

**THE FISHERS OF YORK: A PROVINCIAL CARVER'S  
WORKSHOP IN THE EIGHTEENTH AND NINETEENTH CENTURIES**

**VOLUME 2 OF FOUR VOLUMES**

**Poppy Corita Myerscough**

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WORKSHOP IN THE EIGHTEENTH AND NINETEENTH CENTURIES**

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## KEY TO THE FORMAT USED IN THE CATALOGUE

With the omission of the heading 'Signature' in the Catalogue listing the workshop's decorative carving, the same format has been used throughout. The data is filed in date order. There is a chronological index at the front of each volume; there subject index at the end of volume of decorative carving, and an alphabetical one at the end of the second volume of monumental sculpture.

<b>Date:</b>	For the decorative carvings the date given in the left-hand corner is sometimes theoretical, being based on the period when work was being carried out on a particular building. For the monuments, the date used is, in almost every case, the date of death recorded on the tablet.
<b>Site:</b>	As indicated
<b>Date of Execution:</b>	Unless otherwise stated, it is usually accepted that a funeral monument was executed within a two-year period after death. In the absence of documentary proof to support the calculated date of execution, whether for a monument or decorative carving, this space is invariably left blank.
<b>Form:</b>	Chimneypiece, decorative carving, bust, etc., but for a monument: urn, sarcophagus, tablet, etc.
<b>Material:</b>	Wood, stone or marble.
<b>Patron:</b>	The property owner in the case of a house. If it appears, the name of the patron of a monument is taken from the inscription.
<b>Status:</b>	Where a monument is involved the title/status of the patron and/or the deceased is often indicated in the epitaph. If not, but there is a crest on the monument, the deceased is categorized as 'gentry'.
<b>Cost:</b>	Taken from documentary evidence if available.
<b>Date Paid:</b>	As above.
<b>Signed:</b>	Except in the case of statuettes or busts it is not usual to find a signature on decorative carving. Unless there is documentary evidence, therefore, the work can only be attributed. Many of the monuments are signed; if not they can sometimes be attributed stylistically.
<b>Description:</b>	Written descriptions are supported by photographs and the epitaphs on the monuments have been recorded.
<b>Literature:</b>	References to support attributions, etc.
<b>Comments:</b>	These are general or specific according to the amount of information available.

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**Chronological List of Decorative Carvings**

Year	Patron	Place	Item	Evidence
1729	Sir Henry Slingsby	Scriven Hall	Not known	Accounts
1732	John Aislable	Studley Royal Banqueting Hall	Exterior Decorations	Accounts
c. 1732	John Aislable	Banqueting Hall,	Internal Decorations	Accounts
1732-53	John and William Aislable	South Tower	<i>Apollo</i> Sunburst	Accounts
		East Room	Chimneypiece	Attributed
		Red Room	Chimneypiece	Attributed
		Library	Chimneypiece & & decorations	Accounts
1750	William Aislable	Not known	Probably bedroom Chimneypieces	Accounts
1750	William Aislable	Not known	Doorcases, etc,	Accounts
1737	Horatio Walpole	Volterton Hall, The Marble Hall	Chimneypiece	Attributed on basis of Documents
		State Dining Room	Chimneypiece	As above
		Venetian Room (W, Dressing Room)	Chimneypiece	As above
		Saloon	Chimneypiece	As above
		Blue Damask Room (formerly the State Bedroom)	Chimneypiece	As above
		Boudoir	Chimneypiece	As above
		State Dressing Room	Chimneypiece	As above

Year	Patron	Place	Item	Evidence
		State Bedroom (East)	Chimneypiece	Attributed on the basis of documents
c. 1740s	Canon Jaques Sterne	Gray's Court	Chimneypieces & doorcases	Attributed
c. 1740s		Treasurer's House	Chimneypieces & doorcases	Attributed
1740-42	7th Viscount Irwin	Temple Newsam Saloon	Doorcases	Attributed on the basis of Accounts
		Blue Striped Dressing Room	Chimneypiece	As above
		Mrs. Maynell Ingram's Boudoir	Fireplace	As above
		Blue Damask Room	Chimneypiece	As above
		The Ante-Room	Chimneypiece	As above
c. 1740	Not known	70, Walgate	Chimneypiece	Attributed
1748	Not known	18 & 19 Colliergate	Chimneypiece & Decorative work	Attributed
1751-52	Sir Rowland Winn	Nostel Priory	Decorative Carving	Accounts
1757	Thomas Clifton	Lytham Hall	Chimneypieces	Attributed
1759	Col. George Wilson	Abbot Hall	Chimneypieces & Doorcases	Attributed
c. 1760	Sir Peter Bryne Leicester	Tabley House (Hall)	Chimneypieces	Attributed
Date Unknown	Dundas Family	Aske Hall?	Pedestals	Attributed
1761	R <sup>d</sup> Fisher	York Minster	Figure of Christ	Signed
1761	R <sup>d</sup> Fisher	Yorkshire Museum	Figure of Jupiter	Signed

Year	Patron	Place	Item	Evidence
Date Unknown	John Fisher	Minster Library	Bust of Shakespeare	Signed
Date Unknown	John Fisher	Family	Bust of Sir Isaac Newton	Signed
1763	Beilby Thompson	Escrick Hall Dining Room	Chimneypiece	Attributed
		Sitting Room	Chimneypiece	Attributed
		Hall	Chimneypiece	Attributed
1765	William Danby I	Swinton Castle Library	Chimneypiece	Documentary
		Front Room	Chimneypiece	Documentary
		Dining Room	Chimneypiece	Documentary
1766	William Constable	Burton Constable Great Hall	Overmantel	Account
1760-70	Sir W <sup>m</sup> Vavasour	Hazlewood Castle Great Hall	Chimneypiece	Attributed
		Dining Room	Chimneypiece	Attributed
c.1768	Marquis of Rockingham	Wentworth Woodhouse State Dressing Room & State Bedroom	Chimneypieces	Accounts
1770	Nathanial Cholmley	Howsham Hall The Saloon	Chimneypiece	Attributed
		The Drawing Room	Chimneypiece	Attributed
		1st Floor Lounge	Chimneypiece	Attributed
c. 1770	Sir Charles Sheffield	Normanby Hall The Dining Room	Chimneypiece	Attributed
		The Study	Chimneypiece	Attributed
c.1772	Sir James Pennyman	Ormesby Hall Bedrooms	Chimneypieces	Attributed
		Dining Room	Chimneypiece	Attributed



Year	Patron	Place	Item	Evidence
1773	Ridings Councils	Assize Court, York	Figure of Justice, etc.	Attributed
c.1778		Cannon Hall	Chimneypieces	Attributed
1780-84	Frederick Howard Earl of Carlisle	Castle Howard Dining Room (Canaletto Room)	Chimneypiece	Attributed
		Orleans Room	Chimneypiece	Attributed
		Irish Bedroom	Chimneypiece	Attributed
c.1786	Marquis of Rockingham	Wentworth Woodhouse Grand Drawing Room	Chimneypiece	Accounts
		Site unknown	Chimneypiece	Drawing
1784-93	Earl Fitzwilliam	Rockingham Mausoleum	Lettering & Pedestals	Accounts
1786-89	Walter Fawkes	Farnley Hall Dining Room	Chimneypiece	Accounts
1793	William Danby II	Swinton Castle Drawing Room	Chimneypiece	Accounts
		First Library	Chimneypiece	Accounts
1794	John Fisher		Bust of late	Advertised
1797	Lascelles Family	Harewood House	Table Tops	Attributed
1801	William Fisher		Bas relief Greyhound Course	Exhibited at RA
1802	William Fisher		Bust of Napoleon	Advertised
1805	Col. Tho <sup>r</sup> Thornton	Thornville Royal Breakfast Room	Chimneypiece	Documentary
		Billiard Room	Chimneypiece	Documentary
1806	William Fisher		A Stag Chase	Exhibited at RA
			Fox's Head	Exhibited at RA
1807	William Fisher		Head of Christ	Exhibited at RA

Year	Patron	Place	Item	Evidence
1808	William Fisher		Bust of the late Mr, Fothergill	Exhibited at RA
1808	Rowland Lascelles	Spanish Library Harewood House	Bust of William Pitt the Younger	Signed
1808			Miss Smith of Covent Garden	Exhibited at RA
1808	William Fisher		Bust of Dr. F	Exhibited at RA
			Bust of J. Wheatley	Exhibited at RA
c.1808	William Fisher		Bust of Elderly Nobleman	Signed
1809	William Fisher		Bust of late P. Wentworth	Advertised
1810	Richard Fisher II		Bust of W- Pitt	Advertised
1811	William Fisher		Late Sir C. Turner	Exhibited at RA
1812	George Fisher		Late Sir W- Milner	Advertised
1815-16	Fisher Workshop		Wellington	Exhibited
			Inlaid Cribbage Board	Exhibited
c.1830	John Fisher III?	Fairfax House	Relief Panel	Handed down
	Fisher Workshop		Dove Paper-weight	Handed down
			Boy with a Broken Drum	Signed
			Time Cutting Cupid's Wings	Exhibited
1856	Charles Fisher	Soverby	War Memorial	Signed

1729

SCRIVEN HALL  
Nr. Knaresborough, West  
Riding

Site:

Date of Execution: c. 1729

Form:

Material:

Patron: Sir Henry Slingsby

Status: Titled

Cost:

Date Paid:

Description: There is no information as to exactly what Richard Fisher was carving for Sir Henry. The following entries appear in Account Books for the period between 1729 and 1731 (DD 56):

1729	June 17	Lent Rich <sup>d</sup> Ffisher	17, 0s, 0d,
	(?) Morrow		3, 3s, 0d,
	June 19	Lent R, Ffisher more	3, 3s, 0d,
	Dec, 26	Lent ffisher the carver	8, 0s, 0d,

There are two dubious entries;

	Sept, 5	Pd, carver	3, 3s, 0d,
	Oct, 17		2, 0s, 0d,
then	Nov, 29	Pd Ffisher the Carver in full all demand	5, 0s, 0d,

In April 1731 again, the account opens with;

	June	Pd, Fisher carver	2, 0s, 0d,
	July	Ffisher	2, 2s, 0d,
	Sept, 24	Pd Ffisher carver in full of all demand	8, 1s, 0d,

Literature: Ref: Slingsby Papers DD 56 & 148, p. 12: these documents are kept at the Yorkshire Archaeological Society's headquarters at 'Claremont' in Leeds. Wheeler, W., p. 277, Vol. II, *Some Historic Mansions of Yorkshire*.

Comments: Wheeler, in 1889, writes: 'Pennant says of the modern Scriven Hall "It is a good stone house of eleven windows in front; has a handsome approach, winding through a wood, and a good view towards the city of York..."'

Sir Thomas Slingsby was succeeded by Sir Henry as the 5th Baronet in 1726, who, in 1729, married Mary, daughter of John Aislable of Studley. He died in 1763; in 1729, the same year as his marriage, Sir Henry entered into settlements with John and William Aislable, while in 1733 he was paying rents to Lord Burlington. As these are simply entries in a cash book there is no further information available.

Sir Thomas's third son was Savile, and on 26th October 1719 a bond was drawn up 'in the penalty of £400 to his third son, Savile Slingsby for the payment of Savile's apprenticeship fees' to Theodorus Huyghens,

merchant, of Amsterdam of 1000 guilders p.a. for 4 years. (1719, DD 148).

Henry Duncombe of Copgrove, near Knaresborough, 3rd son of Thomas Duncombe of Helmsley, married Mary (or Sarah?), a daughter of Sir Thomas.



SCRIVEN HALL  
Nr. Knaresborough, West  
Riding



From a drawing by S. Medley,  
in Volume II of W. Wheeler's  
*Some Historic Mansions of Yorkshire.*



c. 1732

BANQUETING HOUSE  
Studley Royal

Site: Grounds of  
Studley Royal

Date of Execution: c. 1728-33

Form: Carved decorations

Material: Stone

Patron: John Aislable

Status: Gentry

Cost:

Date Paid:

Description: The keystones over the outer door and windows are said by Bigland to be representations of Hatred, Malice and Envy, vices to be left outside the building and not to cross the threshold of a building designed for pleasure.

Literature: Bigland, J., *The County of York*, vol. 15, (1812), pp. 689-694. National Trust Notes, *The Banqueting House*. Walker, John. Office of County Archivist, Leeds - private communication. WYCR, Vyner Collection, Bundle 286, Archives Department, Sheepscar.

Comments: It seems possible that Fisher also worked on the outside of the building; he was certainly working in stone as a Steward's Ledger entry in 1735 proves: To Mr. Fisher ye Carver for making the Figure Stone'. What it has not been possible to do is 'marry' Fisher's accounts with the ledger payments and it is possible that some bills are missing.

The Banqueting House, also referred to as 'The Green House' was built between 1728 and 1741, possibly to a design by Colen Campbell, since it is very similar to Campbell's design for the Pavilion at Ebberston (near Scarborough), built for William Thompson, one of Aislable's friends. There is also a similarity between it and the pavilion built by Colen Campbell for the Hothams at South Dalton in the East Riding.

When in 1812 Bigland described the keystones of the Banqueting House he wrote: '... these manevolent dispositions ought always to remain without, and never be suffered to approach the convivial boards.' The question of the representation of these Vices has proved difficult; in early literature the Vices and Virtues are personified as women. In Book II of *The House of the Goddess of Envy* in Ovid's *Metamorphoses*, the description of Envy equates with the carving of one keystone, albeit the keystones are all male: 'pale, skinny, squint-eyed, mean, her teeth are red with rust.'

Chaucer's description of Envy in *The Romaunt of the Rose* is equally apt - she 'shette hir oon eie for disdeyn', while Hate was 'greenuyng for dispitous rage.'



c. 1732

BANQUETING HOUSE,  
Studley Royal



Left



c. 1732

BANQUETING HOUSE,  
Studley Royal



Right



Centre



c. 1732

BANQUETING HOUSE,  
Studley Royal

**Site:** Banqueting House

**Date of Execution:** c. 1728-33

**Form:** Carved decorations

**Material:** Wood

**Patron:** John Aislable

**Status:** Gentry

**Cost:**

**Date Paid:**

**Description:** The **overmantle** has a rounded broken pediment in the centre of which is a lyre with bugles behind; the lyre rests on a festoon of flowers and a *putto's* head rests on the neck of the instrument. There are garlands of flowers hanging in front of the intricate frame which holds the picture. There are several different bands of carved mouldings, paterae, and in the centre of frame is another cherub head. The frame rests on a base consisting of bands of Greek key, running guilloche with ribbons, and garlands of oak leaves and acorns between bucrania. Slim, inverted volutes support the frame at each side, the outer edges being decorated with corn husks.

Each of the **Four Seasons** is differently represented; they decorate each side of the two alcoves in the Banqueting Hall. Two of the *putti* have wings, Spring has flowers for hair, Autumn has vine leaves. They carry baskets on their heads, and round their necks they have ribbon collars which end in bows; suspended are falls of fruit and flowers and occasional ribbon ties. The eyeballs of the *putti* are not incised.

**Literature:** Baudouin, J., *Ripa, Iconologie*, p. 11, Part II, Garland Publishing Inc., 1976. National Trust Notes, *The Banqueting House* Walker, John. Office of County Archivist, Leeds - private communication. Vardy, J., *Some Designs of Mr. Inigo Jones and Mr. W<sup>m</sup> Kent*, London, 1744, Republished 1969 by Gregg Press Ltd. WYCR, Vyner Collection, Bundle 286, Archives Department, Sheepscar. North Yorkshire County Council Notes, nd.

**Comments:** The overmantle possesses various elements found in designs by William Kent and Inigo Jones - the broken pediment, the garlands and festoons - but is not a direct copy. The Italian stuccoist, Giuseppe Cortese, executed the elegant <sup>er</sup>plasterwork inside the Banqueting Hall, the decoration of the apses being based on an illustration of a Roman tomb in the Corsini vineyard, published in a book by Bartoli in 1727. The marble chimneypiece was carved by William Doe, the London carver, who also worked with Fisher at Temple Newsam.

Apart from the literal representation of the Four Seasons with appropriate fruit and flowers, in Classical literature they can represent both the ages of man and the ages of the world; referring again to Ovid: the golden age of primal innocence, the age of silver when the golden age was over and man had to fend for himself; the intermediate age of bronze, and the iron age of the present with its tribulations. Ripa represents the Seasons as women, and in Jean



Baudouin's translation published in Paris in 1644 they are shown as three-quarter length figures; none of the appropriate symbols appear in Fisher's carvings, though Autumn is shown with vine leaves as in Baudouin's woodcuts. They could simply be both celebratory and decorative.

Richard Fisher produced work both for the house at Studley Royal and for the Banqueting House; however, it is almost impossible to unravel the bills as the location of the completed work is not always clear. There are bills for carving carried out for John Aislable by Fisher and his 'man' dated 1732, '33 and '34. A bill dated 31st October 1732 refers to the carving for the 'new Building' which is assumed to be the Banqueting House; 'two festowns' which took '6 weeks two days and a half' cost £6. 8. 4d, while the carving of two pairs of architraves took 5½ days and cost 18.4d. His 'man' helped with the festoons and architraves over a period of two weeks, and the sum charged was a guinea.

As it seems certain that the bill submitted on 24th November 1733 refers both to the remaining festoons and to the overmantle it is quoted in full (WYAS, Leeds, VR 286, Bundle A, Part 1, No. 37):

A Bill of work Done for the R <sup>t</sup> Hon <sup>ble</sup> John Aislable Esqr.			
By me Rich <sup>d</sup> Fisher nov <sup>ber</sup> the 24 1733 Then Begun of The			
Impost for the new Building the time I was in Doing	£.	s.	d.
the Uper Member; 1 week & 4 Days	1.	13.	4.
The time my man was in Helping me with y <sup>e</sup>			
Same pces of work; 1 week & 4 Days	0.	13.	4.
The time I was in Doing the Roses, &			
Husks; 5 weeks & 5 days	5.	16.	8.
The time my man was in Helping me with			
The same pces of work; 10 weeks 3 days and a half	4.	4.	8.
The time I was in Doing the other 2			
festowens; 5 weeks 5 Days and a half	5.	18.	4.
The Time my man was in Helping me			
With them; 1 week 4 Days and a half	0.	14.	0.
The time I was in Doing ye 4 Baskits; 5			
weeks & 3 Days	5.	10.	0.
The time my man was in Helping me			
with them; 2 weeks 5 Days and a half	1.	3.	4.
The time I was in Doing the frame for			
the old pickter; 3 Days and a half	0.	11.	8.
The time my man was in helping me; 3 Days and a half	0.	4.	8.
The time I was in Doing the Large frame			
& the Cornice undr it; 1 week and 1 Day	1.	3.	4.
The time my man was in Helping			
Me 5 Days & a half	0.	7.	4.
The time I was in Doing ye ovolo for			
The Bed Chamber; 1 Day	0.	3.	4.
The time my man was in Helping; 1 Day	0.	1.	4.
Totall	28.	5.	4.



c. 1732

BANQUETING HOUSE  
Studley Royal









1732-1753

SOUTH TOWER  
Studley Royal

Site:

Date of Execution:

Form: Apollo Sunburst

Material: Various woods

Patron: John &  
William Aislable

Status: Gentry

Cost:

Date Paid:

**Description:** An overmantel with a plain entablature above a moulded rectangular frame. At the top of the frame in each corner are bows of pleated ribbon; one end from each bow snakes across the top of the frame. Each bow also holds one end of a ribbon streamer which bears the legend 'NEC CESSO NEC ERRO' (roughly translated: I neither sow, neither do I wander), while the free ends hang down on either side, garlanded in roses, to become twisted round the ends of cornucopoeia overflowing with fruit and flowers which rest on the lower edge of the frame. They flank a projecting pedestal, which is richly carved, upon which rests a moulded tondo inside which is a sunburst overlaid with flames, in the centre of which is the head of Apollo. The streamer bearing the motto is looped round the upper edge of the tondo.

**Literature:** Vol. II, National Trust Fountains Abbey/Studley Royal Survey. NYCC Cartwright Hall Exhibition Notes, nd.

**Comments:** It seems that in all probability the South Tower was actually the two-storeyed Hall entered through the portico on the south front.

An endorsement on a paper in the Archives reads: 'Fisher Carver. Estimate for the Chimney peice in the Lower Room of the Tower - January 1748. The estimate reads:

To a Chimney piece for the R<sup>t</sup> Hon<sup>ble</sup> W<sup>m</sup> Aislable, Esq<sup>r</sup>,  
as foloweth, a white & veined marble Slab,  
with plinths and jambs the same, with wood mouldings  
Scrol<sup>s</sup> and festoons as high as the first cornice,

Exclusive of jn harth and Covings and joiner work

£17. 2. 11.

To Cleaning and Repairing the ould freeze  
with festoons and painting them white

£ 3. 0. 0.

The whole

£20. 2. 11.

The sunburst is carved in pine, chestnut and limewood, the face and hair perhaps being based on the Apollo Belvedere, with an engraving of swags of fruit, cornucopoeia, etc. by Jean Bérain (1618-82) being the source for some of the details. It is believed that Richard Fisher's



bill to John Aislable dated 31st October, 1732 (WYAS, Leeds, VR 286, Bundle A, Part 1, No. 25) includes the costs of carving the Apollo besides work on the Banqueting House.

Carving work Done for the R <sup>t</sup> Honble Jn; Aselbe Esq.,	
Oct, <sup>br</sup> ye 31 <sup>st</sup> 1732 then Begun of ye midal part in y <sup>e</sup>	
Chimlay pes in y <sup>e</sup> South Tour y <sup>e</sup> time I was in finishing	
of it; 13 weeks 4 Days and a half	£13, 15s, 0d,
the time I was in finishing y <sup>e</sup> fris and y <sup>e</sup>	
Tow festowns in y <sup>e</sup> Chimlay pess up Stars	
Tow week and 5 Days and a half	2, 18, 4,
The time I was in Carving y <sup>e</sup> tow festowns	
for y <sup>e</sup> new Belding; 6 weeks tow Days and half	6, 8, 4,
The time I was in Carving y <sup>e</sup> tow paer of	
Arketrives for y <sup>e</sup> new Belding; 5 Days and half	0, 18, 4,
The time my man was in helping me	
with y <sup>e</sup> tow Chimlay pess; tow weeks and tow Days	0, 18, 8,
The time he was in helping me to finish y <sup>e</sup>	
festowns and y <sup>e</sup> Arketrives; tow weeks 4 Days	<u>1, 1, 4,</u>
Totall	£26, 0, 0.

The National Trust Survey suggests that the Tower was probably the Lower Room in the Octagon Tower but as it stands at the moment it seems unlikely that it has ever had a chimney as the windows are spaced too closely to allow room for a flue.

The North Yorkshire County Council notes state that the Apollo belonged 'to the first phase', but suggest that it was in the Banqueting Hall, to be replaced 'in 1742 when William Aislable's new wife arrived at Studley and instigated 'improvements' to the interior'. To prove or disprove the Banqueting House theory both the carving and the overmantel could be measured to see if they match.

My feeling is that this carving was originally in the house (see the East Room chimneypiece).



1732-1753

STUDLEY ROYAL,  
South Tower



UNIVERSITY  
OF YORK  
LIBRARY



1732-1753

STUDLEY ROYAL,

Site: The East Room

Date of Execution: c. 1732

Form: Chimneypiece

Material: Wood

Patron: John Aislable

Status: Gentry

Cost:

Date Paid:

Description: The cornice of the mantelshelf is decorated with a band of leaf and dart moulding. It is supported at either side on brackets held up by acanthus leaves with tight scrolls at their bases. Under them are shells and then garlands of fruit and flowers. The freize has at its centre a lidded, handled urn; foliage springs to left and right only to become a cornucopoeia from which fruit and flowers spill over the frieze and down the space between the jambs and the fireplace architrave, which is marble carved with a band of egg and dart.

Literature: p. 130, Studley Royal, Part II, *Country Life*, 1st August 1931.

Comments: This chimneypiece survived the fire in 1946 and has been resited, along with the others that were rescued, in a private residence. It is designed and carved in the same 'dense' manner as the *Apollo* sunburst. Illustration No. 5 in the *Country Life* article places it in the East Room.

Unfortunately, it is almost impossible to accurately date any of the work at Studley Royal.



