

GAWSWORTH HALL, MACCLESFIELD

THIS is the capital house of the ancient Manor of Gawsworth, a Cheshire demesne held by only five families since Norman times.

The de Orreby family from 1130 to 1316;

The Fitton family, Knights and Baronets from 1316 to 1662;

Earls of Macclesfield from 1662 to 1702;

Earls of Harrington from 1727 to 1937;

and more recently

The Richards family of Macclesfield,

each in turn being Lord of the Manor and Patron of the Living.

The house has witnessed many stirring events in its long history since the distant feudal times of the great Norman Palatinate Earldom, through the long tenure of the fighting Fittons, to the peaceful lordship of the Stanhope family, Earls of Harrington. Here lived Mary Fitton, the wayward maid of Gawsworth and possible Dark Lady of Shakespeare's Sonnets. The Hall was the subject of the most famous duel in British history, fought in 1712 between Lord Mohun and the Duke of Hamilton over the Gawsworth estates when both duellists were killed. Samuel Johnson, the last professional jester in England lived in the house, and eccentric to the last lies buried in the spinney known as "Maggoty Johnson's Wood."

Gawsworth Hall as it exists to-day is very largely a building dating from the second half of the fifteenth century, and until reduced in size by Charles Gerard, second Earl of Macclesfield who died in 1701, the plan was quadrangular. The first reference to the Old Hall by name is contained in an entry found in the Lichfield Episcopal Registers when John Caton was granted in December 1365 a licence for the administration of a chapel within the house of "John Fitton of Gawsworth."

It has been said that to see Cheshire you must see Gawsworth,

and much of the pageantry of this lovely village in former times was enacted around and within the Old Hall precincts.

Mellowed with age, there are few more satisfying sights than the spectacle of this old house seen from the lane, which follows the northern extremity of the fish pools.

From the exterior it is observed that the building is of five different roof levels, the highest point terminating with the gable end of the fine three decker window overlooking the courtyard on the north side of the south wing.

The usual entrance to the Hall is by the doorway on the north side, a long half-timbered wing dominated by two massive chimney stacks. A prominent feature of this elevation being the magnificent shield of arms, carved in the sixteenth century, of the Fitton family, with sixteen quarterings surrounded by a motto in a garter introducing the words

FIT ONUS LEVE,

a punning version of the family name. Below the shield is the inscription:—

“HEC SCVLPTVRA FINITA FVIT VILL AM GALVIÆ IN Hibernia
per Richardvm Rany, Edwardo Fyton milite primo d NO
presiderite to the provinciæ Contixæ et Thomoniæ Annon
Domini 1570.”

Translated:—

“This sculpture was carved in the Town of Galway, in
Ireland, by Richard Rany, for Sir Edward Fyton, Knight,
first Lord President of the whole province of Connaught
and Thomond, in the year of our Lord 1570.”

Much of the original external timber framing of this elevation, having become decayed by weathering, has been refaced in recent times. The interior massive framing however, with splendid curved braces to the open roof slotted and pegged into one rigid structure, survives beneath the modern recasing, and reveals the enduring quality of the oak and the superb skill and ability of the early Tudor craftsmen. The sash windows were inserted about the year 1700.

All the roofs of the hall are covered in grey slate, and it has been estimated that the combined weight of the roofing stone slates alone exceeds 150 tons.

Entrance Hall

The entrance hall with its low ceiling retains its medieval shape and character. The walls are timber framed with wattle filling.

The large carved heraldic achievement exhibits the arms of Richards, emblazoned sable on a chevron argent between in chief two lions rampant combatant and in base a garb or, three pellets. Crest—Issuant from a coronet composed of eight fleurs-de-lys set upon a rim or, a griffin's head sable holding in the beak a plume gold. Motto—Speas mea in Deo—My hope is in God; the motto of the Roper Richards since the early fifteenth century, the badge of the family being two red roses issuant from a coronet.

Of the armour displayed the large suit is German of the fifteenth century, the smaller suit by the entrance doorway being English of the early fourteenth century having a folding lance rest on the breastplate for tournament use. The firearms displayed are of all periods including a musket of the Peninsular war.

The Library

This room is a double cube measuring sixteen feet by thirty-two feet with a richly carved Tudor mantlepiece, *circa* 1580, the centre panel being a replacement of the original which was probably heraldic, the remaining English marquetry panels being unusually fine. The oak library bookcases made early last century from the designs of Pugin reveal many of the same motifs seen in the Palace of Westminster. Almost every printed book dealing with Cheshire finds a place on the library shelves. The group of statuary at the east end of the room includes two small Roman busts from the Lowther collection, and a head of Robert Pitt the younger, by Fisher of York. The marble bas relief panel over the bay window seating is Grecian and also came from Lowther Castle.

Beneath the west window is Alfred Gatley's well-known marble group "Echo" being the statue of a young girl, carved in Rome and shown to the late King Edward VII when Prince of Wales on his visit to Gatley's studio with Dean Stanley. The sculptor was born in Kerridge, near Macclesfield, in 1816 and was cousin to Mr. Raymond Richard's great grandfather. Alfred

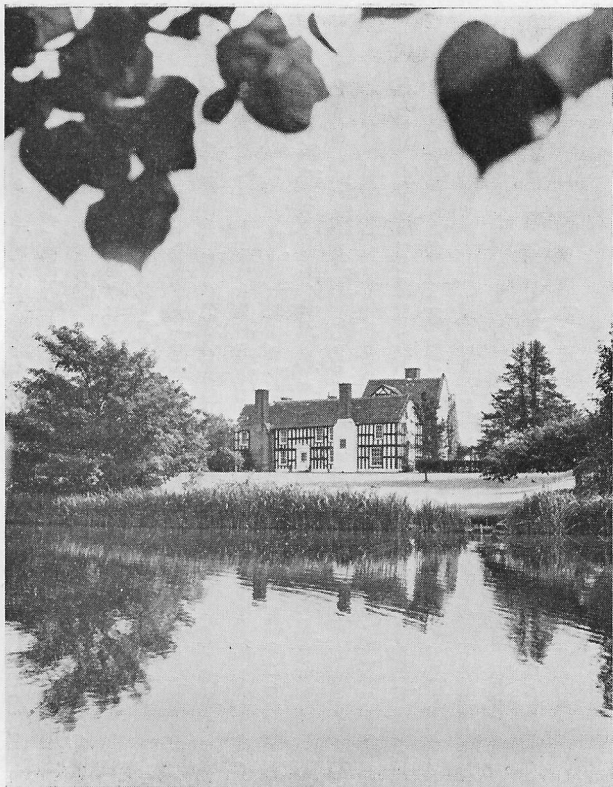


FIG. 1. The Hall seen from across the lake.



FIG. 2. The Courtyard with compass window looking North West.

GAWSWORTH HALL, MACCLESFIELD, CHESHIRE.
THE HOME OF MR. & MRS. RAYMOND RICHARDS.

Gatley died in Rome in 1863 and lies buried in the English cemetery in the next grave to the poet Keats.

The library curtains of heavy velvet elaborated with gold thread date from the time of Queen Anne. The flint axe head (*circa* 2000 B.C.) displayed on the desk, was ploughed up in the park in 1912, and is conclusive evidence of a Neolithic community living at Gawsworth in Stone Age times.

The Long Hall

The Long Hall facing the western side of the courtyard retains its original fireplace and low Tudor ceiling. Of the furnishings, the cabinet against the north wall is Carolean, *circa* 1680. Other interesting pieces of furniture include the heavily carved seventeenth-century oak coffer table, the gate-legged Chippendale mahogany table with claw and ball feet from the Mayor collection, and the small sixteenth-century credence table sold from the hall in 1812 and only recently recovered.

The Chapel

The door to the south of the staircase gives access to the Chapel, the stained glass and font having been brought to Gawsworth from the destroyed church of St. John, Macclesfield. The beautiful pre-dieu dated 1764 is thought to be the original work of the Master Chippendale. Both marble plaques by the font are the work of the Gawsworth sculptor, Thomas Thorneycroft (1815-1885). The relief of his mother bears the inscription "Ann Thorneycroft by her son, 1837."

Principal Staircase

The staircase, remodelled in 1920 by the Earl of Harrington from the designs of Jabez and Percy Wright, incorporates a good deal of the original old oak. Suspended above is a very beautiful Waterford glass chandelier, *circa* 1780, fitted for seventeen lights, recently wired for electricity.

The Dining Room

To the south of the Long Hall is the Dining Room, completely unchanged since Tudor times, with a window on the east wall

looking into the chapel. The principal piece of furniture in this room is the fine sixteenth-century refectory table, standing on eight bulbous legs, leaf carved with fluted domes and plain stretcher rails.

The oak escritoire is also a good example of about 1620, the interior having fitted drawers enclosed by a heavy handled fall front, the frieze drawer above having bold vine and leaf carving. Several oak chairs in this room are early Jacobean. In a case is preserved the Lion Headed fiddle dated 1771 said to have been used by Maggoty Johnson.

The Guard Room

This small room to the south of the Dining Room which gives access to the Drawing Room and the Green Room is known as the Guard Room.

The Drawing Room

The principal apartment to the west of the Guard Room is the Drawing Room, unaltered since the time of its erection in the late fifteenth century. Much of the glass is original and the timbering throughout is quite unrestored with the exception of the oak doors which were replaced earlier this century. The portraits on either side of the fireplace are of Raymond Richards and his wife. Those on the west wall are of Mr. Richards' parents, both by John Berrie. The lovely portrait on the north wall by the William and Mary bureau is by Zuccaro. It portrays Ann, Lady Fitton, aged thirty-eight, her son Edward (later the second and last baronet), aged six, and his sister Mary aged seven. This portrait was for many years at Brereton Hall, where it was seen and carefully documented by Ormerod when compiling his history of Cheshire early last century. Ormerod's letters and interesting heraldic notes concerning this picture are now preserved with the Gawsworth papers. The shield of arms on the portrait are those of Fitton impaling Barret bearing on a shield of pretence those of Holcroft.

The Drawing Room has always been the principal living room of the hall, and to-day after the passing of five centuries of history, the selfsame windows look out over the same unchanged park



FIG. 3. The South elevation.

GAWSWORTH HALL, MACCLESFIELD, CHESHIRE.



FIG. 4. The North Wing.



FIG. 5. The Hall seen from the North Lawn.

GAWSWORTH HALL, MACCLESFIELD, CHESHIRE.



FIG. 6. Entrance Hall in North Wing.



