

GOODWOOD:
THE FRENCH CONNECTION

Summer Exhibition 2013





Charles II at Court by Henri Gascars. This shows Louise de Keroualle in the background.

GOODWOOD: THE FRENCH CONNECTION

This exhibition explores Goodwood's French heritage. The 1st Duke of Richmond was the illegitimate son of King Charles II and his French mistress Louise de Keroualle (1649-1734). Louise was a young French aristocrat, the daughter of the Comte and Comtesse de Penancoët de Keroualle from Brittany. Known as 'the spy in the bedchamber', she was sent by the Catholic king Louis XIV to spy on his Protestant cousin, Charles II. Louise was made Duchess of Aubigny by Louis XIV and granted the Lennox estates at Aubigny-sur-Nère, east of Orléans. These included the ancient Château of La Verrerie which remained in the family of her descendants until 1842. The present Duke of Richmond is also Duke of Aubigny in France - the only English Duke who is also a French Duke.

The 3rd Duke of Richmond was sent as the English ambassador to Paris in 1765. While he was there, King Louis XV presented him with a magnificent set of Gobelins tapestries showing scenes from the story of *Don Quixote*. The Duke also commissioned a superb Sèvres green and blue dessert service with a matching green tea and coffee service, the teapot being unusually large. Artists from the Sèvres factory came to his Paris residence and copied the birds from George Edwards' *A Natural History of Birds*. It was the first time real birds had been painted on Sèvres porcelain. The service is marked 1765 and 1766 and is very unusual in being decorated in both blue and green. Both the tapestries and Sèvres china can be seen displayed at Goodwood. Among the other French treasures at Goodwood are some superb pieces of French furniture bought by the 3rd Duke of Richmond, including a suite of giltwood seat furniture by Delanois with its original Lyons cut-velvet upholstery.

After the Battle of Waterloo in 1815, the Duke of Wellington gave the 4th Duke and Duchess of Richmond Napoleon's campaign chair as a thank you for hosting the famous ball in Brussels a few days before the battle. Today, the Earl of March continues the family tradition of sitting in it whilst working at his desk.

Links with France continue to the present day. In 1992, the present Duke of Richmond loaned just over 150 treasures from Goodwood for an exhibition at the Mona Bismarck Foundation in Paris entitled 'Chefs d'Oeuvre de Goodwood: Collections des Ducs de Richmond et d'Aubigny'. He has also fostered links between Goodwood Racecourse and Angers Racecourse in France (whose chairman is the Duc de Brissac), creating the Richmond-Brissac Trophy Stakes which was run at Goodwood and in Angers from 1977.



Louise de Keroualle, Duchess of Portsmouth, as Venus, with her son, Charles as Cupid by Henri Gascars.



The 1st Duke of Richmond as a Boy by Henri Gascars.



Princess Henrietta, Duchess of Orléans, as Diana, Goddess of the Chase by Henri Gascars.

FRENCH MISTRESS: LOUISE DE KEROUALLE

FRENCH MAID OF HONOUR

The Dukes of Richmond (of the present creation) are descended from Louise René de Penancoët de Keroualle (1649-1734), a young French aristocrat, who had been the maid of honour to Princess Henrietta, Charles II's youngest sister. Henrietta was married to Philippe, Duke of Orléans, the younger brother of Louis XIV of France, and was sent by the French king to negotiate on his behalf at the Treaty of Dover in 1670. As Henrietta's maid of honour, Louise accompanied her mistress and immediately caught Charles II's eye. When the French party were leaving, Louise was asked to offer Charles a jewel from her mistress's jewel box as a parting gift; the king gestured to Louise and said to his sister, 'This is the jewel that I covet'. Tragically, Henrietta died three weeks later, probably of peritonitis, leaving Louise without employment.

THE ENGLISH COURT

Charles II was quick to invite Louise to join the English court, a situation that suited both monarchs; Charles could woo the pretty Louise at home, while Louis could plant a spy in the bedchamber to make sure Charles did what he had promised to do at the Treaty of Dover (become a Roman Catholic and not hinder Louis in his aggression against Holland). After a year of pursuing her, Louise finally fell for the king's charms when both of them were cast in a play as peasants, the final act seeing them in bed together. Nine months later, a son was born, the future Duke of Richmond and Lennox.

As well as giving Louise's son a plethora of titles (Duke of Richmond and Lennox, Earl of March, Earl of Darnley, Baron Settrington and Baron Torboulton), Charles made her Duchess of Portsmouth, Countess of Fareham and Baroness Petersfield. Her apartment in Whitehall Palace was magnificently furnished with gifts from the king, including the beautiful marquetry furniture attributed to Gerrit Jensen. The diarist, John Evelyn recorded in 1675 how he 'was Casually showed the Dutchesse of Portsmouths splendid Appartment at Whitehall, luxuriously furnished, & with ten times the richnesse & glory beyond the Queenes, such massy pieces of plate, whole Tables, Stands, &c: of incredible value &c:'

In 1683, Evelyn accompanied the king to the Duchess of Portsmouth's levée in her dressing room, which was hung with some 'of His Majesties best paintings'. Many of the pictures at Goodwood today were probably originally in Louise's collection, including the painting by the French artist Henri Gascars of *Charles II at Court*, the only known image to show Charles and one of his mistresses in the same picture (she can be glimpsed in the background with her maid of honour).

Using her natural charms, Louise was able to maintain Charles's attention. She even appears to have got on well with his other mistresses, including the redoubtable Barbara Villiers, Duchess of Cleveland, of whom there is a portrait at Goodwood that belonged to Louise. Charles named his Royal yacht *Fubbs*, which was his affectionate nickname for Louise.

