

The Magazine

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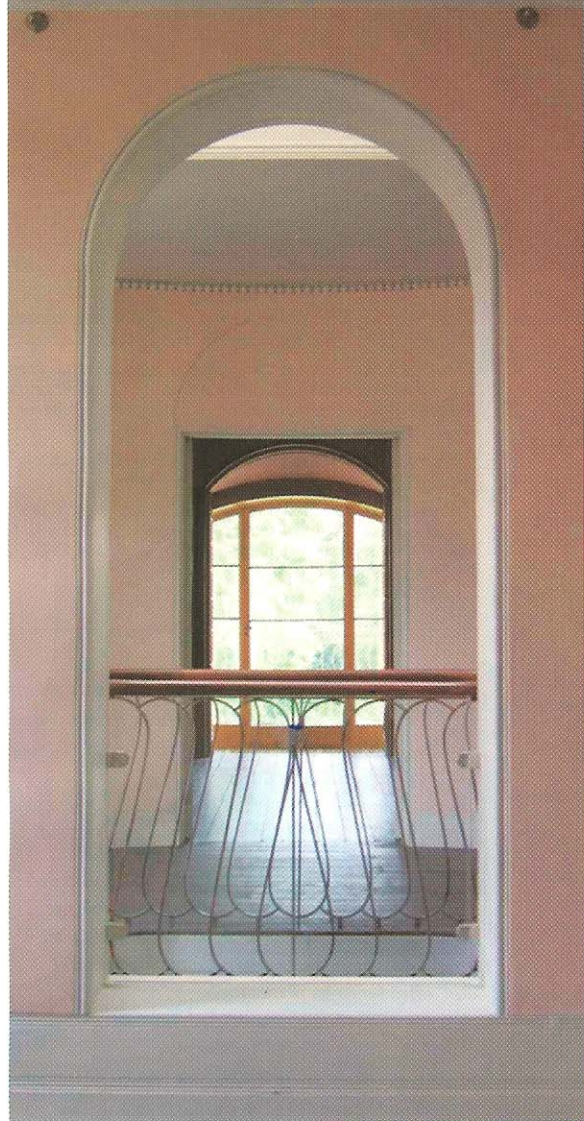
OCTOBER 2007

International
Style



Sir John Soane's **Moggerhanger:**

A very personal work



It would be incorrect to say that there have been three houses at Moggerhanger, for each survives and is embedded in the next. A house of the 1750s forms the southeast corner, an extension designed by Sir John Soane in 1791 completes the east front, and a major recasting in 1810 by the same architect for the next generation forms the west half of the house. What is remarkable is that this accretive

development should have resulted in such a coherent design. Used for most of the twentieth century as a hospital, Moggerhanger was rescued from near dereliction by the Moggerhanger House Preservation Trust under the architectural guidance of Stephen Gee and myself.¹ Investigations related to its recent restoration have revealed that the 1810 house is one of the architect's most sophisticated designs.



By Peter Inskip

With so many of Soane's buildings altered or lost, Moggerhanger is notable for the degree that it survives intact. However, the house is also important because it informs us about so many of Soane's buildings that have disappeared without a photographic record. It is much more representative of his mature work in London than other surviving work: in the north facade one can appreciate the style of the New



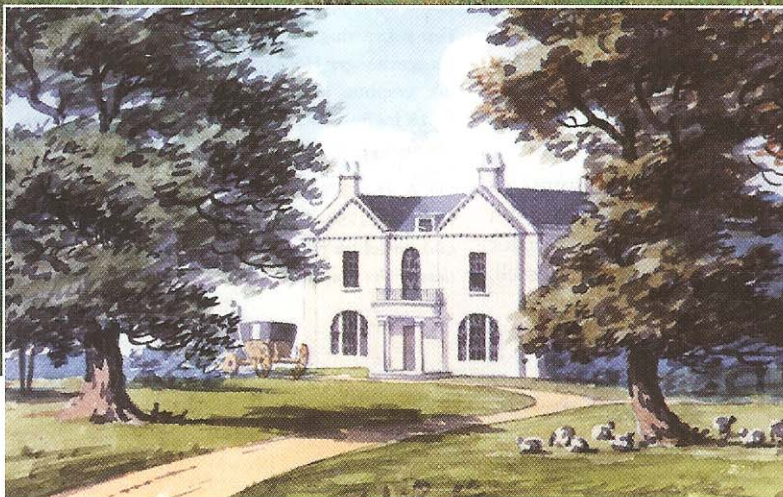
Fig. 1. View across the main staircase through the circular landing to Mrs. Thornton's Dressing Room. *Photograph by the author.*



Fig. 2. Northeast view of Moggerhanger House, Bedfordshire, England, built c. 1750, and enlarged to the designs of Sir John Soane (1753-1837) in 1791 and 1810. The recently restored house is open to the public during the summer months and by appointment throughout the year. *Author's photograph.*

Fig. 3. Drawing of Moggerhanger House by Sir Humphry Repton (1752-1818), 1792, Pl. VI in the Red Book for Moggerhanger. *Photograph by courtesy of English Heritage (National Monuments Record).*

Fig. 4. Moggerhanger House in a photograph c. 1995. *Author's photograph.*



Bank Buildings, the National Debt Redemption Office, and Praed's Bank; the tribune² tells us of the Bank of England; and something of the quality of the lost interiors at the Westminster Law Courts is apparent in the stair hall. Moreover, Moggerhanger is one of Soane's best documented houses, and the archives in Sir John Soane's Museum allow insight into his working methods and reveal his relentless pursuit of originality and perfection.