1732-1753

STUDLEY ROYAL  
The East Room





1732-1753

STUDLEY ROYAL,

Site: Red Room

Date of Execution:

Form: Chimneypiece

Material: Wood

Patron: John & William  
Aislabie

Status: Gentry

Cost:

Date Paid:

Description: The overmantel is about half the usual height. There is a broken pediment which has carved moulding on all three sides. The mantel then widens out so that the portion under the pediment becomes a raised freize; the intricate design of grapes and vine leaves spills over onto the side panels. The mantelshelf is broad with a moulded profile under which is a band of carved rope which encloses the whole freize; this is composed of acanthus leaves. The short brackets at the top of the jambs are scrolled on the inner and outer sides, while the face is formed from an extended acanthus leaf. Beneath are inset plain panels. The fireplace architrave is finished with an egg and dart moulding.

Literature: Studley Royal, II, pp. 128-134, *Country Life*, 1 August 1931.

Comments: This is another of the chimneypieces saved from the house after the fire. Comparing it with Illustration No. 9. in the *Country Life* article it is almost certainly the one from The Red Room.

The way the acanthus leaf has been extended on the jambs can be seen again on the canted jambs on John Fisher's monument to Sir George Savile in York Minster (see 18th Century Monuments Catalogue, 1784).



1732-1753

THE RED ROOM,  
Studley Royal





c. 1732-c. 1750

STUDLEY ROYAL

Site: Library

Date of Execution:

Form: Chimneypiece

Material: Wood

Patron: William Aislabie

Status: Gentry

Cost:

Date Paid:

Description: The cornice is edged with bands of different mouldings which include ribbon and flower, leaf and egg, egg and arrowhead, and dentil. The frieze is decorated with garlands of fruit and flowers, with the face in the centre, presumably representing Ceres. The jambs stand proud of the sides of the chimneypiece and are topped with busts of young maidens with shoulder-length hair, set in fronds of acanthus leaves above a band of moulding. The rest of the jamb becomes a tapering column in herm form and is decorated with a garland and then with a pendant of fruit and flowers falling from a ribbon bow. The bottom of the column is decorated with a band of carved moulding and the architrave to the fireplace is banded with dart and leaf.

Literature: Studley Royal, II, pp. 128-134, *Country Life*, 1 August 1931.

Comments: In 1931 the article which appeared in *Country Life* suggested that although perhaps advanced for its time the decorative scheme of the house was probably John Aislabie's rather than William's. The fact that much looked as though it could be later was countered by the suggestion that John's ideas on decor could have been ahead of his time, and anyway 'very similar Rococo was being used at Castle Howard as early as 1706.'

This chimneypiece was one saved from the 1946 fire and has now been reinstated in a private residence; Illustration No. 2 in the *Country Life* article indicates that it was originally in the Library, which at some time assumed a dual role as Library and Dining Room.

One assumes the swags symbolizing the arts are also of wood rather than plaster. They were part of the original scheme of the room shown in a photograph in the *Country Life* article, but the heavily carved picture frame is missing. The chimneypiece has now been 'treated' which explains the difference between it and the pieces of carving in natural pine which are part of the decorative frieze. The eyes are not incised on any of the faces - this follows Fisher's normal practice. At the time of writing the central face and the accompanying swags are missing since they are awaiting restoration.

An attempt has been made to match Richard Fisher's bills to this room but only three items relating specifically to the Library have been found; the first two are in a bill dated 10th December 1750 (which was not fully paid up until 15th January 1752):



No<sup>e</sup> work done in Library

Window Archatrives 256 ft 1½ inch at 3<sup>d</sup> p<sup>r</sup> foot £3. 4. 0d.

(The Steward did not let this pass - Fisher overcharged and an amount was deducted)

[My time] two days in Carving paterns for mouldings

in new Libaray 2 days at 3s 6<sup>d</sup> p<sup>r</sup> day

7. 0d.

The third is in a bill dated 2nd April 1753:

To 210 f<sup>t</sup> Moulding done in the Library

betwixt the Book Cases at 3<sup>d</sup> per f<sup>t</sup>

£2. 12. 6d.



1732-1753

STUDLEY ROYAL,  
The Library









c. 1750

STUDLEY ROYAL

Site:	Date of Execution:	1750
Form:	Chimneypieces	Material: Wood
Patron:	William Aislabie	Status: Gentry
Cost:	£120	Date Paid:

Description: Richard Fisher provided 5 chimneypieces in 1750 - work was being carried out in the 'new dressing room', for the 'middle bed chamber', the 'further bed chamber', setting up '3 chimneypieces in hearth and covings, and carved mouldings for the 'further bed chamber chimney piece not done in ye design'. The *Country Life* article illustrates two bedroom chimneypieces presumably lost in the fire:

The first has above it a carved picture frame, lugged with a floral patera in each corner, a decorated top, rope moulding round the inside edge, and (possibly) egg and dart round the outer edge, matching the ceiling coving. The overmantel has a broken pediment, with urns at either end above a band of egg and dart. To each side of the central panel, (which has an horizontal inset) above a band of Vitruvian scroll, are ribbon bows holding garlands of flowers. Under a band of egg and dart and dentils is the frieze. At either end is a scrolled bracket; in the centre is a female face between pendants of flowers; these are joined to garlands which run across the frieze to be held in the beaks of eagles. A band of egg and dart forms the architrave of the fireplace.

The second chimneypiece is much more ornate. A broken pediment contains a shield decorated on top with a shell and to either side with Rococo flowers. The lower edge of the pediment is carved with egg and dart above a wide band of foliage; a lugged frame stands on a band of Vitruvian scrolling held at each end by paterae set within moulded squares. The profile of the cornice has several different types of decoration, and the frieze again has a female face between garlands of flowers. The jambs supporting the frieze have bands of vertical carving and the architrave to the fireplace has at the top a wide plain band which rests on the heads of a male and female figure with herm-like bases which stand proud of the jambs.

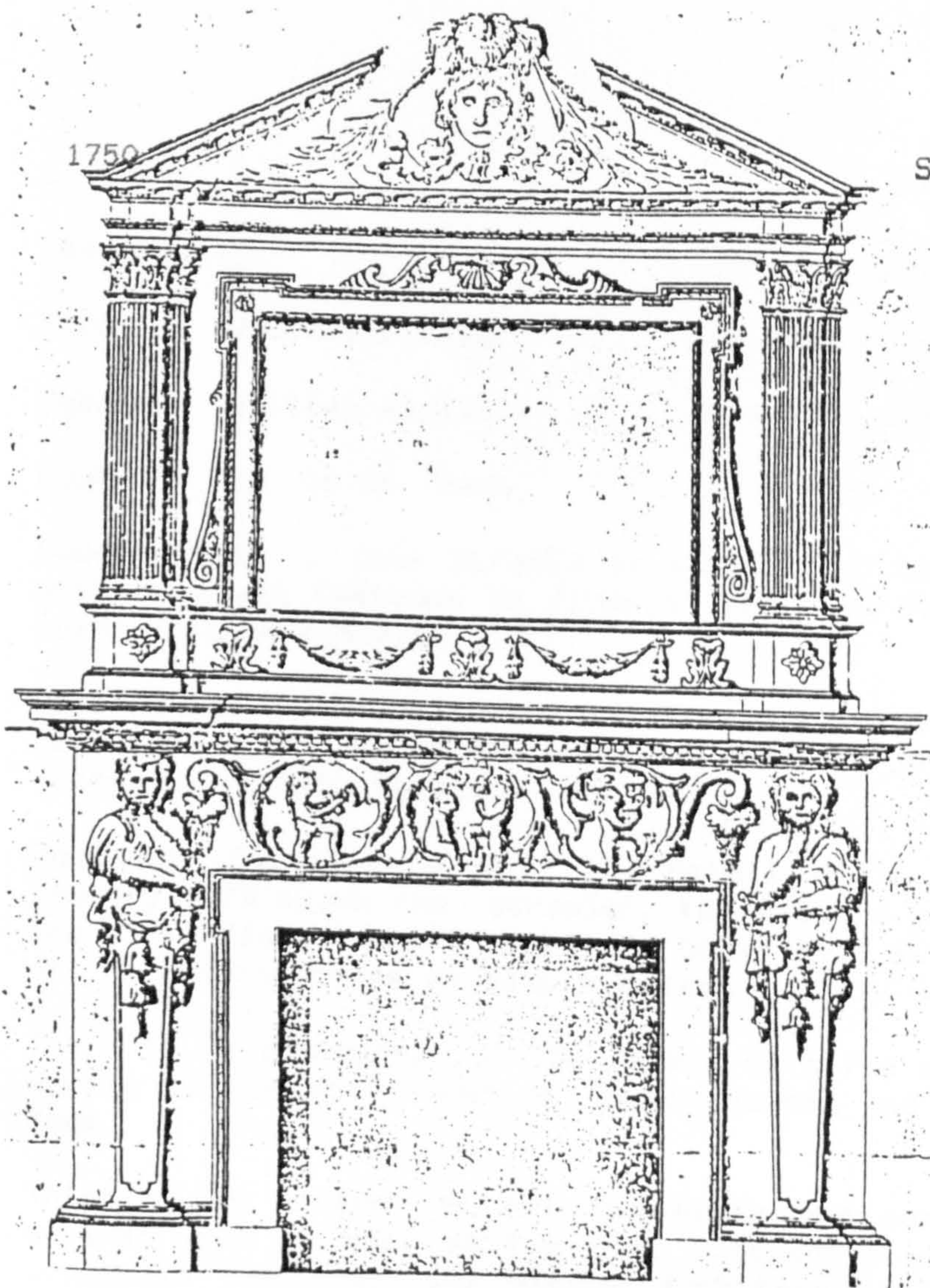
Literature: p. 133, Studley Royal, II., *Country Life*, 1 August 1931. WYAS, Leeds, VR 254, Copy of Colen Campbell drawing.

Comments: The date given for the chimneypieces in the *Country Life* illustration is circa 1720, but they are typical of the work Fisher was providing elsewhere. The second chimneypiece could perhaps be based on a design which Colen Campbell prepared for John Aislabie and built at Waverley - certainly the broken pediment and the herm jambs, chastely swathed in the manner of the time, were there.



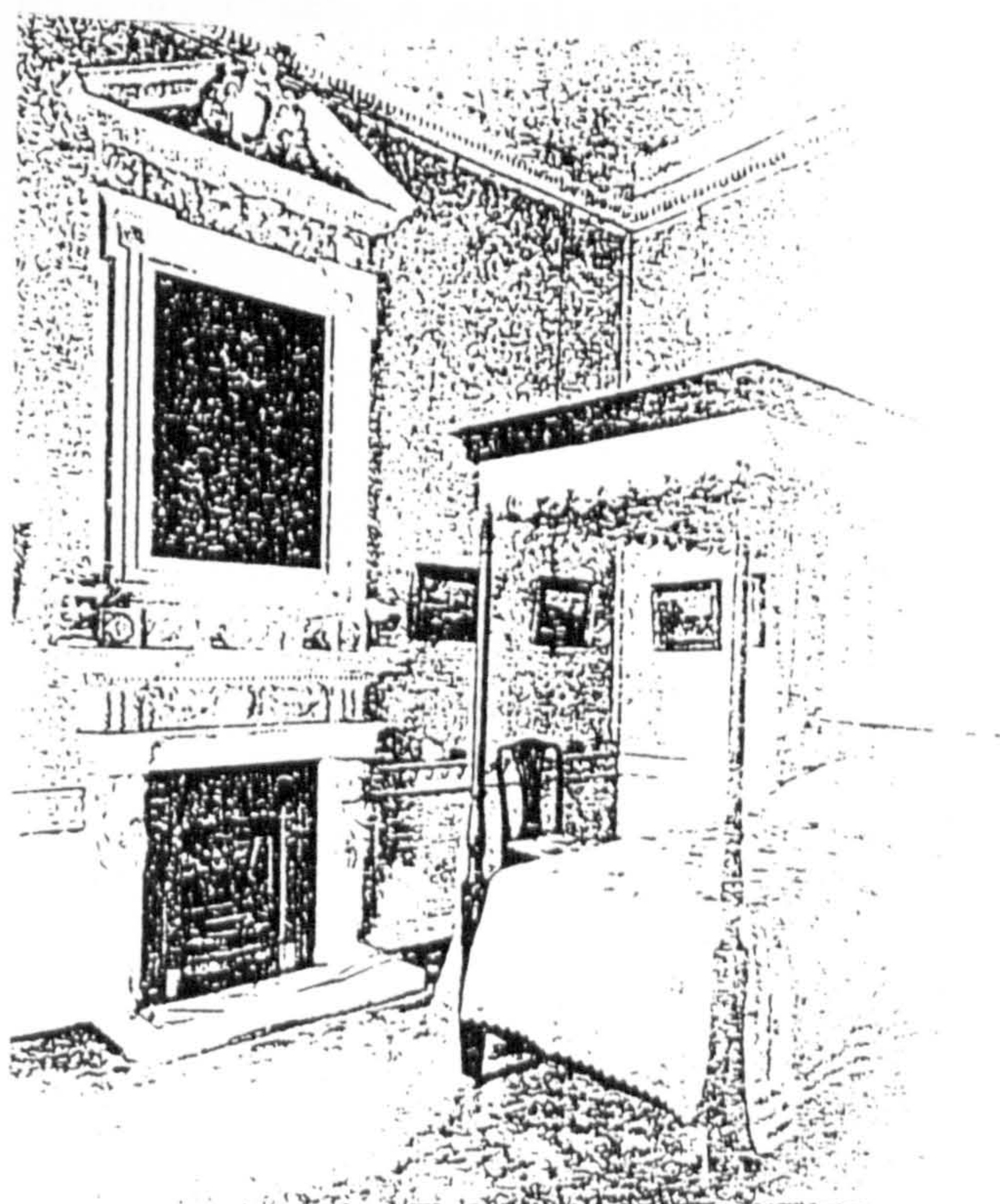
1750

STUDLEY ROYAL



Colen Campbell's  
Design for John  
Aislable of a  
Chimneypiece at  
Waverley

Bedroom Chimneypiece at Studley  
Royal, Illustration 14,  
*Country Life*, Vol. LXX,  
August 1931





c. 1750

STUDLEY ROYAL

Site:	Date of Execution:	1750
Form: Doorcases, etc.	Material:	Wood
Patron: William Aislable	Status:	Gentry
Cost: £3. 0s Od. each	Date Paid:	1752

Description: '... four Scrowls at the End of the freezes, Tow freezes with head and festoons of flowers' and 'Tow freezes done with Eagles heads foliges flowers'.

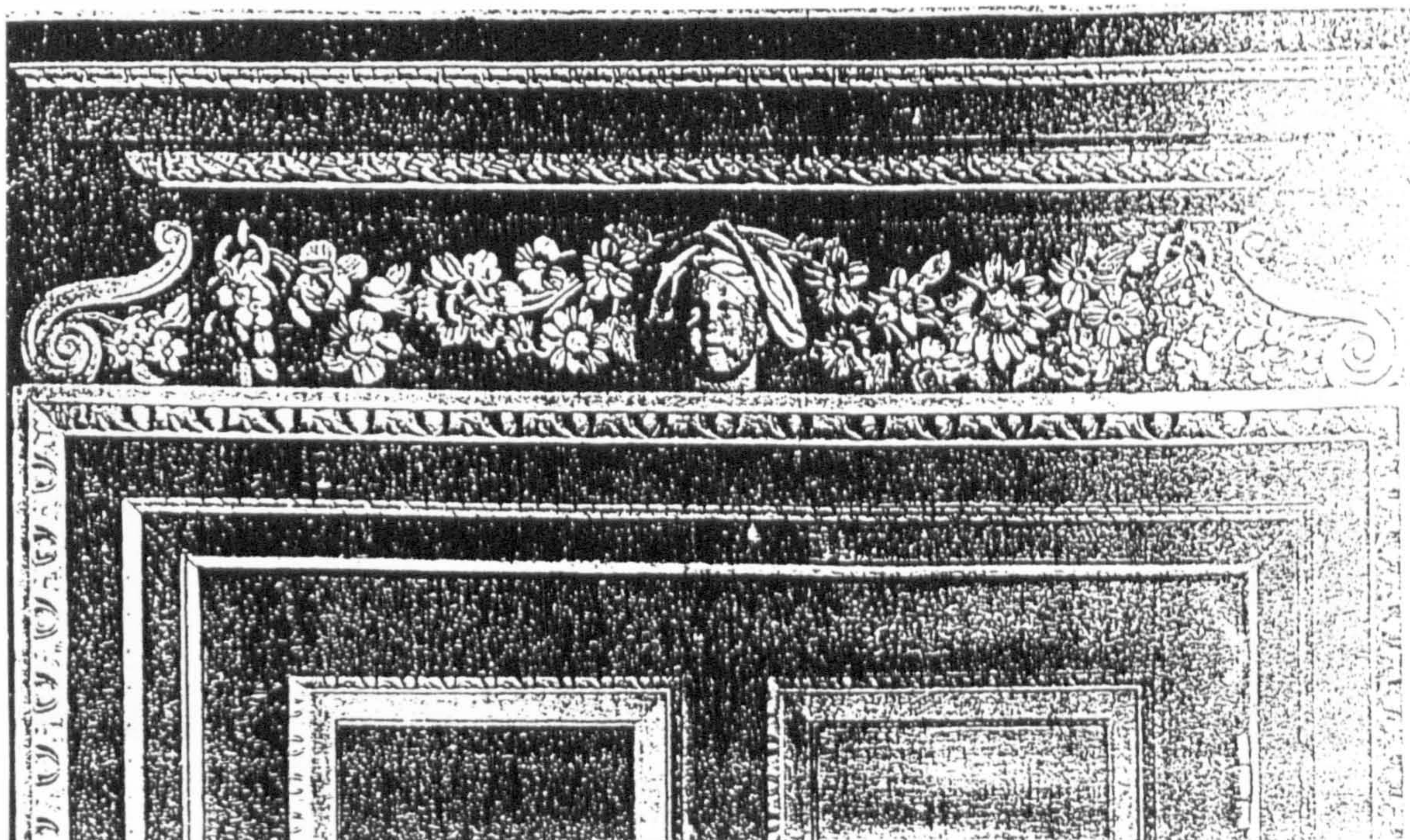
Literature: p. 133, Studley Royal, II., *Country Life*, 1 August 1931. Bill presented to the Hon. William Aislable 10th December 1750, WYAS, Vyner MSS VR 286, Bundle C, No. 38.

Comments: Illustration No. 12 'Detail of a Bedroom Door Case' in *Country Life* shows the 'scrowls', the flowers and the head detailed in the bill; Fisher used the same turbaned head at an earlier date on one of the chimneypieces at Temple Newsam.

There is no photograph of the frieze with the eagles' heads, but this surely is the motif used at Temple Newsam and in the Sterne Room in York.

This is the largest of all the bills and contains details of much general work as well as the five chimneypieces. It includes carved mouldings for door and window architraves, bed mouldings and for 'nails & making 11 packing Cases', an oval frame, a purple marble slab ('forgot') and two statuary plinths.





Detail of Bedroom Doorcase, Studley Royal  
(Illustration No. 12, *Country Life*,  
p. 133, Vol. LXX, August 1931.



Detail of Chimneypiece in Blue Striped  
Dressing Room, Temple Newsam



1737

WOLTERTON HALL,  
Norfolk

Site:	The Marble Hall	Date of Execution:	1737/8
Form:	Chimneypiece	Material:	White statuary marble
Patron:	Horatio Walpole	Status:	Titled
Cost:		Date Paid:	

Description: A double white statuary marble chimneypiece; the first set of reversed scrolled brackets lie flat against the wall supporting the cornice but a second set, facing into the room, hold the second part of the entablature which breaks forward. The scrollings of the brackets are decorated with curved acanthus leaves which emerge from the centres of shaggy acanthus buds; from the leaves fall pendants of fruit, which include grapes and pomegranates. The cornice is simple, with little moulding; the frieze is plain, decorated only with a composite flower under a row of egg and dart and above a band of reversed leaf pattern. The outer faces of the brackets are carved with bands of leaf and dart, bead and reel, egg and dart and tongue and dart. The marble has been painted at some time so that the surface is now matt.

Literature: Nares, G., Wolterton Hall, Norfolk, II. *Country Life*, p.166, July 25, 1957

Comment: In the statement attached to Ambroise Paine's letter dated 20 September 1738 the sum of £8. 0. 0d. is quoted as the cost for finishing the Hall chimneypiece. There is no drawing for this chimneypiece.



1737

WOLTERTON HALL,  
Norfolk





1737

WOLTERTON HALL  
Norfolk

Site:	State Dining Room	Date of Execution:	1737-1738
Form:	Chimneypiece	Material:	Grey and white marble
Patron:	Horatio Walpole	Status:	Titled
Cost:		Date Paid:	

Description: Veined grey marble frame in the style of James Gibb, with a central mask of a bearded man in white marble, the Saracen of the family crest; the eyes are not incised. Folds of fabric emerging from each side of his turban, disappear at either end of the frieze. They re-appear from the middle of ragged daisy-like rosettes with beaded centres, falling down the jambs on each side and enclosing lengths of cord from which are suspended tassels. The cornice is plain with a single band of carving, then square profile over a band of egg-and-dart. The grey marble outer frame is carved with a band of turned-down leaves, the Roman form of leaf-and-tongue; the white marble inner edge surrounding the grate has a trim of egg-and-dart within bands of moulding, the outer plain and flat, the inner of bead and reel.

Literature: Adam, R., p. 124, *Classical Architecture*, Viking, 1992.  
Nares, G., Wolterton Hall, Norfolk, II. *Country Life*, July 25, 1957, p. 167.

Comment: The precipitate dismissal of Richard Fisher from Wolterton meant that he did not finish the work for which he was contracted; that this chimneypiece was one of those for which he was responsible is supported by the last line of an entry against the name of William Roberts, Carver, dated December 14th 1738 in a Wolterton Account Book (Reference 3/1/1): '...and cleaning ye Drapery in the Dining Room that Mr. Fisher left undone'.

The following year in the Wolterton Account Book Reference 3/1/2 there is an undated item dealing with this chimneypiece:

Debtor to Thomas Yeoman -	
To polishing part, and setting up the Chimney piece in Dining Room	£13, 7, 0d,
Polishing, setting up and Finishing ye Statuary Chimneypiece	£16, 12, 0d,

This is not one of the chimneypieces for which there is a drawing in the Archives, though the surround to the grate is lugged as in Drawing No. 7.



1737

WOLTERTON HALL  
Norfolk





WOLVERTON HALL  
Norfolk

Spent a very pleasant night





1737

WOLTERTON HALL,  
Norfolk

Site: Venetian Room                      Date of Execution: 1737/8  
      (The west Dressing Room)

Form: Chimneypiece                      Material: White and Siena marble

Patron: Horatio Walpole                  Status: Titled

Cost:                                      Date Paid:

Description: The cornice and fireplace surround are of pale creamy Siena marble ('Aggate' according to the drawing), the lower edge of the cornice being supported on a series of small, shaped brackets; at an angle of 90° are jambs formed by reversed volutes in white statuary marble, from the centre edges of which tiny cornucopoeia trail, filled with fruit. The outside of each volute is decorated with flowers and fruit. There is a band of beading on the profile of the cornice. The centre frieze of white statuary marble has a Rococo decoration of stylized flowers and leaves proud from the ground marble; at each end there is a pair of corn husks. The central panel is decorated with the head of a woman wearing a tiara; the eyes are not incised.

Literature: Nares, G., Wolterton Hall, Norfolk, II. *Country Life*, p.168, July 25, 1957.

Comment: The fruit and flowers are similar to those carved by Fisher at the Studley Royal Banqueting House and the mansion. This chimneypiece was probably damaged in the fire at the house; the tip of the nose is chipped.

This chimneypiece is almost as shown in an unnumbered drawing in the Wolterton Archives which has on the lower edge a diagram of the profile of the cornice and is labelled 'This for the Venetian Room. The Jambs and Freeze Statuary and the rest Aggate'. The difference lies in the edging of the fireplace surround which in the drawing is carved and in reality simply moulded.