BACK TO FRANCE

When Charles II died in 1685, Louise returned to France, taking with her two ships filled with treasures from her Whitehall apartment. Twelve years earlier, Louise had been granted the ancient Stuart estate at Aubigny-sur-Nère, east of Orléans and in 1684 she was made Duchess of Aubigny. The estate included the romantic Château of La Verrerie where Louise lived happily for nearly fifty years. When she died in 1734, it passed to her grandson, the 2nd Duke of Richmond (who also became Duke of Aubigny) and it remained in the family until 1842.



The Château of La Verrerie, Aubigny, granted to Louise de Keroualle in 1673 and owned by the Dukes of Richmond until 1842.

FRENCH VISITS: THE 2ND DUKE OF RICHMOND

The 2nd Duke of Richmond maintained close links with France during his lifetime and spoke fluent French. He made visits to his grandmother Louise de Keroualle and became friends with the French philosopher Voltaire who wrote: ‘... you are beloved my lord by the French no less than by the English, it seems every nation would claim you for its country man’. His wife, the Duchess of Richmond, was presented to the French king at Versailles in August 1729 where she ‘received all the honours of the Court’. When the 2nd Duke’s grandmother died, he inherited both the Aubigny estate and the dukedom of Aubigny and visited France annually from 1735, enjoying the hunting. Back at Goodwood, Monsieur de Carné, an old retainer of Louise de Keroualle’s, looked after his French interests and his secretary was also a Frenchman called Peter Labbé.

When George Edwards published his book *A Natural History of Birds* in French, he dedicated the first volume (1745) to the 2nd Duke and the second volume (1748) to his wife, the Duchess. In the foreword, Edwards especially noted the Duke’s knowledge of French and natural history.

The 2nd Duke was very nearly sent as British ambassador to Paris in 1748, an appointment to support the renewed relationship with France following the peace treaty of Aix-la-Chapelle to end the War of the Austrian Succession. The Duke made lists of the servants he would need to take with him, the final list numbering sixty-nine! In the end, he was never made ambassador, owing it seems to a French nobleman of lower rank being sent to London, and his brother-in-law, the 2nd Earl of Albemarle was sent instead. He seems to have been relieved by this, particularly as he was worried about the finances, writing to the Duke of Newcastle in February 1749: ‘... I am extremely happy in being quitt of an employment I never liked’.



The Natural History of Birds illustrated and written by George Edwards. The first volume (1745) of the French edition was dedicated to the 2nd Duke of Richmond, and the second volume (1748) to the Duchess (seen here lower right). Plates from the Sèvres service, on which the birds were copied, can be glimpsed.



Charles, 3rd Duke of Richmond by Sir Joshua Reynolds (1758).



The Tapestry Drawing Room designed by James Wyatt (Photograph: James Fennell)

FRENCH POSTING: THE 3RD DUKE OF RICHMOND, AMBASSADOR TO THE COURT OF LOUIS XV

The Treaty of Paris, signed on 10th February 1763, ended Britain's Seven Years War with France. Two years later in 1765 Charles, 3rd Duke of Richmond was appointed ambassador extraordinary and minister plenipotentiary to the Court of Louis XV, King of France. Although the Duke had been hoping for a post in government for some time, a foreign appointment was not what he had desired, so initially he declined. The Duke would have preferred to have stayed in England nearer the political action; nonetheless, he gained some comfort from the fact that his brother, Lord George had been appointed as his Secretary which, he wrote, 'gives me much greater pleasure'. He subsequently accepted the post and in November 1765 both he and his Duchess, Mary (née Lady Mary Bruce), arrived in Paris and set up residence with Lord George and his wife, at Hôtel de Brancas, a great mansion constructed between 1722 and 1726 for the Marquis de Lassay.

Within a week of their arrival in Paris the Duke and Duchess purposefully visited the new porcelain factory at Sèvres, with Horace Walpole, who was residing with the Richmond's whilst he looked about Paris for a house. There they purchased three vases and a splendid dinner service, costing a small fortune at five hundred pounds.

Although the Duke and Duchess relished entertaining in England, in Paris they were both disinterested and disinclined to socialise with Parisian society. Lady Caroline, the Duke's sister, remarked on their lack of enthusiasm, 'they have no desire to please, and of consequence do not'. Similarly Edward Gibbon complained, 'Instead of keeping anything of a public table, he hardly asks anybody; while the Spaniard gives balls every week, the magnificence of which is only exceeded by their politeness and elegance'.

The Duke, impatient with his post and frustrated with his isolation from the English court and politics, returned to England the following year. Lady Sarah, the Duke's youngest sister, reported that 'My two brothers and their wives are arrived in town from Paris, where I hear they behaved very ill, especially the Lennoxes, who shut themselves up, saw no French, kept late hours, and laugh'd at everybody'.

Despite the Duke's alleged indifference towards the French court, he must have made enough of an impression for Louis XV to present him with the fine set of four Gobelins tapestries depicting scenes from the story of *Don Quixote*. These tapestries were proudly hung in 1777 in the new Tapestry Drawing Room recently designed and completed by James Wyatt in the latest elegant neo-classical style.



A sugar basin, slop basin, cup and saucer and teapot from the Sèvres service, commissioned by the 3rd Duke of Richmond, 1765-66.

FRENCH PORCELAIN

THE SÈVRES FACTORY

In 1756 the porcelain manufactory that had been founded at Vincennes was transferred to the town of Sèvres. Three years later King Louis XV became the principal shareholder and financial backer and so the factory became the 'Royal Porcelain Manufactory'. As a result it came under the control of the royal administration and focused on manufacturing luxury porcelain mainly for the royal family, the court, and the aristocracy. Madame de Pompadour, mistress to Louis XV, was a great patron of Sèvres and filled her private apartments with exquisite objects with which to entertain and delight the king.

