 37r & 40r which are also views of Stukeley's Kentish Town property; 34r & 39r are similar. The mausoleum is depicted in greater detail in 37r.		

<u>ID</u> SPAGS.2015.01.40	<u>St Mus neg no:</u> –	<u>Location in main folder:</u> Folder 4; sub-folder 9
<u>Date of record:</u>	<u>Recorder:</u> JFHS	<u>Location:</u>
<u>Short Title/Inscription/Brief description:</u> Recto: 'D' Stukeleys Villa at Cantlows (Kentish) town.' Verso: blank		
<u>Object type:</u> drawing	<u>Material:</u> Paper. iron gall ink frame & label, pencil, fine grey line ink, a little grey wash.	
<u>Creator:</u> William Stukeley	<u>Date:</u> 1763?, 1764?	
<u>Dimensions:</u> 200 x 360 mm	<u>Provenance:</u> Phillipps MS 18983 via Ashley Maples	
<u>Detailed description:</u> A rough drawing of an overview of Stukeley's Kentish Town property. Along the bottom, a label in iron gall ink, within a top & bottom border, 'D' Stukeleys Villa at Cantlows town.' Running horizontally along the bottom is probably a road, behind which the property is fenced off by a wall lined with 6 trees. In the centre foreground is the garden is set out in a large circle divided into quadrants (see also 32 & 39). To the R of this is Stukeley's house/villa, drawn as flat walls (with no roof)having 2 doors and 8 windows, and on the L a large yard or paddock. The tumulus seen in 32&39 is also visible as is the 'mausoleum' behind. The background tails off into nothing. Watermark: 155 x 65 mm. A fancy shield bearing a posthorn slung from its looped strap. Above a crown or coronet, below 'LVGerrevnt'? Probably is 'LV Gerrevinck'. This leaf is joined to 39 by a pasted paper strip; traces of sewn binding survive.		
<u>Condition:</u> Recto: fair to good. Top edge of iron gall ink frame missing. 2 pieces, 15 x 45 mm, 5 x 10 mm, missing from top edge, LH end (presumably before being made up into volume). Piece 15 x 5 mm missing bottom RH corner. 2 small tears, each 5 mm long on LH edge, 135& 55 mm from bottom. Some dirt staining on L & RH edges. Verso: 4 ink blobs, 2 each on L & RH edges, roughly semicircular, c.10 mm diameter. Staining, possibly the remains of the paste sticking the drawing to a mount or another volume prior to being incorporated into the volume that Sir Thomas Phillipps acquired.		
<u>Conservation carried out (date, details):</u>		
<u>References:</u>		
<u>Published:</u>		
<u>Notes:</u> See also, Notes for 32, 37 & 39. See also Notes for 12r, 34r, 39r & 40r which are also views of Stukeley's Kentish Town property; 34r & 39r are similar. The mausoleum is depicted in greater detail in 37r. See 39 for the background to Stukeley's purchase of his Kentish Town Property. It is now suspected that SPAGS.2015.01.39 might have been the last in the sequence in the bound volume, not 40. The staining pattern on 39v doesn't fit well with 40 lying against it, and the inscription, 'Phillipps Ms 18983' would be more appropriately placed on the last page of the collection. If this were the case, there was clearly another folio resting against 39v, which could reflect a state prior to the collection being bound into the volume that was sold at Sotheby's in 1910. Watermark: See also 16 & 39 for LVG, Lubertus van Gerrevinck, and 16 for a discussion of him.		