FIG. 7. The Long Hall.

GAWSWORTH HALL, MACCLESFIELD, CHESHIRE.



FIG. 8. The Dining Room.



FIG. 9. The Green Room.

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land, still encompassed by the great Tudor wall erected by Sir Edward Fitton in the sixteenth century. What a story this old Drawing Room could relate if all its secrets could be recalled. It was Marconi who said that all sound survives in the ether. If the spoken words of long ago could be re-heard in this room we should hear Sir Edward Fitton talk of his grandfather's campaign in the Wars of the Roses. How Sir Thomas fought and was knighted at the Battle of Blore Heath near Market Drayton, taking sixty-six good Gawsworth men with him on that fateful day, of whom thirty-one were killed. Here in this room would come the great Sir Edward Fitton, friend of Queen Elizabeth, Lord President of Connaught and Thomond and Treasurer of Ireland. His affairs brought him in contact with Cecil Burghley and all the great officers of State. He would read aloud the Queen's letter of June 1572 written from Greenwich observing that she had received a letter complaining of Fitton's haughty countenance and contempt of superiority; this was displeasing to hear, "and that she would have Fitton repute it praise and honour to have suffered trouble for doing Her Majesty good service."

Another Sir Edward Fitton succeeded his father in 1579 and was equally distinguished, holding office for some years as Lord President of Munster. He married Alice, daughter of Sir John Holcroft, and many of her letters survive, particularly those written to her two famous daughters Anne and Mary. Anne married Sir John Newdegate of Arbury and Mary, through her father's influence at Court, was appointed in 1596 Maid of Honour to Queen Elizabeth. Famed for her beauty, Mary Fitton is the supposed Dark Lady of Shakespeare's Sonnets. It is not without the bounds of possibility that Shakespeare himself came to Gawsworth Hall during this period when journeying to Rufford.

Mary Fitton's short but brilliant career at Court came to an untimely end in 1602 when Sir Robert Cecil reported that Mary Fitton was to bear a child and that she and the Earl of Pembroke "would both dwell in the Tower awhile for the Queen hath vowed to send him thither."

Another generation, and the Civil War saw great comings and goings at Gawsworth. This room must certainly have been the scene of many sad partings, particularly when Sir Edward, the

second and last Baronet, left Gawsworth in the early spring of 1643 for ever. Fighting alongside Prince Rupert he died in August of that year.

Then followed the famous will case, the verdict enabling Sir Edward Fitton's nephew, Charles Gerard, later Lord Gerard of Brandon and Earl of Macclesfield, to recover the Gawsworth estates from Sir Alexander Fitton.

Afterwards Lord Macclesfield lived at the hall in great splendour and the house was the scene of much entertaining. Previously as Lord Gerard at the Court of King Charles II he held the office of Gentleman of the Bedchamber and the rank of Captain of the Guards. Pepys in his diary has much to say of the events of this period and of the will case. Meantime, Sir Alexander Fitton, grandson of Sir Edward Fitton who died in 1579, although dispossessed in 1663 of the Gawsworth estates eventually found favour on the accession of James II. Always a staunch Roman Catholic, the King made him Chancellor of Ireland and after his abdication conferred upon him the empty title of Baron Fitton of Gawsworth. The hall was indeed the centre of great events and its owners were never far from the centre of history in the making.

The sequence of events continues with the visit of the Duke of Monmouth in 1682 and the tragic duel over the estates in 1711, when both the Duke of Hamilton and Lord Mohun perished, an event which aroused Queen Anne's wrath and her prolonged interest in Gawsworth affairs.

Both Dean Swift and Thackeray knew the hall, and novels and plays abound based on its story through the centuries.

Small Hall

The small hall to the south of the Drawing Room gives access to the courtyard, and another door eastwards leads into the serving room. Recently modernised and adapted for this purpose, the room was formerly the steward's or agent's office and was used extensively up to the time of the discontinuance of the ancient Manorial Court held there until late last century. The Manorial Court Rolls date back to early medieval times. A curious discovery was made in 1921 when following the removal of an old cupboard the bones of a skeleton were found which were

afterwards interred in the churchyard. This mystery has never been solved. There is no record of any recent hauntings but the smell of incense is noticed occasionally in the Solar bedroom almost directly above.

The Gallery

Leaving the Green Room and the ground floor apartments, the Gallery is reached by ascending the wall staircase situated at the eastern end of the Guard Room.

The involved timber structure of the Gallery reveals all manner of complicated oak framing in the design, the centre cambered beam being only six feet above floor level.

Two hiding places are constructed in the roof space; indeed the whole of the roof area lends itself admirably for this purpose.

The Solar

The Solar is situated on the south side of the Gallery and originally extended outwards, conforming to the same plan as the Green Room beneath. A fairly extensive reduction in the size of the hall which took place in 1700 resulted in the large timbered truss seen by the windows overlooking the park becoming very much out of proportion in relation to the apartment as a whole. Originally this room would have been almost double its existing size.

Mrs. Grace Worthley writing in 1694 to Henry Sidney, Earl of Romney, observed "My Lord Macclesfield complains that the old house at Gawsworth is ready to fall upon his head." This no doubt was an exaggeration, but certainly his son Charles Gerard, second Earl of Macclesfield, left nothing to chance, and had the decayed parts pulled down in 1700, a year before his own death at Hanover, where he had been sent as Ambassador.

He was succeeded by his brother, Fitton Gerard, who died unmarried on Christmas Day 1702. With his death the Barony of Gerard and Brandon and the Earldom of Macclesfield became extinct, and Lady Mohun granddaughter of the first Earl came into possession of the estates—an uneasy heritage which culminated in the great duel of 1712.

Top Floor

From the Gallery, a narrow staircase, recently renewed, gives access to the second floor. Here may be seen the ancient Oratory and Confessional. In this small room an escape hatch conceals a narrow winding passage which descends to the cellars. It is reasonable to assume this escape and adjacent hiding places were made by Sir Alexander Fitton, a devout Roman Catholic who accompanied King James II into exile. Until dispossessed of the property in 1663, Sir Alexander is believed to have maintained his own chaplain, and the room leading off from the Oratory is still known as the Priest's Room.

The Compass Room

The large L-shaped bedroom to the north of the Priest's Room and overlooking the courtyard terminates the upper section of the Compass window, a splendid solid piece of Tudor carpentry having many diamond lights in old lead cames.

The four-poster bed has an interesting history. It came from Lympne Castle in Kent, having been acquired from the Beecham family. The richly elaborated marquetry tester and bed head are Elizabethan, but when at some later period the bed passed into the custody of the Boswell family, the tester was raised and new turned rails placed at the foot of the bed. These rails are well carved and terminate with the arms of the Boswell family. The bed would be well-known to Boswell the diarist and Johnson's biographer. Needless to say, it was slept in by Elizabeth I!

Hall Room

Returning to the Gallery, a few steps westward lead into the Hall Room, the principal bedroom of the house. This apartment with its rich windowing and ancient stone fireplace is a splendid survival of the oldest part of the present building dating from the last quarter of the fifteenth century, the oak framing, wainscoting, flooring, plaster work and glass being quite unchanged since the time the house was erected by Sir Thomas Fitton. Here Fittons were born and Fittons died. Here died in 1650, Lady Adderley the remarried widow of the last Fitton Baronet, whose end is so poignantly described in Henry Newcombe's diary at the time when he was Commonwealth Minister of Gawsorth.



FIG. 10. The Drawing Room.



FIG. 11. The Drawing Room.

GAWSWORTH HALL, MACCLESFIELD, CHESHIRE.



FIG. 12. View from the Guard Room.



FIG. 13. Confessional in Oratory on second floor.

GAWSWORTH HALL, MACCLESFIELD, CHESHIRE.

Here in 1684 slept the Duke of Monmouth, and possibly at an earlier date, his father, King Charles. A succession of Earls of Harrington knew the hall, and this bedroom, until the property passed out of the family in 1937. The Regent's friend, Viscount Petersham, lived at the hall from time to time, and no doubt in this room he dreamed of new ideas of dazzling his Royal master.

A great four-poster bed has always been the focal furnishing feature of this chamber, and the present example is an exceptionally large bed dating from the time of William and Mary.

The centuries have, indeed, dealt very kindly with this lovely room.

The Fitton Bedroom

From the hall bedroom we pass through the former powder and dressing room, now remodelled into a modern bathroom and enter the Fitton Bedroom.

This small apartment has some interesting old plaster elaboration in the frieze, considerable amounts of old timber framing also being exhibited. Cupboards on either side of the fireplace are surprisingly large, and one on the right having a cleverly concealed hiding space above the door casing.

From this room a good view is obtained of the lower Pennine range of Hills with Shutlinslow, 1,659 feet, and the Cloud at Bosley, 1,190 feet above sea level being prominent features. The tall lighthouse structure seen on the summit of Sutton Common is a Micro Wave tower completed in 1963. Although modern in design and use, it fits well into the general landscape.

The Blue Room

Moving from the Gallery northwards the next apartment entered is the Blue Room with its elegantly carved eighteenth-century French bed.

The Staircase

This room in turn gives access to the principal staircase. Two passages lead off from here, one northwards and the other to the east, the northern passage way revealing some of the massive oak trusses which carry the roof structure.

Griffin Room

A small bedroom at the extreme end known as the Griffin Room has a Tudor squared plaster ceiling. The elegantly carved linenfold oak door on the west side of the Griffin Room leads up by two steps into the Great Hall, recently refloored and now used as a billiard room.

The Billiard Room

In this part of the hall the exposed roof timbers can be seen in detail, and with the exception of the two boxed-in tie rods, the structure is late fifteenth century.

Of the furnishings, the Georgian bookcase has some old glass on which lines and dates have been written with a diamond ring. In a case on the north wall, the Yard of Ale glass holds four and a half pints of liquor and at one time drinking from these vessels was a curious novelty which must have caused a good deal of hilarity.

Leaving the hall by the courtyard door a flight of stone steps from the wall garden leads up to the ancient rookery and on to the Tilting Ground.

The Park

The park, encompassed by its Tudor wall, has been the scene of much splendour in the past. Here in 1682 the Duke of Monmouth was acclaimed by a large gathering of people brought to Gawsworth by Charles Gerard, first Earl of Macclesfield. Following this ill-fated visit, Lord Macclesfield was for some months in danger of losing his own life as a result of the hospitality extended to his Royal guest.