During the late 1760s rare deposits of the vital ingredient kaolin (china clay) were found in Limoges, France, which finally enabled hard-paste porcelain to be made at Sèvres. Before this point, only the soft-paste porcelain had been manufactured. To make a single piece of porcelain numerous artists collaborated, often leaving their personal identification marks in the paste or painted over the glaze. In addition to the marks of individual craftsmen, Sèvres wares carry marks identifying them as products of the royal manufactory.

THE GOODWOOD SÈVRES

While in Paris as the English Ambassador, the 3rd Duke of Richmond went on a shopping trip to the porcelain factory at Sèvres, with his wife and Horace Walpole in 1765. There he bought three green vases painted on both sides with quayside and military scenes, which would have made a

smart garniture for a mantelpiece, or could be displayed down the centre of a table. As Reverend William Cole wrote in his Journal on 13th November, the day after the Richmonds' and Walpole's trip to Sèvres:

The Duke & Duchess of Richmond, who were attending one Morning, while I was at Paris, by Mr Walpole, bespoke a Service of this Manufacture for their Table which was to cost 500 hundred Pounds...

This magnificent service consisted of 145 pieces and unusually was composed of pieces in both green and blue, also referred to as *bleu lapis*. The four wicker-work two-colour dishes are a testimony to the linking of the two colours and were used for bon-bons. The Duke's china was a dessert service, destined for fruit and nuts, sorbets and jellies. He also ordered a matching green tea and coffee service, with 18 cups and saucers for each beverage, both still rare and expensive at the time. An unusually large teapot was commissioned which on the one side is painted with a magnificent owl and a parrot, on the other with two more elegant birds. He also ordered two *cafetières* or coffee pots to complete the service. The Goodwood service is unique in England because it was actually commissioned at the factory and because the Duke was instrumental in the choice of decoration. In January 1766 the painters François-Joseph Aloncle (1734-1781) and Antoine-Joseph Chappuis *jeune* (1743-1787) from Sèvres travelled to the Duke's residence at Hôtel de Brancas to copy from the bird books, publications by the talented English artist George

Edwards, to which the Duke's father had been a subscriber. The young Duke appears not to have let the precious books out of his care. Colourful birds were painted onto plates and dishes, in small white reserves, edged with luxurious tooled gilding. The painters copied 100 birds, for which they were paid a *livre* for each one. The large blue and green desert service is decorated with birds and flowers, of which the green is marked M for 1765 and the blue N for 1766.

The service was unique at the time of its creation and remains extremely rare. To have real, tropical birds painted on to china was a break with the past at the Sèvres factory. Prior to this, any birds painted on Sèvres china had been imaginary and fantastical. George Edwards' exotic birds, with their bold colours and extravagant shapes, gave the service a new style and daring, as well as being of great ornithological interest, because few people had ever seen such rare birds.

A direct influence for the bird designs may well have come from Charles Hanbury Williams, a close friend of Henry and Caroline Fox (the Duke's sister and brother-in-law), who ordered a Meissen dinner service with birds copied from *A Natural History of Birds* by Eleazar Albin. While Charles Hanbury Williams was away on diplomatic duty the dinner service arrived at Holland House, Kensington (where he lodged with the Fox's) and was opened by Caroline. It is therefore likely that she would have informed the Duke of the originality and exquisiteness of the Meissen designs, which may have inspired his own decorative scheme for his Sèvres service.



Gobelins tapestry with *Don Quixote wearing a shaving dish*, 1764. The late Louis XV commode is stamped by Antoine-Leonard Couturier and Louis Moreau.



Gobelins tapestry with *Don Quixote and the Enchanted Head*, 1763.



Gobelins tapestry with *Don Quixote Attached to the Window by the Malice of Maritorme*, 1762. The Louis XVI commode is in the manner of Ferdinand Bury.

FRENCH TAPESTRIES

The *Don Quixote* Tapestries, a magnificent set of four Gobelins tapestries, were presented to Charles, 3rd Duke of Richmond and Lennox (1734-1806) in 1766 by King Louis XV, when he was ambassador to the French court.

THE DON QUIXOTE TAPESTRIES

The Goodwood set formed part of the fifth (out of nine) series, which comprised a total of thirty tapestries illustrating scenes from the story of *Don Quixote*. They are more commonly known as the Marly tapestries since the first six tapestries were specially woven for Louis XV for the Château de Marly in 1751-1752. A further twenty-four tapestries were subsequently woven in the workshops of Michel Audran and Pierre-François Cozette, after cartoons by Charles Coypel. The first twelve of these were delivered to the Garde-Meuble for Marly in 1758. Of the remaining twelve, four were taken in exchange by the Duc de Praslin in 1763, four were purchased by the king for presentation to the Duke of Richmond in 1766, and the last four remained in stock in the Magasin des Gobelins until the French Revolution.

The Goodwood tapestries are all woven with shaped frame-pattern borders surmounted by a peacock and supported by a shaped cartouche of a warrior, resting on a fluted console, on a yellow mosaic ground with floral trophies, in blue and gold picture-frame borders with inner rose pink surround. A matching over door is woven with a bowl of flowers placed on a console.