The Moggerhanger estate came to the Thornton family sometime after 1733 through marriage into an ancient Bedfordshire family, the property being an outlying section of their estate in Everton. Soane's initial survey, carried out in November 1790,³ records a two-story house with sash windows and a modillion cornice below a plain tiled roof. Its decidedly provincial quality was lifted by a pedimented

to which Soane had been appointed surveyor in 1788. Thus, it is no particular surprise that in 1790 he should have asked Soane to help with modest alterations to his house, even if by that time the architect was concentrating on his great monumental schemes for rebuilding the bank.

Soane modified the existing house by adding a wing containing a hall and a drawing room on the east and moving the entrance from the south to the new east side. To allow this, the old stables were cleared away and a new block was constructed, designed in a round-arched style similar to the stables that Soane had built at Tendring Hall, Suffolk, in 1784. The finished house had a small rectangular Ionic portico, the roof of which formed a railed balcony outside the window of Mrs. Thornton's Dressing Room on the second floor.

fifth Duke of Bedford—to ensure that quality was achieved through execution rather than elaboration. Complication was reserved for the dressing room, where sharp-edged polychrome decoration with gold details and glazed and lustrous finishes would have had a strong impact, especially as the room was approached from corridors, stairs, and landings all simply painted gray. Outside, the stucco was limewashed a pale stone color; Crace is cited in Moggerhanger records for "colouring the fronts" in 1797.⁶

Just as in *Mansfield Park* by Jane Austen (1775–1817), it was a neighbor, in this case Francis Pym (1756–1833), who had recently employed the landscape gardener Humphry Repton (1752–1818) to improve his grounds who recommended that Thornton should complement his house with a new setting un-



entrance door with a Gothic fanlight. We know that there was an earlier house on the site, but stylistic grounds suggest that the building Soane recorded was constructed about 1750. Robert Thornton (1735–1803) offered it for sale in 1784,⁴ and the property was subsequently bought by his youngest brother Godfrey (1737–1805).

The involvement of one of England's greatest architects with this small house is easily explained. While the Thorntons were very successful bankers in the City of London, they were also evangelical Christians who lived simple lives as members of the Clapham Sect, concerning themselves with morals in the city and, with their cousin William Wilberforce (1759–1833), with the abolition of the slave trade. Godfrey Thornton was a director of the Bank of England,

Soane employed the standard details characteristic of his early buildings: stepped panels in the joinery and a strigulated iron balustrade on the staircase. Standard details also meant the repetition of designs: the beautiful white marble chimneypiece (Fig. 13) for the new drawing room reproduced a design that Godfrey Thornton would have found familiar to one in the offices that Soane had just completed at the Bank of England, whilst the chimneypiece in Mrs. Thornton's bedroom was identical to those provided to Brampton Gurdon Dillingham (1740–1820) and a "Mr Patterson" at other houses.⁵

The decorations were simple, but were carried out by the best London decorator, John Crace (1754–1819)—who was also working for George, Prince of Wales, and Francis Russell,



der the same master's guidance. A Red Book illustrating the proposals was duly submitted in 1792.⁷ Repton introduced a new drive to serve Soane's east entrance (see Fig. 3), leaving the south side of the house to become the garden front. Like the house itself, it was a modest scheme, but its subtle planting exploited the views from the gentle ridge on which the

Fig. 5. Drawing illustrating proposed extension of Moggerhanger House, by Soane, 1807. Pen and ink, graphite, and watercolor on paper, 11 ¹³/₁₆ by 18 inches. Sir John Soane's Museum, London; photograph by Jeremy Butler.

Fig. 6. *The Children of Godfrey Thornton*, by Daniel Gardner (1750–1805), 1781. Watercolor, gouache, and pastel on paper, 40 ¹/₂ by 33 ¹/₂ inches. Collection of the Countess of Erroll; author's photograph.

house stands. Typically, Repton's commentary extends beyond the landscape, and he is critical of Soane's work on the house.