Later when Monmouth was arrested, the evidence disclosed that at the examination of witnesses the following damning information was obtained: "That upon Friday, September 15, the Duke of Monmouth came attended by a considerable number of gentlemen to the Earl of Macclesfield's house at Gawsworth, and that the company 'called upon ye rabble to shout.' The following day, Saturday the 16th, there was buck-shooting in Lord Macclesfield's park, followed by a great banquet, and some sweetmeats were received by one of the witnesses, distributed to



FIG. 14. Fifteenth century timbering in the solar room.

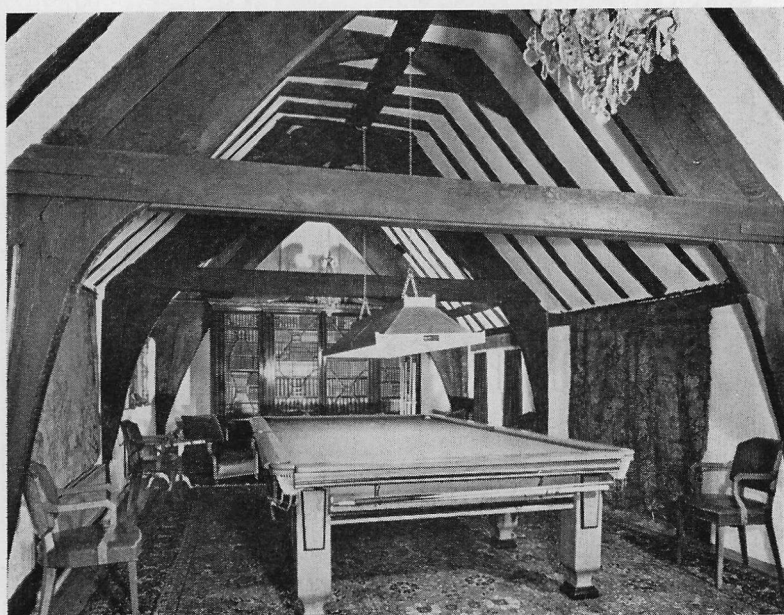


FIG. 15. The Billiard Room, showing mediaeval framing.
GAWSWORTH HALL, MACCLESFIELD, CHESHIRE.

him and to others by the Earl's own hand. On the same day, 'upon a plaine neare to ye Earl's house a game called a Prison-barr-play was performed by twenty young men,' for which a piece of plate was presented by Lord Macclesfield. They were afterwards given five guineas 'for making the Duke that sport' another guinea being presented to two kettle-drummers of the Earl's who had assisted on this occasion. Four thousand people were supposed to have been present, and when the Duke came into the field to see the sport, 'there seemed to bee great satisfacon to ye Crowd in his presence, which ye multitude expressed by shouting.' "

The park at Gawsworth as it exists to-day remains very much the same as it was in the Middle Ages, the era of shining knights and chivalry, the plan recalling the scene of long-forgotten combats.

That the age of chivalry with all the ancient display of heraldry existed with the Fittons well into the sixteenth century is noticed in the following abbreviated account of Lady Fitton's funeral at St. Patrick's Cathedral, Dublin, in January 1573/4. "First certain women go before the penon with the arms of Sir Edward Fitton, and his wifes deceased; and next after them the penon, borne by the Richard Fitton, second son to Sir Edward Fitton and Lady, his wife deceased; and certain gentlemen servants to the said Sir Edward Fitton, then the gentiel-hossher and the chaplains, and then Ulster King of Arms of Ireland, wearing his mourning gown and hood, with his coat of arms of England—then Sir Edward Fitton going between the Archbishop of Dublin and the Bishop of Methe; then Sir John Plunkett, Chief Justice of Ireland, etc. etc."

Tilting Ground

The fact that the Fittons were seated at Gawsworth from 1316 and their predecessors de Orrebys from 1130, there is every justification for accepting the landscaping of the walled park area as having been the scene of Tournaments and Knightly feats of arms. It is believed the Fittons at Gawsworth used the Tilting Ground as such until the end of the sixteenth century, the last jousts to be publicly held in England taking place in the reign of King Charles I, as recorded in the account of the Master of the Revelles for 1626.



FIG. 16. The Chapel, first licensed in 1365.



FIG. 17. The Hall or principal bedroom.

GAWSWORTH HALL, MACCLESFIELD, CHESHIRE

Such Tournaments would end with the traditional banquet afterwards. There would be food in abundance, roast peacock and swan, boars heads, Gawsworth venison, barons of beef and delligrout followed by a dance to the strains of lutes and harpsichords. The talk would be of armour, couching lances, and the paying of devoirs to the Queen of Beauty.

The jousting at Gawsworth would be between small gatherings of knights, such meetings being known as a Round Table. Formerly a jousting combat with knights fighting on horseback with lances was either a Joust of War or a Joust of Peace depending entirely on whether the lances were sharp or blunted.

As to the tournament field itself, a fence was installed five feet high in the middle of the Lists, the combatants charging at each other keeping on either side of the fence holding their lances in their right hand. The List itself, a long rectangle on the west side of the park some 650 feet in length and 250 in width, with a barrier in the centre running down the middle of the raised mound. Tents would be assembled at either end hung with shields blazoned with arms, some for use by the competing knights and others for distinguished visitors whilst piles of lances would be stacked by each tented pavilion. The esquires and their pages looked after the field armour. Contrary to general belief, a well made suit weighed little more than sixty or seventy pounds, and the knight could mount his great charger without much difficulty.

At the end of the fence within the Lists was the quintain, a spinning wooden figure of a man with arms extended. If charged by the knight and struck on the chest, the lance shivered, but if hit on either side of the breast, the quintain spun round on its pivot and cracked the charging knight sharply on the helmet as he passed the wooden figure.

On the occasion of a special Tournament, the Fitton or Gawsworth Herald in a tabard, the Judge, the Knight Marshall, the knights in armour with attendant pages and esquires, followed by the Fitton jester, musicians and retainers would move off from the hall to the Lists.

Last to be called would be the Queen of Beauty attended by her trumpeter, chamberlain, maids of honour and pages. As in the great Royal Tournaments, the knights would ride up to

their ladies who would tie scarves or handkerchiefs to their lances or helmets. The Tournament would then take place in accordance with the traditional ancient regulations.

In these Round Table contests at Gawsworth the knights were only permitted to tilt at the shield, and the highest score being a strike on the coat of arms emblazoned in the middle of the shield. A jousting meeting such as those held at Gawsworth was scored on a marked rectangular piece of paper called a "Cheque" divided into three sections. The top line was for recording "atteints" or satisfactory hits; the middle line for recording broken lances, and the bottom for a fall or penalty.

The Tournament began with the Knight Marshal raising his baton, and the herald shouted "Laissez les aller," the contestants then dropped their lances into the rests, and the event had begun.

Facing page 98 is a plan of Gawsworth park as measured by Mayor in 1849, the Cock fighting main shown on the drawing having been added to the park layout possibly in the late seventeenth century.

Stabling

The stable and coachhouse seen to the east of the hall are of late Georgian date, the circular entrance in the kitchen garden wall giving access to the tennis court and bowling green.

Gate House

This building by the old drive gate is early sixteenth century and retains its original plan. The walls are twenty inches thick, and the heavy roof trusses disclose unchanged solid carpentry of the time of Henry VIII.

The Gate House has been used as a Dower House and in the seventeenth century Sir Alexander Fitton held Abraham Grainger prisoner there. His presence becoming known to Lord Gerard, later first Earl of Macclesfield, Grainger was produced at the famous Fitton will trial, who made oath that he had forged the name of Sir Edward Fitton under a threat of mortal violence. As a result of this evidence Gerard won the lawsuit and became possessed of the Gawsworth estates. Samuel Pepys the diarist

followed the case with close interest. He obviously disliked Lord Gerard, and refers to the circumstances of the trial in his famous diary as follows:—

“My cosen, Roger Pepys, showed me Grainger’s written confession of his being forced by imprisonment, &c., by my Lord Gerard, most barbarously to confess his forging a deed in behalf of Fitton, in the great case between him and my Lord Gerard; which business is under examination, and is the foulest against my Lord Gerard that ever anything in the world was, and will, all do believe, ruine him; and I shall be glad of it.”

The anticipations of the gossiping diarist were not however, realised. The confession, being unsupported by evidence, was discredited, and Fitton who was adjudged to be the real offender, was fined £500 and committed to the King’s Bench.

Alexander Fitton, who was thus dispossessed of the property, lingered in prison until the accession of James II, when being a Roman Catholic, he was released from confinement and taken into favour by the King. On the abdication of James he accompanied him into exile where he left descendants who derived little benefit from the titular dignities his sovereign had vainly conferred upon him.

The staircase in the Gate House came from Plas Newydd, also the stained glass windows in the hall, while the window seats and panelling were brought to Gawsworth from Marple Old Church.

Conclusion

The setting of Gawsworth Hall is a typical example of where the buildings have been a work of time as well as the builders art.

Water plays as important a part in the Gawsworth scene as in the buildings they mirror, and the landscapes would be incomplete without the placid pools. The combination of stone, tile, plaster and half timber all blending beautifully on this site, enhanced by trees, water and park land. They express noble aspirations, the scene being sufficiently small and compact to see as an entity, and enjoy in detail. Seen from the lane, the pools before the hall form a focal element in a living and lived in picture setting. Beautiful lawns carefully gardened create an effect still and tranquil which

express the very personification of England. Time alone could not have worked this charm, the scene consists of a background of black and white half-timbered buildings, sweeping lawns, ancient trees, evergreen and deciduous shrubs, and mass plantings of spring flowers. They are set like pieces of looking glass, but flowers, trees and lawns are not the only beauties of the pool backs, the water lilies, the duck, the graceful swan, all make a picture completely satisfying, and one which has charmed generations of visitors.

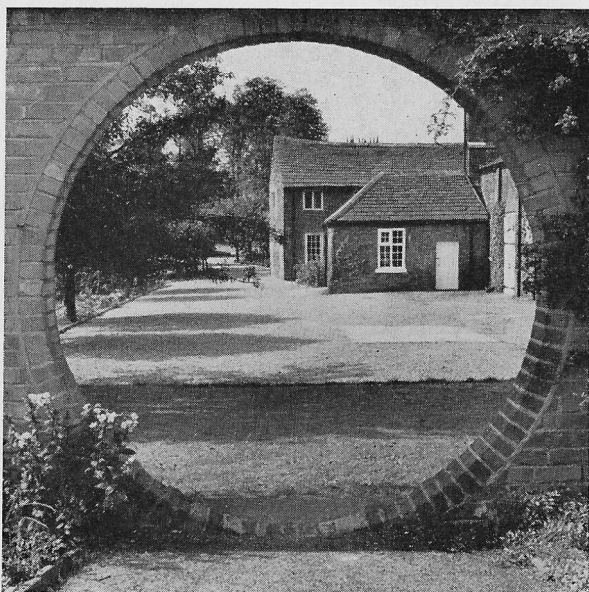


FIG. 18. The Stable yard seen from the Bowling Green.