The story of *Don Quixote*, fully titled *El ingenioso hidalgo don Quijote de la Mancha* (*The Ingenious Gentleman Don Quixote of La Mancha*), is a novel by Miguel de Cervantes Saavedra, first published in 1605. It follows the adventures, trials and tribulations of Alonso Quijano, a middle-aged country gentleman who has read so many chivalric novels that it leads to the distortion of his perception and the wavering of his mental faculties. Consequently he dons an old suit of armour, renames his old horse 'Rocinante', takes up his lance and sword and sets off on an adventure to defend the helpless and destroy the wicked.

The set of four Goodwood tapestries each depict a scene from *Don Quixote*:

Don Quixote wearing a shaving dish, signed 'Cozette' (1764)

Don Quixote and Sancho (his 'squire') see a man on a mule with something glittering

on his head. The man is a barber wearing a basin on his head to protect him from the rain but Don Quixote mistakes the man for a great knight wearing the mythic Mambrino's helmet and vows to win the helmet from him. When the barber sees Don Quixote charging at him, the barber runs away, leaving behind his mule and basin. Sancho laughs at Don Quixote and tells him that the 'helmet' is just a basin. Don Quixote explains that the enchanted helmet must have fallen into the hands of someone who did not know its value and then melted it down, making it into a basin. He resolves to wear it in the meantime and have it made back into a helmet at the next village.

Don Quixote Attached to the Window by the Malice of Maritorme, signed and dated 'Cozette 1762'

While on his travels, Don Quixote stands guard outside an inn. The innkeeper's daughter and her maid, Maritornes, fool him into giving them his hand through a window. They then mischievously tie his hand to a door and leave him standing in his stirrups on Rocinante's back for the night. Four horsemen arrive and mock Don Quixote as they try to enter the inn.

Don Quixote and the Enchanted Head by Michel Audran (not dated but completed in 1763)

In Barcelona, Don Quixote and Sancho's host, Don Antonio Moreno, confides in Don Quixote that he owns an enchanted brass head that answers any questions asked of it. The brass head speaks to the guests via a hidden tube that allows a servant in the next room to hear and answer questions. Don Quixote asks the head questions, believing, unquestioningly, all the answers that it gives to the amusement of everyone around.

Don Quixote Served by Girls at the Hotel, signed and dated 'Cozette 1763'

Don Quixote sets off on his first adventure, the details of which Cervantes claims to have discovered in La Mancha's archives. After a daylong ride, Don Quixote stops at an inn for supper and repose. He mistakes the scheming innkeeper for the keeper of a castle and mistakes two prostitutes he meets outside for princesses. He recites poetry to the two prostitutes, who laugh at him but play along. They remove his armour and feed him dinner. He refuses to remove his helmet, which is stuck on his head, but he enjoys his meal because he believes he is in a great castle where princesses are entertaining him.



The Tapestry Bedroom, with tapestries from *Les Portières des Dieux* series, photographed in 1932. The room was demolished in the late 1960s.

THE GOBELINS FACTORY

The Gobelins were a family of dyers who, in the middle of the fifteenth century, established themselves in the Faubourg Saint-Marcel, Paris, on the banks of the Bièvre. In 1662 Jean-Baptiste Colbert, Louis XIV's minister of finance, took over the Gobelins manufactory on behalf of the Crown; its official title became *Manufacture Royale des Meubles de la Couronne* (Royal Factory of Furniture to the Crown). Under its first director, Charles Le Brun, numerous craftsmen, including tapestry weavers, painters, furniture-makers, bronze-workers, and gold- and silversmiths, supplied objects exclusively for the king's palaces or as royal gifts. Unfortunately, in 1694 as a result of financial difficulties, the factory was forced to close in 1694.

It reopened in 1699 and concentrated on tapestry making alone. The tapestries woven at the Gobelins were the finest of any produced in Europe in the sixteenth and seventeenth centuries. Cartoons were ordered from leading painters of the day such as Le Brun, Jean-Baptiste Oudry, Charles Coypel, and François Boucher. Skilled weavers were paid according to the difficulty of the work; those entrusted with heads and flesh tones received the highest wages.

During the reign of Louis XIV, tapestries principally celebrated the glory of the Sun King, but eighteenth-century subjects were much more frivolous and light-hearted in nature. One of the greatest developments during the eighteenth century was the addition of *alentours* (borders). These wide frames were usually in the style of giltwood picture frames and depicted flowers and architectural devices surrounding a central scene.

THE PORTIÈRES DES DIEUX TAPESTRIES

Prior to the 3rd Duke of Richmond's acquisition of the *Don Quixote* tapestries he purchased a set of four tapestries from the Gobelins factory in 1763, from a series of eight called *Les Portières des Dieux* ('Portals of the Gods'). This was the first series to be woven after the reopening of the manufactory in 1699. The eight panels illustrated the Elements and Seasons through the medium of mythological gods set in graceful porticos with appropriate attributes. Four panels represented the Seasons, consisting of Venus as Spring, Ceres as Summer, Bacchus as Autumn and Saturn as Winter, and four panels of the Elements, consisting of Juno as Air, Diana as Earth, Neptune as Water and Jupiter as Fire.

The four bought by the 3rd Duke comprised Venus as Spring, Ceres as Summer, Bacchus as Autumn, and Diana as Earth. These were proudly displayed in the newly added Tapestry Bedroom in the north wing (demolished in the late 1960s). They are no longer in the Goodwood collection.



A miniature by Nathaniel Plimer, possibly depicting the Vicomtesse de Cambis (front).



Henriette le Clerc by George Romney, 1796 (the background completed in 1801 by Sir Martin Archer Shee).



The reverse of the miniature by Nathaniel Plimer with a lock of hair and inscribed 'Thow parted now, perchance for life in viewing this behold the wife'.