There is a difficulty in the management of this view, from the drawing-room window being placed so near to the door of the house; because it is almost impossible to preserve an air of neatness under the windows of a drawing room (especially when they are so very low) while the hall door requires an expanse of gravel for coaches to turn upon, and is exposed to the occasional defilement of Horses waiting at the door, and immediately under the windows. I am aware that this disposition of the rooms was not a matter of choice at Mog[ger]hanger, such inconveniences being often unavoidable where Genius is confined to the altering of an old house instead of having full latitude to plan a new one; but it is necessary for me to explain the difficulty, and point out...the inconveniences arising from this proximity of the drawing room and the Entrance.⁸

Six years later, Repton was back at the site preparing supplementary designs to his Red Book,⁹ following the enclosures of the parish, which allowed for the extension of the designed landscape south beyond the immediate park.¹⁰ Repton introduced clumps of trees to the south and sank the road where it crossed the view, so that the latter would continue well into the distance. However, once again, he was critical of the house, suggesting the introduction of a trellis veranda and a small ogee dome (Fig. 10) to dress the plain south front that Soane had retained from the 1750s building.

In addition to recommending Repton, Pym also suggested that the Thorntons be drawn by the eminent pastel artist Daniel Gardner after his own family had sat for him. The picture in Figure 6 shows the children of Godfrey Thornton and is a significant record because each of the three sons was eventually to become an important client of Soane's in his own right. In the succeeding years, family portraits were commissioned from Sir William Beechey (1753–1839) and Henry Wyatt (1794–1840). Both were royal academicians and no doubt came on the recommendation of Soane who was the

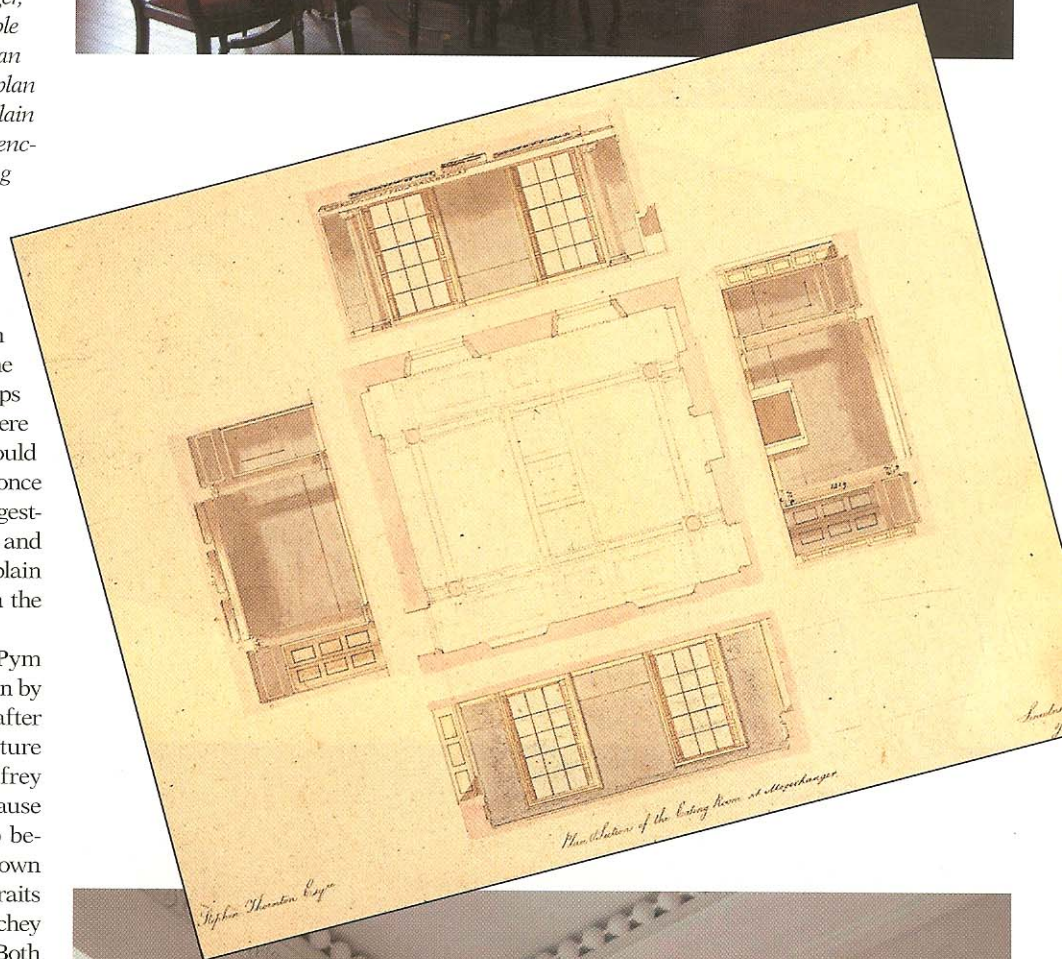
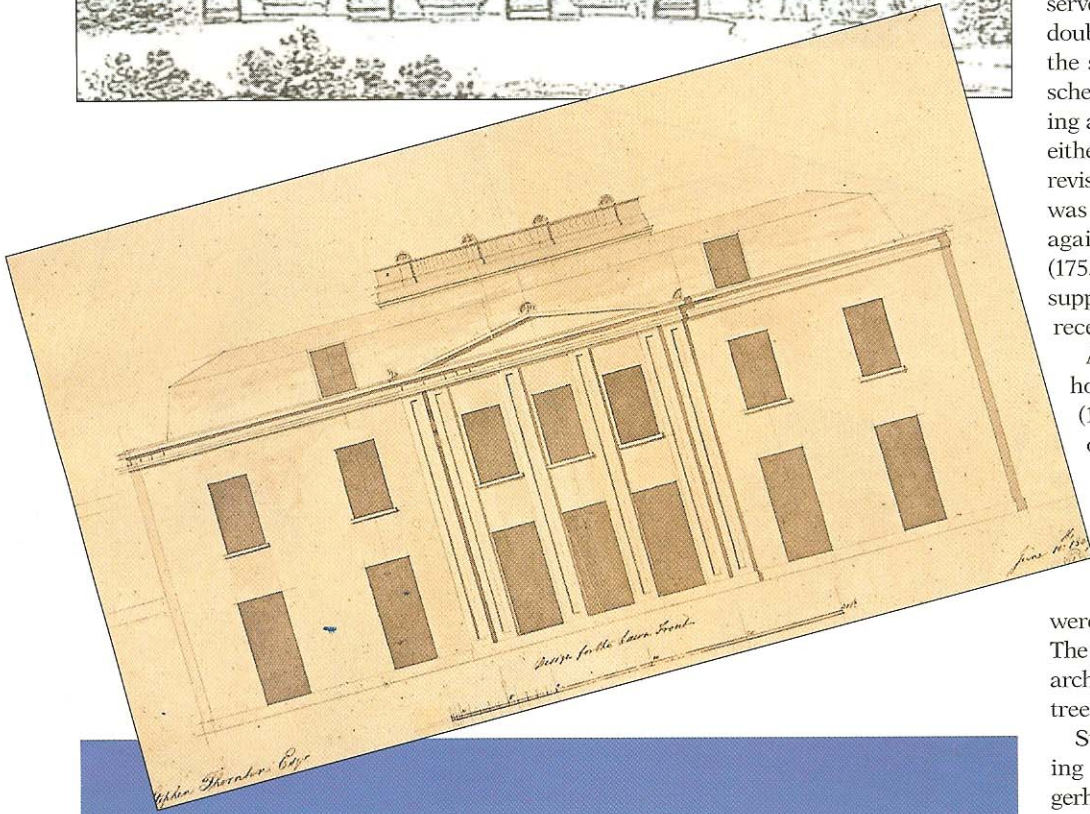