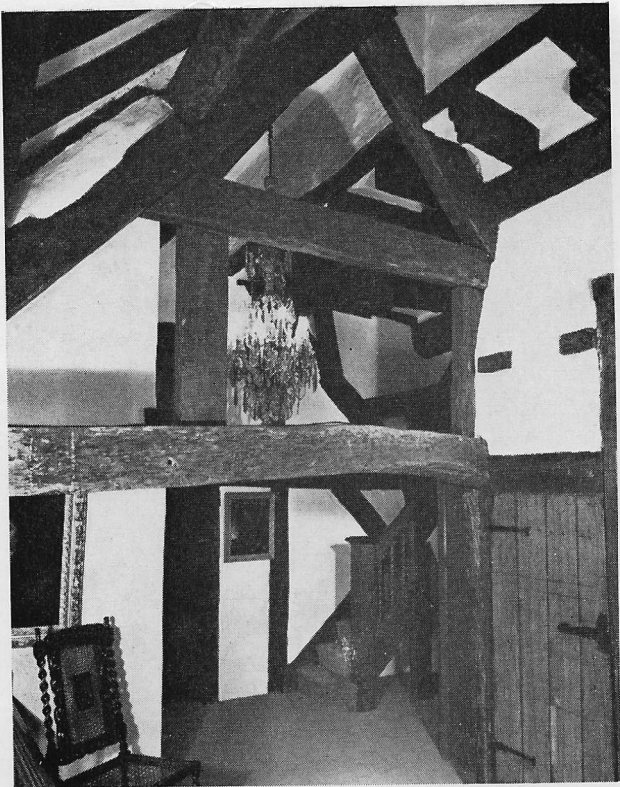


FIG. 19. The Gallery, showing involved mediaeval structure of the Hall.

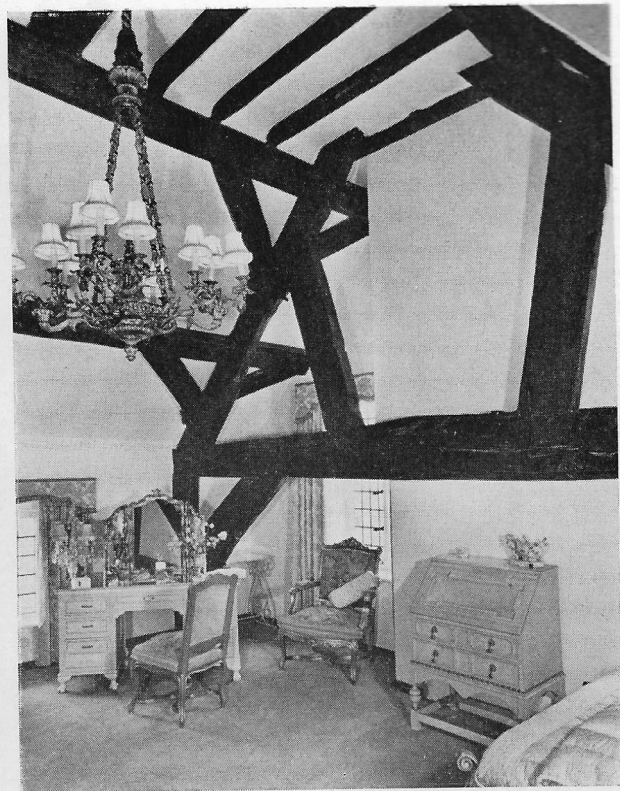


FIG. 20. Mediaeval truss in the solar room.



FIG. 21. Portrait of Lady Fitton, wife of Sir Edward Fitton of Gawsworth, with two children, Edward aged six and Mary aged seven. Arms of Fitton impaling Barret bearing on a shield of pretence those of Holcroft.

FEDERIGO ZUCCARO (1543-1609).

(*Gawsworth Hall Collection*)

GAWSWORTH HALL—THE PICTURES

Library

JAN VAN HUCHTENBURG (1649-1733)—*A Cavalry Engagement*.
Oil Painting 15 in. × 34 in.

Long Hall

- GEORGE MORLAND (1763-1804)—*Gypsy Encampment*.
Oil Painting 19½ in. × 23½ in. Signed and dated—"G. Morland
Pinxt 1794."
- GEORGE MORLAND (1763-1804)—*Striking the Bargain*.
Oil Painting 24 in. × 29 in.
- EDWIN HUGHES (Exhibited 1872-1890)—*The Rose*.
Oil Painting, Circular 7½ in.
- JOHN CONSTABLE, R.A. (1776-1837)—*The Blackberry Gatherers*.
Oil Painting 16½ in. × 20¼ in.
- JOHN CONSTABLE, R.A. (1776-1837)—*A Summer Storm*.
Oil Painting 5½ in. × 8 in.
- DAVID COX (1783-1859)—*A Quarry in North Wales*.
Oil Painting 9 in. × 10½ in. Signed "D. Cox".
- PATRICK NASMITH (1787-1831)—*Country Landscape*.
Oil Painting 7½ in. × 9½ in. Exhibited Atkinson Art Gallery,
Southport, 1951.
- THOMAS BARKER (BARKER OF BATH) (1769-1847)—*The Market
Cart*. After Reynolds.
Oil Painting 20¾ in. × 17½ in.
- JOSEPH WRIGHT, A.R.A. (1734-1797)—*Wright of Derby*.
Half-length portrait of PETER BROOKE OF MERE, CHESHIRE,
1723-1783, wearing the uniform of the Tarporley Hunt Club.
Blue frock, yellow buttons and double-breasted scarlet flannel
waistcoat. The club was founded in 1762. Oil Painting
21¼ in. × 24½ in.

JACOB VAN RUYSDAEL (1628-1682)—*Wooded Landscape*.

Oil Painting on Oak Panel $5\frac{1}{4}$ in. \times $7\frac{3}{4}$ in. Signed with initial "J.R."

SIR LAWRENCE ALMA-TADEMA, R.A. (1836-1912)—*The Call to Prayer*.

Water Colour $7\frac{1}{2}$ in. \times $7\frac{1}{2}$ in. Signed "L. Alma Tadema."
Opus CCCXIII.

FREDERICK WILLIAM SETTLE (Flourished 1860-1884)—*Frigates in Rough Sea*.

Oil Painting on Oak Panel 6 in. \times 9 in. Signed with initials "F.W.S. 1870".

AFTER RAPHAEL (1483-1520)—*The Madonna of the Palms*.

Oil Painting, Circular $21\frac{1}{2}$ in.

PETER DE WINT (1784-1849)—*Derwentwater*.

Oil Painting $7\frac{1}{2}$ in. \times 11 in.

GEORGE MORLAND (1763-1804)—*The Pig Pen*.

Oil Painting on Panel 8 in. \times 10 in.

JAMES MALLORD WILLIAM TURNER, R.A. (1775-1851)—*A River Scene*.

Oil Painting on Panel 6 in. \times 8 in.

BALTHASAR DENNER (1685-1749)—*Bust Portrait of an Aged Musician*.

Oil Painting on Panel 18 in. \times $13\frac{1}{2}$ in.

MARY BERWYN (Living artist)—*Pen and Ink Drawing of Gawsworth Old Rectory*.

Signed "Berwyn M. 1960".

GORDON HEMM, A.R.E.—*Gawsworth Old Rectory*.

Sepia Drawing $7\frac{1}{2}$ in. \times $12\frac{1}{2}$ in.

RICHARD A. RISELEY (1900-1957)—*Nine Pen and Ink Drawings of Gawsworth, Cheshire and District*.

MARY FORRESTER (Living artist, Sutton, Macclesfield)—*Chrysanthemums*.

Oil Painting 21 in. \times $29\frac{1}{2}$ in. Signed "Mary Forrester" (1959).

GEORGE MORLAND (1763-1804)—*Four Studies of Pigs and Trees*.

Pencil Drawings, each $3\frac{1}{2}$ in. \times $4\frac{3}{8}$ in.

RICHARD A. RISELEY (1900-1957)—*Gawsworth Church*.

Water Colour 15 in. × 11 in.

PERCY LANCASTER, R.I., A.R.E., R.B.C., R.C.A. (1878-1950)—*Chester Cathedral*.

Water Colour 14 $\frac{3}{4}$ in. × 10 $\frac{1}{4}$ in. Signed "Percy Lancaster".

Dining Room

SIR DAVID WILKIE, R.A. (1785-1841)—*Village Festival*.

Oil Painting 37 $\frac{1}{2}$ in. × 50 in. Subject engraved.

CONSTANTINUS FIDELIO COENE (1780-1841)—*Interior of Tavern with Boers Carousing*.

Oil Painting 11 in. × 16 in. Signed "C. Coene 1827".

JOSEPH SYMON VOLMAR (1795-1835)—*Horses and Groom in a Stable*.

Oil Painting 12 $\frac{1}{2}$ in. × 16 in.

JOHANN CHRISTIANUS SCHOTEL (1787-1838)—*The River Estuary*.

Oil Painting on Panel 15 $\frac{1}{4}$ in. × 20 $\frac{1}{4}$ in. Signed "J. C. Schotel".

GEORGE CRUIKSHANK, ESQ., R.A. (1792-1878)—*Meg and the Dominie*.

Oil Painting on Oak Panel 13 $\frac{3}{4}$ in. × 19 $\frac{1}{2}$ in. Subject engraved.

Guard Room

JULIUS CAESAR IBBETSON (1757-1817)—*Clappersgate with Horses Watering*.

Oil Painting 11 $\frac{1}{2}$ in. × 16 $\frac{3}{4}$ in. Exhibited Royal Academy, 1812—Catalogue Number 77.

JOSEPH FRANCIS ELLIS (1783-1848)—*The Wreck*.

Oil Painting 13 $\frac{3}{4}$ in. × 16 $\frac{1}{2}$ in. Signed "J. F. Ellis".

JAMES WARD, R.A. (1789-1859)—*Labourers' Refreshment*.