FRENCH ORPHAN: HENRIETTE LE CLERC

Henriette Anne Le Clerc first appears in documented history when she joined the household of Charles Lennox, 3rd Duke of Richmond, in 1778. Henriette, often referred to as 'the Poor Orphan' was the natural child of the Duke and his French mistress Madame le Vicomtesse de Cambis. Despite the fact that this was largely unacknowledged Henriette still enjoyed a very comfortable and happy life with the Duke and his family.

Her journey to Goodwood from France was recorded in a letter dated 6th April 1778, written by Lady Louisa (one of the Duke's sisters) where she mentions that:

...the poor little French child, who 'spued' all the way; but is so miserable at having left its friends [most likely her mother and nurse], as is quite terrible; it said so many moving things and looked so meek, that it sent us all a-crying; but we have bought it playthings, and it is growing more used to us.

It appears that the original plan was for Henriette to attend an English boarding school, but this was soon changed as Lady Louisa later mentions, 'my brother and the Duchess let it stay at Goodwood Mr Jones has got a maid for it and they have undertaken the care of it...' From then on Henriette took her place as the 'adopted' child in the Duke's household. She was fully provided for and seemed to have been well regarded by other members of the family. Lady Sarah, another of the Duke's sisters, mentions Henriette in a letter:

...as I hear the invasion still hangs over us, I don't feel easy away from Sussex while my children are there, for my pretty little Henriette is my child now while she is in my care. You cannot think how uneasy I am about her health, poor little angel!

Henriette's education was excellent, and in 1780 Lady Sarah wrote that:

Our Pretty little Henriette is...very tolerably in health, improving daily in all her learning and reading Molières plays with such eagerness it is charming.

Impressive indeed bearing in mind that the child could be no older than eight years of age! Her education continued well into her twenties when in 1793 a letter from the Duchess described how both she and Henriette had been looking at 'Smith's translation of Thucydides Mr F[inlay] thought it [would] give Henriette an idea of democratic government'.

Despite her illegitimacy she was in no way shunned by the family or hidden away from society, in fact quite the reverse was true. She frequented London regularly and possessed all the accomplishments of a well bred lady, as mentioned by Lady Louisa in 1783:

The dear girls, viz., Staples, Bunbury and Henriette Le Clerc, are all playing upon the pianoforte, singing and dancing, and making such a noise, that I must wish you a goodnight.

In 1792 *The Oracle and Public Advertiser* noted that 'Miss Le Clerc' had been amongst those attending the drawing room at St. James's and it is clear from letters written by the Duchess that Henriette enjoyed the company of theatrical luminaries such as Sheridan and Mrs Siddons.

The Duke held Henriette in high regard and on his death she received the life tenure of West Lavant House and Park, several named fields, the Manor of Raughmere, Bow Hill Farm in Mid Lavant and a house in Westminster. Further,

from his personal estate the Duke bequeathed Henriette 'my other repeating timekeeper watch – also made by Emery, in plain gold case' together with his curricula and harness, plus any six of his horses and any six of his dogs and all the household and kitchen furniture, linen and china from his houses at Itchenor and Lavant.

Two years after the Duke's death, on 28th March 1808 at the age of thirty-five Henriette was married to Colonel Dorrien, of the Royal Regiment of Horseguards, he being fifteen years her senior. They only had one child, Charles, who was born the following year in January 1809. They were married for seventeen years, and it is assumed that it was a happy marriage. After the death of John Dorrien in 1825 Henriette seems to have taken an even more active role in the managing of her estate. She was interested in the breeding and rearing of Merino sheep and was an extremely keen and competent huntswoman, often joining Colonel Wyndham's hunt.

On 7 January 1846 Henriette's son sent a black edged letter to the 5th Duke:

*My dear Duke
This note tells its own tale. My poor mother departed this life without any apparent pain between six and seven yesterday evening. I hope and trust she will enjoy peace and happiness. Many thanks for your kindness towards us and believe me*

*My dear duke
Yours ever truly
Charles Dorrien*



The Egyptian Dining Room.

FRENCH SOURCE BOOK: DENON AND THE EGYPTIAN DINING ROOM

Following the fire that destroyed Richmond House in London, Charles Lennox, 3rd Duke of Richmond commissioned James Wyatt in 1799 to remodel Goodwood House. In September 1802, John Marsh, a gentleman composer from Chichester visited Goodwood and commented that the house was:

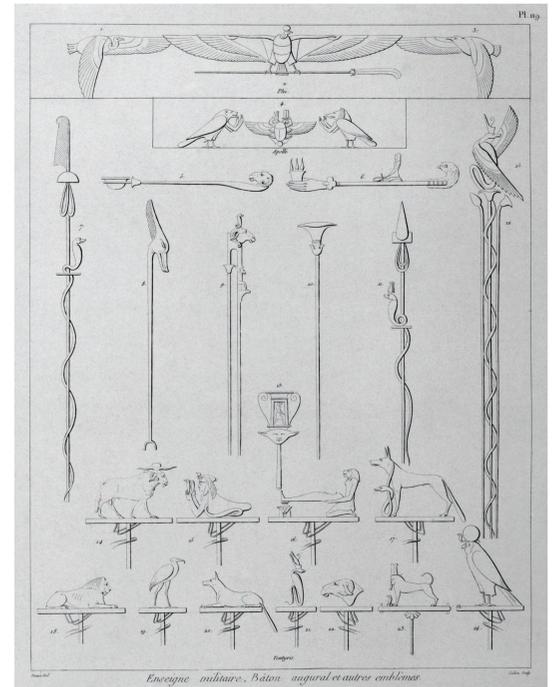
... in an unfinished state, forming three sides ... of which the middle one seemed to be the principal front ... having a portico with a double tier of columns erected in the middle of it.