Fig. 7. Dining room at Moggerhanger House as recently restored. *Author's photograph.*

Fig. 8. Design for the dining room by Soane, 1811. Pen and ink, graphite, and watercolor on paper; 18 by 22 3/16 inches. *Soane's Museum; Butler photograph.*

Fig. 9. Detail of the ceiling in the dining room. *Author's photograph.*



professor of architecture at the academy. It is clear that more than a professional relationship was developing between the architect and his client while they were working together on both Moggerhanger and the Bank of England. Evidence of a burgeoning friendship is found in 1793, a year after the completion of Soane's first work at Moggerhanger when he noted in his journal, "Paid Newton for a workbox for Miss Thornton £3.13.6," and meticulously added in parenthesis that it was "not to be charged" to the client.¹¹

The activity generated by the enclosures also brought Soane back to the house in 1797. Moggerhanger was clearly too small to serve as a country seat,¹² so he first proposed doubling its size by building westwards into the stable yard¹³ and then a less ambitious scheme for a single-story extension containing a breakfast room,¹⁴ but nothing came of either of these. What did happen was a slight revision of the decorations. The dressing room was changed from a green to a pink scheme, again executed by Crace.¹⁵ John Flaxman (1755–1826), the great neoclassical sculptor, supplied cast busts,¹⁶ possibly for the arched recesses in the same room (see Fig. 19).

At Godfrey Thornton's death in 1805 the house passed to his eldest son, Stephen (1767–1850), also a director of the Bank of England. Within a year, Soane was again at Moggerhanger, making minor adjustments in the house, but the work of 1806 concentrated mainly on the ancillary buildings. A new stable yard was formed and the existing stables were converted to a laundry and brewhouse. The "old entrance lodge" was rebuilt, with the architect's accounts specifying the thatch, yew tree columns, and Gothic windows.¹⁷

Stephen then returned in earnest to reviving Soane's 1797 proposal to enlarge Moggerhanger and transform it into a substantial country house. The various alternatives of 1807 maintained the east entrance but varied the internal planning, experimenting with a range of dramatic sequences of circulation spaces, one with a Greek Doric hall (see Fig. 18).¹⁸ In

Fig. 10. Proposal for veranda on the south front of Moggerhanger House, by Repton, 1798. Pen and ink on paper. *Author's photograph.*

Fig. 11. Drawing by Soane of the south front before the addition of the veranda, 1810. Pen and ink, graphite, and wash on paper; 21 3/4 by 25 5/8 inches. *Soane's Museum; Butler photograph.*

Fig. 12. South front of Moggerhanger House. *Author's photograph.*

anticipation of construction, the existing house was resurveyed in 1808. Yet further variations to the plans followed, placing the entrance on the north, which resulted not only in a more cohesive plan but gave Moggerhanger the character of a new house rather than one that had simply been expanded.¹⁹ Of course, the distancing of the entrance from the reception rooms also resolved Repton's earlier concerns.