Oil Painting 17 $\frac{1}{4}$ in. × 23 $\frac{1}{2}$ in.

LIONELLO SPADA (1576-1622)—*Madonna and Child*.

Oil Painting 27 $\frac{1}{4}$ in. × 22 $\frac{1}{2}$ in.

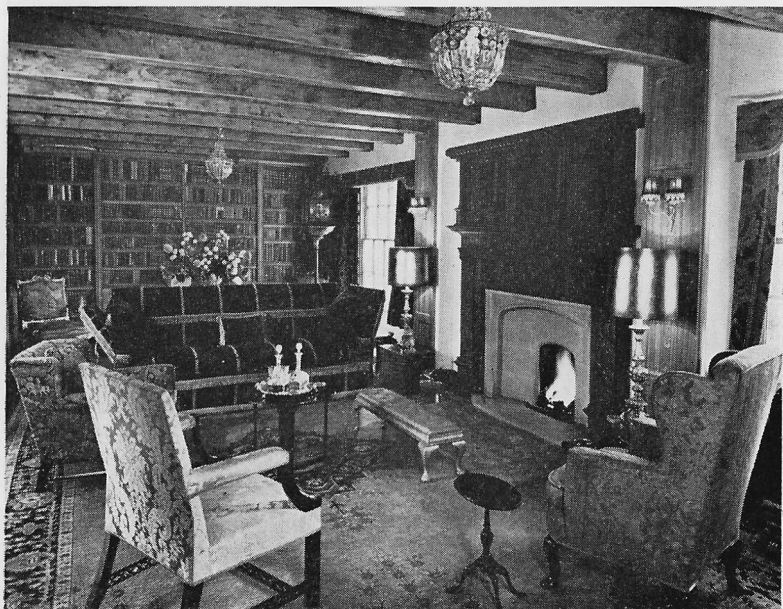


FIG. 22. The Library.

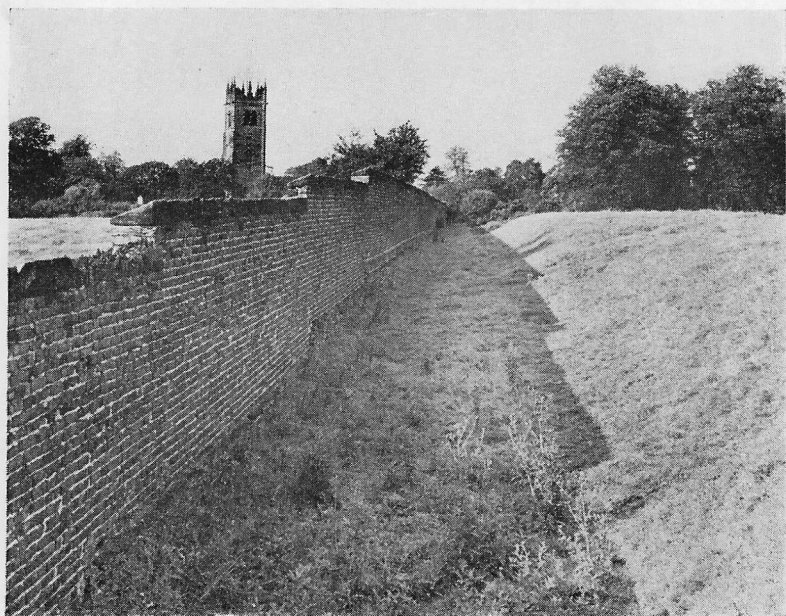


FIG. 23. Tudor Park Wall showing part of tilting mound.
GAWSWORTH HALL, MACCLESFIELD, CHESHIRE.

JOHN ROBERT COZENS (1752-1799)—*Italian Landscape (A Convent—early morning)*.

Oil Painting 26 in. \times 31 $\frac{1}{4}$ in. For description and classification of this picture see Kay's *Treasure Trove in Art*.

Drawing Room

FRANK T. COPNALL (Francis Thomas) (1870-1949)—*Portrait of Raymond Richards* (Born 1906), M.A., F.S.A., F.R.Hist.S.

Oil Painting 28 in. \times 25 in. Signed and dated "F. T. Copnall, 1943". Exhibited Royal Society of Portrait Painters, Burlington House, London, 1945. No. 71 in the Catalogue.

T. MARMIEUS—*Burgos Cathedral*.

Oil Painting 28 $\frac{1}{2}$ in. \times 23 $\frac{1}{2}$ in.

VICTOR H. VOYSEY (Living artist, Binstead, Isle of Wight)—*Portrait of Mrs. Raymond Richards*.

Pastel 29 $\frac{1}{2}$ in. \times 24 $\frac{1}{2}$ in. Signed "Voysey, 1956".

FEDERIGO ZUCCARO (1543-1609)—Three-quarter length portrait of *Anne, Lady Fitton* (Aged 38, Wife of Sir Edward Fitton), with two children, Edward, aged 6 and Mary, aged 7. Arms of Fitton impaling Barret bearing on a shield of pretence those of Holcroft.

Oil Painting 39 $\frac{1}{2}$ in. \times 50 $\frac{1}{2}$ in.

JOHN ARCHIBALD ALEXANDER BERRIE, R.C.A., F.R.S.A. (Living artist, Born 1887). Three-quarter length portrait of *Thomas Edward Richards* (Aged 47) (1885-1951).

Oil Painting 40 in. \times 30 in. Signed "John A. A. Berrie".

JOHN ARCHIBALD ALEXANDER BERRIE, R.C.A., F.R.S.A. (Living artist, Born 1887). Three-quarter length portrait of *Mrs. Lucy Mary Richards* (Aged 48) (1882-1959).

Oil Painting 40 in. \times 30 in. Signed "John A. A. Berrie".

Green Room

ALLAN DOUGLAS DAVIDSON (1874-1932)—*The Girl with Titian Hair*.

Oil Painting 12 in. \times 10 $\frac{1}{2}$ in. Signed "Allan Davidson".



FIG. 24.

Shield of Arms on North chimney stack carved in 1570 of Sir Edward Fitton, with sixteen quarterings surrounded by a motto in the garter introducing the words "Fit onus Leve".

- V. MARAIS MILTON—*The Two Cardinals*.
Oil Painting 20½ in. × 25 in. Signed "V. Marais Milton".
Subject engraved.
- JAMES NORTHCOTE, R.A. (1746-1831)—*The Death of Wat Tyler*.
Oil Painting 18 in. × 21 in.
- JOHN WILSON EWBANK, R.S.A. (1799-1847)—*A Summer Morning*.
Oil Painting 11½ in. × 15½ in.
- WILLIAM SHAYER (1788-1879)—*Boys with Donkeys*.
Oil Painting 13¼ in. × 17¼ in. Signed and dated "Wm. Shayer,
1848".
- JOSEPH WILLIAM ALLEN (1803-1852)—*Return of the Flock*.
Oil Painting 11½ in. × 17 in. Signed "J. W. Allen".
- L. TINTEND—*Columbus and Queen Isabella*.
Oil Painting on Panel 17 in. × 23 in. Signed "L. Tintend".

Gallery

- MELCHIOR DE HONDECOETER (1636-1695)—*The Game Cock*.
Oil Painting 31¼ in. × 26 in.
- SIR PETER LELY (1618-1680). Half-length portrait of the *Marquess of Tweeddale* wearing full light-brown wig, white short front, brown cloak, white sleeves, his right arm resting on a pedestal, part of a landscape in the background on the right.
Oil Painting 28½ in. × 24 in.
- SAMUEL JOHNSON (1691-1773)—*Self Portrait*.
Oil Painting 13 in. × 12 in.
- GEORGE VICAT COLE, R.A. (1833-1893)—*The Severn Valley*.
Oil Painting 16 in. × 24½ in. Signed "Vicat Cole, 1853".
- SIR GODFREY KNELLER, BART (1646-1723). Portrait in painted oval of *Charles Salisbury, Esq., of Bachymbydd*.
Oil Painting 30 in. × 24½ in.
- ERSKINE NICOL, A.R.A., R.S.A. (1825-1904)—*The Evening Hour*.
Oil Painting 20½ in. × 14½ in.

Solar

SIR EDWIN HENRY LANDSEER, R.A. (1802-1873)—*Three Old Friends*.
Oil Painting 12 in. \times 16 $\frac{3}{4}$ in.

RICHARD PARKES BONNINGTON (1802-1828)—*Coast Scene at Low Tide*.
Oil Painting 24 in. \times 36 in.

Hall Bedroom

SIR GODFREY KNELLER, BART. (1646-1723). Three-quarter length portrait of *Elizabeth, Lady Clifford*, seated, wearing brown low-neck dress with white sleeves and green drapery, holding a flower in her right hand; landscape background with statuary.
Oil Painting 49 $\frac{1}{2}$ in. \times 39 in.

SIR GODFREY KNELLER, BART. (1646-1723). Three-quarter length portrait of *Mary, Duchess of Norfolk*, daughter of Anne Blount, seated, in white low-neck undergarment and red drapery, landscape background.
Oil Painting 49 in. \times 40 in.

Oratory

JOHN ABSOLON, R.I. (1815-1895)—*The Squire*.
Water Colour 15 $\frac{1}{2}$ in. \times 11 $\frac{3}{4}$ in.

Chaplain's Room

THOMAS COLLIER, R.I. (1840-1891)—*Haslemere*.
Water Colour 9 $\frac{1}{2}$ in. \times 17 $\frac{1}{2}$ in. Signed and dated "T. Collier, 1880".

ALFRED WILLIAM HUNT (1830-1896)—*Bird Rock Bridge, North Wales*.
Water Colour 9 in. \times 14 in. Signed "Alfred W. Hunt".

SCHOOL OF ETTY—*Aleutian Maidens*.
Oil Painting (Arched Top) 23 in. \times 15 in.