As part of the remodelling, Wyatt designed the new Egyptian Dining Room, located to the left of the grand Entrance Hall. Inheriting an interest in ancient Egypt from his father, the 3rd Duke seized upon an exciting new source of decoration following Napoleon's recent campaign on the Nile. Their amazing discoveries of Egyptian temples and decorations were well documented, and on return to France two huge volumes by the French artist Vivant Denon entitled *Planches du Voyage dans la Basse et la Haute Egypt pendant les Campagnes de Bonaparte* were published. The 3rd Duke managed to acquire one of the first French editions in Paris in 1802 and work started on the dining room soon after. This book is still in the private library at Goodwood.

Dominique Vivant de Non (1747-1825) was born at Givry in Burgundy into an aristocratic family. Despite being sent to Paris in 1765 to study law he gravitated towards the workshops of Boucher and Hallé and rapidly became an accomplished artist and engraver in his own right. As early as 1769 he was noticed by Louis XV at Versailles, put in charge of Madame de Pompadour's engraved jewels and created *Gentilhomme de la Chambre du Roi*. With his artistic talents and engaging personality, the King was enchanted by him and in 1775 he was sent on a special mission to Switzerland. There he met Voltaire at Ferney and made a portrait of the philosopher which was then engraved and published when he returned to Paris. By 1776 Denon was on the staff of the embassy at Naples. Here he had the opportunity to draw and excavate at Pompeii.



The Egyptian Dining Room with new chimneypiece re-made according to its original description with bronzes derived from Denon's engravings.



Detail from a page in *Planches du Voyage dans la Basse et la Haute Egypte pendant les Campagnes de Bonaparte, 1802* by Vivant Denon. The source for the original bronze mounts for the chimneypiece is shown.

Following the French Revolution in which Denon lost his estates, he returned to Paris in December 1793 where he re-invented himself as an engraver for the revolutionary government. He managed to survive the beheadings of Robespierre with whom he was friendly and started to move in the circle of Josephine Beauharnais, consequently meeting Napoleon Bonaparte freshly returned from his victories in Italy. Due to his knowledge of Malta, Denon by then aged 51, volunteered for the 'Secret Expedition', Napoleon's plan to attack Egypt from a base in Malta. On 15th May 1798 he set sail for Egypt and once on land travelled widely and perilously as far as Philae until Nelson caught up, forcing the French forces to retreat. Denon eventually returned to Paris and during the Peace of Amiens in 1802 his two-volume book *Planches du Voyage ...* was published to great acclaim. For the second time he became a great favourite of the ruler of France.

In looking to Egypt the 3rd Duke was simply seeking a new form of classical decoration that combined Egyptian motifs and symbols with classical proportions and symmetry. The present Egyptian dining room was recreated by the Earl and Countess of March in 1998. Details of the original room are known only from Dennett Jacques' Goodwood guidebook of 1822, written less than twenty years after its creation. Jacques suggested that the scheme had particularly used the temple discovered by Denon at 'Tintyra' or Dendyra, but this was a generic name that tended to be given from afar to most of the new temples. He described how:

The walls are of scagliola, resembling a rich polished sienna marble, with a cornice and skirting of grey and white marble, adorned with classical ornaments in bronze, ...

These 'ornaments' were perhaps four vast gilt-bronze trophies of Egyptian objects which, from the dark shadows on the scagliola, seem to have been on the walls.

Jacques went on to describe the far end of the room:

... at the upper end is a large looking-glass, nine feet by five, inserted in a fascia of grey marble, before which, on a pedestal, stands a vase of Egyptian porphyry; and on each side are small tables of choice granite.

The furniture is typical of its period, mahogany with inset ebony, with scaly bronze crocodiles on the chair backs and monopodia on the side tables. On the original chimneypiece, now copied as far as possible, birds and beasts from Denon's engravings were copied in bronze by Benjamin Vulliamy and his son. The gilded palmets boast snakes about to strike. The magnificent candelabra made by Rundell and Bridge, the royal goldsmiths, and perhaps designed by Jean-Jacques Boileau, adorn the dining-table. The stems are formed of triads of formalised Egyptian figures holding tablets bearing hieroglyphics, mounted upon bases supported by winged sphinxes.



The Tapestry Drawing Room showing the *secrétaire à abattant* (fall-flap desk) by Franz Rübestück between the windows.

FRENCH FURNITURE

There are many pieces of French furniture at Goodwood owing to the family's French connections. Although no receipts survive for the furniture, much of it is by leading cabinet-makers (or as they were known in France *ébénistes*) in the most fashionable styles of the time.

One of the earliest pieces is a very grand brass, tortoiseshell, ebony and stained-horn Boulle commode dating from circa 1710 that could once have belonged to Louise de Keroualle, mother of the 1st Duke of Richmond. It is attributed to the *ébéniste* Nicolas Sageot (1666-1731) based on its striking similarity to one stamped by him that was formerly in the collection of the Dukes of Newcastle. It has charming inlay on the top with arabesques and sporting gods and goddesses, in the manner of the designer Jean Bérain.

Many pieces of French furniture at Goodwood were probably bought by the 3rd Duke of Richmond when he was Ambassador in 1765 and on subsequent visits to Paris. He may have owned more French furniture that perished in the fire at Richmond House in London in 1791.