Everywhere, Moggerhanger is full of surprises. Like in many of Soane's houses, the dining room is the grandest space in the house, but at Moggerhanger, it is nearly square in plan and of great originality. The rotation of the Ionic columns from the conventional screens across the ends of the room to longitudinal ones articulates an entry space on one side and distances the landscape on the other, leaving the core of the room to focus on the dining table (Fig. 7). Even servants' rooms in the attics are no exception and were handled with a similar architectural approach: Soane arched the ceilings into the volume of the mansard roof and clad the exposed structural trusses so that they became down-stands that articulated the space.

The recasting of Moggerhanger reflects the changing nature of the building industry at the beginning of the nineteenth century. Improvements in transportation meant that much of the production process was in London rather than in the provinces. All the craftsmen were Soane's regular tradesmen, and windows and doors, marble chimneypieces, and plaster enrichments were all made in the capital, packed, "carted to the Inn," and sent by barge down the River Thames, around the East Anglian coast to the Wash, where Norfolk meets Lincolnshire, then up the River Great Ouse to the River Ivel, where



they were unloaded at Girtford Bridge, only a mile from Moggerhanger.²⁰

London-based construction, however, did not alter the fact that materials remained expensive, while labor was still comparatively cheap. Consequently, doors salvaged from the earlier phases were reincorporated in the new work; a chimneypiece of 1792 was moved to another room; and all the preliminary schemes for the north entrance drawn between 1808 and 1810 show the 1792 Ionic portico redeployed from the east front to save cost, although ultimately a Doric portico was decided on. About the greatest costs were related to the services. For example, a horse engine was sited above the well in the stable yard to raise water to the tower at the center of the house, serving a couple of water closets and two sinks in the kitchens.

Soane was frequently on site to inspect the progress.²¹ This often resulted in amendments being sketched in Soane's nervous hand over



the precise office drawings to refine the design. The omission by Soane of three open archways between the stair hall and the adjoining corridor resulted in him redesigning the corridor as a monumental top-lit tribune, a favorite detail that he employed several times, but few of which survive (see cover).

Other modifications are more characteristic of client requests. The addition of a veranda to the south front (Fig. 12) followed the completion of the veranda that transformed the east elevation from an entrance to a garden front, and the Thorntons might have recalled Repton's more fanciful recommendation for this in 1798 (see Fig. 10).²² Other items might have been too theatrical for the evangelical Thorntons: an interior section of 1811 shows identical windows, complete with shutters, on both sides of the dining room in order to give symmetry; although those on the north would have had to be dummies and glazed with mir-



ror as they were at the core of the building (Fig. 8). It was not to be.

The decoration of 1812 also reflected Soane's deeper involvement than in 1792. It was decidedly architectural, with window frames painted charcoal to stress the openings as voids and, inside, the scheme reinforced the progress on the central axis. The entrance hall was treated as a dark space with every surface grained as oak boards with bronzed enrichments (Fig. 17);²³ the double-height staircase hall was painted a dusty pink (see Fig. 1); and, finally, the lightness of the drawing rooms was complemented by violet walls. Throughout, gray joinery ensured unity. The more private rooms were domesticated with small-scale patterned wallpapers—the one in the library was finished with simple floral motifs of silver leaf on a stone-colored ground (see Fig. 15). The emphasis on quality and precision never faltered. While the dark trim on the windows appears to have been given an almost matte finish, the front door was highly varnished, and inside, each color was cut in with the greatest accuracy. In addition to this, evidence of preliminary trials below the finished decorations records the tinkering with the color to get it exactly right.²⁴

It is the contrast between the two Soane houses at Moggerhanger that is so interesting.

Fig. 13. Detail of the chimneypiece of 1792 in the drawing room. Author's photograph.

Fig. 14. *Young Ladies at Home*, by Henry Moses (1782–1870), 1812, in Henry Moses, *Designs of Modern Costume* (1823; London Costume Society, London, 1943).

Fig. 15. Detail of a fragment of the original wallpaper and border from the library. Silver leaf on stone ground with verditer green border. Author's photograph.