This chimneypiece is mentioned in a letter sent by Ambroise Paine from Houghton dated 23 September 1738 (Wolterton Archives, 8/21):

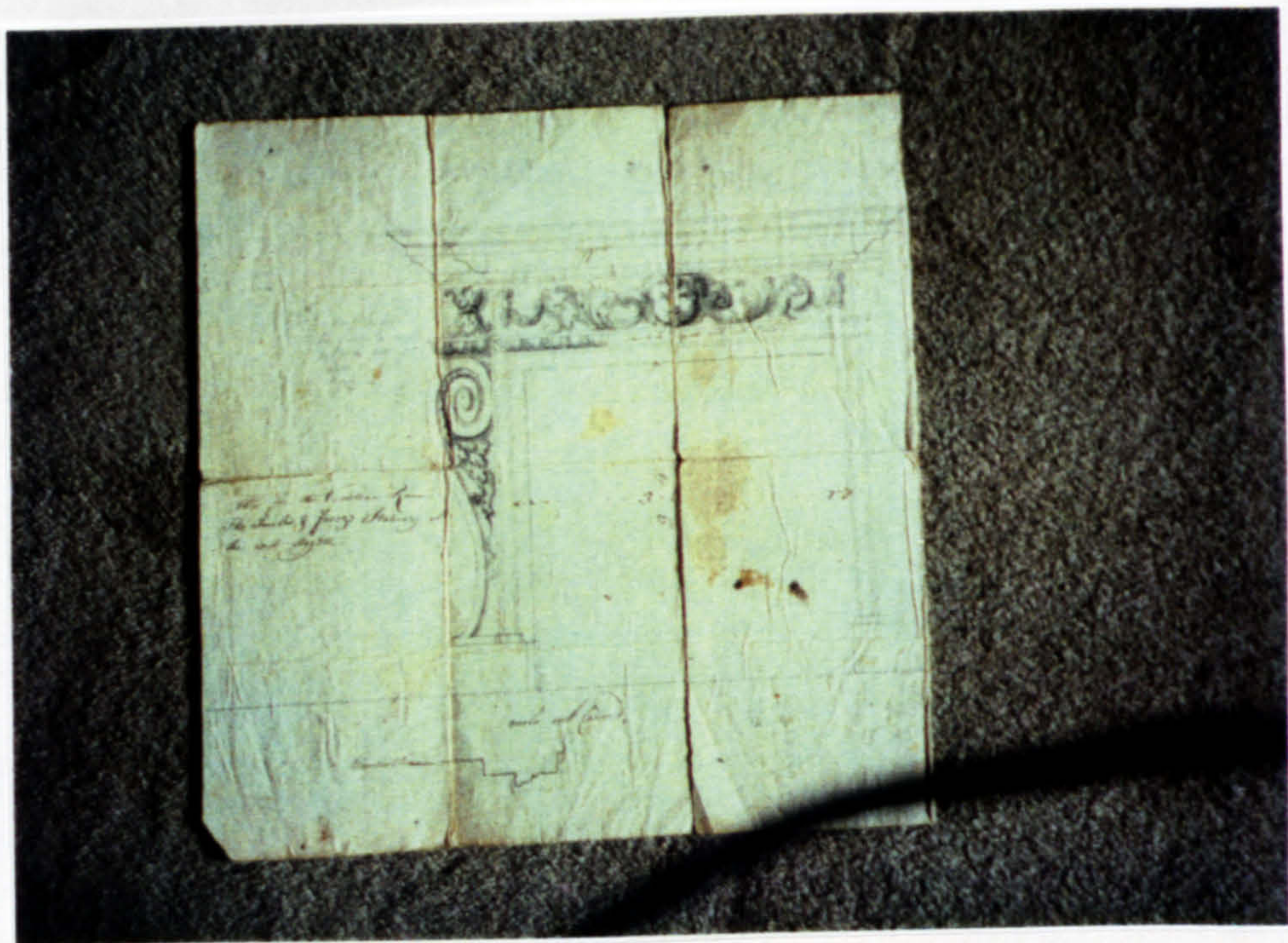
The Chimneypiece in the Venetian Room is very good everybody approve of it ye frize was done by one of the Carvers now there,

Accompanying a previous letter from Paine of 20th September 1738 is an estimate for Masons' Work to finish the Chimneypieces at Wolterton and the sum given for the Venetian Room was £19. 01. 4d.



1737

WOLTERTON HALL,  
Norfolk









1737

WOLTERTON HALL,  
Norfolk

Site:	Saloon	Date of Execution:	1737/8
Form:	Chimneypiece	Material:	White and Siena marble
Patron:	Horatio Walpole	Status:	Titled
Cost:		Date Paid:	

Description: Very large and very elaborate; white statuary marble with frieze and jambs of pale Siena marble. In the centre of the frieze is a winged lion's mask crouched over large paws, with, to each side, dense swags of flowers terminating in floral drops. The cornice is supported at the sides by acanthus leaf volutes; the jambs are decorated with shells from which hang corn husks and two festoons of flowers separated by twisted cords. The fireplace surround is a wide band of moulded and decorated white statuary marble.

Literature: Nares, G., Wolterton Hall, Norfolk, II. *Country Life*, p166. July 25, 1957.

Comment: This chimneypiece seems to be composed of elements from Drawings 6 and 8 in the Wolterton archives; the frieze is based on No. 6, the actual design of the chimneypiece on No. 8; neither drawing has a lion's mask as the central element.

There are two entries in the Archives which relate to this chimneypiece in Account Book Reference 3/1/1, on pages 38 and 51:

1739, October 23

Charles Trubshaw, carver Rec <sup>d</sup>	
The sum of Twenty five pounds Eleven	
Shillings being his full proportional share	£25, 11, 0d.
for his carving Done in ye Salloon	
Chimneypiece and agreed by W <sup>m</sup>	
Roberts his partner	

1739, March 1st

Will <sup>m</sup> Roberts, Carver	
Paid then to ye said W <sup>m</sup> Roberts	
the full Balance of account for carving	£8, 19, 0d.
the Saloon Chimney piece	



In Account Book Reference 3/1/2 there are two further references to this chimneypiece:

The Rig<sup>d</sup> Hon<sup>ble</sup> Hor, Walpole Esq.,  
Debt<sup>r</sup> to Will, Roberts, Carver

To carving One Chimneypiece in the Saloon

£75. 00. 0d.

and a contra against the above entry

1739

Octob<sup>r</sup> 23

Paid to Charles Trubshaw his full  
share for carving d<sup>o</sup>

£25. 11. 0d.

The undated entry in favour of Thomas Yeoman in Account Book Reference 3/1/2 which referred to the chimneypiece in the State Dining Room also includes the sentence:

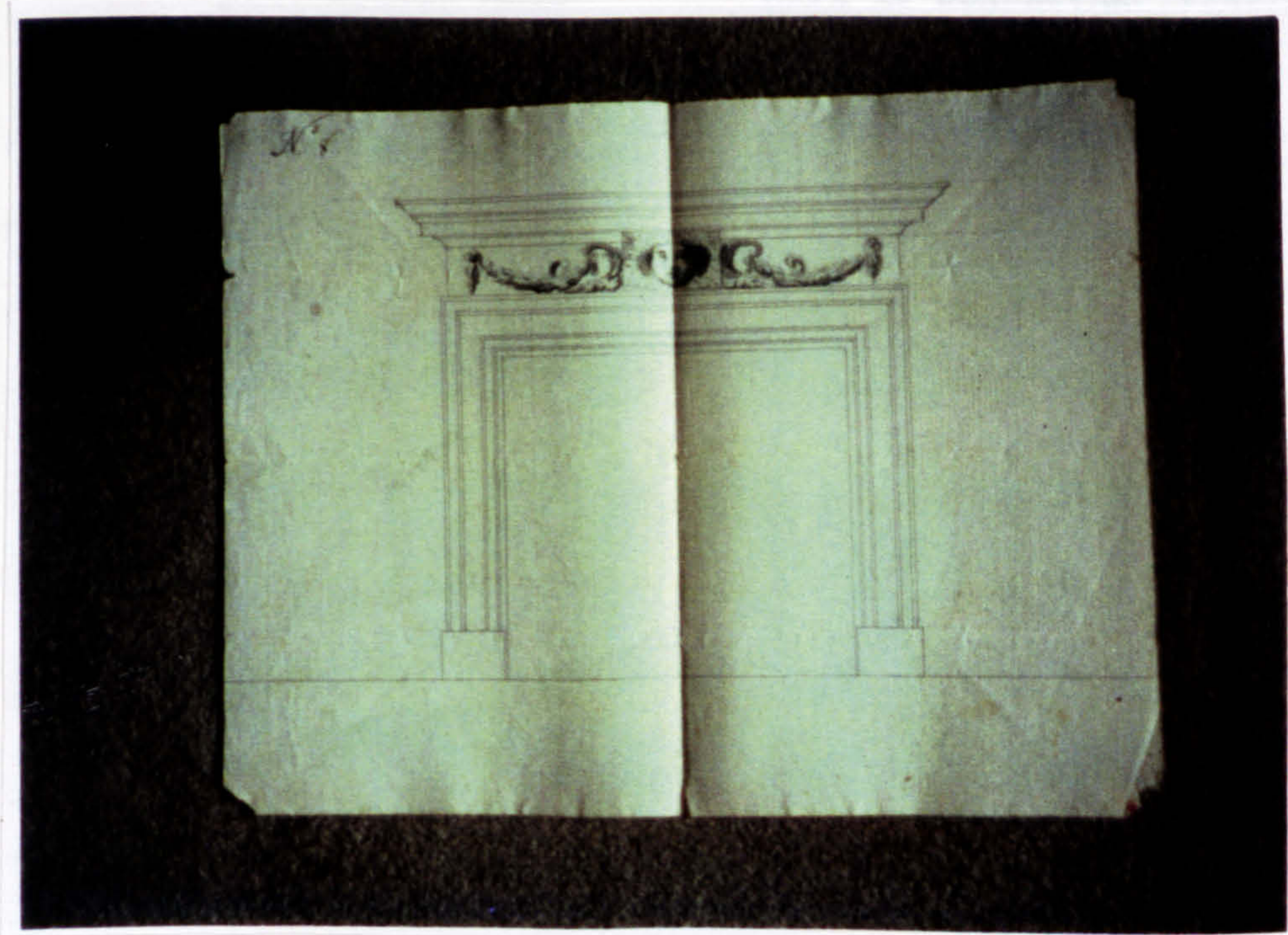
Working part and Polishing and setting up  
ye Saloon Chimneypiece, etc.

£28. 18. 0d.



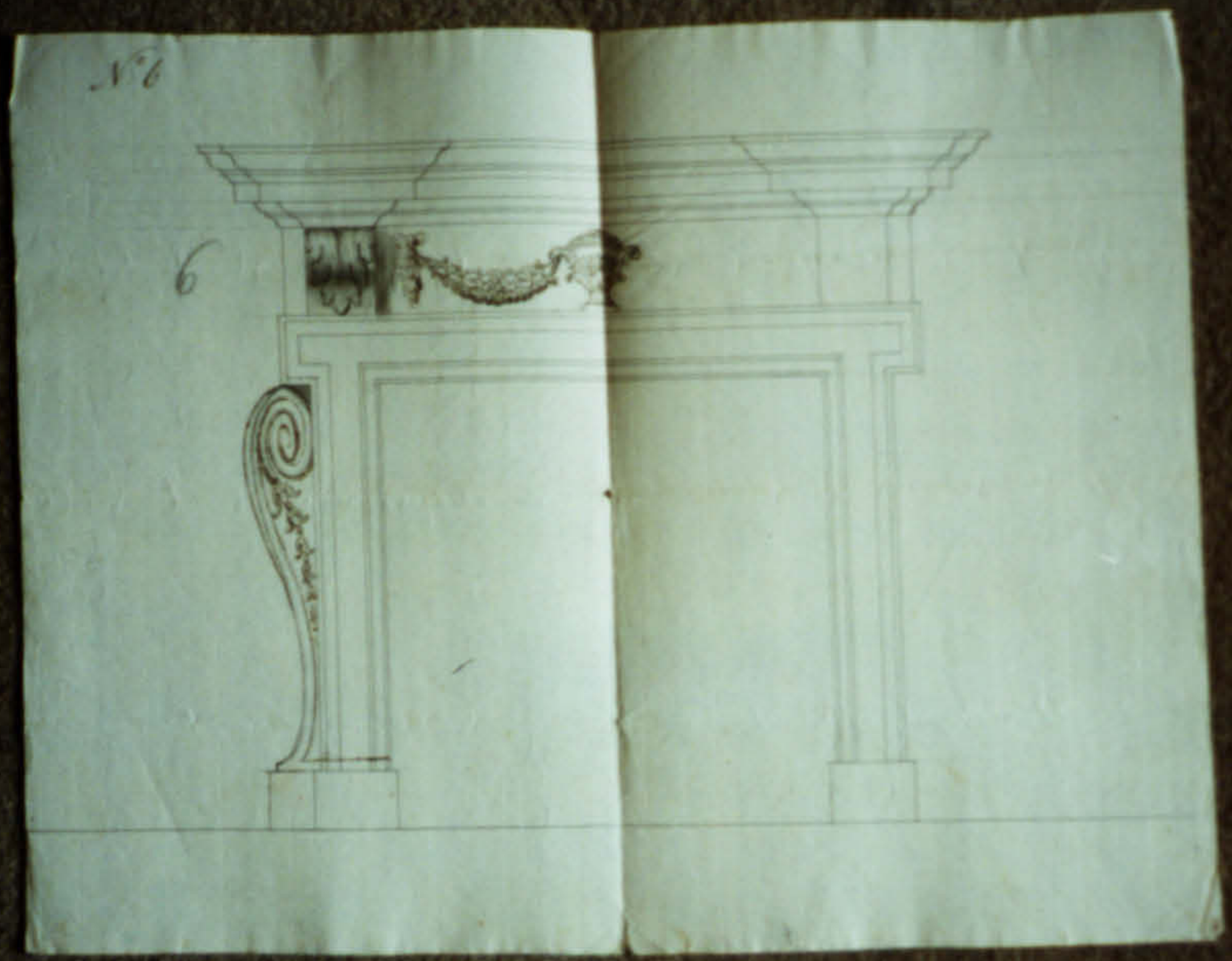
1737

WOLTERTON HALL,  
Norfolk





WILTON HALL  
Wiltshire





1737

WOLTERTON HALL,  
Norfolk

Site: Blue Damask Room Date of Execution: 1737/8  
(formerly the State Bedroom)

Form: Chimneypiece Material: White statuary marble

Patron: Horatio Walpole Status: Titled

Cost: Date Paid:

Description: Simple moulding to the cornice, which is decorated with a fine band of leaf and dart; the frieze is enclosed within a band of leaf and dart along the upper edge and curled leaf underneath. The central panel of the frieze contains a shell decorated with triple bands of grooves alternating with single bands of reversed corn husks. Acanthus leaves curl round the shell and to either side there is a pendant of berries. In each side panel, emerging from an acanthus leaf, is the head of an eagle holding a tiny flower in the beak. This in turn issues forth from an acanthus bud. The cornice breaks forward over the jambs, which are proud of the central part of the chimneypiece. The continuation of the frieze contains at each end a stylized daisy and each jamb is decorated with an acanthus leaf volute, suspended from which is a pendant of small acanthus leaves and a bunch of berries. The fireplace opening is decorated with a band of egg and dart and an inner band of bead and reel.

Literature: Nares, G., Wolterton Hall, Norfolk, II. *Country Life*, p. 68.  
July 25, 1957. Wolterton Hall Archives.

Comment: The frieze decoration resembles the format of that shown in Drawing No. 7 in the Archives, but there is no other similarity.

In a file of Miscellaneous Correspondence (Reference 8/21) there is a letter, presumably to Thomas Ripley from Ambroise Paine, which is accompanied by an estimate for the finishing of all the chimneypieces on the *piano nobile*. It is dated 20th September 1738 so follows closely on the date of Richard Fisher's dismissal. This suggests that maybe Richard Fisher was involved with all the chimneypieces, a fact which it has not been possible to prove. However, the sum of £21.04.0. is quoted for the completion of this item, a figure somewhat lower than that actually paid to Roberts and Trubshaw.

An entry in the Wolterton Account Book Reference 3/1/2 relates to this chimneypiece:

1738 The Right Hon'ble Hor. Walpole Esq.,  
Debt<sup>r</sup> to Will. Roberts, Carver.

April 1739 18 To One Chianeypiece Carving  
for ye South West Corner Room

£60. 0. 0d.



In Account Book Reference 3/1/1, the following entry also appears:

page 19 - Will. Roberts & Charles Trubshaw  
Carvers, for work at Wolterton

1738	To one Chimneypiece carving for ye south west corner room	£60. 0. 0d.
	By cash Imprest <sup>d</sup> at several times	
	See Folio ye 1 <sup>st</sup> Page ye 5th	<u>£35. 15. 0.</u>
	pd, April 18 <sup>th</sup> Due to Balance	<u>£24. 5. 0.</u>



1737

WOLTERTON HALL  
Norfolk





1737

WOLTERTON HALL,  
Norfolk

Site:	Boudoir	Date of Execution:	1737/8
Form:	Chimneypiece	Material:	Dark grey mottled and white marble
Patron:	Horatio Walpole	Status:	Titled
Cost:		Date Paid:	

Description: A large, severe chimneypiece in dark grey mottled marble with the frieze decoration and smallish volutes on the jambs in white statuary marble. The elaborate profile to the cornice, jambs and fireplace surround are all based on angular mouldings. The frieze decoration comprises a long swag of oak leaves; the impression is that it is too tightly stretched across the chimneypiece, almost as though the carver had misjudged the length.

Literature: Nares, G., Wolterton Hall, Norfolk, II. *Country Life*, <sup>p. 167,</sup> 25  
July 1957

Comment: Whether or not Fisher had any input here is difficult to say; the oak leaf decoration is one he used elsewhere, but it is a ubiquitous motif. There is no drawing for this chimneypiece.



1737

WOLTERTON HALL,  
Norfolk





1737

WOLTERTON HALL,  
Norfolk

Site: State Dressing Room

Date of Execution: 1737/8

Form: Chimneypiece

Material: Grey flecked and white  
statuary marble

Patron: Horatio Walpole

Status: Titled

Cost:

Date Paid:

Description: There is an oak leaf and ribbon plaster cornice in this room. The chimneypiece is grey flecked marble; the cornice has a strong profile and the frieze is decorated with tightly carved white statuary marble swags of oak leaves and supports. These are held at each end with ribbon bows and knots and at the centre by eagles' heads, back to back. The fireplace is deeply recessed.

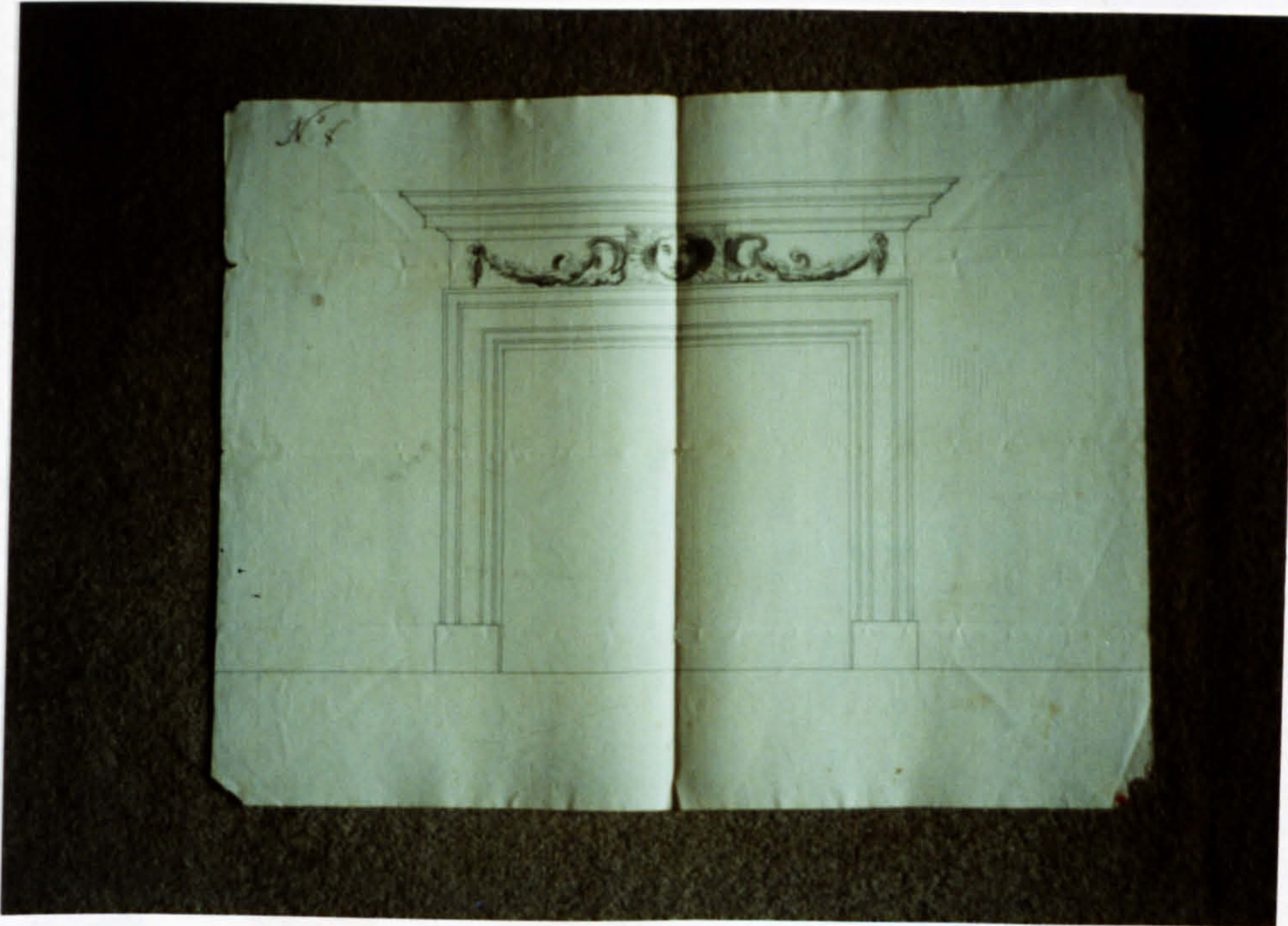
Literature: Nares, G., Wolterton Hall, Norfolk, II. *Country Life*, p. 69.  
July 25, 1957

Comment: This chimneypiece is similar to the design shown in Drawing No. 8 in the Archives.



1737

WOLTERTON HALL,  
Norfolk





1737

WOLTERTON HALL  
Norfolk

Quantity in 1/2 cwt

②





1737

WOLTERTON HALL,  
Norfolk

Site:	State Bedroom (east)	Date of Execution:	1737/8
Form:	Chimneypiece	Material:	White statuary, grey and agate marbles
Patron:	Horatio Walpole	Status:	Titled
Cost:		Date Paid:	

Description: The cornice and body of the eared chimneypiece are of white statuary marble. The frieze is of grey/apricot flecked marble decorated with white, while the central panel, which is blank, is of palest apricot agate. The cornice is supported on a series of small plain brackets. The side panels of the frieze each contain a central shell supported on either side by sea-monsters whose toothed mouths spew small round fruits. The monsters rest on their backs on fronds of rococo leaves.

Literature: Nares, G., Wolterton Hall, Norfolk, II. *Country Life*, p. 169, July 25, 1957

Comment: The design of this chimneypiece is almost that presented in Drawing No. 7 in the Archives.