A magnificent suite of giltwood furniture by Louis Delanois (1731-1792) was almost certainly purchased for the 3rd Duke and Duchess's French residence during his ambassadorship. Delanois specialised in seat furniture and the Goodwood suite is a superb example in the late Rococo style, comprising a *canapé* (sofa), two *bergères* (armchairs), eight *fauteuils à la Reine* (large open armchairs) and five *fauteuils* (smaller open armchairs). It is covered in its original Lyons cut-silk velvet, an extremely rare survival.

Also in the Rococo style of the Louis XV period is the charming *coiffeuse* (lady's dressing-table) by Roger Vandercruse (d. 1799), who was known as Lacroix. It dates from circa 1770 and has a delightful geometric trellis pattern in marquetry of kingwood and harewood. Interestingly, one of the drawers is inscribed on the base '3 pièces Argentées, Poirier', showing that three silver boxes were to be made as inserts and that the item went through the hands of the famous *marchands mercier* (dealer in rich objects) Simon-Philippe Poirier. Lacroix's stamp also appears on a little *table à écrire* (writing-table) that is inlaid with marquetry flowers and foliage on delicate cabriole legs.



A Louis XIV brass, tortoiseshell, ebony and stained-horn Boulle commode, circa 1710, attributed to Nicolas Sageot.



A Louis XV marquetry *coiffeuse* (lady's dressing-table) by Roger Vandercruse, circa 1770.



A Louis XV marquetry *table à écrire* (writing-table) by Roger Vandercruse.



The Yellow Drawing Room showing, either side of the door, two Louis XV serpentine-fronted tulipwood commodes by Jean-Pierre Latz (right) and Jacques and René Dubois (left). Some of the giltwood seat furniture is by Louis Delanois and Jean-Baptiste Gourdin. (Photograph: James Fennell).

The 3rd Duke of Richmond probably bought the two serpentine-fronted tulipwood commodes by Jean-Pierre Latz and Jacques and René Dubois that now stand in the Yellow Drawing Room during his Paris embassy, as well as a bureau plat (writing-desk) by Nicholas Petit.

A beautiful marquetry commode, stamped by the makers Antoine-Leonard Couturier and Louis Moreau, is in the 'transitional' style when the Rococo style (seen in the curves of the legs and their mounts) was being replaced by the neo-classical style (seen in the more classical and rectilinear appearance of the upper part). It is inlaid with elegant classical vases of flowers on the front and enhanced with neo-classical style ormolu mounts on the upper part. This commode, now in the Tapestry Drawing Room, dates from circa 1775 and would have been bought by the 3rd Duke on one of his visits to Paris probably to visit his mistress, Madame de Cambis. A striking *secrétaire à abattant* (fall-flap desk) by Franz Rübstock is designed in the *Goût Grec* (Greek taste) style that hit France in the mid-1750s as the earliest expression of the neo-classical style. It dates from circa 1770 and shows the severe lines and detailing (for example the ormolu capital mounts on the pilasters) that characterize this style.

Another commode in the Tapestry Drawing Room dates from circa 1780 and is in the fully-fledged neo-classical style with restrained lines and beautifully-balanced symmetry. It is not stamped by its maker; however, it is similar in style to the work of the French *ébéniste* Ferdinand Bury (1740-1795) and has brilliantly-executed geometric marquetry veneers. A stylish *bonheur-du-jour* (lady's writing table), also in the Tapestry Drawing Room, bears the maker's stamp of Joseph Feuerstein (1733-1809) and dates from circa 1785. It is veneered with delicate lozenge marquetry and the cupboard door on the upper section is mounted with a Sèvres plaque, possibly a later insertion. It is veneered on all four sides as it was designed to stand in the middle of the

room; Mary, Duchess of Richmond would have been able to work at it looking out across the top at the prospect of the room before her.

One of the most important pieces of French furniture at Goodwood is Napoleon's campaign chair. It was probably made by the Jacob family who were the finest furniture-makers in France at the time. Napoleon used the chair throughout his campaigns including Austria (1797), Italy (1800) and the ill-fated Russian expedition of 1812. It was presented to the 4th Duke of Richmond by the victorious Duke of Wellington after the Battle of Waterloo in 1815 and is used every day by the Earl of March (a copy is on view in the Yellow Drawing Room). Other items of French furniture in the Goodwood collection include the giltwood seat furniture in the Yellow Drawing Room (some of which is by Louis Delanois and Jean-Baptiste Gourdin) and various French clocks such as the early-eighteenth-century Boulle bracket clocks and early nineteenth-century ormolu timepieces, one with a statue of a Queen, the other with Cupid restraining a chariot horse.



Napoleon's mahogany campaign chair, attributed to Jacob frères.



A Louis XVI marquetry *bonheur-du-jour* (lady's writing table) by Joseph Feuerstein, circa 1785.



Ludovic Stuart, Abbé d'Aubigny and 10th Seigneur d'Aubigny
(French School, 17th century).



Louise de Keroualle, Duchess of Portsmouth, as Venus, with her son, Charles as Cupid by Henri Gascars.

FRENCH PAINTINGS

The Goodwood collection contains a good group of paintings by French artists, many of which are portraits that belonged to Louise de Keroualle.