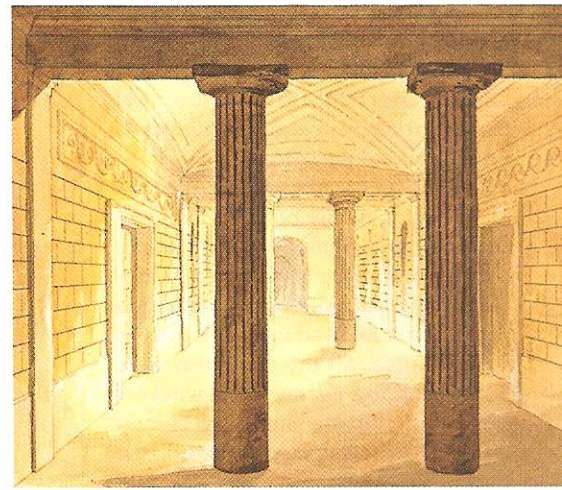
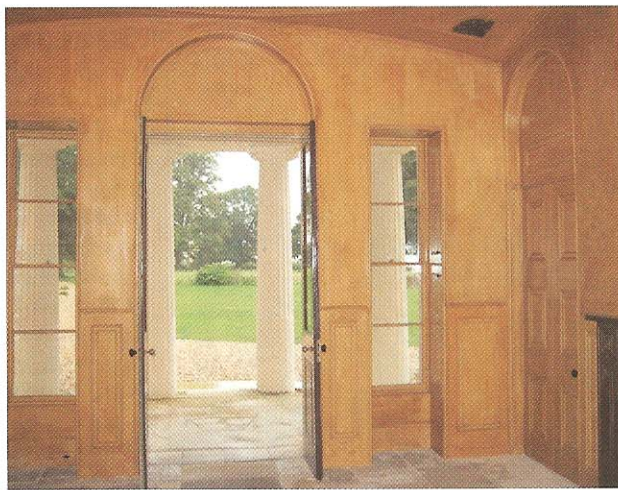
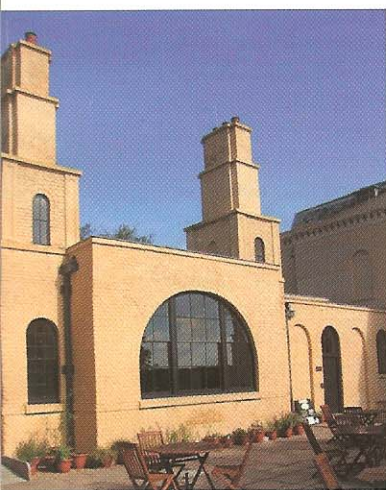
One would be exaggerating the case to say that the 1790s house was an important Soane building. It has to be seen as a straightforward commission to which the architect responded in a professional manner with a very competent design. Godfrey Thornton was given a house with handsome cornices and elegant chimneypieces, but the only element that was outstanding was the treatment of the lozenge-shaped dressing room (see Fig. 19). Its ceiling divided into rectangular compartments, its walls modulated by flush pilasters supporting a frieze that is interrupted by arched recesses recalling columbaria, and the simplest white marble chimneypiece articulated by two black marble lines are Soane at his best. However, when compared overall with other houses by the architect, it is clear that the 1790 Moggerhanger lacked the skillful planning that was

help with Marden Hill, a house in Hertfordshire he had just acquired which needed to be put into "a comfortable condition...with perhaps a trifling alteration to improve the dining room."²⁸ The result was its extensive remodeling into an exquisite series of intricate Soanian spaces in 1818. Soane altered Albury Park in 1802 for their cousin Samuel Thornton (1754–1838), who became one of the four trustees of Soane's museum when it was established by an act of Parliament in 1833. In addition to the country house work, Soane was also consulted on alterations to the family's various houses in London. This ranged from advice and valuations of houses being considered for purchase to alterations or the introduction of a new chimneypiece.

As the relationship between the families grew, Moggerhanger became for Soane a

sions between the brackets.

Soane's crafting of Moggerhanger into an outstanding Greek revival house was confirmed in 1810 with the introduction of the radiused portico with Doric columns based on the latest archaeological discoveries at Delos instead of reusing the 1792 Ionic portico from the east front as had been intended for so long.³⁰ The Greek style was a completely new way of life in the first decade of the century and extended beyond architecture to furniture, clothes, and even hairstyles. Unfortunately, there is no surviving record of how the house was furnished and, with the Thorntons selling Moggerhanger in 1857, the furniture has long been dispersed. However, the care taken with the refinement of the house suggests that it would also have been chosen very carefully and one would like to imagine



the foundation of his best designs.²⁵

By 1810 the house had been crafted into a great work of art, and it is clear that the quality of the building reflects the development of the close friendship between architect and client that occurred over two generations. Even after the house was finished, Soane continued to be involved, and as late as 1835 Stephen sought his help after a great storm damaged the glasshouses.²⁶ In addition, when the Baltic trade, upon which the Thorntons' fortune was based, collapsed it was to Soane that Stephen turned for a loan of five hundred pounds in 1833.²⁷