Compass Room

- VICTOR H. VOYSEY (Living artist, Binstead, Isle of Wight). Half-length portrait of *Mrs. Raymond Richards*. wearing black dress with roses and lace.
Pastel 29½ in. × 24½ in. Signed "Voysey, 1956".
- K. D. DOWNHAM (Living artist, Kerridge, Macclesfield)—*Pam, a Reclining Nude*.
Oil Painting 19½ in. × 15½ in. (1930). Purchased from the artist, 1962.
- THOMAS EDWARD RICHARDS (1851-1890)—*View of Weilburgh*.
Water Colour 7½ in. × 9½ in. Signed "1872".
- PERCY LANCASTER, R.I., A.R.E., R.C.A. (1878-1950)—*Crowland Abbey*.
Water Colour 13 in. × 9½ in. Signed "Percy Lancaster".
- PERCY LANCASTER, R.I., A.R.E., R.C.A. (1878-1950)—*Durham*.
Water Colour 11½ in. × 8½ in. Signed "Percy Lancaster".
- PERCY LANCASTER, R.I., A.R.E., R.C.A. (1878-1950)—*Whitby Abbey*.
Water Colour 13 in. × 9 in. Signed "Percy Lancaster".
- JAMES STARK (1794-1859)—*An Old Water Mill with Cattle in Foreground*.
Oil Painting 9¾ in. × 15½ in.

Staircase and Long Passage

- JAMES STARK (1794-1859)—*Landscape with Waggon Team crossing a Bridge*.
Oil Painting on Panel 22½ in. × 32 in. Exhibited at Townley Art Gallery, Blackburn, 1938.
- WILLIAM SHAYER—*Cockle Gatherers, Devon*. (1788-1879).
Oil Painting 24 in. × 39 in. Signed [{"Wm. Shayer. Pinxt., 1833"}].
- ROBERT BUCHAN NISBET, R.S.A. [(1857-1942)—*Moorland Scene with Mountains*.
Oil Painting 24½ in. × 29½ in. Signed "R. B. Nisbet".

- Attributed to RICHARD PARKES BONINGTON (1801-1828)—*Picardy Coast Scene*.
Oil Painting $22\frac{1}{2}$ in. \times $30\frac{1}{2}$ in.
- W. FOUCHE—*The Pantheon, Rome*.
Oil Painting 49 in. \times $67\frac{1}{2}$ in. Signed "W. Fouche, Roma".
- PANNINI (CAVALIERE GIOVANNI PAOLO) (1691/1695-1764)—*A Capriccio of Roman Monuments*. A classical composite group of buildings, including Trajan's Column, The Pantheon, The Obelisk, etc. with various figures.
Oil Painting $66\frac{1}{2}$ in. \times 77 in.
- WILLIAM MULREADY, R.A. (1786-1863)—*Vice and Virtue*.
Oil Painting $33\frac{1}{2}$ in. \times 43 in.
- WILLIAM BROMLEY (1769-1842)—*Waiting for Master*. A stable boy holding a chestnut hunter—landscape background.
Oil Painting $27\frac{1}{2}$ in. \times 38 in.
- CHARLES BAXTER (1809-1879)—*Autumn or The Vine Girl*. Engraved.
Oil Painting (Oval) $23\frac{3}{4}$ in. \times $18\frac{3}{4}$ in.
- SIR JOSHUA REYNOLDS, P.R.A. (1723-1792)—*Mother and Child*. (*Madonna col Bambino*.)
Oil Painting 36 in. \times 28 in. Engraved in 1791 by John Raphael Smith and Samuel William Reynolds. (Framed mezzotint of same hung beneath picture.)
- GEORGE MASON, A.R.A.—*Upper Reaches of the River Conway*.
Water Colour $14\frac{1}{4}$ in. \times $20\frac{1}{2}$ in.
- PERCY LANCASTER, R.I., A.R.E., R.B.C., R.C.A. (1878-1950)—*Haymaking*.
Water Colour 13 in. \times $19\frac{1}{2}$ in. Signed "Percy Lancaster". Exhibited Manchester Academy, 1950.
- PERCY LANCASTER, R.I., A.R.E., R.B.C., R.C.A. (1878-1950)—*Barden Towers, Yorkshire*.
Water Colour $13\frac{1}{2}$ in. \times 19 in. Signed "Percy Lancaster '47".
- FRANCIS DANBY, A.R.A. (1793-1861)—*Rome from the Tiber*.
Oil Painting $27\frac{1}{2}$ in. \times $35\frac{1}{2}$ in.

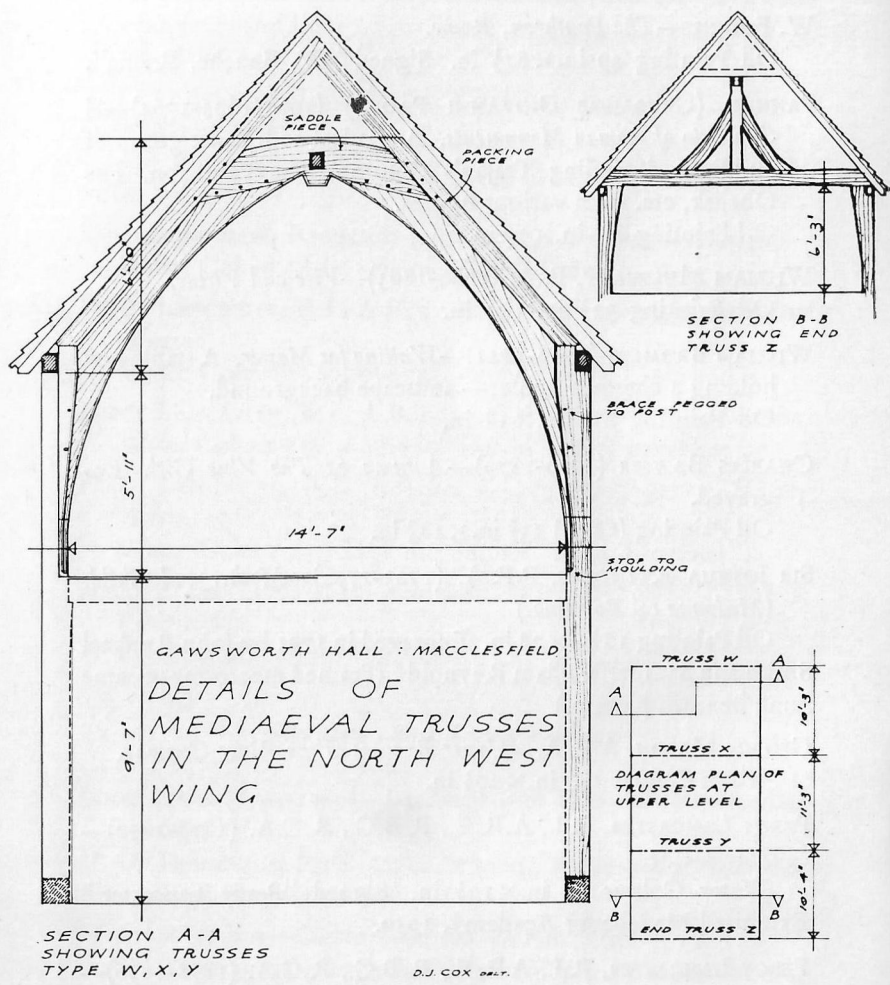


FIG. 25. Details of Mediaeval Trusses in the North West Wing of Gawsworth Hall.

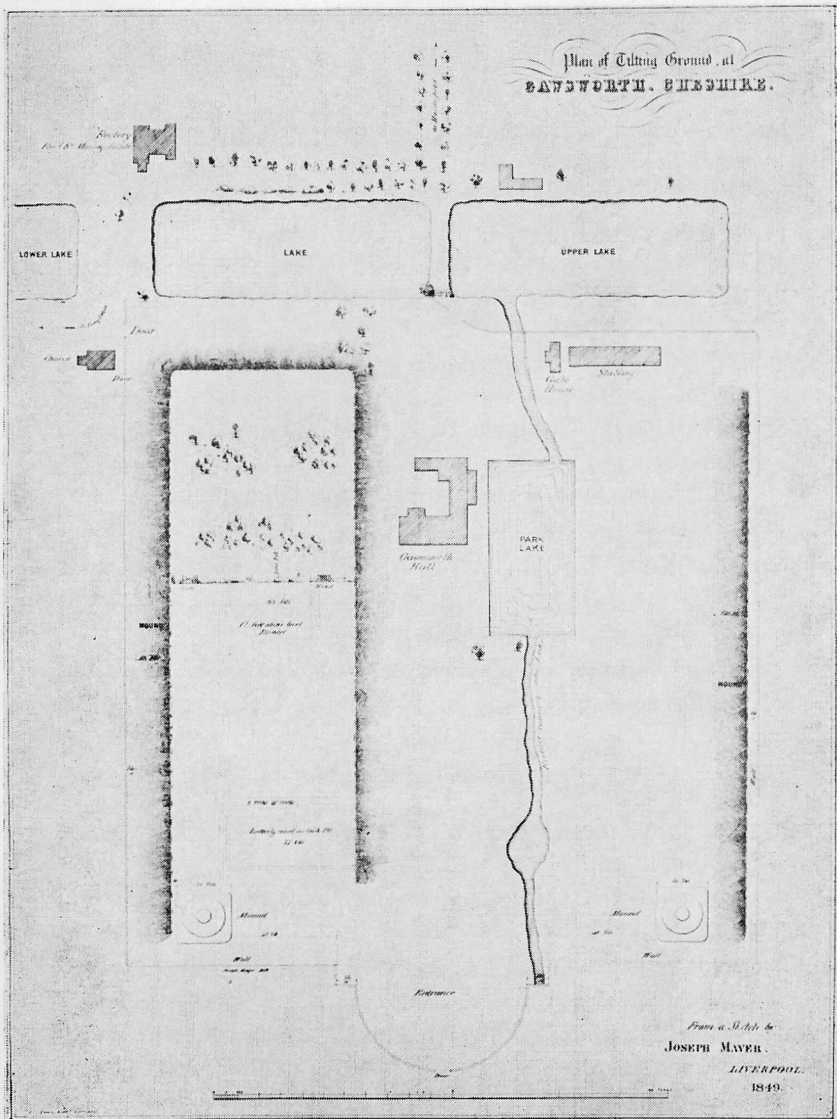


FIG. 26. Plan of the Tilting Ground at Gawsworth Hall in 1849.

Griffin Room

PIERRE ANGILLIS (1685-1734)—*The Village Fruit Stall*.

Oil Painting 16 $\frac{1}{4}$ in. \times 19 $\frac{3}{4}$ in.

JAMES WILSON CARMICHAEL (1800-1868)—*Man-o'-War putting out to Sea*.

Oil Painting (Oval) 24 $\frac{1}{2}$ in. \times 29 in. Signed "J. W. Carmichael".

JAMES BAKER PYNE (1800-1870)—*The Stretcher*.

Oil Painting on Panel 17 $\frac{1}{2}$ in. \times 23 $\frac{1}{2}$ in. Signed and dated "J. B. Pyne, 1846", No. 181. Exhibited Nottingham, 1846.