This chimneypiece is mentioned in Ambrose Paine's letter from Houghton, dated 23 September 1738:

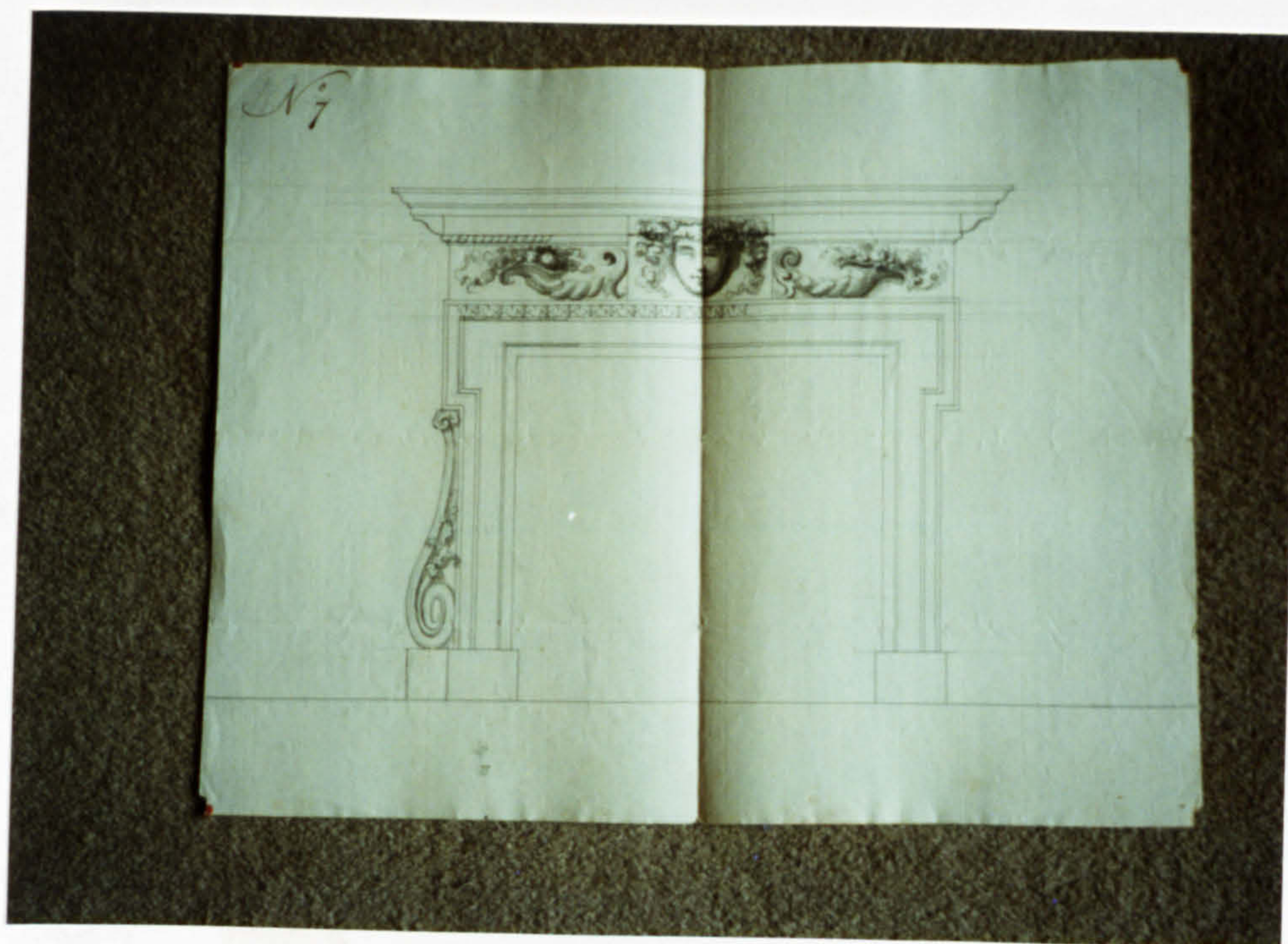
I rec<sup>d</sup> yours and have sent his Excellence as you ordered this post ye Drawings of the Bed Chamber and Sallon Chimney piece,

The plain part or ground of ye frize of the bed chamber East is black and yellow marble, that the ornament or Carved frize lys on, Ye middle part is agget and brakes forward and no ornament but one part or piece of that ornament was finished when he Excellency and you were last there ye other now finishing as I mentioned,



1737

WOLTERTON HALL,  
Norfolk









c. 1740s

GRAY'S COURT,  
York

Site:	Sterne Room	Date of Execution:
Form:	Chimneypiece and Doorcases	Material: Wood
Patron:	Canon Jaques Sterne	Status: Divine
Cost:		Date Paid:

**Description:** The chimneypiece is a smaller and simplified version of the chimneypiece in the Blue Damask Room at Temple Newsam - swags of flowers, crisp egg and leaf moulding carved in wood surround the grate, the architrave of which is in marble, as is the centrepiece, a profiled portrait bust of Augusta of Saxe-Coburg, wife of Frederick, Prince of Wales, mother of George III, who was born in 1738. The letters 'AUG P.W.' are inscribed on the lower left-hand inner edge of the medallion.

Both doorcases of the Sterne Room are similar to those at Temple Newsam in the Long Gallery and based on designs by Inigo Jones. On the door in the hall leading into the room there is a broken pediment with a carved moulding above an architrave of small brackets. Below a beaded moulding is a frieze of Rococo foliage which, when it reaches the centre, becomes two eagles' heads within a floral garland. The final band of moulding completing the outer frame of the architrave is fine egg and dart.

The doorcase on the inside of the room has no pediment, and the architrave is not so broad; it is decorated with a broader egg and dart moulding.

**Literature:** Gilbert, C. & A. Wells-Cole, *The Fashionable Fire Place*, (Leeds City Art Galleries, 1985), p. 16. Hutchinson, J. & D.M. Palliser, *York*, (Bartholomew, Edinburgh, 1980), p. 135. Kent, W., *Designs of Inigo Jones*, (1727). Simon, J., 'The Long Gallery Ceiling at Temple Newsam', *Leeds Arts Calender*, 1974, No. 74, pp. 5-13.

**Comments:** I am most grateful to the administration of the College of York and Ripon St. John for allowing me access to Gray's Court to take these photographs.

The attribution of this work to the Fisher workshop is made on the strength of similar known work at Temple Newsam. Between 1743 and 1745, a period during which Richard Fisher was working at Temple Newsam, Thomas Perritt (1710-1759), the York plasterer, was employed to embellish the ceiling of the Long Gallery there. Perritt supplied '13 Medals at 10s 6d. each' and research has shown that these medallions represent George I and George II and his family.

In his article Jacob Simon identifies Augusta, Princess of Wales, as No. 13 on the diagram correlating the plates to the position



of each portrait medallion on the ceiling. By comparing the reproduction of the ceiling medallion with the carving at Gray's Court, it will be seen that although there are similarities they are not identical. Nor does the marble medallion appear to be based on the mezzotint by Faber, after Charles Phillips. The jewelled ornament in the hair of Augusta and her little 'bun', surrounded by beads, are almost a mirror image of these worn by Princess Amelia, second daughter of George II, No. 3 in the diagram. Similarly, the bodice of Augusta's dress appears to be based on the gown worn by Louisa, No. 9 in the diagram.



c. 1740s

GRAY'S COURT,  
York



Hall doorway leading into  
the Sterne Room



The doorway in  
the Sterne Room



c. 1740s

GRAY'S COURT,  
York



Chimneypiece in the Sterne Room



Portrait Medallion of Augusta, Princess of Wales



Montage of Ceiling Roundels reproduced from Jacob Simon's article,  
 'The Long Gallery Ceiling at Temple Newsam'. *Leeds Arts Calender*,  
 (Leeds, 1947), Vol. 74, pp. 7-8



13. Augusta,  
 Princess of Wales.



14. Augusta,  
 Faber after Philips.

*Detail.*



3. Amelia



5. Amelia,  
 Faber after Hyatt.

*Detail.*



Louisa.



10. Louisa,  
 Faber after Pond.

*Detail.*



c. 1740s

TREASURER'S HOUSE,  
York, North Riding

**Site:** Drawing Room,  
Dining Room &  
Princess Victoria's Room

**Date of Execution:** c. 1740's

**Form:** Chimneypieces

**Material:** Wood

**Patron:**

**Status:**

**Cost:**

**Date Paid:**

**Description:** The **Drawing Room** chimneypiece has a curving broken pediment supporting a shell. A portrait is framed by the eared surround and Vitruvian scrolled frieze; these have gilded enrichments, including floral paterae in each of the lugs. The frieze below the mantelshelf comprises a band of egg and dart and a bolection moulding of curling acanthus leaves above the marble fireplace surround. This decoration on the bolection moulding is the same as that seen at Nos. 18 and 19 Colliergate.

The **Dining Room** chimneypiece also has a curved broken pediment, and the frame which contains the horizontal landscape painting is decorated with and supported to each side by flowers and foliage. The complex moulding of the cornice of the mantelshelf is dentilled, and the cornice is broken in the centre with a pediment. The frieze is plain except under the pediment; here the centre block is decorated with a stylized urn with garlands. The jambs, which break forward, are decorated at the level of the frieze, this decoration appearing again beneath Ionic capitals at the same level as the carved surround to the fireplace opening. According to Pevsner the overmantel dates from c. 1900.

The chimneypiece in **Princess Victoria's Room** is pedimented and floral swags decorate both top and sides of the outer frame; the double inner frame is eared on the outside and decorated with floral paterae in each lug, the painting being contained within a moulding. The mantelshelf has a moulded cornice with a blank frieze and centre panel, and breaks over a lugged architrave to the fireplace opening. This chimneypiece was purchased when Micklegate House was sold at the beginning of the century and brought to the Treasurer's House. Pevsner gives it a date of 1752.

**Literature:** Pevsner, N., pp. 205-206, *York and the East Riding*.

**Comments:** Here we have further examples of the Batty Langley/Inigo Jones/Kent designs of chimneypieces.

These chimneypieces and the ones described on the next page have been attributed to the Fisher workshop because of the similarities between them and other known work from the practice.



c. 1740s

TREASURER'S HOUSE,  
York, North Riding





c. 1740s

TREASURER'S HOUSE,  
York

Site: Dressing Room  
and the King's Room

Date of Execution: c. 1740's

Form: Chimneypiece  
and Doorcase

Material: Stone and wood

Patron:

Status:

Cost:

Date Paid:

Description: The chimneypiece in the Dressing Room has a moulded cornice above a band of carving which is a variation of egg and dart. The jambs are set back and the frieze sections diminish towards the top of the cornice; below the frieze there is a plain band and then an interlaced decoration. The frieze is foliated with eagles' heads. The fireplace architrave is a band of plain moulding.

The eagles' heads and Rococo foliage again occur above the doorcase in the King's Room, where the section above the door is copy of that found on the inside doorcase in the Sterne Room at Gray's Court. Here, however, the eagles' heads are not so finely carved and the Rococo foliage is not so lush.

Literature:

Comments: As Gray's Court and the Treasurer's House were once part of the same complex it is possible that the same workshop was employed; the carving of the detail, particularly of the foliage and the eagles' heads, suggest that the Treasurer's House work might have been a less expensive option. These works have been attributed to the Fisher workshop, as have the ones described on the previous page, partly because of similarities of style and execution but also because Richard Fisher set up his workshop in Minster Yard, just around the corner, in 1746.



c. 1740s

TREASURER'S HOUSE,  
York,





1740-1742

TEMPLE NEWSAM  
Leeds, West Riding

Site:	Saloon	Date of Execution:
Form:	Doorcases	Material: Marble
Patron:	7th Viscount Irwin	Status: Titled
Cost:		Date Paid:

Description: Pediment with leaf and dart decoration; under the acroterian is a series of small brackets standing on a narrow band of egg and dart moulding, and this motif is copied under the ledge on which the pediment stands. The vertical sides of the architrave consist of scrolled brackets at the top; they contain the frieze of Rococo foliage, meeting at the centre in a chaplet which is round the necks of two eagles'/dragons' heads. Beneath the frieze is another double architrave, with bands of carving on the inner and outer edges; the innermost band is of bead and reel.

Literature: Kent, W., *Designs of Inigo Jones*, 1727, pp. 15-16, *Temple Newsam House*, 1973 edition.

Comments: The doorcases at either end of the Saloon are of this design. They have long been associated with Richard Fisher but there is nothing specific in the accounts. The fact that the same motif is used at Gray's Court, and since a modification of the chimneypiece in the Blue Damask Room at Temple Newsam is used in the Sterne Room in York, it seems fairly safe to assume the attribution is correct. Elements of the design of the doorcases are taken from illustration of work by Inigo Jones published by William Kent published in 1727.

In 1736 the entire length of the first floor of the North Wing, some 150ft. or more, was taken up by an old-fashioned Long Gallery. Between 1738 and 1745 Viscount Irwin and his architect, Daniel Garrett, one of Lord Burlington's protégés with a considerable local reputation, divided it up. They raised the ceiling level and installed two magnificent chimney pieces based on designs by William Kent; they were made by London mason Robert Doe. The paintings are by Antonio Joli. Doe (who died in 1772) was chief assistant to Antony Hart, while Hart had been chief assistant to John Nost.

The doorcase at the farthest end of the Saloon leads into The Georgian Library. This came into being when the Long Gallery was divided pre-dating the Picture Gallery. 'The Corinthian capitals are as per Andrea Palladio's columns illustrated in his *Four Books of Architecture*, first published in 1570.' In the 19th century the Library was made into a Chapel; the original Chapel was on the ground floor and in the Temple Newsam building accounts there is an entry for the 1st February 1740: 'Paid Richard Fisher Carving Capitals in ye Chapel and a Keystone new b<sup>d</sup> chamber £17,10,0d.' This keystone may refer to the room known as Lady Meynell Ingram's Boudoir. The mystery of the Chapel capitals still has to be unravelled.



1740-1742

TEMPLE NEWSAM  
Leeds, West Riding





1740-1742

TEMPLE NEWSAM  
Leeds, West Riding

Site: Blue Striped  
Dressing Room

Date of Execution: c.1740-

Form: Chimneypiece

Material: Wood

Patron: 7th Viscount Irwin

Status: Titled

Cost:

Date Paid:

Description: Small pediment above lugged picture frame with paterae in the lugs. Flowers decorate the sides of the frame and a panel set into the top of the frame. Above the mantelshelf is a band of Rococo foliages. Bands of egg and dart, dart and leaf and bead and reel frame the frieze on its upper edge. The centrepiece of the frieze is the turbanned head of a putto as seen in the illustration of Studley Royal, but here the flowers have been replaced with deeply cut curling leaves, above a moulding of ribbon and flower. Ribbon and flower decorates the fireplace architrave, while lugged panels on the jambs hold ribbon bows with trails of flowers on the inside. On the outside are angel heads with folded wings and further drops of flowers. The moulding round the jamb frame is a continuation of the upper framing of the frieze.

Literature: WYAS, TN/EA/13/68, (folios 40 and 40F) & Pawson MSS (Account Book page 15, parcel 7, box 4). Temple Newsam Guide Books

Comments: Between 1741 and 1742 Richard Fisher received various small sums of money on account, and the Pawson MSS show an entry on 21st April 1744 of his being paid £40.0.0d. on account, but again there is no documentary evidence of specific work on this chimneypiece. The link with Studley Royal is the basis for the attribution.

In a letter dated 12th September 1994 the Principal Keeper at Temple Newsam, Mr. Anthony Wells-Cole, indicates that the chimneypiece was not in this room in 1739 and think it was installed there in 1758-9. However, he believes that the c.1740 date is in keeping with its style and suggests it was already elsewhere in the house when it was transferred to the Blue Striped Dressing Room twenty years later. The Studley Royal doorcase falls between the two dates - c. 1750.



1740-1742

TEMPLE NEWSAM  
Leeds, West Riding





TEMPLE NEWSAM  
Leeds, West Riding

Temple Newsam





1740-1742

TEMPLE NEWSAM  
Leeds, West Riding

Site: Mrs. Meynell Ingram's Boudoir Date of Execution:

Form: Fireplace Material: Marble

Patron: 7th Viscount Irwin Status: Titled

Cost: Date Paid:

Description: A very simple fireplace in polished marble. The centrepiece is the face of a winking faun, complete with warts. Scrolls ending in curling leaves at either side of the faun's head provide the moulded outer edge of the lugged frieze and spread down the outsides of the fireplace architrave. The inner architrave of the opening are plain moulded.

Literature: WYAS. Temple Newsam Building Accounts TN/ES13-TN/E 13/68 folios 40 and 40f.

Comments: This could well have been the keystone referred to in the entry dated 1st February 1740: 'Paid Richard Fisher Carving Capitals in ye Chapel and a Keystone new b<sup>d</sup> chamber £17, 10, 0d.'

The wink suggests a link with the mask of Envy on the keystone of the Banqueting House at Studley Royal.



1740-1742

TEMPLE NEWSAM  
Leeds, West Riding





1740-1742

TEMPLE NEWSAM  
Leeds, West Riding

Site: Blue Damask Room Date of Execution:

Form: Chimneypiece Material: Wood

Patron: 7th Viscount Irwin Status: Titled

Cost: Date Paid:

Description: Above, a Rococo picture frame; the mantelshelf is fairly high and has a deep cornice. This is above a frieze which is divided into three; the sides have mouldings which form oblong boxes containing carved garlands and, above the jambs floral paterae; in the centre is a female face above a drop of flowers, and to either side spreading under the oblong boxes are garlands of flowers. The jambs are topped by scrolled brackets and beneath they too have pendant flowers. The fireplace surround has an egg and dart moulding.

Literature: WYAS, TN/EA/13/68, (folios 40 and 40F) & Pawson MSS (Account Book page 15, parcel 7, box 4). Beard, G., *Craftsmen & Interior Decoration*. Temple Newsam Guide Books

Comments: This is the chimneypiece which was adapted for the Sterne Room at Gray's Court in York.



1740-1742

TEMPLE NEWSAM  
Leeds, West Riding





1740-1742

TEMPLE NEWSAM  
Leeds, West Riding

Site:	The Ante-Room	Date of Execution:
Form:	Chimneypiece	Material: Limestone
Patron:	7th Viscount Irwin	Status: Titled
Cost:		Date Paid:

Description: Another small chimneypiece; the profile of the mantelshelf is carved with leaf and dart above a plain band. Underneath and above the frieze is a wide band of egg and dart which continues downwards to make two oblong blocks which enclose bands of Greek key design. In the centre of the frieze is a very miserable-looking putto's head emerging from acanthus leaves. To either side of the head are flowers from the centres of which fall pendants of oak leaves and flowers; they join a central garland. Garlands to either side which link to shells at the top of the jambs. These are decorated with twisted festoons. The fireplace architrave has a thick twisted band of carving outlining it.

Literature: WYAS, TN/EA/13/68, (folios 40 and 40F) & Pawson MSS (Account Book page 15, parcel 7, box 4).

Comments: According to the Principal Keeper at Temple Newsam, Mr. Anthony Wells-Cole, this chimneypiece was probably once across the corner of a room rather than where it is now (letter of 12th September 1994).



1740-1742

TEMPLE NEWSAM  
Leeds, West Riding





c. 1740s

70, WALMGATE,  
York

Site:	Upstairs front room	Date of Execution:
Form:	Chimneypiece	Material: Wood
Patron:		Status:
Cost:		Date Paid:

Description: A moulded broken pediment rests on a cornice above a torus moulding carved with laurel. There is a plain block in relief in the middle. The overmantel is in the form of a double moulded frame; the outside edge is lugged at the top. It is supported at the bottom by reversed volutes carved with foliage which diminishes in size as it is carried up the sides. The inner frame is of simple moulding. Above the mantelshelf is an uncarved block, and the fireplace opening is within another double moulded frame which echoes but is not exactly the same as the upper one since the top is shaped.

Literature: Pevsner, N., p. 236, *York and the East Riding*. Langley, Batty, Plate LXXX, *The City & Country Builder's and Workman's Treasury of Design* (1745) in: RCHM York: *Historic Buildings in the Central Area*, Plate 177 (HMSO, London, 1981)

Comments: This room has a triglyph frieze.

By this date Richard Fisher had opened his workshop in York and in the absence of any other known carvers working in the city at this time, it seems possible that he could have been responsible for supplying chimneypieces to meet the requirements of local builders.



c. 1740s

70, WALMGATE,  
York,





1748

18 & 19 COLLIERGATE,  
York

Site: Upstairs front room Date of Execution: c. 1748

Form: Chimneypiece and Material: Wood  
wall decorations

Patron: Status:

Cost: Date Paid:

Description: On each side of the chimneybreast there are shallow fluted pilasters with composite capitals. The chimneypiece which they frame consists of a broken pediment within which is a giant shell. Below, the lugged frame is decorated at the top and sides with flowers and fruit; within the lugs there are paterae. The moulded cornice of the lower section is above a frieze of curling acanthus leaves, the centre plate of which is plain. The grate is placed within another moulded frame, the top of which is also lugged; at each side the grate surround is supported by reversed volutes.

At the opposite side of the room there is a matching pair of pilasters, with another broken pediment above a shaped panelled area with fictive French windows in the centre; down each side of this area, suspended from shell-shaped leaves, are swags of fruit and flowers twisted round curled ribbons.

Literature: Hutchinson, J., & D.M. Palliser, p. 168, York, Bartholomew, 1980. Langley, Batty, Plate LXXXVI, *The City & Country Builder's and Workman's Treasury of Design* (1745) in: RCHM York: *Historic Buildings in the Central Area*, Plate 177 (HMSO, London, 1981)

Comments: Although the fruit and floral swags are covered in many layers of paint they are very similar, if not identical, to those carved by Fisher at Studley Royal and Temple Newsam. The design on the frieze of the chimneypiece in the Drawing Room at the Treasurer's House is the same as that found in Colliergate.



1748

18 & 19 COLLIERGATE,  
York,





1751/2

NOSTELL PRIORY,  
West Riding

Site:	Bedchamber & Ante-chamber	Date of Execution:	1751/2
Form:	Carved decorations	Material:	Wood
Patron:	Sir Rowland Winn	Status:	Titled
Cost:		Date Paid:	

Description: 'Rose garlands and baskets of flowers on the frieze, overmantel and doorcases'

Literature: pp. 27-28, *Nostel Priory*, National Trust, 1992. WYAS, Leeds, NP 1530/4.

Comments: Only one bill presented by Richard Fisher to Sir Rowland Winn has been found. Dated 11th May 1752, it includes a balance of £6. 12. 7d. due from a former bill, but the work is not specified. The balance is for work in the 'further Bed Chamber' and in the 'Anty Chamber'; for the former the cost was £10. 10. 7½d. for a total of 842 ft. of mouldings for dados, doors, and door and window architraves at 3d. per ft. For the 'Anty Chamber' 645¼ ft. of moulding plus an extra 34½ ft. for 'the two little Closits' was provided. The price remained the same, and the total bill amounted to £8. 10. 0½d.

What is not known is which are the rooms referred to in the bill. One site for Fisher's work could have been the Crimson Bedchamber and the 'Anti or Yellow Breakfast Room,' to designs by James Paine. Another alternative is the State Bedchamber and State Dressing Room, where again the architectural decoration was by James Paine 'in a flamboyant Rococo with putti playing musical instruments, the lute, 'cello and flute, on the ceiling... The chimneypiece and overmantel are particularly well carved and it is a pity that the name of the craftsman Paine used here is not known.'

A solution to the puzzle could be found if the exact measurements given in Fisher's bill were checked against those of the various rooms in the house.



1757

LYTHAM HALL,  
Lytham St. Anne's, Lancs.

Site:		Date of Execution:	
Form:	Chimneypieces	Material:	
Patron:	Thomas Clifton	Status:	Gentry
Cost:		Date Paid:	

**Description:** The first chimneypiece is situated in what was once the Morning Room. The overmantel is surmounted by a broken, curving pediment which supports Prince of Wales feathers. The upper edges of the pediment are decoratively carved, and the centre space filled with a garland of flowers; pendants of flowers decorate the jambs of the overmantel, the centre of which contains a lugged frame with two inner bands of decorated moulding. A very narrow mantelshelf is supported by a band of carved moulding; the frieze contains carved Rococo fronds. There are volutes at the top of the jambs, from which hang alternating large and small circles, each containing a motif in the centre. A band of carved moulding surrounds the marble architrave and jambs of the fireplace.

A second chimneypiece in 'Lady Violet's Room' introduces the eagle head design seen in Richard Fisher's known work at Temple Newsam and in attributed work at Ormesby Hall, and at Treasurer's House and Gray's Court in York. The chimneypiece is made up of two overlapping layers, the overmantel of three and is decorated on top with an urn containing flowers resting in the centre of a broken pediment. Below is a decorated frieze contained within bands of carved moulding; frieze and moulding continue across the overlapping layers. The centre of the overmantel contains a plain rectangular frame, and the inner jambs are decorated; the third layer is inclined outwards and the whole rests on a band of moulding above a plain frieze. There is virtually no mantelshelf, but a moulded cornice rests above a frieze containing at its centre an acanthus leaf surrounded by fronds of leaves, roses and buds and eagles' heads. The fireplace opening is immediately beneath the moulded edge to the frieze. The jambs have leaf decoration between vertical bands of moulding under plain demi-friezes.