Soane was also working for Stephen's brothers: alterations at Everton House for William Thornton Astell (1774–1847), then work for Claude George Thornton (1776–1866) to a house built as recently as 1790. Claude wrote hesitatingly to Soane in August 1818, thanking him for his kindness to his family over so many years and asking if he could possibly

site of experimentation and innovation. The seeds of this are visible in Godfrey Thornton's time with the proposals of 1797, but it is full blown in Stephen's: the monumental telescopic chimneystacks of the kitchen pavilion (Fig. 16), the top-lit stair hall at the core of the plan, the tribune, and the entrance hall.²⁹ What is more, the north front (Figs. 2 and 4) is a design that was unparalleled in British domestic architecture. Its composition around the single-story entrance hall was a judicious assembly of masses that produced an effect of vast size in a comparatively small house. It combined an Italian baroque profile with the severest neoclassical details. The ground-floor windows set in shallow, pedimented projections derived from Greco-Roman tombs, and the scrolls supporting the central tower are simplified to incised concaves. The cornice was a remarkable detail, tightly held into the wall plane, but given shadow by deep recess-

that Henry Moses's engraving of a contemporary conversation group with its latest Greek fashions shows the spirit of how the interior might have appeared when Soane's work for Stephen Thornton was complete in 1812 (see Fig. 14). Moggerhanger can be counted in the vanguard of the Greek revival houses in Britain. Indeed, when sunlight illuminates its limewashed elevations, it is far more evocative of the spirit of Greece than many of the heavy stone porticos that grace its rivals.

Fig. 16. Kitchen pavilion with telescopic chimneystacks. *Author's photograph.*

Fig. 17. Entrance hall with oak graining. *Author's photograph.*

Fig. 18. Drawing of proposed entrance hall, by Soane, 1807. Watercolor, pen and ink, and graphite on paper, 11 15/16 by 18 1/8 inches. *Soane's Museum; Butler photograph.*

¹ The restoration was generously supported by the Heritage Lottery Fund, English Heritage, the Getty Foundation, the World Monuments Fund in Britain and its Robert W. Wilson Challenge to Conserve Our Heritage, the Samuel H. Kress Foundation, the Leche Trust, and the Pilgrim Trust, as well as by many private trusts and individuals.

² A "tribune" was the name given by Soane to an area opened up right through a building to a skylight or lantern set in the roof. This could be through several floors as at Sir John Soane's Museum or at Wotton House, Buckinghamshire, or just two as at Moggerhanger (see cover and Fig. 1). Each floor would be connected with a railed oculus, generally circular (as at Wotton) or lozenge-shaped (as at Moggerhanger).

³ Drawing 3/3/15 dated November 16, 1790, Sir John Soane's Museum (hereafter SM), London.

⁴ No. X612/50, Sale Particulars 1784, Bedfordshire and Luton Archives and Record Service, Bedford, England (hereafter BLARS).

⁵ Drawings 81/1/27, 28/7, 81/1, SM. The earliest use of the design for the chimneypiece seems to have been at Letton Hall, Norfolk, in 1786, which Soane designed for Brampton Gurdon Dillingham. Another drawing survives showing it used for a "Mr Patterson," but the location or date is presently unknown to the writer. Designs for complete rooms were also recycled at other properties: a new library at 49 Grosvenor Square for Robert Knight in 1802 being a replica of Mrs Thornton's Dressing Room built ten years earlier.

⁶ Moggerhanger Bill Book G, 1812, SM.

⁷ Humphry Repton's technique was to present his recommendations for improving a property in the form of a Red Book, so-called because his ingenious "before" and "after" watercolor views were bound together in red morocco leather covers. "Moggerhanger in Bedfordshire: A Seat of Godfrey Thornton Esq. 1792," the Red Book for Moggerhanger was prepared between May and August 1792. Sold at Sotheby's in 1985, its present whereabouts is unknown, although there are photographic copies in BB 86/26 in the National Monuments Record Centre, Swindon, and Acc 6014 Z/493/10-35, BLARS.

⁸ *Ibid.*, Pl. IV, Description—"View from Drawing Room."

⁹ Repton enclosed the drawings with one leaf inscribed "To Godfrey Thornton Esq. A few pages to be added to the Red Book from his obedient and humble H. Repton," BL RP 5265, Manuscript Collections, British Library, London.

¹⁰ The enclosures were carried out by Act of Parliament to rationalize the distribution of land in a parish, most of which remained held in small pockets dating from medieval times. This meant that one owner's holding could be divided into many separate small strips of land that were isolated from each other. The enclosures reapportioned the land so that holdings were more viable with larger fields.

¹¹ Entry for July 8, 1793, Soane's Moggerhanger Journal No. 2, SM.

¹² Moggerhanger had an estate of about three thousand acres, but was only the size of a modest parsonage. With its adoption by the Thorntons as their country seat, a more substantial house appears to have been required.

¹³ Drawing 3/3/10, SM.