Billiard Room

SIR EDWIN HENRY LANDSEER, R.A. (1802-1873)—*The Return from Hawking*.

Oil Painting 23 in. \times 34 in. Original for the engraving made by Samuel Cousins, A.R.A.

WILLIAM KIDD, R.S.A. (1796-1863)—*My Mother dozed before the Fire*.

Oil Painting 21 $\frac{1}{2}$ in. \times 26 $\frac{1}{2}$ in.

THOMAS SEWELL ROBINS (1814-1880)—*Calais Harbour*.

Oil Painting 29 in. \times 40 $\frac{1}{2}$ in. Signed "T. S. Robins, 1852".

Morning Room

FREDERICK WALKER, A.R.A. (1840-1875)—*The Old Cottage Garden*.

Water Colour 24 $\frac{1}{2}$ in. \times 20 $\frac{1}{2}$ in. The Sketch for this picture is in the Victoria and Albert Museum.

JOSEPH MALLOD WILLIAM TURNER, R.A. (1775-1851)—*The Deanery Gardens, Christ Church, Oxford*.

Water Colour 8 $\frac{1}{4}$ in. \times 11 $\frac{1}{2}$ in. Signed with initials "J.M.W.T." Hand-coloured print of this water-colour drawing hangs in the Senior Common Room of Christ Church, Oxford. Formerly in the collection of Frederick Ryman, Esq., of Oxford.

THOMAS GIRTIN (1775-1802)—*Egglestone Abbey, Yorkshire*.

Water Colour 12 $\frac{1}{2}$ in. \times 18 $\frac{1}{2}$ in.

WILLIAM CLARKSON STANFIELD, R.A. (1793-1867)—*Guardship at Anchor.*

Water Colour $5\frac{1}{4}$ in. \times $7\frac{3}{4}$ in.

GEORGE G. KILBURNE, R.I.—*Is it going to be Fine*

Water Colour 10 in. \times $6\frac{1}{2}$ in. Signed "G. G. Kilburne".

CHARLES TATTERSHALL DODD (1815-1878)—*Gawsworth Rectory, Cheshire.*

Water Colour $22\frac{1}{2}$ in. \times $32\frac{1}{4}$ in. Signed "C. T. Dodd, 1849".

JOHN VARLEY (1778-1842)—*Mountainous River Scene with Figures.*

Water Colour $7\frac{1}{4}$ in. \times 12 in. Signed "J. Varley, 1841".

WILLIAM ALEXANDER (1767-1816)—*A Rural Homestead.*

Water Colour $10\frac{1}{4}$ in. \times $15\frac{1}{4}$ in. Subject engraved.

WILLIAM JAMES MULLER (1812-1845)—*Hampstead Heath.*

Water Colour $11\frac{3}{4}$ in. \times $18\frac{1}{2}$ in. Signed and dated, with initials "W.M., 1841". From the collection of Dr. Glynn Morris, 1943.

WILLIAM GAWIN HERDMAN (1805-1882)—*The Old Red Lion Inn, Redcross Street, Liverpool.*

Water Colour $7\frac{3}{4}$ in. \times 5 in. Signed with initials "W.G.H."

JOHN GLOVER (1767-1849)—*The Aquaduct, near Llangollen.*

Water Colour 31 in. \times $45\frac{1}{2}$ in. Exhibited in 1810, O.W.C.S. The Royal Society of Painters and Water Colours. No. 320 in the Catalogue.

T. AUSTEN BROWN, R.I., A.R.S.A. (1854-1924)—*The Intruder.*

Oil Painting 24 in. \times 20 in. Signed "T. Austen Brown".

Gate House

THOMAS SIDNEY COOPER, R.A. (1803-1902)—*The Fallen Oak stops the Way.*

Oil Painting 48 in. \times 72 in. Signed "T. Sidney Cooper, R.A., 1885". Exhibited Royal Academy, 1885, No. 159.

H. ANDREWS (1804-1868)—*Mary Queen of Scots returning from Hunting.*

Oil Painting $57\frac{1}{2}$ in. \times 92 in. Signed "H. Andrews". Subject engraved.

WILLIAM DENHOLM KENNEDY (1813-1865)—*The Lay of the Last Minstrel*.

Oil Painting 52 in. × 87 in. Exhibited at the Royal Academy in 1840.

WILLIAM GAWIN HERDMAN (1805-1882)—*The Market Place, Shrewsbury*.

Oil Painting 28½ in. × 50½ in. Signed and dated "W. G. Herdman, 1849".

Pavilion

PERCY LANCASTER, R.I., A.R.E., R.B.C., R.C.A. (1878-1950).
Three-quarter length portrait of *Mrs. Raymond Richards* (Aged 36).

Oil Painting 36 in. × 28 in. Signed and dated "Percy Lancaster, 1941". Back of canvas inscribed by artist: "Mrs. Raymond Richards, Percy Lancaster, R.I., A.R.E."

PERCY LANCASTER, R.I., A.R.E., R.B.C., R.C.A. (1878-1950).
Three-quarter length portrait of *Raymond Richards, Esq., R.E.*, Signed and dated "Percy Lancaster (1942)".

FRANK T. COPNALL (Francis Thomas) (1870-1949)—*Portrait of John Relf, Esq.* (Born 1904).

Oil Painting 25 in. × 20 in. Signed "F. T. Copnall, 1944".

FRANK T. COPNALL (Francis Thomas) (1870-1949)—*Portrait of Mrs. Raymond Richards*.

Oil Painting 23 in. × 19 in. Signed "F. T. Copnall (1948)".

ISAAC WAKE—*Portrait of John Brooker* (Born 1826-1878).

Water Colour (Oval) 20½ in. × 16½ in. Signed "I. Wake Pinx".

VICTOR A. VOYSEY (Living artist, Binstead, Isle of Wight)—*Sketch of John A. E. Richards* (Aged 13).

Pastel 25½ in. × 19½ in. Signed "Voysey, Oct. 28, 1956".

C. BACON—*Head of John Relf, Esquire* (1846-1929).

Oil Painting 13½ in. × 10¼ in.

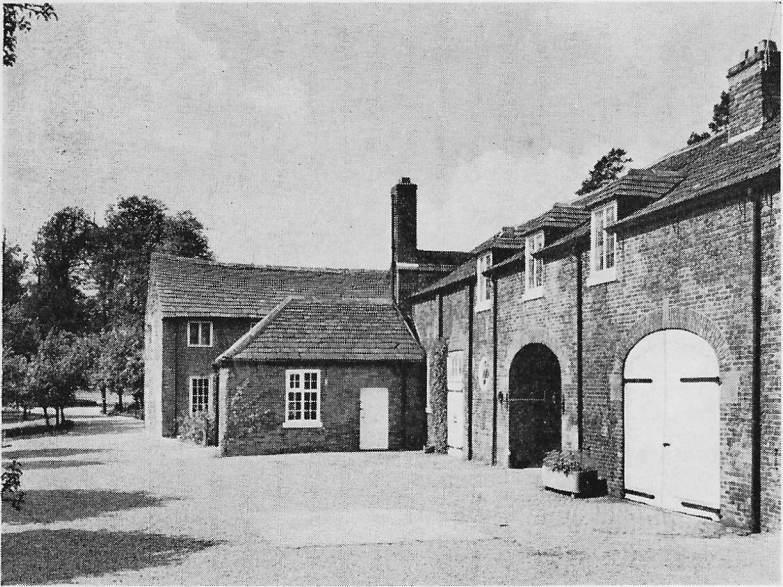


FIG. 27. Georgian stables and coach-houses.

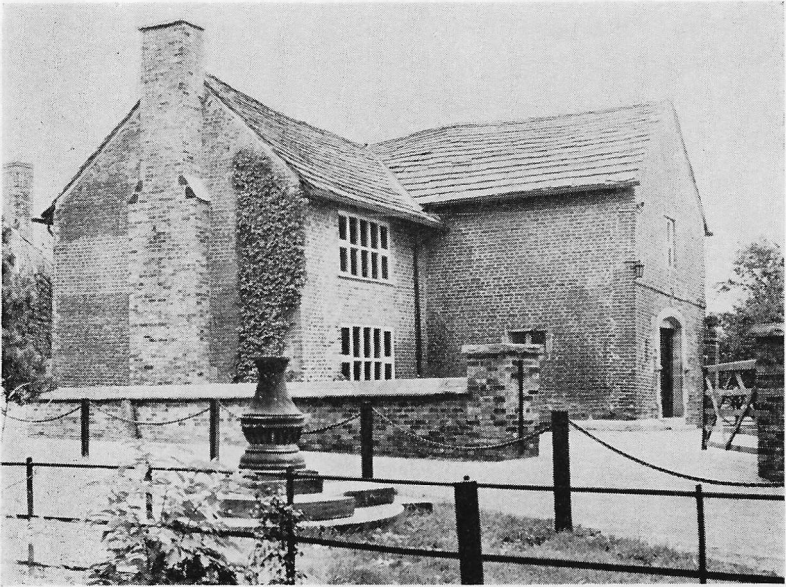


FIG. 28. Sixteenth century Gate House from the North West.
GAWSWORTH HALL, MACCLESFIELD, CHESHIRE.

EDWIN JOHN RICHARDS (1875-1943)—*Cottage Scene*.

Water Colour 6 in. \times 9½ in. Signed "E. J. Richards, 1913".

Portrait of John Relf, Esquire (1796-1880).

Oil Painting (Oval) 13 in. \times 10½ in.

STANLEY REED (Living artist, Born 1900). Three-quarter length portrait of *Mrs. Raymond Richards*.

Oil Painting 36 in. \times 28 in. Signed "Stanley Reed".

VICTOR H. VOYSEY (Living artist, Binstead, Isle of Wight). Portrait sketch of *Mrs. Raymond Richards*.

Pastel 28 in. \times 24 in. Signed "Voysey, 1956".

CORNELIUS PEARSON (1822-1891)—*Ardrock Castle, Sutherland*.

Water Colour 7½ in. \times 16 in. Signed and dated "C. Pearson, 1868".

JAMES DUFFIELD HARDING (1797-1863)—*Inn Yard, Penrith*.

Water Colour 9 in. \times 13½ in.

SIR ERNEST GEORGE, R.A. (1839-1922)—*Bon Medinn*.

Water Colour 7 in. \times 10½ in.

SIR ERNEST GEORGE, R.A. (1839-1922)—*St. Tour, Toulouse*.