A simple moulded frame, supported to left and right at the lower edge by reversed volutes, comprises the overmantel of the third chimneypiece which is on the ground floor in the main Entrance Hall. There is no mantelshelf, simply a band of carved decorative moulding above a plain frieze. At each end simulated jambs stand proud; the frieze is completed at the lower edge by a border which is recessed in the middle. The centre of the frieze contains a pediment, broken at the horizontal edge, and supported to left and right on acanthus leaf volutes. These form part of a second decorated frieze. Rococo flowers and leaves fill the centre space between the volutes, with the outer sections containing supine eagles' heads. In their beaks they hold sprays of flowers, while the feathers on their necks turn into



leafy fronds. Above the herm-like jambs, decorated with lion masks and floral pendants, are stylised leaves with oval medallions in the centre, below a band of beading. The marble frame to the fireplace is held within a band of egg and dart below a plain flat moulding.

Literature: Kennedy, J., *Lytham Hall, Lancashire*, Guardian Royal Exchange. p. 60, Annual Report of the York Georgian Society, 1988.

Comments: This is an early commission executed by John Carr, the York architect, dating from c. 1757. It was built for Thomas Clifton, whose third wife was Lady Jane Bertie, daughter of Willoughby, third Earl of Abingdon.

On stylistic grounds these three chimneypieces could have originated in the Fisher workshop. Unfortunately, according to the handbook about the house, '...no plans, specifications or accounts for the cost of construction.' However, it does seem that the plasterwork was carried out by Carr's own men, so maybe the chimneypieces were imported from York.



1757

LYTHAM HALL,  
Lytham St. Anne's, Lancs.



Morning Room Chimneypiece



Detail of the Chimneypiece in Lady Violet's Room



Chimneypiece in the  
Entrance Hall





1759

ABBOT HALL,  
Kendal, Westmorland

Site:

Date of Execution:

Form: Chimneypieces and  
doorcases

Material: Wood and marble

Patron: Col. George Wilson

Status: Gentry

Cost:

Date Paid:

Description: The overmantel in the Breakfast Room has a decorated lugged surround enclosing a further frame of decorative moulding with, some six inches inside, a second vertical band of similar moulding to left and right. The cornice of the chimneypiece is supported on volutes which form the tops of each jamb. The architrave and jambs of the mottled white marble fireplace and the frieze are bordered by bands of leaf and egg and leaf and flower mouldings. The frieze has a centre panel which contains in each upper corner knotted ribbons. Suspended from these are sprays of leaves and buds, ending with a single, central flower. The side panels of the frieze are decorated with festoons of leaves.

The doorcases leading from the Hall into the Drawing Room and in the Drawing Room are identical - pedimented with internal stepped moulding supported on dentils and a band of carved moulding. The pediment rests on a decorative moulding above a carved, curving frieze; the doorcase also has bands of decorative moulding. A further example of the Inigo Jones/William Kent designs illustrated in the text.

In the Drawing Room the overmantel is topped with a narrow, curving broken pediment. The framework of the overmantel comprises, at the top, a band of carved, upside down cyma recta moulding; the sides are formed by pilasters decorated with garlands of flowers in low relief. The central frame is lugged at the top and at the lower edge supported at either side with reversed volutes which, like those in the building in Walmgate, become flowers and leaves, diminishing in size as they rise towards the lugs. The mantelshelf is sharply profiled above a band of carved moulding. The jambs are again topped by volutes; these are decorated with floral drops. The frieze has a centre panel containing an urn from the top of which emerge floral swags trailing downwards to left and right. They are echoed in the side panels of the frieze. The architrave and jambs of the fireplace are in plain white marble, with an inner band of moulding.

Literature: Abbot Hall Art Gallery Handbook, nd. *The Lonsdale Magazine*, p. 3, vol. 2, 1821.

Comments: The attribution of this work at Abbott Hall to the Fisher workshop is made by the author. Colonel George Wilson was the fourth son of Daniel Wilson, M.P., of Dallam Tower; he was born in 1724 and followed a military career, reaching the rank of Lieut.Colonel in the 1st Regiment of Foot Guards (see the Catalogue entry for Sybille



Wilson, 1773). He bought the earlier Abbot Hall from Christopher Hudson in 1757 for £550, including 'all dressers, grates, locks, bolts, shelves and every other thing nailed fast, and all the fruit and other trees.' At the moment there is nothing to either confirm or refute the statement which appeared in *The Lonsdale Magazine* quoted in *The Gallery handbook*: 'This hall was rebuilt in 1759 under the superintendence of Mr. Carr of York by the late Colonel George Wilson.'

If Carr was involved, at this date it could be that Richard Fisher was involved. This was during the period he was absent from York. Photographs showing examples of a doorcase and two chimneypieces are therefore included.

By December 1770 George Wilson had rented the house, fully furnished, to his cousin, Sir Michael le Fleming, Bart., of Rydal Hall.

That the Fishers had some connection with Kendal is supported by the fact that in 1809 the workshop was commissioned to carve a memorial in memory of William Richardson. This is to be found in the Parish Church, adjacent to Abbot Hall. The owner of the Hall at this date was a Christopher Wilson, a partner in the Kendal Bank of Maude, Wilson and Crewdson.



1759

ABBOT HALL,  
Kendal, Westmorland



Breakfast Room

Drawing Room







Drawing Room



c. 1760

TABLEY HOUSE,  
Cheshire

Site:

Date of Execution:

Form: Chimneypieces

Material: Marble

Patron: Sir Peter Bryrne  
Leicester, 4th Baronet

Status: Titled

Cost:

Date Paid:

Description: Three examples are illustrated: none has an overmantel and all appear to be of marble. The first has a sharply defined profile to the shelf which rests on a band of dentil carving. The frieze is of green marble with a central tablet of white marble carved in relief. As is often seen on chimneypieces in Carr houses this tablet extends above and below the frieze. The jambs, which include the band of dentil carving and the frieze in their length, stand proud of the chimneypiece. A white flower decorates the areas of green frieze on the jambs. Below the band of decorative carving which enclosed the frieze at the lower edge the jambs become Ionic columns, vertically striped in green and white to give the appearance of fluting. The architrave and jambs of the fireplace are in white marble.

The second chimneypiece follows almost exactly the same design as the first but is in white marble.

An even more simple design is employed for the third - again in white marble, the only decorative features are horizontal and vertical bands of moulding.

Literature: p. 219, Beard, G., *Craftsmen and Interior Decoration in England*. pp. 44-46, Annual Report of York Georgian Society, 1988.

Comments: The initial attribution of these works to the Fisher workshop was made by Mr. Geoffrey Beard. He wrote: '... As at Cannon Hall, most of the chimneypieces were obtained at York, probably from John Fisher, with some coming from William Atkinson, whose work we have noted at Holkham Hall, Norfolk.' Although there is no source quoted as a basis for this assumption, style and quality suggest that it is probably correct, particularly since John Carr, the York architect, designed the house for Sir Peter Byrne Leicester, the 4th Baronet. In 1772 a plan of the house was published in *Vitruvius Britannicus*, when it was called 'Oaklands'. The Drawing Room and Dining Room lead off from the entrance hall on the *piano nobile*.



c. 1760

TABLEY HOUSE,  
Cheshire









PEDESTALS  
now in the Bowes Museum

Site: Date of Execution: c. 1763  
or earlier

Form: Material: Pine

Patron: Dundas Family Status: Titled

Cost: Date Paid:

Description: Two pine pedestals decorated with intricately carved garlands and ribbon bows holding falling swags of oak leaves. The tops of the pedestals are some 1½ inches larger than the bases and the receding overhang is carved first with egg and dart, a further band of very dainty carving and then a bold band of wave pattern or Vitruvian scroll. The bases increase in size to match the tops and the outward movement is marked first with a carved pattern, then a simple moulding and completed with another row of pattern.

Literature: Bowes Museum, personal communication, 3rd April 1989.

Comments: Attributed to Richard Fisher by Christopher Gilbert of Temple Newsam House; the basis for Mr. Gilbert's attribution is unknown, but presumably stems from his intimate knowledge of Richard Fisher's carvings on chimneypieces and doorcases at Temple Newsam. The pedestals were acquired (indirectly) by the Bowes Museum from a sale at Aske held in the 1960s and could thus have come 'from one of the Dundas family houses in Yorkshire.'

*from*



# PEDESTALS

now in the Bowes Museum

1781

Site: York Minster

Date of Execution: c. 1780

Form: Statuette

Material: White marble

Patron: Richard Fisher

Stater: Gervase/Hughes Craftsmen

Cost:

Date Found:



in 1881 but almost certainly a copy of the figure of Christ on the right-hand side of the material to Antoine Triest, Bishop of Orléans in St. Sava Cathedral in Orléans. The chest figure was carved by Jean de Queigny in between 1652 and 1654. The monument was originally attributed to Il Flamingo (François Bouchard) (1554/7-1643) on the basis that in 1615 the prelate asked François to design a funeral monument for his based on a plan he sent, together with his servant, and it is suggested that inclusion of the figure of Christ undoubtedly arose on the basis model, but to commemorate the king who Bishop had spent in Rome between 1608 and 1609. After François died in 1643, Jean de Queigny continued his outstanding projects.

The Fisher statuette differs hardly at all from the Orléans figure, except that the cross is longer and the right hand is slightly higher up the side of the cross. An engraving appeared in Paris in a book by J.B. Bouchard, *Revue d'architecture de la Flandre et du Brabant* which was published in 1852, and this was the last for Richard Fisher to model the statue in. Many were small models of Bouchard's work in circulation and the Christ was one of the terracotta figures in 1852.



1761

*Figure of Christ*

Site: York Minster

Date of Execution: c. 1760

Form: Statuette

Material: White marble

Patron: Richard Fisher

Status: Carver/Master craftsman

Cost:

Date Paid:

Description: A statuette in the round, some 3' high (90cm.), standing on an oblong plinth. A figure of Christ carrying the cross. The head is turned to the right; the face is bearded, the eyes cast down; the right shoulder is thrust forward and the arm bent across the chest to support the cross about two-thirds of the way up. The right leg and foot bear the weight of the body, with the left knee slightly bent. The left shoulder is pulled back with the arm and hand supporting the lower part of the cross. The pose is gently *contrapposto*. The figure is naked except for a draped loincloth, and stands in front of a supporting tree-stump.

Literature: Gerson, H. & Ter Kuile, E.H., *Art & Architecture in Belgium, 1600-1800*, p. 14. Pelican History of Art (1960). *La sculpture au siècle du Rubens*, pp. 92-93. Graves, A., *A Complete Dictionary of Contributors* (1905-6). Purey-Cust, A.P., *Walks Round York Minster*, Richard Jackson, Leeds. Souchal, F., *Les Slodz, sculpteurs et decorateurs du Roi*, Paris, 1967. *Yorkshire Herald*, 24 September 1907. Whinney, M., p. 233, *Sculpture in Britain*.

Comments: This figure by Richard Fisher appeared in the Catalogue of the Society of Artists 1761 Exhibition in London as No. 96.

Thought by some authorities to be a mirror-image of Michelangelo's 'Christ carrying the cross' in the Church of Santa Maria sopra Minerva in Rome but almost certainly a copy of the figure of Christ on the right-hand side of the memorial to Antoine Triest, Bishop of Ghent in St. Bavo Cathedral in Ghent. The Ghent figure was carved by Jerome Du Quesnoy Jr. between 1652 and 1654. The monument was originally attributed to *Il Fiammingo* (François Duquesnoy) (1594/7-1643) on the basis that in 1642 the prelate asked François to design a funeral monument for him based on a plan he sent, together with his portrait, and it is suggested that inclusion of the figure of Christ, undoubtedly based on the Roman model, was to commemorate the time the Bishop had spent in Rome between 1596 and 1599. After François died in 1643 Jerome 'inherited' his outstanding projects.

The Fisher statuette differs hardly at all from the Ghent figure, except that the cross is longer and the right hand is possibly higher up the stem of the cross. An engraving appeared in Paris in a book by J.B. Descamps, *Voyage pittoresque de la Flandre et du Brabant* which was published in 1769, but this was too late for Richard Fisher to model the statue on. There were small models of Duquesnoy's works in circulation and the Christ was one of the terracottas included in one



of several sales of Rysbrack's collections held in 1770 before his death - if Rysbrack had been able to buy such models why not Fisher?

What has come to light in this minute examination of both the Christ and the Jupiter is that the positioning of the two figures is almost exactly the same - the Christian God and the mythological.

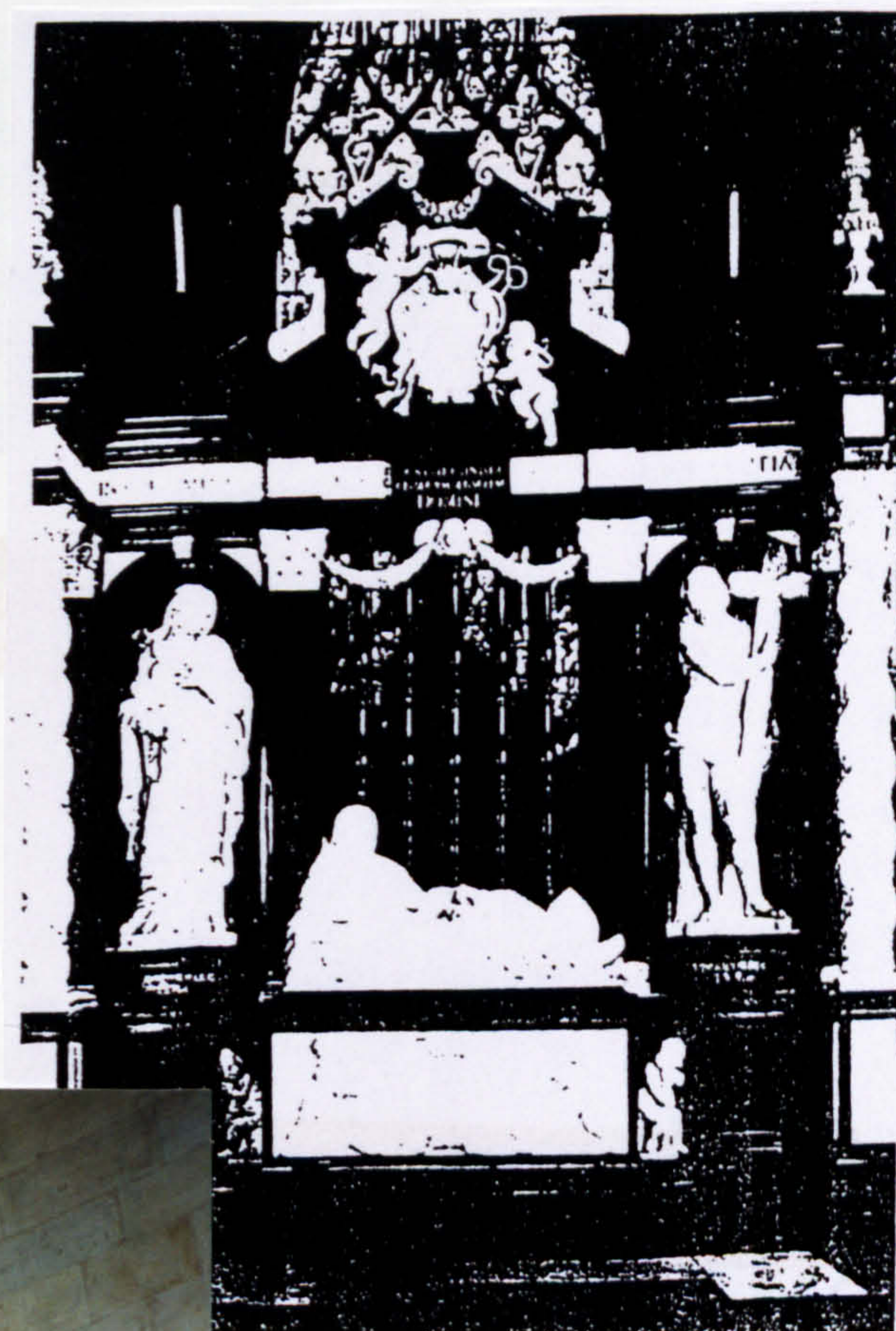
The figure was handed down through the Fisher family from Richard to his son Samuel (1738-179?) who went to London in 1780, until in September 1907 it was presented to Dean Purey-Cust by Mrs. Jessie Fisher of Paignton, Devon, the widow of General Battye Fisher.



1761 TRIEST TO BRUGES

FIGURE OF CHRIST

Du Quesnoy's Figure of Christ  
The Tomb of Antoine Triest,  
Bishop of Ghent, St. Bavo  
Cathedral, Ghent



Richard Fisher's  
Figure of Christ,  
1761 Free Society of  
Artists' Exhibition



1761

# FIGURE OF CHRIST





1761

*Jupiter and the Eagle*

Site: Now in the Yorkshire  
Museum

Date of Execution: c.1760

Form: Statuette

Material: White marble

Patron: Richard Fisher

Status: Sculptor/Master craftsman

Cost: -

Date Paid: -

Description: A free-standing figure carved in the round; approximately 20" (60cms.) long; originally on a plinth making total height of say 2' 6" (90cms.). The crowned figure - a bearded Jupiter - stands with the weight on the right foot, the left foot slightly forward and the knee just bent. The right arm is bent at the elbow with the hand and forearm bent across the body which is turning slightly to the left, providing a *contrapposto* effect as the face is turned to the right. The left hand reaches down to caress the eagle which stands to the left and behind the god, with the right wing opening. The figure is naked except for a robe which is draped across the lower part of the torso, and held on the left shoulder with a clip. The statuette stands on a plain base which in turn stands on a small pedestal like an Ionic capital.

Literature: Esdaile, K., pp. 88-89, *YAJ*. Gunnis, R., p. 90, *DBS*. Morrell, J.B., pp. 82-83, *York Monuments*. The Royal Society of Arts kindly supplied a photocopy of the relevant pages of the 1761 Catalogue.

Comments: This statuette was displayed as Exhibit 'No. 97 [A statue] in white marble, of Jupiter Mr. Fisher' at the Society of Artists 1761 Exhibition in London in the 'Great Room of the Society for the Encouragement of Arts, Manufactures and Commerce, in the Strand.' The Catalogue records that Joseph Nollkens [*sic*] exhibited a bas relief in Portland stone of *Regulus returned to Carthage* and a statue in clay of a *Bacchus and a young satyr*, another of a *dancing faun*, while Robert Chambers, who 'painted, or stained, on marble' exhibited a stained marble table and 'specimens of various figures stained in marble.' The Jupiter was also shown among other items from the Fisher workshop at the Fine Art and Industrial Exhibition held in York in July 1866, Item 671.

As for the carving itself, the skeletal structure of the upper body and legs is finely carved, and a close examination of the arm, leg and feet show that the circulatory system has been finely reproduced. The flowing drapery is very reminiscent of Michael Rysbrack's Rococo figure of Palladio in the garden of Chiswick Park House. When considered in relation to Fisher's figure of Christ the similarity between the positioning of the two is very noticeable.

The figure was handed down by Richard to his son, John, and then through his family; it used to stand in the hall of the family home at 34, St. Saviourgate until it was given to the Yorkshire Philosophical



Society by Mary Ann Fisher at the beginning of the century; the Victorian photograph shows that some damage had occurred before it was gifted to the YPS.

According to Mrs. Esdaille: '... no reference to it could be found among the Society's papers, and the quest seemed hopeless when, in September 1941, the keen eye of my friend, Mr. Morrell, detected it on a shelf in the Students' Room much damaged, lacking head and right arm; but even so it is a very fine thing, the carving at once strong and delicate, the style the purest baroque; the low pedestal with curved and voluted ornament, is effective and unusual; and if the Eagle at his side is somewhat timidly handled, the god's limbs and drapery are admirable, and but for the signature RD FISHER SCULPT, might be by a 17th century Italian sculptor.'

The remains are at present housed at the Yorkshire Museum, which kindly allowed me to take the photographs.



1761

*Jupiter and the Eagle*





1761

*Jupiter and the Eagle*





*William Shakespeare*

Site: York Minster Library      Date of Execution: Undated

Form: Portrait bust      Material: Marble

Patron:      Status:

Cost:      Date Paid:

Signed: John Fisher

Description: It stands 18 inches high and is mounted on a white marble socle. A separate, square black marble block underneath has carved on it part of Prospero's speech from *The Tempest* (IV. 1. 148), the speech which begins: 'Our revels now are ended..'

The lace collar is decorated with a sprig of tiny flowers, a tasselled cord holds together the buttoned shirt at the neck. The hairline is receding and Fisher followed the Italian practice of not incising the eyeballs.

Literature: Friedman, T.F., pp. 923-927, vol. XXVI, *City of York Art Gallery Quarterly*, 1973. Roscoe, I., *Peter Scheemakers and Classical Sculpture in early Georgian England*, unpublished Ph.D. Thesis, Leeds, 1990, and 'The Monument to the Memory of Shakespeare', pp 72-82, Vol. IX, *Church Monuments*, 1994. Whinney, M., pp. 190 & 452, f. 29, *Sculpture in Britain, 1580-1830*, 1988 edition.

Comments: It is believed that the bust was presented to Dean Purey-Cust by Miss Mary Ann Fisher of 34, St. Saviourgate. It was used as the model for the bust of Shakespeare in the recent Fairfax House restoration, replacing the original which was supplied by John Cheere; in 1762 John Carr received two plaster "bustos" from him, one of Shakespeare, the other of Isaac Newton, representing Art and Science.

John Cheere charged 2 guineas each for the plaster busts supplied to John Carr for Fairfax House in 1762. The Burton Constable accounts confirm that in the 1760s he was charging 'on average ... 2 guineas for busts', but whether unpainted or bronzed is not clear. Friedman suggests they were probably unpainted, as were those Cheere supplied for Malmesbury House in Salisbury.

The fact that John Fisher produced marble busts of Shakespeare and Newton may have been to remind Carr that he could produce quality work equal to or better than that from a London workshop. Neither of the Fisher busts is dated but presumably Cheere's came first; Fisher did not base his Shakespeare bust on the earlier examples by Scheemakers (to William Kent's design), Rysbrack or Roubiliac.

A thorough study of the photographs appended to Dr. Roscoe's thesis has revealed that the nearest Fisher gets to any other carver is the bust by Scheemakers, dated 1735, which is at Hagley Hall.



There is also a small marble Shakespeare bust in the possession of Mr. Michael Porteus of York, a descendent of the Fisher family. This bust, signed very faintly 'J. Fisher' is a miniature version of the one described overleaf and I suggest it was possibly used in their Lendal window to advertise the workshop's output. Were there perhaps more?



*William Shakespeare*





William Shakespeare



The smaller version



*Sir Isaac Newton*

Site:	Date of Execution:
Form: Bust	Material: White Marble
Patron:	Status:
Cost:	Date Paid:
Signed: John Fisher	

Description: On a socle and standing about 9" high, the head is slightly turned to the left, with the shoulders only lightly draped; the eyes are not incised and the hair falls naturally.

Literature: Esdaile, K., *Life of Roubiliac*, (1928). Gunnis, R., pp. 329-331, *DBS* Webb, M.I., *The Busts of Sir Isaac Newton*, p. 216, vol. CXI. *Country Life*, 1952. Whinney, M., pp. 148, 172-3, 178, 224, & Footnotes on pp. 449, 451, 456 & 458..

Comments: This bust does not follow the pattern set by Rysbrack and Guelfi. It differs from Rysbrack's terracotta, dating from 1739, at Trinity College, Cambridge, and the bust in stone made for the Temple of Worthies at Stowe. It seems that Newton's death mask was almost certainly taken by Rysbrack, but Roubiliac owned two copies of it (one at Trinity College, the other at the Royal Society). It also differs from Guelfi's stone bust at Scone Palace, and from the marble busts by both sculptors, whose representations are shirted *en négligé* with drapery over.

