

Dudley
House





DUDLEY HOUSE

JAMES STOURTON / MARC WALTER
FOREWORD BY THE PRINCE OF WALES

A faithful and inspired rendition of Dudley House, a rare Park Lane survivor, the only great aristocratic house in the capital from the 18th/19th centuries that is now fully occupied as a family home; an exceptional residence, as lavishly restored in accordance with its owner's wishes.

To give the most comprehensive idea of the beauty, style and treasures of Dudley House, this book is a room-to-room visit of the place, revealing both the overall harmony of the house and the wealth of detail in its interior layout and furniture.

A fresh view of Dudley House by contrasting overall perspectives and close-ups and by varying angles and viewpoints to recreate the essence of the house.

COVER: Thomas de Keyser's (1596/7-1667) *Portrait of a Gentleman and His Son* hangs on the crimson silk-velvet wall coverings in the Picture Gallery. The gestures made by the father and child suggest that this piece originally had a pendant painting – the pendant would have included the female members of the family with corresponding gestures.

PAGE 2: A pair of 19th-century marble pointers on the Porch facing the front door of Dudley House.

OPPOSITE: Detail, plasterwork panel from the ceiling of the Entrance Hall featuring a cartouche with the Dudley double-D monogram. The cartouche is surrounded by bellflowers and foliage, and surmounted by a mask, flanked by C scrolls.







THE AUTHORS

JAMES STOURTON is the author of many books including *The British as Art Collectors, from the Tudors to the present*, and *Kenneth Clark*. He is a Senior Fellow of the Institute of Historical Research of London University. He is a former chairman of Sotheby's UK and sits on several British government arts committees including the Panel of the Heritage Memorial Fund and the Acceptance in Lieu Panel.

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PAGES 4-5: A view of the Library looking east with a parcel-gilt ceiling and foliate scroll frieze designed by Pinto, dark-green velvet walls, Regency-style bookcases, and an Empire Aubusson carpet (circa 1810). Four Neo-classical giltwood armchairs (circa 1830) are arranged around a columned table bearing a garniture of three Louis XV porcelain and gilt-bronze vases (circa 1770-1775), and a pair of ormolu-mounted flambe-ground vases and covers (late 19th/early 20th century).

PAGES 8-9: The north-east corner of the Boudoir with a giltwood armchair attributed to John Linnell (circa 1765-1770) and an Italian giltwood console table with rocaille decoration, one of a pair (mid 18th century). On top of the console table are a pair of celadon vases with bronze mounts (18th century), and a pair of Louis XV baluster vases with ormolu mounts, accompanying a green porcelain vase, now electrified and one of a pair (circa 1820).







ABOVE: A Cosway-bound book with twelve portrait miniatures and tooled, gilt ornamentation with floral and leaf design.

RIGHT: The north-east corner of the Evening Room with silk-covered wooden dividers painted with palmettes and a Chinese yellow-and-blue carpet. Above is a giltwood, gilt-lead and cut-glass twelve-light chandelier (circa 1820), after a design by Karl F. Schinkel (1781-1841). A Régence ormolu mounted ebony, tortoiseshell and brass Boulle marquetry

armoire (circa 1710-1720), attributed to Nicolas Sageot (1666-1731) sits along the north wall framed by four conversation piece portraits. A pair of 18th-century Dutch Delft blue-and-white three-tiered spouted vases (tulipieres) rest on either side of the settee.

PAGES 12-13: A collection of ivory turned cups and covers pierced with geometric designs, which rest on the right side of the Russian bureau plat.







LEFT: A view of the Dining Room facing north with a Savonnerie carpet and Regency-style dining table. The Beauvais tapestry hangs above an Empire console, and on the North wall a painting by Richard Brompton (1734-1782) of the Polish Count Franciszek Ksawery Branicki's Russian wife, Alexandrine Vassilievna Engelhardt, oil on canvas, is suspended. To the left of this painting hangs Brompton's pendant piece of Count Franciszek Ksawery Branicki.

ABOVE: Detail, a George IV silver-gilt sideboard dish by Philip Rundell (1820), cast with a central figure of Victory flanked by two horses.

PAGES 16-17: A view of the Ballroom looking west. The coffered ceiling decorated with rosettes and the coving adorned with musical trophy-filled cartouches, designed by Formation/Pinto. The pedestal table with Blue John top can be seen to the left of the bureau plat, and on the right is the occasional table with asymmetrical top.





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ABOVE: View of the main entrance to Dudley House from Park Lane flanked by a pair of neo-classical style carved jardinières, 19th century, behind an Ionic colonnade and below the first-floor conservatory.

RIGHT: A section of the west wall in the Picture Gallery with a monumental porcelain blue-and-white vase with the coat of arms from the Arnauld de Bouex family, on ormolu mounts; a painting by Johann Heinrich Tischbein (1722-1789), titled *Self-Portrait in Venetian Masquerade Costume*, oil on canvas (18th century); and a carved giltwood George II chair of state with the heraldic badge for the Prince of Wales, by William Kent (1685-1748).

4TH OF COVER: In front, detail of a Blue John urn, flanked on each side by a winged cupid figure holding a cornucopia and standing on an acanthus-scroll plinth; behind, detail of the ormolu mantel clock with lion-mask handle, on spiral-fluted foot and further plinth base draped with oak leaf and acorn swags.