The earliest French painting is that of *Ludovic Stuart, Abbé d'Aubigny and 10th Seigneur d'Aubigny* (1619-1665) by an unknown artist from the French School, 17th century. He is depicted at his studies with a luxurious Turkey rug on the table. He was the son of Esmé Stuart, 3rd Duke of Lennox and Richmond and 7th Seigneur d'Aubigny and succeeded to the Seigneurie of Aubigny when his older brother George was killed at the battle of Edgehill in 1642. Despite his disability (he was confined to a wheelchair), he entered the church and became a Canon of Notre Dame and chaplain to Queen Henrietta Maria. After Charles II had married Catherine of Braganza in a protestant ceremony, he remarried them secretly according to Roman Catholic rites. Henri Gascars (1635-1701) was a French artist particularly favoured by Louise and probably came to England at her

behest. There are several portraits by him at Goodwood that originally belonged to her including a small oval picture depicting her son, the 1st Duke of Richmond as a young boy dressed in classical armour. Another, depicts both her and her son in a portrait where she is depicted as Venus, reclining on a red cushion with her son as a baby depicted as Cupid at her side. In an extremely bold commission, a full length portrait of *Charles II at Court* shows what is thought to be Louise in the background attended by her maid of honour and other ladies. As such, it is the only known depiction showing both the king and Louise.

Two striking full length portraits by Gascars hang in the Ballroom at Goodwood. One depicts Charles II's beloved youngest sister, Henrietta, Duchess of Orleans (1644-1672) as the Roman goddess of the Chase, Diana, complete with bow and quiver of arrows, seated beneath an oak tree (the oak is sacred to Diana). Henrietta was a great favourite at the French court and was married to the Louis XIV's

younger brother, Philippe, Duke of Orleans. It was as her maid-of-honour that Louise de Keroualle first came to England for the Treaty of Dover and met Charles II. The other full-length portrait depicts Frances Theresa Stuart, Duchess of Richmond (1647-1702), one of the most beautiful women of her day. Owing to her beauty, she was known as 'La Belle Stuart' and was brought up in France in Henrietta Maria's household. When she was sent over to the English court as a maid-of-honour to Catherine of Braganza, Charles II took a great fancy to her and pursued her relentlessly until she absconded with one of his courtiers, Charles Stuart, Duke of Richmond (of an earlier creation). Gascars depicts her as Minerva, Roman goddess of Wisdom who was born from the godhead of Jupiter with weapons. In 1667, Frances Theresa was used as the model for Britannia on a medal (by John Roettiers) which celebrated the Peace of Breda, the end of the war with the Dutch; she was later used as Britannia on the British coinage.



Princess Henrietta, Duchess of Orléans, as Diana, Goddess of the Chase by Henri Gascars.



Frances Theresa, Duchess of Richmond, as Minerva, by Henri Gascars.



Sebastian de Penancoët de Keroualle
attributed to Henri Gascars.



The Marquis de Castelnau, Maréchal de France
attributed to Pierre Mignard.



Louise de Keroualle as Duchess of Portsmouth
by Pierre Gobert.

There are portraits in the Ballroom of Louise de Keroualle's parents (the Comte and Comtesse Guillaume de Penancoët de Keroualle) ascribed to the French School, seventeenth century and a portrait of her brother, Sebastian de Penancoët de Keroualle (d. 1669) in a portrait that is attributed to Henri Gascars. He is depicted wearing an armoured breastplate with his helmet beside him. Also dressed in armour, is the Marquis de Castelnau, Maréchal de France in a portrait attributed to Pierre Mignard (1612-1695). He was Lieutenant General of the King's armies and at one time Governor of Brest, very near to where Louise's family lived in the Château de Keroualle. He is believed to have been responsible for getting her a post at the French Court which would explain his portrait in Louise's collection.

Henri Gascars is thought to have had a reasonably large studio so the portrait that is said to depict Madame de Montespan (1640-1707) in the Music Room, is likely to be from his circle. Françoise de Rochechouart de Mortemart,

Marquise de Montespan was the famous *maitresse-en-titre* (official mistress) of Louis XIV, by whom she had seven children. Aged twenty, she became a maid-of-honour to Princess Henrietta, Duchess of Orléans (like Louise de Keroualle was later to become) and wielded immense power at court during her 'reign' as mistress, called by some the 'true Queen of France'.

A small full-length portrait in the Ballroom by Pierre Gobert (1662-1744) depicts Louise de Keroualle as Duchess of Portsmouth with a duchess's coronet on the classical column beside her. The depiction of a boy playing with a lion on the column may allude to her son, the 1st Duke and Charles II as the Lion of England. Gobert painted many of the great ladies of Louis XIV's Court.

Probably the most beautiful French painting in the collection is the portrait of Cardinal Fleury (1653-1743), tutor and later chief minister to Louis XV, by Hyacinthe Rigaud. For many years, as de facto Prime Minister, he ran

the country with great efficiency, repairing the financial ravages of Louis XIV and of the Regent. He was preoccupied with efforts to maintain peace. This portrait, which is the prime version, was probably given to the 2nd Duke of Richmond by Fleury when he was presented to him:

'On the 6th. Instant, N.S., his Excellency the Earl of Waldegrave, the British Ambassador at Paris, presented his Grace the Duke of Richmond to Cardinal Fleury, at his Seat at Iffy, who entertained him with the greatest Respect and Politeness.'

General Evening Post, 5th June 1735.

Later that week the French King presented the 2nd Duke with two fine Turkish Horses and a fine set of Barbs for his Coach. The portrait is displayed in a magnificent French giltwood Rococo frame, circa 1740.



Cardinal Fleury by Hyacinthe Rigaud.



The Hon. Henry Edward Fox
attributed to François Hubert Drouais.

A charming oval portrait of the young Henry Edward Fox (1755-1811), younger son of the 3rd Duke of Richmond's sister Lady Caroline and her husband, Henry Fox (later 1st Baron Holland), dates from circa 1765 and is attributed to the French artist François Hubert Drouais (1727-1775). Another version of this picture was owned by Madame Goeffrin, one of the leading female figures of the French enlightenment. Later in life, Henry, known to his family as Harry, had a successful military career with senior postings, finally becoming a full General in 1808.