Neither does Fisher's Newton resemble the Conduit bust attributed to Roubiliac by Kathleen Esdaile; this too is shirted, and equates in every way with Rysbrack's terracotta. She also mentions that Hogarth's painting *The Indian Emperor* or *The Conquest of Mexico* shows Roubiliac's Newton on the chimneypiece of Mr. Conduit's house where the play was being performed for the Duke of Cumberland. Roubiliac's 1751 bust of Newton is based on Thornhill's painting which belongs to Trinity College, Cambridge. Nollekens' drawings of Newton, Dr. Mead, etc. after Roubiliac are at the Harris Art Gallery in Preston.

A bill dated 1762, paid by Carr of York, originated with John Cheere, who supplied for Fairfax House in York plaster busts of Newton and Shakespeare at two guineas each.

This bust is in the possession of a descendent of the Fisher family, Mr. Ralph Copnall, who kindly supplied the photograph.



Sir Isaac Newton



YORKSHIRE  
Fine Art and Industrial Exhibition.  
YORK.

Subject. *Sir Isaac Newton.*  
Artist. *James O. Hayward.*  
Exhibitor. *J. O. Hayward.*  
Number of Pictures Sent. *1*

It is particularly requested to affix one of these labels to the back of the  
Frame of each Picture sent for Exhibition.



1763

ESCRICK HALL

Site: Dining Room Date of Execution: c. 1763  
(to the right, off the hall)

Form: Chimneypiece Material: White and green marble

Patron: Beilby Thompson Status: Gentry

Cost: Date Paid:

Description:

This fireplace is delicately carved with a continuous band of anthemion and palmette work above the frieze. The 'block' in the centre of the green frieze is of a man and a youth gathering grapes from a spreading vine; the grapes are super-sized in comparison to the vigneron. There are oval floral paterae above the jambs; these are in the form of Ionic columns inset with alternate vertical bands of green and white marble. The fireplace architrave has a band of beading above a band of dentil fluting; both run round all three sides.

Literature: Allison, K.J., ed., *A History of the County of York, East Riding*, Vol. III, p. 20. Oxford University Press, 1976. Hall, Ivan. *Escrick Park and John Carr*, pp. 29-33, *York Georgian Society Annual Report*, 1971.

Comments: In 1763 John Carr was employed to design additions to Escrick Hall; besides the outside he remodelled the interior of the old house retaining the main staircase, some ceilings and fireplaces.

Hall writes that this chimneypiece 'resembles the pair in the Saloon at Ribston Hall'. The researcher has found a similar inlay of green marble simulating fluting at Howsham Hall. The choice of subject for the central block of this chimneypiece could not be more apposite since the Thompsons were involved in the wine trade!

Escrick Hall now belongs to Queen Margaret School.



1763

ESCRICK HALL





1763

ESCRICK HALL

Site: Sitting Room (to the  
left off the hall

Date of Execution: c. 1763

Form: Chimneypiece

Material: White and Siena marble

Patron: Bielby Thompson

Status: Gentry

Cost:

Date Paid:

Description:

The chimneypiece is of Siena marble with creamy white marble inlays; there are gadrooned urns at each end of the frieze above the jambs; decorating the jambs are garlands of fruit and flowers suspended from elaborate ribbons. The frieze block is decorated with festoons of flowers caught with ribbon bows at each corner, which join the rim of a differently shaped urn in the centre. On each side of the centre block are Rococo scrolls of foliage.

Literature: Allison, K.J., ed., p. 20, vol. III, *A History of the County of York, East Riding*, Oxford University Press, 1976. Hall, Ivan. Escrick Park and John Carr, p. 29-33, *York Georgian Society Annual Report*, 1971.

Comments: The garlands of fruit and flowers are typical of those carved by Richard Fisher at Studley Royal (see under Banqueting Hall and Studley Royal House).



1763

ESCRICK HALL





1763

ESCRICK HALL

ESCRICK HALL





1763

ESCRICK HALL

Site:	Hall	Date of Execution:	c. 1763
Form:	Chimneypiece	Material:	Wood with marble inset
Patron:	Bielby Thompson	Status:	Gentry
Cost:		Date Paid:	

Description: A composite design: the overmantle and broken pediment with the elaborate bands of carved moulding, the swags of fruit suspended from ribbons, the garlands of flowers and ribbons, are typical of a Batty Langley design. The marble plaque set into the overmantle is a very finely carved relief of putti personifying the Liberal Arts.

The lower portion of the chimneypiece is similar in style to the work attributed to the Fishers' elsewhere (e.g. Swinton, 1765). The cornice is supported by a wide band of egg and dart, the frieze is plain, with paterae above the jambs; they are decorated with fluted Ionic pillasters, terminating about six inches from the floor with a plain block.

Literature: Allison, K.J., ed., p. 20, vol. III, *A History of the County of York, East Riding*, Oxford University Press, 1976. Hall, Ivan. *Escrick Park and John Carr*, p. 29-33, *York Georgian Society Annual Report*, 1971.

Comments: The garlands of fruit and flowers are typical of those carved by Richard Fisher at Studley Royal (see under Banqueting Hall and Studley Royal House).

There is a second carved panel in the house, inset into the wall of a small room at the top of the stairs; this represents the labours of Hercules and looks as though it has been saved from a chimneypiece matching the one described above.



1763

ESCRICK HALL





1763

ESCRICK HALL





1765

SWINTON CASTLE,  
Near Masham, N. Riding

Site:	The Library	Date of Execution:	1764-5
Form:	Chimneypiece	Material:	Marble
Patron:	William Danby	Status:	Gentry
Cost:		Date Paid:	

**Description:**

A very severe black marble chimneypiece. The cornice is supported on a moulded band above a plain frieze. This has at its centre a small greeny-grey inset decorated with oak leaves. At each end of the frieze above the jambs there are squares of marble with moulded edges. The jambs are fluted, first above a thin moulding and then they drop to within six inches of the floor where there is a supporting footing. The fireplace surround is a plain band of marble with moulding on the inner and outer edges.

Literature: Cornforth, John. "Swinton, Yorkshire", Part I, p. 791, *Country Life*, 7th April 1966. Swinton Archives. ZS 2290. NYCRO. Wheeler, W., p. 278, vol. II, *Some Historic Mansions of Yorkshire*

Comment: In 1764 John Carr, the York architect, made plans for alterations and according to the *Country Life* article, in 1765, via Carr, John Fisher of York carved 4 marble chimneypieces. William Danby's 1764 Account Book (York expenses, frame 684) records:

April 24	Pd Mr. Carr for two chimneypieces for the parlour and best bedchamber at Swinton	£30, 5, 0d,
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In 1765 (frame 687) reads:

April 13th	Pd Mr. Fisher in part for carved Work	£21, 0, 0d,
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April 28th	Pd Mr. Carr in further part for his assistance in the alterations at Swinton	£20, 0, 0d,
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May 3rd	Pd Mr. Fisher, the rem <sup>r</sup> of his bill for gilding, etc,	£14, 6, 0d,
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May 29th	Pd Mr. Carr for two marble chimney Pieces for Swinton	£33, 10, 0d,
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Sir Thomas Danby succeeded his father, another Thomas, in 1660, but was killed in a tavern in London in 1667. His son was Sir Abstrupus Danby and it is suggested that Abstrupus made Swinton the family home and probably remodelled it so that it eventually took on the appearance of a 'tea-caddy'. After he died on 24th December 1726 his



successors kept up a process of restoration and remodelling until in 1790 William's son, also William, decided to extend (see 1794 entry). The late Anstrobis Danby also had a house in Micklegate, York. In September 1752 an advertisement in the *York Courant* indicated that presently the house was let to the Rev. Mr. Garforth, but was again to let.

William Danby was born in 1712 and died on 6th April 1781, aged 69. He was married to Mary, the daughter of Gilbert Affleck of Dalham in Cleeve, Suffolk, who died, aged 49, on 8th June 1773. They had three children, Mary, Elizabeth and William. Their monument, in Masham Church, was erected by their son, William, and carved by John Fisher (1781 - see separate Catalogue).



1765

SWINTON CASTLE,  
Near Masham, N. Riding





1765

SWINTON CASTLE,  
Near Masham, N. Riding

Site: Room nr. Front Door Date of Execution: c. 1765

Form: Chimneypiece Material: Wood

Patron: William Danby Status: Gentry

Cost: Date Paid:

Description: White painted chimneypiece. Cornice above dentil moulding. The narrow frieze is edged top and bottom with a band of carving and is decorated with a continuous run of stylized flowers. At each end there is a floral patera. The Ionic columns form the jambs, while the inside surround to the fireplace is carved to match the frieze edging.

Literature: Cornforth, J., Swinton, Yorkshire, Part I., p. 791, *Country Life*, 7th April 1966. Wheeler, W., Vol. II, *Some Historic Mansions of Yorkshire*

Comment: The literature states that in 1764 John Carr ordered from John Fisher four marble chimneypieces. On a visit to Swinton only two marble chimneypieces dating from 1764/5 were seen, plus two from 1793. This one is the odd one out as it is almost certainly wood.



1765

SWINTON CASTLE,  
Near Masham, N. Riding





1765

SWINTON CASTLE,  
Near Masham, N. Riding

Site: The Dining Room

Date of Execution: 1793-794

Form: Chimneypiece

Material: Marble

Patron: William Danby I

Status: Gentry

Cost:

Date Paid:

Description: Below a moulded cornice the centre panel of the frieze (which extends over the fireplace surround) contains two griffens supporting an urn. To each side are two vertically grooved panels with a floral patera between; at each end of the frieze above the jambs is a Greek lamp. The jambs are decorated with garlands of corn husks above Classical lamps on tall stands. At each corner of the fireplace surround there is a patera.

Literature: Cornforth, J., Swinton, Yorkshire, Part II, p. 873, *Country Life*, 14th April 1966.

Comments: The griffens reflect the Wentworth connection; the chimneypiece could, in fact, be modelled on a much larger version at Wentworth Woodhouse.



17 65

SWINTON CASTLE,  
Near Masham, N. Riding





c.1760-1770

HAZLEWOOD CASTLE,  
Tadcaster, Yorkshire

Site: Great Hall

Date of Execution:

Form: Chimneypiece

Material: White marble with  
grey striations

Patron: Sir Walter Vavasour, Bt.

Status: Titled

Cost:

Date Paid:

Description: Tall, elegant chimneypiece, perfectly proportioned for the room; the wide mantelshelf has a sharply defined moulding and is supported by a band of dentil carving. The frieze is decorated with seven panels comprising triglyphs with guttae below, placed between eight plain panels. The supporting jambs stand proud from the main body of the chimneypiece; the same triglyph decoration continues across their frieze, below which are fluted Doric columns. There is a moulded architrave to the fireplace opening.

Literature: Oswald, A., pp. 1380-1383 & pp. 1426-1429, *Country Life*, CXXII, 19th and 26th December 1957. Wragg, R.B., *The Life and Works of John Carr: Palladian Architect*. Unpublished Ph.D. Thesis, 4 vols., University of Sheffield, 1975. Thesis 4106. *The Works in Architecture of John Carr*, York Georgian Society, 1973.

Comments: In his thesis Brian Wragg mentions that the Hall is similar in nature to Carr's unexecuted design drawings for Burton Constable in the East Riding. The Hall is also reminiscent of the staircase hall at Howsham. The chimneypiece echoes the decoration of the doorcases, the cornice and the columns of the room.

The author attributes this chimneypiece to the Fisher workshop. Possibly Carr bought it from the Fishers who worked to his design or, alternatively the Vavasours could have employed them direct. John Fisher worked for Walter Fawkes (né Hawsworth) of Hawsworth Hall, who inherited Farnley Hall at Otley; he was brother-in-law to 'Mr. Vavasour' of nearby Weston Hall.



c.1760-1770

HAZLEWOOD CASTLE,  
Tadcaster, Yorkshire

Site: Dining Room

Date of Execution:

Form: Chimneypiece

Material: White Marble

Patron: Sir Walter Vavasour, Bt.

Status: Titled

Cost:

Date Paid:

**Description:** This chimneypiece has a moulded edged to the entablature which breaks forward over the jambs and the fluted Ionic columns which front them. Below the moulding is a band of dentil carving above a split frieze measuring some 6 inches in total. The top half is decorated with Rococo flowers and leaves above a simple string moulding; below it is plain and rests on the architrave to the grate opening. The centre panel is finely carved and represents bacchanti playing with a goat. The central figure sitting astride the goat wears a rakishly angled vine leaf on his head.

**Literature:** Bindman, D. & M. Baker, Appendix B, p. 367, *Roubiliac and the Eighteenth Century Monument*, Yale University Press, 1995. Oswald, A., pp. 1380-1383 & pp. 1426-1429, *Country Life*, CXXII, 19th and 26th December 1957. Wragg, R.B., *The Life and Works of John Carr: Palladian Architect*. Unpublished Ph.D. Thesis, University of Sheffield, 1975. Thesis 4106.

**Comments:** This chimneypiece is attributed to the Fisher workshop by the author. Like the later, similar carving thought to be by John Fisher III, and dating from the 1830s, the design of the central tablet is almost certainly based on Duquesnoy's drawing and his marble relief, or on a similar work dating from the third decade of the seventeenth century. It was at this time that many artists working in Rome became very aware of the scenes of bacchanalian revelry carved on the friezes at the Villa Doria Pamphili and on Roman sarcophagi, and they reproduced variations of them in their own works. Not only were engravings available in this country, but Item 93 in the Catalogue of the fourth day of the sale of Roubiliac's workshop is 'A group in bronze of bacchanalians playing with a goat.'

Apart from Carr's association with the house, there are three reasons for the attribution of this chimneypiece to the Fisher workshop:

1. The quality of the carving and fineness of the detail are equal to those found on many of the Fisher monuments completed during John's working lifetime from c. 1760 to 1804.
2. That the workshop was aware of the Doria Pamphili carvings and could thus have used them as a basis for the central panel is confirmed by the fact that the later panel, mentioned above, was handed down through the family.
3. Sir Walter Vavasour was a patron of John Fisher in so far as his name is listed in an advertisement which appeared in 1790 as one of the purchasers of a copy of the Bartolozzi engraving of Fisher's monument to Sir George Saville.



c.1760-1770

Hazlewood Castle,  
Nr. Tadcaster,  
Yorkshire

## 42 Enfants jouant avec une chèvre

Papier teinté bleu pâle, pierre noire, rehauts blancs, 314 × 495 mm.

Cet excellent dessin, léger et nerveux, attribué à François du Quesnoy, s'apparente par le sujet au célèbre relief en marbre du même auteur, retrouvé il y a quelques années par Italo Faldi à la villa Doria Pamphili et qui était connu antérieurement par la description de Bellori et par plusieurs répliques.

Ces enfants jouant avec une chèvre, en la chevauchant ou la fuyant, représentent une

Bibl. : FRANSOLET 1942, p. 74-76, 179, pl. VI b.

Vienne, Albertina, *Graphische Sammlung*, inv. 8446. L. H. - M.

des nombreuses variantes sur le thème de la bacchanale d'enfants que plusieurs artistes travaillant à Rome, dans les années 1620-1630, traitèrent avec prédilection sous l'influence des sarcophages antiques.

Les gravures d'un Pierre Brébiette, les peintures d'un Nicolas Poussin et les reliefs d'un François du Quesnoy en sont les expressions les plus heureuses.



Reproduced from p. 75 of the Catalogue of the exhibition held at  
the Musée d'art ancien, Brussels, from 15th July to 2nd October 1977,  
*La Sculpture au Siècle de Rubens*



c.1760-1770

HAZLEWOOD CASTLE,  
Tadcaster, Yorkshire









1766

BURTON CONSTABLE  
East Riding

Site:	Great Hall	Date of Execution:	1766
Form:	Overmantle	Material:	Oak wood
Patron:	William Constable	Status:	Gentry
Cost:	£38 plus £4 for packing	Date Paid:	21st April 1766

Description: Overmantle of carved wood representing leaved oak tree boughs, with Neo-classical laurel garlands; in the centre a family escutcheon surmounted by a star and garter. The scagliola armorial achievement, of 35 quarterings, was executed by Domenico Bartoli. Lightoler designed the Doric chimneypiece for the Great Hall; this was carved by Thomas Atkinson, who also redesigned the superstructure carved by the Fishers.

Literature: ERCRO, Constable Papers, Michaelmas Accounts 1766, Account Book No. 4, DDCC 140/5, April 21st. Hall, Ivan. William Constable and Burton Constable, Parts I-IV, vol. CLXXI, 22-29th April and 6-13 May, 1982, *Country Life*.

Comments: William Constable (1721-91) inherited in 1747 and about ten years later began a series of changes to the existing house. He was banned from political life by the Penal Laws as he was a Roman Catholic. He sought the advice of many of the architects of the day over the refurbishing of the house, but mainly it was carried out by Lightowler and Thomas Atkinson.

This overmantle can be fairly exactly dated since the Michaelmas Account book for 1766 shows that on April 21st '*Messrs Fisher's Note for Carving the Ornament in the Hall*' was settled in full, a payment of £42 being made. It would seem from the details given that an account must exist though I have only seen the ledger in the Beverley archives to date not the actual account.

Bartoli also secretly prepared scagliola inlay to resemble prophrya chimneypieces and table tops for William. He was employed at Burton Constable between 1763 and 1766 at an annual salary of £54.12.0d.

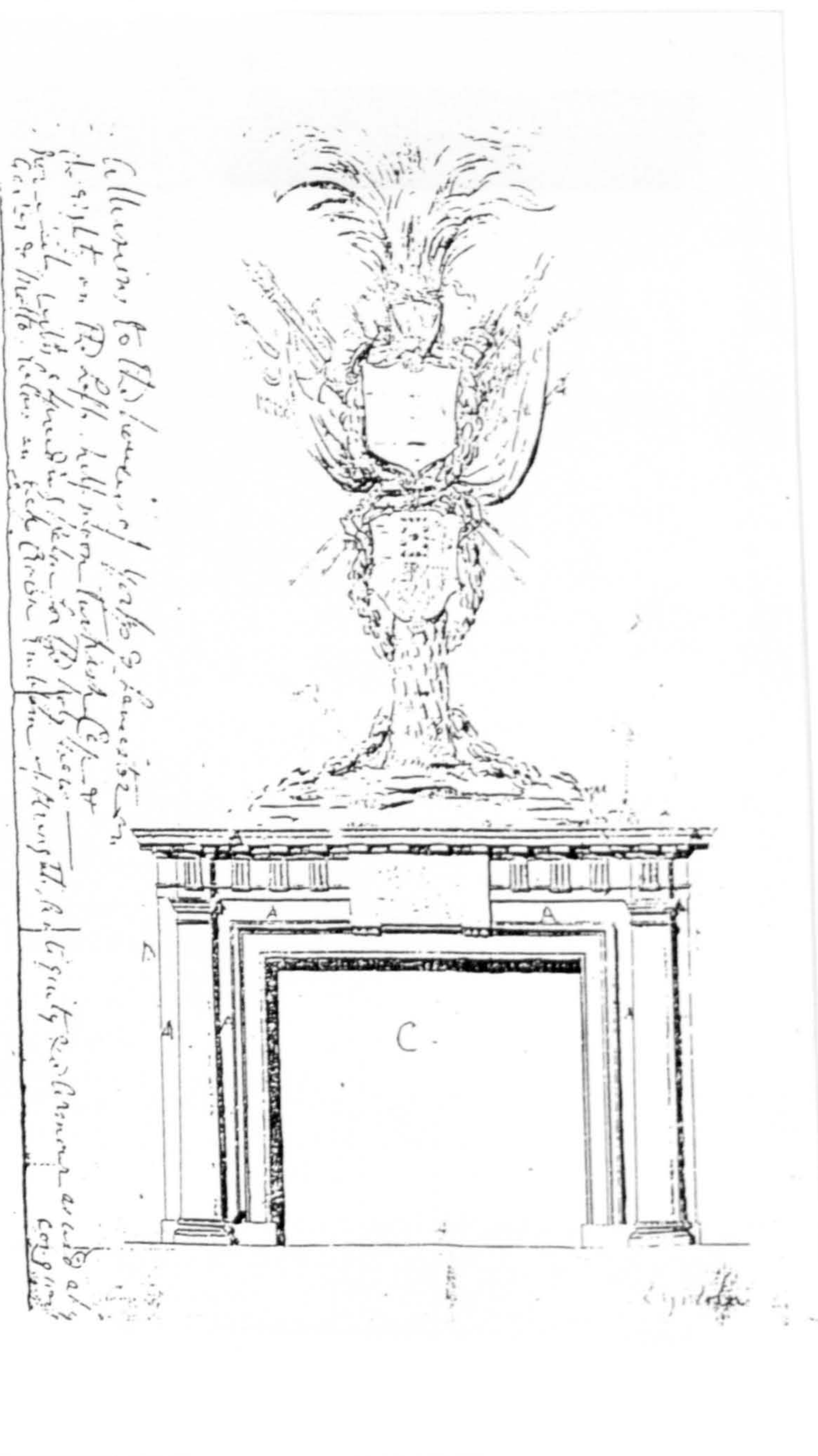


1766

BURTON CONSTABLE  
East Riding







Lightoler's Original Design  
 (photocopy supplied by courtesy of the  
 curator at Burton Constable)



c. 1768

WENTWORTH WOODHOUSE

**Site:** State Dressing Room      **Date of Execution:** c. 1768  
& State Bedroom

**Form:** Chimneypieces      **Material:** Marble

**Patron:** Marquis of Rockingham      **Status:** Titled

**Cost:** £88 & £164 respectively      **Date Paid:**

**Description:**

*State Dressing Room* - The acanthus leaf motif carved on this chimneypiece echoes the design of the coved ceiling. The frieze and the cornice are rebated, so that the ends of the cornice and the jambs stand proud. The frieze is decorated with sprays of flowers and clusters of fruit which are linked together by ribbons which emerge from the centres of flowers at the upper edge. The inner and outer sides of the jambs (which are formed by volutes) are scrolled and terminate in acanthus leaves; the front faces have a fall of acanthus leaves, followed by oak leaves, roses and grapes.

*State Bedroom* - The chimneypiece in this room is a carbon copy of the one in the State Dressing Room.

**Literature:** Davis, T., *Visitors Guide to Wentworth Woodhouse*, Sheffield City Polytechnic (1979). Fitzwilliam Archives, Sheffield City Libraries, Wentworth Woodhouse Muniments, Stewards Papers. Gunnis, R., p. 146, *DBS*.

**Comments:** Gunnis confirms from the Fitzwilliam Archives that 'in 1768 he [Fisher] carved for his patron, at Wentworth Woodhouse, chimney pieces for a bedroom and dressing room which cost £164 and £88 respectively ...'

A point of interest: the carving on the chimneypiece in what is now the Billiard Room at Allerton House, near Wetherby, has, in all probability, been based on this design; many features have been incorporated, particularly the ribbon linking of the fruit and flowers on the frieze (1806).



c. 1768

WENTWORTH WOODHOUSE





1770

HOWSHAM HALL  
Howsham, North Riding

Site:	The Saloon	Date of Execution:	c. 1770's
Form:	Chimneypiece	Material:	Veined white marble
Patron:	Nathanial Cholmley	Status:	Gentry
Cost:		Date Paid:	

Description: This very restrained chimneypiece is of white marble veined with grey. The tops of the jambs have simple scrolled volutes, the scrolling being echoed on inner and outer edges, while the frieze is of straight leaves, repeating the design on the top of the columns which form a screen across the room.

Literature: Hutchinson, J., p. 34, *York Georgian Society Annual Report*, 1982. Wheater, W., p. 205, Vol. II. *Some Historic Mansions of Yorkshire*, Jackson, Leeds, 1889. Davidson, C. *The World of Mary Ellen Best*, Chatto & Windus, 1985.

Comments: Howsham was built by William Bamburgh in 1609 of stone reputed to have been floated downstream from Kirkham Abbey. The interior of the house was redesigned by Nathanial Cholmley in the 1770's. Apparently Cholmley went away while John Carr was working on the Hall. According to John Hutchinson, the chimneypieces in the Assembly Room, the Hall and the Upper Saloon are 'in the Fisher manner'; this is indeed possible since the Fishers executed four of the Cholmley monuments in Whitby Church (see separate Catalogue, 1755 x 2, 1772 and 1791. There are similarities between these chimneypieces, the ones at Escrick and at Normanby Hall. It may simply be because all carvers were using the same pattern books but Howsham is another house where Carr was involved.