¹⁴ Drawing 3/3/17, *ibid.*

¹⁵ Moggerhanger Bill Book A, 1797 p. 355, *ibid.* records Crace working in the Dressing Room "refreshing the clouded ceiling...repainting the sides fine green flatted, ...and varnishing the whole of the gilding."

¹⁶ Moggerhanger Journal 2, 1796.

¹⁷ Carpenter's account I Elger, 1806, Case F, SM.

¹⁸ Drawing 60/46, *ibid.*

¹⁹ The development of the design can be traced in drawings 3/4/1-3/4/36 (*ibid.*); and the Moggerhanger Bill Book

G, records nearly every detail of the recasting of the house between 1810 and 1812.

²⁰ Moggerhanger Bill Book G.

²¹ Traveling was a major expense and the journey took all day: On November 12, 1808, Soane recorded: "Left Moggerhanger at half past eight, walked to Biggleswade, from thence Leeds coach to London by half past ten at night. Expenses £1.5s.6d" (Moggerhanger Journal 5, SM). The total journey was about fifty miles of which the walk was five.

²² Verandas became popular in the first decade of the nineteenth century and were characteristic of the interest in relating the interior of a house to its garden. The veranda at Moggerhanger was enclosed with cast-iron panels through which plants were entwined.

²³ Watson, the decorator, charged two guineas for "shading ceiling in hall in imitation of boards," Moggerhanger Bill Book G.

²⁴ Microscopic paint analysis at Moggerhanger was carried out by Catherine Hassall.

²⁵ The parsonage at Saxlingham of 1784 demonstrates what Soane could achieve even with small houses of a scale comparable to that of the first campaign at Moggerhanger.

²⁶ Stephen Thornton to Soane, August 10, 1835, division 2, folder 7, letter 8, private correspondence, SM.

²⁷ Thornton to Soane, December 17, 1833, division 2, folder 7, letter 6, *ibid.*

²⁸ Claude Thornton wrote to Soane: "Having as you know purchased a residence & estate in Hertfordshire & got possession of the same, I am now able to form some idea of what I must do in the way of putting the house in a comfortable condition. But although I do not think that much need to be done, I am desirous (following the steps of my Brothers under your kind and friendly auspices) to consult you in the business...a trifling alteration to improve the dining room," VII - B.2.3, *ibid.*

²⁹ The items anticipate: Telescopic chimneystacks at Pellwall House (1822) and Dulwich Mausoleum (1812); top-lit arched stair hall at the core of the plan at the Court of the King's Bench, Westminster Law Courts (1826); the tribune at the Bank of England and the National Debt Redemption Office (1818); the entrance hall in the Breakfast Room at Soane's own house (1812; now Sir John Soane's Museum).

³⁰ The earliest drawings showing the new Greek Doric portico are dated 1810 (3/4/16, 3/4/8, SM) and are contemporary with Soane noting on a return journey from Moggerhanger that he had "called at Haileybury and saw college" (Moggerhanger Journal 5), referring to the East India Company College (now part of Haileybury College, Hertford Heath) of 1806-1809 by William Wilkins (1778-1839), then the most recent example of Greek revival design, although it used the Ionic order from the Erechtheion.



Fig. 19. Mrs. Thornton's Dressing Room. Author's photograph.

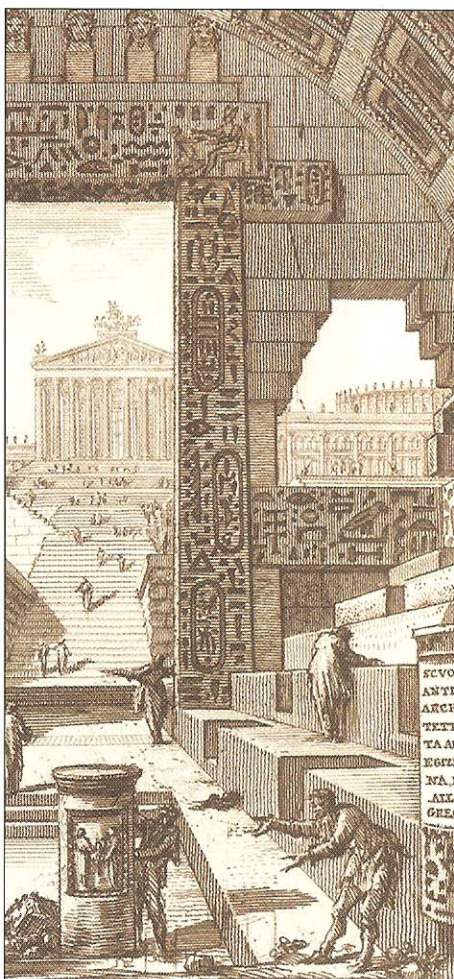
PETER INSKIP, a principal of Peter Inskip and Peter Jenkins Architects in London, oversaw the restoration of Moggerhanger House with Stephen Gee.

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Cover: The tribune at Moggerhanger House, Bedfordshire, England, with the staircase beyond. *Photograph by courtesy of Country Life.*

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