Water Colour 14 in. \times 10 in. Signed "Ernest George".

SIR ERNEST GEORGE, R.A. (1839-1922)—*The Church of St. Paul, Narbonne*.

Water Colour 10 in. \times 7½ in. Signed "Ernest George".

JOHN FULLEYLOVE, R.I. (1847-1908)—*Place des Vosges, Paris*.

Water Colour 7 in. \times 10 in. Signed "J. Fulleylove".

JOHN FULLEYLOVE, R.I. (1847-1908)—*The Church of St. Severin, Paris*.

Water Colour 10½ in. \times 7½ in. Signed "J. Fulleylove".

JOHN FULLEYLOVE, R.I. (1847-1908)—*North Aisle, Abbey of St. Denis, Paris*.

Water Colour 7½ in. \times 10½ in. Signed "J. Fulleylove".

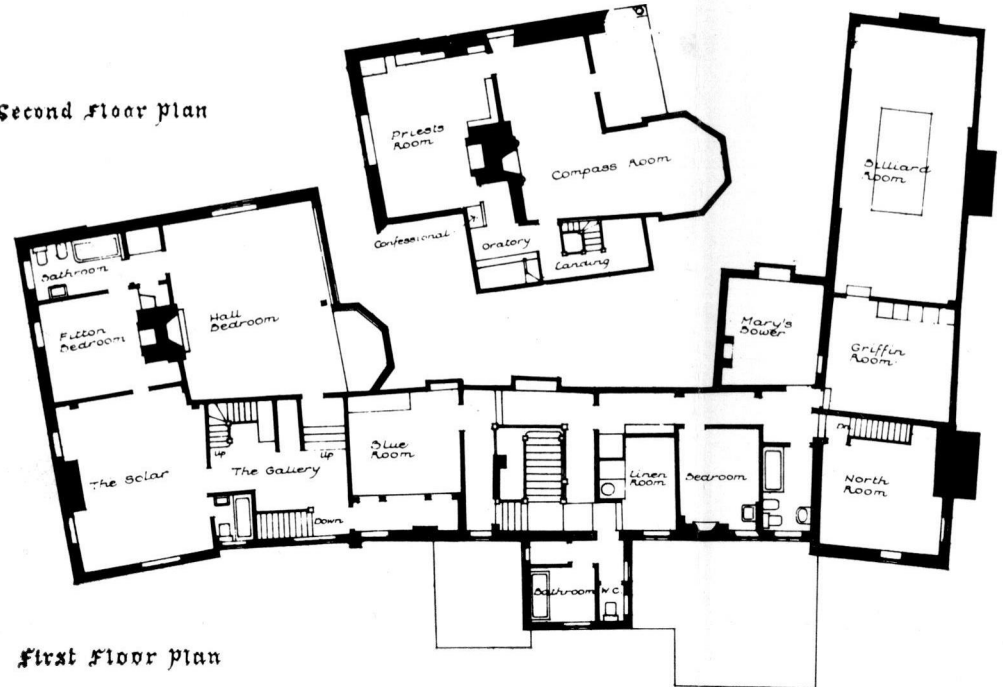
JOHN FULLEYLOVE, R.I. (1847-1908)—*The Harbour, Genoa*.

Water Colour 9 in. \times 14 in. Signed "J. Fulleylove".

G. STANTON, R.I.—*Off Southend*.

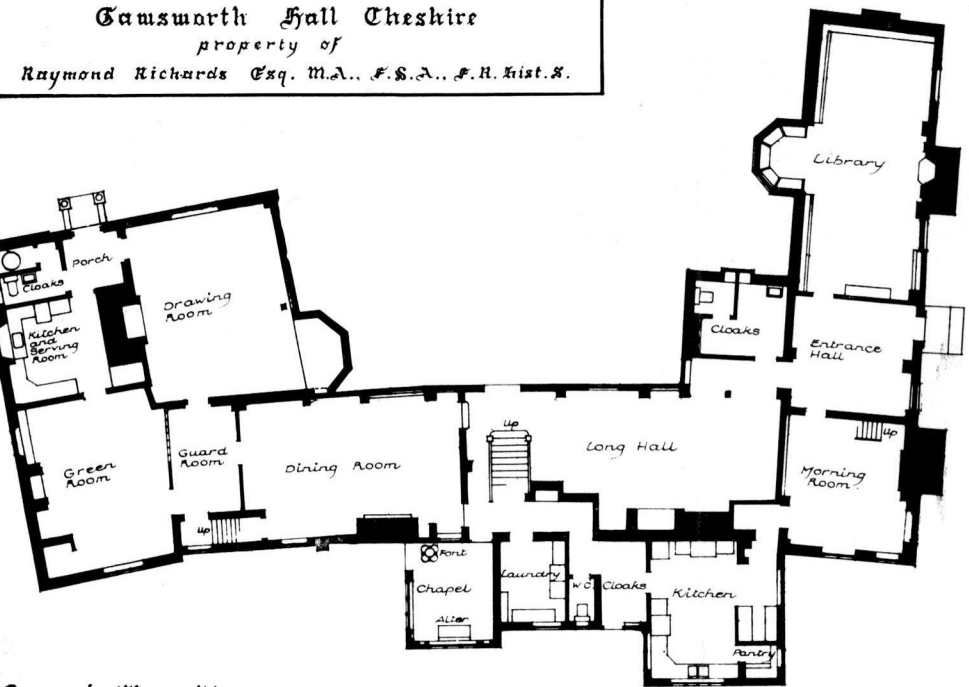
Water Colour 11½ in. \times 18 in. Signed "G. Stainton, 1855".

Second Floor plan

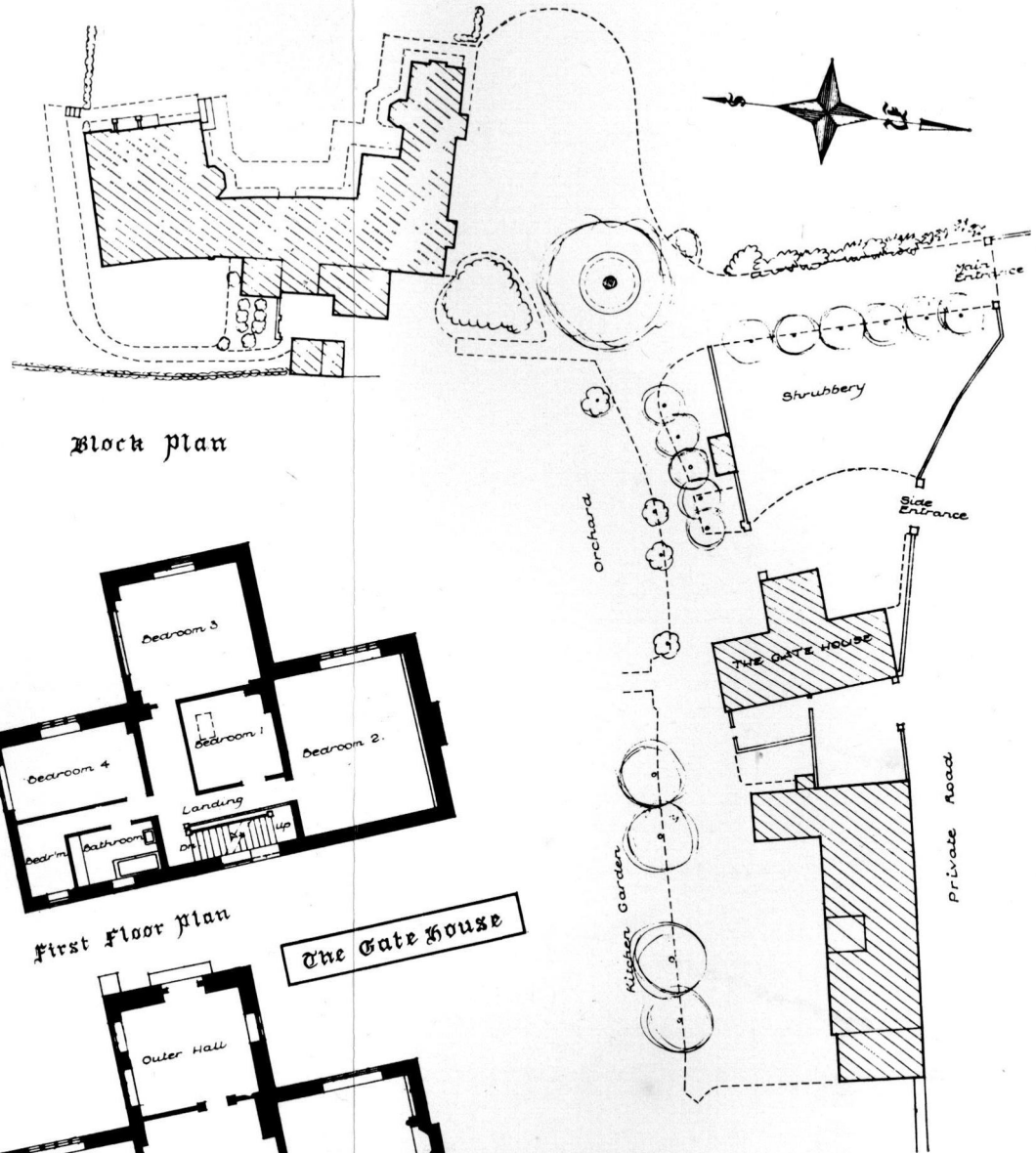


First Floor plan

Gausworth Hall Cheshire
 property of
 Raymond Richards Esq. M.A., F.S.A., F.R.Hist.S.



Ground Floor plan

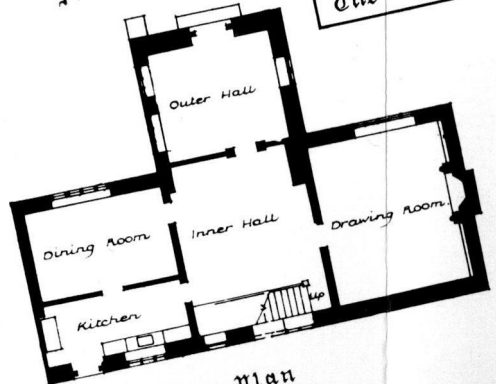


Block Plan



First floor plan

The Gate House



Ground floor plan

Gausworth Old Hall
 Rebuilt by Sir Thomas Fitton Knt. MCCCCLXXII.
 Restored by Raymond & Monica Richards MCMLI.