According to Wheater, the Howsham estate went to Catherine Wentworth in 1689; she was the only daughter of Sir John Wentworth by his first wife, Mary, daughter of Sir John Lowther. Catherine married Hugh Cholmley of Whitby; Hugh was surveyor-general of Crown lands, and M.P. for Hedon. He was sheriff of Yorkshire in 1724 and died on 25th May 1755, aged 70.

Their son, Nathaniel, served in Flanders, having his horse shot from under him at Dettingen. On the death of his father he retired and took up residence at Howsham. He was M.P. for Boroughbridge and Aldborough and died on 11th March 1791. His first wife was Katherine, second daughter of Sir Rowland Winn of Nostel Priory, by whom he had two daughters; Katherine died in childbirth at Howsham on 8th April 1755, aged 24. His second wife was Henrietta Catherine, daughter of Stephen Croft of Stillington; she died on 22nd November 1772, aged 31; she bore Nathaniel two sons and two daughters. One daughter married William Strickland, son of Sir George Strickland of Boynton.



Mary Ellen Best (York's most famous amateur artist) was a great friend of Colonel George Cholmley (1781-1857) and his wife Hannah, and in the 1830s she often stayed with them. Her paintings of Howsham are illustrated in *The World of Mary Ellen Best*. The wall between the pillars in the Saloon and the door opening in from the entrance hall are no longer there, and the walls are now terracotta rather than blue. The capitals of the four columns have a simple acanthus leaf decoration; the wide cornice combines bucrania and an elaborate Greek key pattern, with a border of acanthus leaves at the top and of egg and dart below, guttae occurring at regular intervals along the lower edge.



1770

HOWSHAM HALL  
Howsham, North Riding





1770

HOWSHAM HALL  
Howsham, N. Riding

Site:	The Drawing Room	Date of Execution:	c. 1770
Form:	Chimneypiece	Material:	White and Siena marble
Patron:	Nathaniel Cholmley	Status:	Gentry
Cost:		Date Paid:	

Description: The chimneypiece is a combination of white and Siena marble; the under edge of the cornice is dentilled. The frieze is Siena and the centre panel comprises a very elegant white marble urn with decorative swags and recumbent sphinxes as supporters on the rim of the lid; on either side of the frieze are three decorated paterae each enclosed by an adaptation of the Greek key design. The rim of the urn has inset roundels of Siena marble, as do the outside edges of the six carved paterae; the centre of each has an inset roundel of Siena, while the leading edge of the cornice is decorated with Siena motifs. The jambs are extended scrolled brackets topped by Roman lamps on tripods; the jambs are inset with alternate vertical stripes of white and Siena.

Literature: Hutchinson, J., p. 34, *York Georgian Society Annual Report*, 1982. Wheater, W., p. 205, Vol. II, *Some Historic Mansions of Yorkshire*, Jackson, Leeds, 1889. Davidson, C. *The World of Mary Ellen Best*, Chatto & Windus, 1985.

Comments: Mary Ellen's painting of the drawing room on the first floor shows it then had red walls, white paintwork, a fine plasterwork ceiling (in actuality it is like the decoration on a wedding cake), curtains reaching to the floor and wall-to-wall carpeting.



1770

HOWSHAM HALL  
Howsham, N. Riding





1770

HOWSHAM HALL  
Howsham, N. Riding

Site: 1st floor lounge

Date of Execution: c. 1770

Form: Chimneypiece

Material: White and green marble

Patron: Nathaniel Cholmley

Status: Gentry

Cost:

Date Paid:

Description: The third chimneypiece at the Hall is inlaid with green and is in the room opposite the Saloon; here the green frieze is decorated with bows, garlands and tiny paterae in white marble; there are delicate swagged urns on the panels above the jambs. Ionic columns front the jambs and are inlaid with longitudinal bands of green. There are paterae at each corner of the carved white marble fireplace surround.

Literature: Hutchinson, J., p. 34., *York Georgian Society Annual Report*, 1981. Wheater, W., p. 205, Vol. II, *Some Historic Mansions of Yorkshire*, Jackson, Leeds, 1889. Davidson, C. *The World of Mary Ellen Best*, Chatto & Windus, 1985.

Comments: The fact that the green marble used at Escrick is exactly the same colour and type as that used at Howsham does lend support to the thesis that the Fisher workshop was involved at both houses, but carbon dating would be needed to confirm this theory. However, this motif is used at Normanby Hall and, on a larger scale, but again in green, at Ribston Hall. What appears to be a carbon copy of this chimneypiece may be seen at Sutton Park in the Chinese Drawing Room; it was transferred to Yorkshire when the Sheffields moved from Normanby Hall in the 1960s.



1770

HOWSHAM HALL  
Howsham, N. Riding





c. 1770

NORMANBY HALL  
Burton-on-Stather,  
Lincolnshire

Site: The Dining Room  
formerly the Music Room.

Date of Execution: c. 1770

Form: Chimneypiece

Material: White and Siena marble

Patron: Sir Charles Sheffield

Status: Titled

Cost:

Date Paid:

Description: This is a tentative attribution to the Fisher workshop based on the design of the chimneypiece which combines at least three of the elements seen in the chimneypieces at Howsham; the dentilled under edge of the cornice and the decoration of the frieze with dainty swags, bows and garlands are a virtual copy of the design used for the 1st floor lounge at the Cholmleys, with Siena being substituted for green marble. The simple curved volutes at the top of the jambs are similar to those found on the Saloon chimneypiece. The vertical alternate banding of Siena and white marble was used at Howsham and Escrick.

Literature: pp.170-176, *Country Life*, July 29, 1911. Cornforth, J., pp. 346-349, *Country Life*, August 17, 1961. Cornforth, J., pp. 86-88, *Country Life*, July 12, 1962. Sheffield, Nancy, pp. 120-130, *Sutton Park*, source unknown.

Comments: Unfortunately the archives for Normanby Hall provide what Cornforth suggests is 'a composition of unrelated details'. To date no record of the Fishers having been involved has come to light in the County Records Office in Grimsby. Apart from the stylistic links between Howsham and Normanby, support for the idea that they might have been employed in the house springs from the fact that they carved the monument to Sir Charles Sheffield (1774) in Burton Stather church.

When the Sheffieldes moved to Sutton Park in 1964 they took with them at least two of the fireplaces from the Normanby Hall. The chimneypiece from the Boudoir, illustrated in the 1911 *Country Life* article appears to be identical with the one now to be found in the Chinese Drawing Room at Sutton Park. Although it is in white marble alone the design appears to be exactly the same as that used for the chimneypiece in one of the downstairs rooms at Howsham.

Regarding the chimneypieces in the East and West Drawing Rooms at Normanby Hall: the one in the West Room is a particularly fine example but probably not original to the house; the plain marble one in the East Room was rescued from Thonock Hall, Gainsborough when it was demolished in 1964.

In 1703 John Sheffield, made Marquess of Normanby in 1694, became a Duke and chose the title of Normanby and the County of Buckingham. In 1706 he married his third wife (like the two before, an Earl's widow)



- the children of the first two marriages all died in their youth; however, the first Duke had made provision by naming one of his illegitimate children (son of Frances Lambert) heir to his estates, so when the second Duke died, aged 19, much to the chagrin of the Dowager Duchess, Charles Herbert Sheffield inherited. She, however, had her say, even in death; her heir was Constantine Phipps, son of her daughter by her former marriage, and in 1767 was granted one of the Sheffield honours, the barony of Mulgrave (see separate Catalogue, 1792).

In 1762 Charles Sheffield sold "Buck House" to King George III, and the property at Normanby (the Park and probably the Hall also, built c. 1735), remained let while Charles continued to live in London (see the other Catalogue, 1774). He was succeeded by Sir John Sheffield in 1774, and some minor alterations were made to the Hall c. 1794. The Hall was rebuilt in 1820.



c. 1770

NORMANBY HALL,  
Burton-on-Stather, Lincs.





c. 1770

NORMANBY HALL,  
Burton-on-Stather, Lincs.

Site: The Study

Date of Execution: c. 1770

Form: Chimneypiece

Material: White and Siena marble

Patron: Sir Charles Sheffield

Status: Titled

Cost:

Date Paid:

Description: A plain cornice with a moulded edge above a frieze with a central tablet bearing an elegant horizontal urn in white marble. The sections of the frieze above the jambs contain draped gadrooned vertical urns; the rest of the frieze is decorated with alternate blocks of white and Siena vertical stripes between solid blocks of Siena containing a white patera in the centre of each. In front of the jambs are Ionic columns with white capitals and vertical bands of white and Siena marble.

Literature: pp. 170-176, *Country Life*, July 29, 1911. Cornforth, J., pp. 346-349, *Country Life*, August 17, 1961. Cornforth, J., pp. 86-88, *Country Life*, July 12, 1962. Sheffield, N., pp. 120-130, *Sutton Park, Interiors*, nd.

Comments: The chimneypiece is described in *Country Life* as one of the series of "Adam" style marble chimneypieces (nearly all of the Ionic order) installed in the Hall during Walter Brierley's 1906 alterations; two at least were removed in 1963 when the family moved to Sutton Place at Sutton-on-Forest in North Yorkshire. As with the second chimneypiece described overleaf, it is very similar to work being carried out by the Fisher workshop at this time.



c. 1770

NORMANBY HALL  
Burton-on-Stather,  
Lincolnshire





c. 1772

ORMESBY HALL,  
Cleveland

Site:	Bedrooms	Date of Execution:	c. 1772
Form:	Chimneypiece	Material:	Wood and Marble
Patron:	Sir James Pennyman	Status:	Titled
Cost:		Date Paid:	

**General Description:** There is a very distinctive fretted, interlaced Greek key pattern used throughout the house - on doorcases, on the chimneypiece in Drawing Room and on one of the chimneypieces upstairs. Here it decorates the lugged overmantel; its broken pediment supports a shell and is infilled with garlands of flowers. Under the mantelshelf, which is supported by dentil moulding, is a decorated frieze; the centre panel of swirling Rococo carving is supported by reversed eagles' heads; they hold in their beaks the ends of floral garlands which fill the frieze and tumble down onto the jambs. The firegrate is bordered with a band of egg and dart in white marble, surrounding a broad band of grey and white mottled marble.

The North-West Bedroom chimneypiece contains a still-life painting in the centre of the overmantel. The overmantel has a pediment with carved moulding on the inside edges; its architrave is stepped and moulded above the picture frame; this is lugged at the upper edge. Reversed volutes of stylized acanthus leaves support the frame and diminish in size as they sweep upwards. The stepped profile of the mantelshelf is supported on a band of dentil carving above a frieze decorated with antheniums. The fireplace is of white marble and the corners have paterae. The walls on either side of the chimneypiece have pendants of carved flowers.

**Literature:** *Ormesby Hall*, National Trust leaflet, Sessions of York, nd. *an Introduction to Ormesby Hall*, National Trust leaflet, Paragon Press, 1992.

**Comments:** Again, the attribution is on stylistic grounds.



c. 1772

ORMESBY HALL,  
Cleveland



North-West Bedroom







c. 1772

ORMESBY HALL,  
Cleveland

Site: Dining Room

Date of Execution: c. 1772

Form: Chimneypiece

Material: Marble

Patron: Sir James Pennyman

Status: Titled

Cost:

Date Paid:

Description: A white marble mantelshelf above a frieze of marled brown marble edged with white; the central panel of the frieze, which overlaps at top and bottom edges (often seen in Carr designs), is decorated with a carved relief of what appears to be a sacrifice to the gods. The jambs are of the same mottled marble edged with white, and in the centre of each is a hollow circle of white marble. The fireplace surround is of white marble with dentil or fluted carving and has paterae let into each corner.

Literature: *Ormesby Hall*, National Trust leaflet, Sessions of York, nd. *an Introduction to Ormesby Hall*, National Trust leaflet, Paragon Press, 1992.

Comments: These chimneypieces have been attributed to the Fishers on stylistic grounds, but also because this is another property with which John Carr was almost certainly associated. The stables were built to his design, and Sir James Pennyman had a town house in Beverley (Lairgate Hall), where he was MP for the town from 1774 to 1796, besides being mayor; he was steward to the racecourse and supervised the construction of a new grandstand.



c. 1772

ORMESBY HALL,  
Cleveland





1773

ASSIZE COURT FIGURES

Site: Assize Court, York

Date of Execution: 1773-1777

Form: Figures

Material: Stone

Patron:

Status:

Cost:

Date Paid:

Description: The figure of Justice stands on a plinth on top of the pediment; in her raised right hand she holds a staff, in her left the scales. Her hair is caught up in a loose knot high on her head; her profile is Greek, with an almost straight line from forehead to tip of nose; the eyeballs are not incised. Drapery, secured on the right shoulder by a clasp, is worn over her sleeved chiton which is caught in at the waist in folds. Both heraldic beasts are facing outwards; the lion couchant is to the right, the unicorn to the left. Large urns decorate the blocks which terminate the balustrades along the top of the building.

Literature: Baudouin, J., p. 110, *Cesare Ripa, Iconologie, Paris 1644*, Garland Publishing, 1976. Boudard, J.B., p. 150, *Iconologie, Vienna 1766*, Garland Publishing Inc. 1976. Chew, S.C., pp. 91-100, *The Virtues Reconciled - An Iconographic Study*, University of Toronto Press, 1947. Knipping, J.B., p. 83, Plate 77, *Iconography of the Counter Reformation in the Netherlands*, 2 vols. B. de Graaf-Nieuwkoop, 1974. Northallerton Archives: Mic. 106, pp. 290/1, Quarter Sessions, 7th May 1772 and Mic. 2198 for John Carr's contract, etc. Frame 000982/3. Wragg, R.B., *The Life and Works of John Carr of York: Palladian Architect*, Unpublished Thesis, University of Sheffield (1975).

Comments: The Court House was erected between 1773 and 1777 to designs by John Carr which apparently were prepared as early as 1765. In no contemporary book of reference is there mention of the fact that the Fishers executed the decorative figures. However, Wragg calls attention to Carr's work at Newark Town Hall and writes 'standing over the pediment, a blindfolded statue of Justice by Christopher Theakston (Corporation Minutes 1774) contrasts with the open-eyed lady, sculptured by Fisher, over the Courts at York.' Elsewhere he mentions that Carr paid his men direct, and a search of the archives in the North Yorkshire County Records has failed to turn up any individual accounts. Carr was paid in instalments: £1,767 'before next Michelmass Day', £2,000 1st May 1773 and last £1,733 residue on completion.

When the meeting took place at the Castle in York on 7th May 1772 at which it was agreed that John Carr should be awarded the contract, and that he should be 'allowed the old materials', Sir Digby Legard was a member of the committee. His knowledge of the Fishers' capabilities might be one reason why the Legard family patronised the Fisher workshop in future years.



Northallerton Archives: Mic. 106, Quarter Sessions: pp.290/291, 7th May 1772

"Articles of Agreement made, concluded and agreed upon this 7th day of May 1772 in the Twelfth Year of the Reign of Our Sovereign Lord George III .... a meeting held at the Castle of York in order to consider the repairing or rebuilding such part of the County Goal as now stands Presented for being out of Repair. Resolved that the plan Annexed which was produced by the said John Carr was the most proper and convenient one and therefore that the same was approved of And that the said John Theakston as Common Clerk to the said County should Contract and agree with the said John Carr for compleating the said Building within the space of Three years from the Date hereof agreeable to the Plan or Scheme and the Proposals and Estimate hereto annexed at and for the sum of Five thousand five hundred pounds to be paid at the time and that the said John Carr shall be allowed the old materials of the present Grand Jury Room, etc."

Since Carr designed the building it is possible he also prepared the drawings for the figures on the pediment, but they could equally well have come from the Fishers' workshop in view of their obvious knowledge of classical sources as evinced by their monuments. Representations of Justice are customarily shown blindfolded, and this is as she was shown in 1543 in a metal engraving on the title page of the Latin text of Vesalius; this is the earliest known visual depiction in England. Chew also quotes Nicholas Ling, *Politeuphuia: Wits Commonwealth*, folio 81 of 1598: 'Justice is painted blind, with a veil before her eyes, not because she is blind, but thereby to signify that Justice, though she do behold that which is right and honest, yet will she respect no person.' On the triumphal arch erected in London in 1604 Justice wore 'a silver veil before her eyes'.

As for sources for Justice without a blindfold, there is a seated figure of 'Justice humaine' illustrated in Boudard's 1766 Vienna publication of Ripa's *Iconologie*. There is also another Ripa illustration of Justice, standing, without a blindfold, with a sword in her right hand with the devil holding the scales, which appears under the heading of *Les Huict Beatitudes* in Baudouin's 1644 Paris translation. However, the tomb of Bishop d'Allamont by Jean Delcourt in the Cathedral of St. Bavo in Ghent has a standing figure of Justice without a blindfold, and a comparison of the illustration of the monument and the close-up profile photograph of Justice suggest that this could have been the source; this is not an outrageous hypothesis in view of Richard Fisher's figure of Christ (1761) which almost certainly based on the figure on the Bishop Antoine Triest tomb in Ghent.

Nearer to home, however, is the seated figure of Justice decorating the left-hand space above the curve of the doorway at the King's Manor in York. Sword in her right hand, the scales in her left, with her eyes closed, Justice faces Prudence who occupies the opposite space, bearing the snake and mirror in her hands.



1773

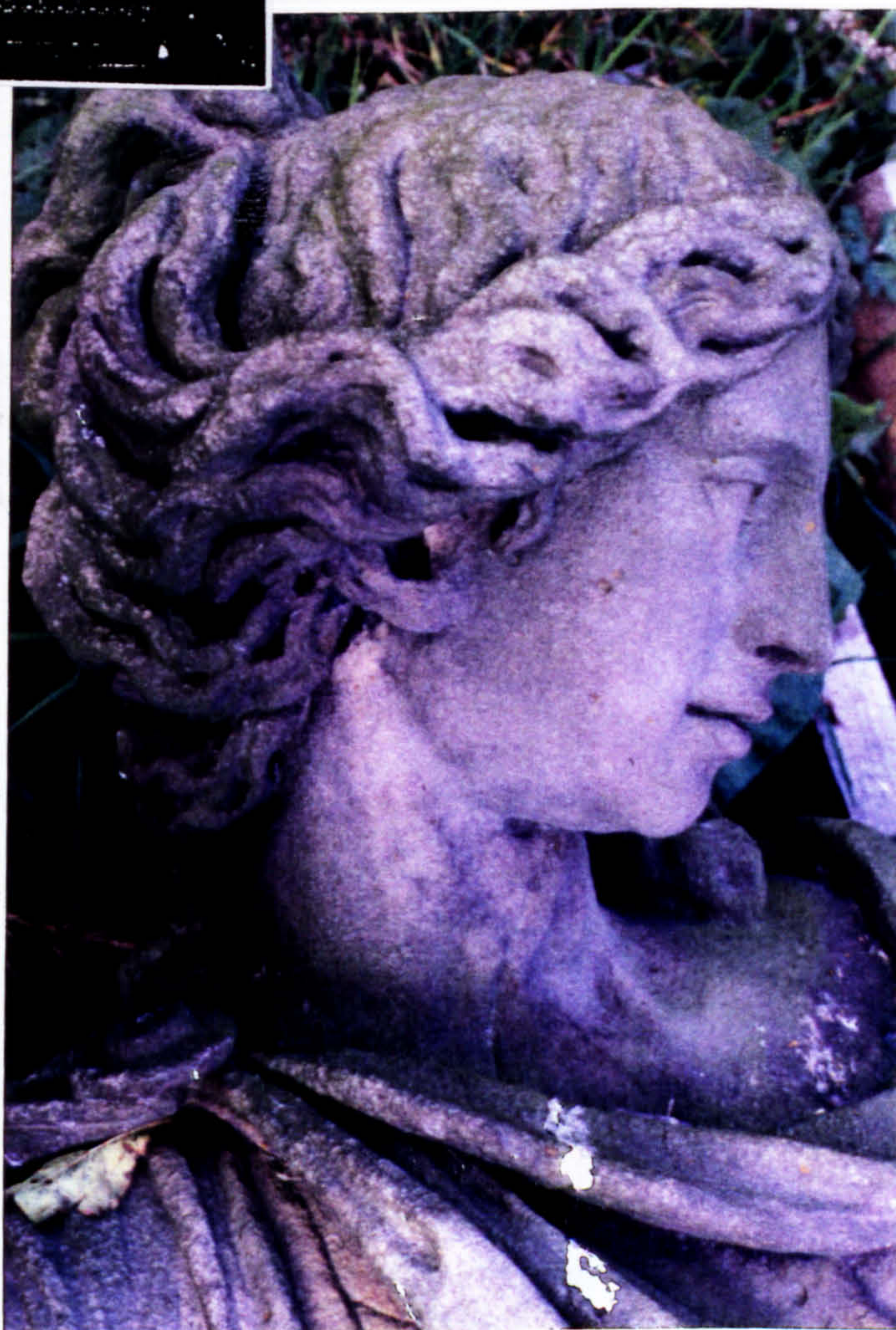
ASSIZE COURT FIGURES



Jean Delcourt, Tomb  
of Bishop d'Allamont,  
c. 1673, St. Bavo  
Cathedral, Ghent,



'Justice' - Baudouin's 1644  
translation of Ripa's  
*Iconologie*



Profile of the Fishers'  
'Justice' on the Assize  
Building, York



1773

ASSIZE COURT FIGURES





c. 1778

CANNON HALL,  
Nr. Sheffield, W. Riding

Site:

Date of Execution:

Form:

Material:

Patron:

Status: Gentry

Cost:

Date Paid:

Description:

Literature: Beard, G., p. 94, *Georgian Craftsmen and Their Work*, Country Life Ltd., 1966. Pevsner, N., p. 156, *West Riding*.

Comments: According to Pevsner the house was five bays wide when built in the late 17th century. In 1765-7 two wings were added containing the Dining Room and Library. In 1778 John Carr made internal alterations; there are 'good C18 fireplaces.' Beard suggests that Carr bought in chimneypieces, probably from the Fisher workshop.

There is a connection with the workshop besides Carr's involvement with the house. The wife of John Greame of Bridlington who lived at Sewerby Hall (see his monument, 1798), was the youngest daughter of the late William Spencer of Cannon Hall. She was Alicia Maria; born in 1723, she married John Greame when she was aged 33, and died in 1812, aged 89. He was born in 1709, married when he was 47, dying in 1798 also aged 89.



c. 1780-4

CASTLE HOWARD,  
North Riding

Site: The Dining Room,  
also known as the Canaletto Room

Date of Execution:

Form: Chimneypiece

Material: White and coloured marble

Patron: Frederick Howard  
5th Earl of Carlisle

Status: Titled

Cost:

Date Paid:

Description: This chimneypiece was destroyed in the house fire in the 1940s. From a photograph from the archives, however, it is possible to see that decoratively the chimneypiece follows the Fisher format. It also incorporates a feature seen in John Carr houses, where the top and bottom edges of the centre block overlap the width of the frieze, but oftens stand proud of it.

The main part of the chimneypiece abuts from side panels which echo the pattern of the frieze and support the shaped mantelshelf. This has a sharply defined profile above a band of dentil carving. The frieze is of coloured marble decorated with alternating paterae and vertical blocks of fluted carving in white marble. The centre block is decorated with the head of a lion surrounded by flowers and foliage. The lower edge of the frieze rests on a band of white marble and is supported at each end on fluted Doric columns of coloured marble. The grate surround is of plain white marble.

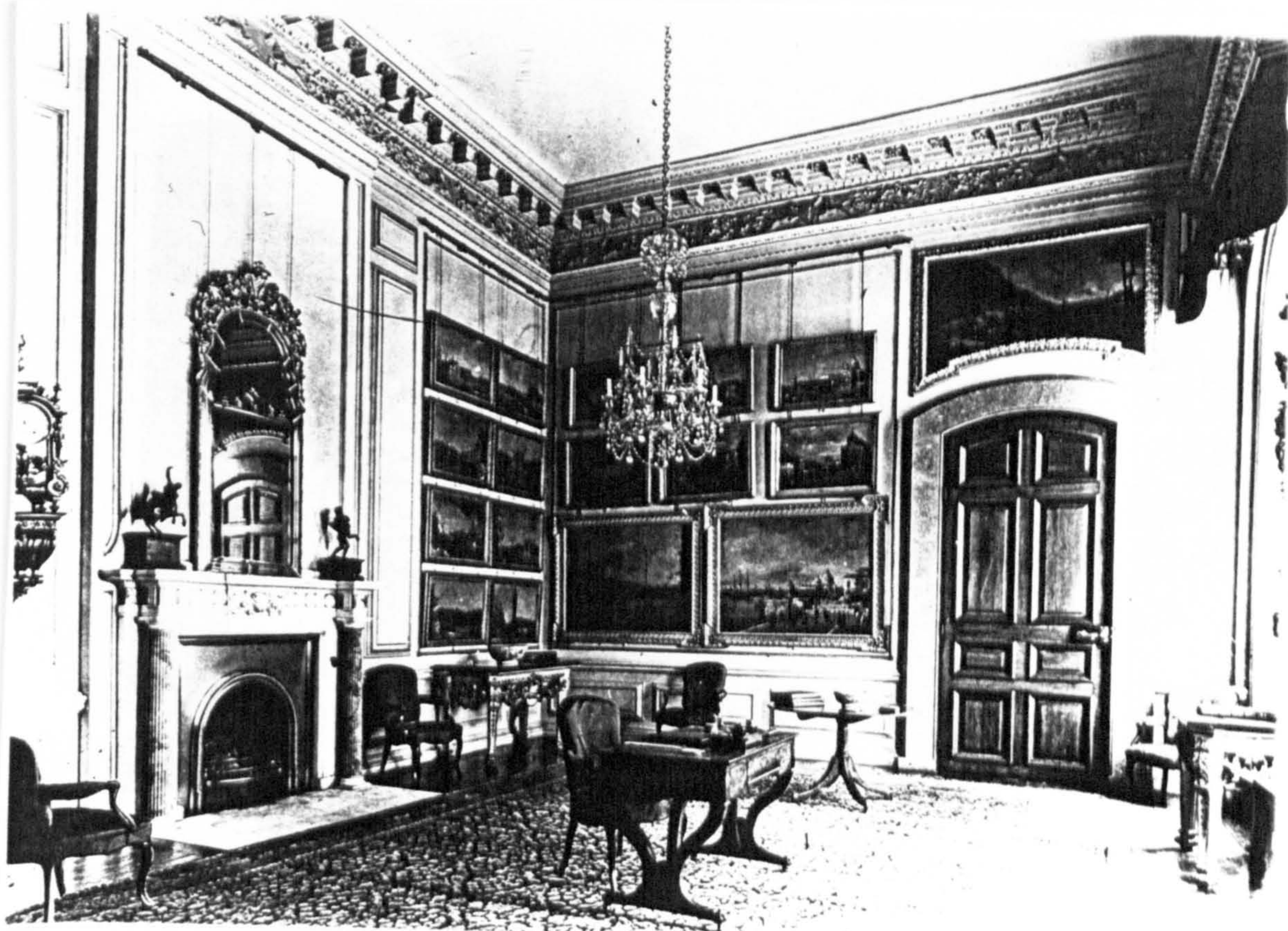
Comments: This chimneypiece is one of two which Rupert Gunnis attributed to the Fisher workshop. This information is contained in the records of the Conway Photographic Collection at the Courtauld Institute. Dr. Christopher Ridgeway, the Archivist at Castle Howard, kindly supplied the copy of the photograph which illustrates this chimneypiece, and I am most grateful to him and to the Hon. Simon Howard for allowing me to use it.

My feeling is that the Fishers could have carved this, the chimneypiece in the Orleans Room, which is the second attribution, and a third. This one is in the Irish Bedroom and is typical of the practice's work elsewhere. Gunnis suggests the date of around 1780; this corresponds almost exactly when Carr was working on the stables - that is between 1781 and 1784.



c. 1780-4

CASTLE HOWARD,  
North Riding





c. 1780-4

CASTLE HOWARD,  
North Riding

Site:	The Orleans Room,	Date of Execution:
Form:	Chimneypiece	Material: White and coloured marble
Patron:	Frederick Howard 5th Earl of Carlisle	Status: Titled
Cost:		Date Paid:

Description: Again, a sharply defined profile above a band of white marble which encloses the greeny-blue marble frieze. This is decorated with a looping swag of cord from which hang, at intervals, three cameo-type medallions. These contain the figures of female dieties in flowing robes. Narrow jambs contain the architrave to the grate, and all are decorated with fluted carving.

Comments: Please see also under Castle Howard, The Dining Room. The delicacy of the carving of the medallions is typical of work executed on many of the Fisher monuments. Their figure sculptures at Burton Stather, Hunmanby and on the Dealtry monument in York Minster also indicate that they had a penchant for Grecian goddesses!



c. 1780-4

CASTLE HOWARD,  
North Riding





c. 1780-4

CASTLE HOWARD,  
North Riding

Site: The Irish Bedroom

Date of Execution:

Form: Chimneypiece

Material: White and coloured marble

Patron: Frederick Howard  
5th Earl of Carlisle

Status: Titled

Cost:

Date Paid:

Description: The coloured marble used in this chimneypiece is a deep, rich, nut-brown; since Ireland is known for black and grey marbles with brown marble coming from Derbyshire, it would seem that there is another reason for calling this room The Irish Bedroom. As with the other two chimneypieces the profile of the mantelshelf is sharply defined above a band of dentil carving. A band of white marble encloses a narrow frieze of brown marble which runs under the jambs. The centre panel is a carved relief of birds nesting. The jambs stand proud of the fireplace surround of brown marble and are particoloured. They are white where they cover the frieze and here decorated with small garlanded urns. Below, white marble again, reversed flat leaves form a fictive topping for the pilasters which are vertically striped in brown and white. They stand on shaped, white bases.

Comments: The attribution to the Fishers is made by the author. This chimneypiece has all the elements seen in other chimneypieces from the workshop. As before, the questions have to be asked: did Carr buy in from the practice, did the Fishers work from his designs or from their own, or were they employed direct by the patron?



c. 1780-4

CASTLE HOWARD,  
North Riding





c. 1786

WENTWORTH WOODHOUSE

Site:	Grand Drawing Room	Date of Execution:	c. 1781-6
Form:	Chimneypiece	Material:	Marble
Patron:	Marquis of Rockingham	Status:	Titled
Cost:	£300	Date Paid:	1781-2 & balance on completion?

Description: By far the most intricately carved of the Fisher chimneypieces to date; five different forms of decoration are used on the mouldings which support the cornice, including a band of acorns. The jambs project from the body of the chimneypiece, and the frieze sections are decorated with urns on Rococo bases, with bugles behind. Beneath a band of leaf and dart and a wider band of knot and leaf, which are also used to outline the fireplace architrave, the tops of the jambs, in the form of volutes, are decorated with rams' heads; suspended from their mouths are bunches of grapes and leaves. There is a reversed acanthus leaf at the base of each jamb above a plain pedestal. The inner and outer sides of the jambs are carved - a floral patera and fronds of foliage.

The frieze has acanthus leaf scrolls and cherubs holding bunches of grapes, sitting each side of urns; grapes tumble out of the tops of the urns themselves. The centre panel is of a young Baccante being pulled on a sledge - centaurs abound, playing musical instruments, led by Pan playing a triangle and accompanied by a satyr; satirical representations decorate the sledge.

Literature: Davis, T., *Visitors Guide to Wentworth Woodhouse*, Sheffield City Polytechnic, 1979.

Comments: In 1781 John Fisher wrote the following on the back of a detailed drawing of a chimneypiece:

The Design of the Chimney piece for the Great Drawing Room at Wentworth is to be finished in Two Years from this 13<sup>th</sup> of September - It is to be executed in the best White Carrara marble - and the workmanship full equal to that of the Chimneypiece in the next room to the Great Drawing Room at Wentworth at the price of 300£, J<sup>n</sup> Fisher,

Wentworth, Sept, 13<sup>th</sup> 1781,

Received upon acct the sum of one Hundred Pounds from the Marquiss of Rockingham  
Per pro Jn, Fisher,

Received 13th October 1782 of the Earl of Fitzwilliam by Mr, Fenton One hundred Pounds further on account of the above mentioned Chimney piece and for which Sum a Duplicate of this Receipt has been given

by me  
John Fisher,

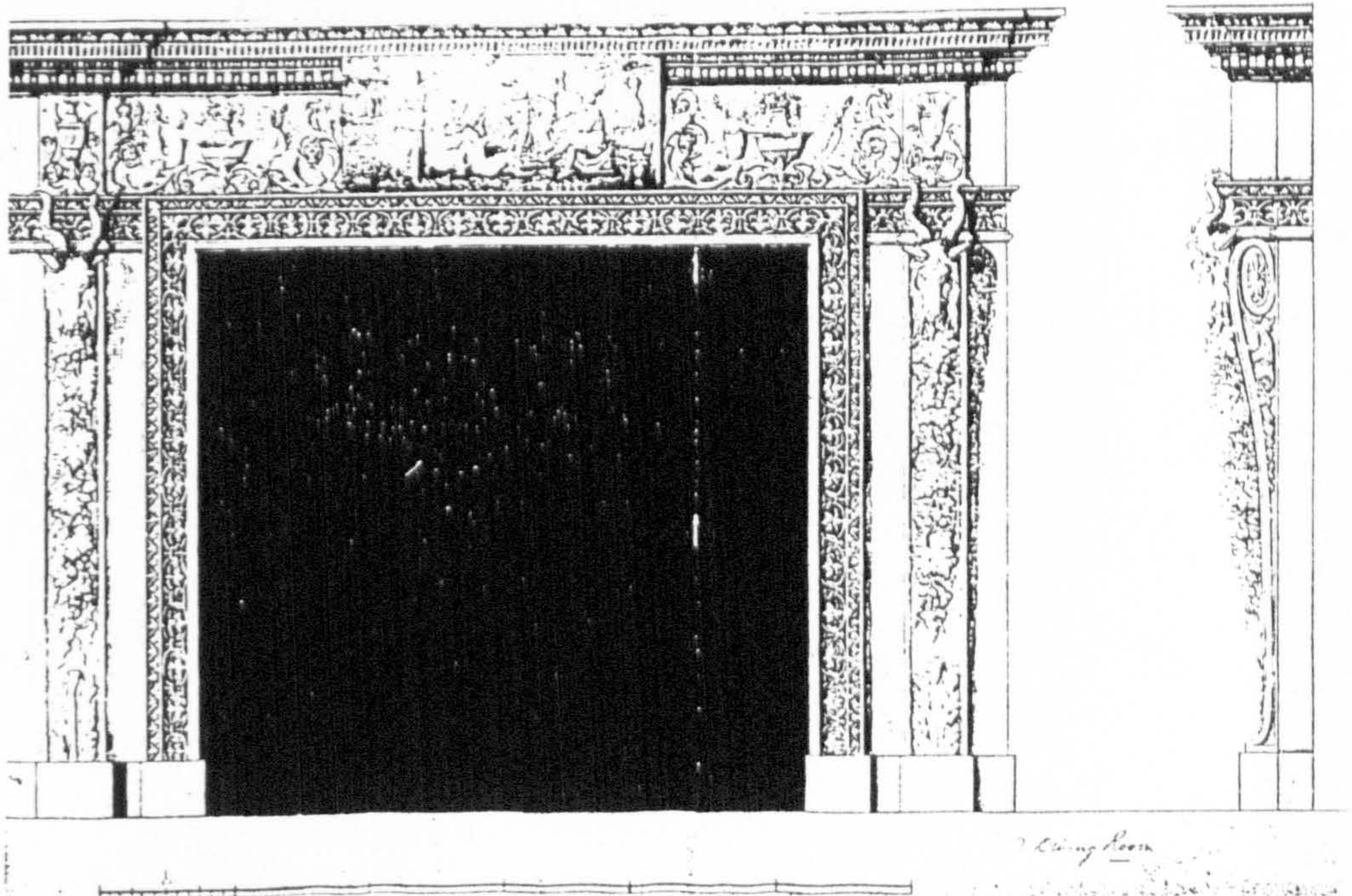


Apart from the central panel in this chimneypiece, the design submitted by John is reproduced exactly in the State Dining Room, formerly the Grand Drawing Room. What is interesting is that in the drawing the centre panel has at the left hand corner in the background a temple - there is a small round temple in exactly the same place in the carved panel of the Liberal Arts which is inset into the chimneypiece in the Hall at Escrick. There is also some similarity in the positioning of the figures, so it is possible that the Fishers were taking their inspiration from an Antique source.



c. 1786

WENTWORTH WOODHOUSE



The Design of the Chimney Piece for the Great Drawing Room at Wentworth is to be finished in One Year from the 13<sup>th</sup> of September — It is to be executed in the best White Carrara Marble — & the workmanship fully equal to that of the Chimney Piece in the next Room to the Great Drawing Room at Wentworth, at the Price of 900 £. J. Fisher

Received upon Acct the Sum of one Hundred Pounds from the Group of Living Room — J. Fisher

Received 13<sup>th</sup> October 1782 of the Earl of Fitzwilliam by Mr. Cotton One hundred Pounds further on Account of the above mentioned Piece and for which Sum a Duplicate of this Receipt has been given

by me J. Fisher

40  
76  
161  
124  
106  
25







c. 1786

WENTWORTH WOODHOUSE

Site:

Date of Execution: c. 1781-

Form: Chimneypiece

Material: Marble

Patron: Marquis of Rockingham

Status: Titled

Cost:

Date Paid:

**Description:**

It is not known whether a second chimneypiece was carved for the Marquis at this time, but there is a second drawing - a much simpler design than that for the Grand Drawing Room. A moulding of egg and dart is followed by a row of dentils support the cornice. The frieze is decorated with garlands of oak leaves and acorns suspended through rings; these are looped through the horns of the profiled rams' heads which decorate the jambs and continue down the jambs. In the centre of the frieze is a circlet of oak leaves and acorns held together in the middle with a ribbon bow.

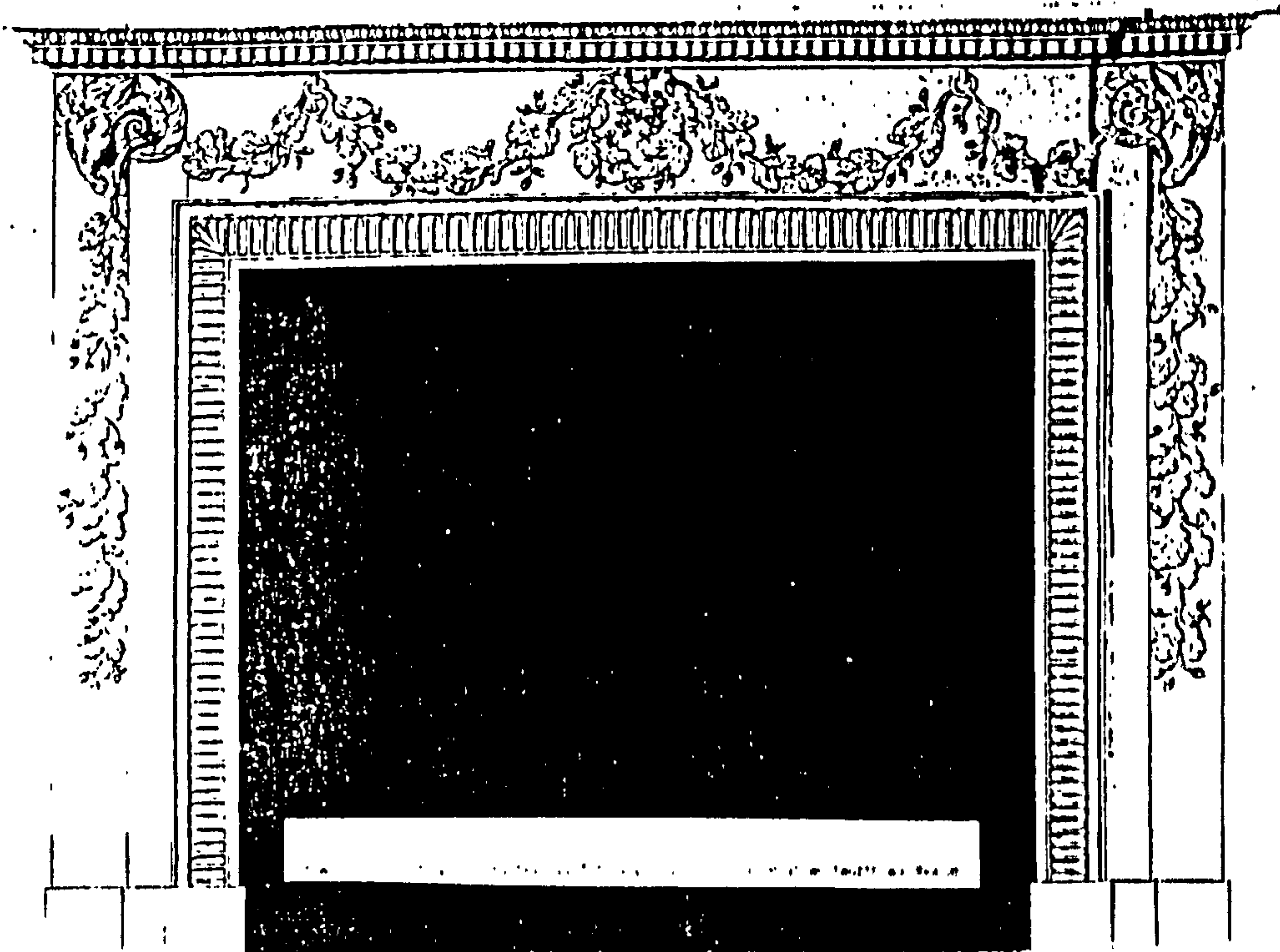
**Literature:**

**Comments:** A copy of this drawing and the one for the Grand Drawing Room chimneypiece were kindly obtained for me by Mr. Dick Reid from a private source.



c. 1786

WENTWORTH WOODHOUSE





1784-1793

ROCKINGHAM MAUSOLEUM  
Wentworth Woodhouse

Site: Date of Execution: 1789

Form: Lettering & Material: Marble  
and Pedestals

Patron: Earl Fitzwilliam Status: Titled

Cost: £140.8. 8d. Date Paid:: November 1789

Description: The pedestal for the statue of the 2nd Marquis of Rockingham by Joseph Nollekens, '281 Dozen Capital Letters in the Inscription' and the four pedestals for the busts of his friends, also carved by Nollekens.

Literature: Ingamells, J., Portraits in the Mansion House, pp. 16-17, York Georgian Society Annual Report, 1975. Taverner, R., The Theory and Practice of Leon Battista Alberti, pp. 32-38, York Georgian Society Annual Report for 1993. Wragg, R. Brian. Some Notes on 18th century Craftsmen, pp. 56-65, York Georgian Society Annual Report, 1955-56. Wragg, R. B. The Rockingham Mausoleum (1784-1793), pp. 157-166, Yorkshire Archaeological Journal, 52, 1980. Wentworth Woodhouse Muniments, Sheffield City Library D1550B (1764)

Comments: 28 pages of accounts cover the building of the Mausoleum. In November 1789 John Fisher presented his bill as follows:

For the four Pedestals in the Niches at the Mausoleum,	
Marble, Mason's work and polishing	
Nineteen pounds each	£76. 00. 00d
Pedestal for the Statue, marble and Working	99. 8. 00d
To 281 Dozen Capital Letters in the	
Inscription at 2s per Dozen	28. 2. 00d
Self and two Men Journey from York to	
put up the above	
Horse Hire time and expenses	8. 0. 00d

The total is given as £140. 8. 8d. so presumably some money had been paid to the carver on account. In August 1791 Thomas Waterworth was paid for gilding the inscription.

The theory of lettering is based on geometry - initially every letter was set within a square and the square divided into 12, 24, or 36, although later tenths replaced this system. The importance of good lettering on a monument is self-evident.

The following thumbnail sketch is based on material provided by Ingamells: Charles Watson-Wentworth, 2nd Marquis of Rockingham (1730-1782), Whig leader and Prime Minister from 1765-1766, and then again in 1782. Founded Rockingham Club in York 'to promote the Whig interest in this area. During his lifetime York returned nine out of ten Whig Members of Parliament. The original of the full length portrait by



Joshua Reynolds is at Wentworth Woodhouse; there were two sittings, in 1766 and 1768. Four copies were ordered from Reynolds between 1777 and 1786. In the portrait the Marquis wears the robes of the Garter. The copy at the Mansion House was one of two commissioned from Reynolds' studio in 1781 by his nephew and heir, William Wentworth Fitzwilliam, 2nd Earl Fitzwilliam. Reynolds was paid £150 each. The portrait was a gift to the City Council as 'a constant example of as much generosity, humanity, and friendly affection, as ever adorned private life, and of as sound, pure constitutional principles, of as much judgement, zeal and constancy as ever entitled a Character to the honourable distinction of a patriot.'

For many years a full-length portrait of the Marquis of Rockingham hung in the sitting room of the Fisher family home in St. Saviourgate. At some time in the nineteenth century it is presumed to have been sold as it was no longer on display.



1784-1793

ROCKINGHAM MAUSOLEUM  
Wentworth Woodhouse





1786-1789

FARNLEY HALL  
West Riding

Site: Dining Room

Date of Execution: 1786-9

Form: Chimneypiece

Material: Marble

Patron: Walter Fawkes

Status: Gentry

Cost: Not known

Date Paid: £50. 10s. 0d. on account  
in 1789 - over £300 in  
all.

Description: A Doric style chimneypiece with the entablature breaking forward over the columns; below the frieze the columns become extended scrolled brackets, the fronts of which support rams' heads combined with corn husk decorations. The centre of the frieze is decorated with an urn supported on either side by a winged sphinx with a scrolled rinceau tail. The rest of the decoration echoes the garlands of corn husks of the plasterwork. The cornice of the frieze comprises a band of tiny acanthus leaves and second of egg and dart.

Literature: Hill, D., p. 17, *In Turner's Footsteps*, Guild Publishing, 1984. *Ibid.*, *Turner's Birds*, Phaidon, 1988. Nares, G. Farnley Hall, Parts I and II, pp. 1618-1621 & 1808-1811, *Country Life*, 20 May 1954 and 3rd June 1954.

Comments: John Fisher's chimneypiece in the dining room at Farnley was described in 1827 in Patterson's *Roads* as being 'of the finest Italian marble.'

In 1786 Walter Beaumont Hawksworth assumed the name and arms of Fawkes, under the terms of the will of his distant cousin, Francis Fawkes, from whom he inherited Farnley Hall, its lands and a small fortune. In the same year Walter Fawkes commissioned from John Fisher the medallion portrait monument in memory of Francis Fawkes which is in Otley Parish Church (see the other Catalogue). The commission for the chimneypiece must have followed close on its heels.

Three years later Fisher wrote to Wilson, the agent at Farnley, to acknowledge £50.10s. 0d. on account of 'The Chimney-piece I am doing to Mr. Fawkes Dining Room at Farnley'. Among the receipts at Farnley Hall for some of the instalments paid against his bill for over £300, is a note of an additional charge for 16 guineas which could have been:

To a frame and the enrichments done for the Medallion of the Late Francis Fawkes Esq.  
in Burnished Gold and put up in the House of W. Wilson of Otley Esq.



The *Country Life* article also quotes the following letter written by John Fisher, also in the Farnley archives:

...there being a cargo of Marble just arriv'd at Hull, as I want to purchase some, in doing which by paying ready money can make a considerable saving, has induced me to request your kind assistance by remitting me a Bill at any convenient date to yourself.

In October 1792 Walter Fawkes, the new owner of Farnley Hall, died, and his son and heir, another Walter, employed the Fisher workshop to provide his monument which is also in Otley Parish Church (see other Catalogue). Walter Fawkes the younger was 23 years old when he inherited; he married Maria Grimston in August 1794, and before she died in 1813 (see Monuments Catalogue) she had given him four sons and seven daughters.

Walter Fawkes was an avid picture collector and some time at the beginning of the nineteenth century he met Joseph Mallord William Turner, whose friend and patron he became; Turner's first visit to Farnley Hall was in 1810. In 1819 Walter Fawkes held an exhibition at his town house in Grosvenor Place of his 'Collection of Watercolour Drawings', which included a series of some 40 'sketches' of Farnley and its environs which Turner had painted between 1816 and 1819. Among them was a painting of the Dining Room at Farnley which shows the Fisher chimneypiece; there is no information available about the chimneypiece in the Drawing Room which was also sketched, but it could equally well be from the Fisher workshop - there are three reasons to support this suggestion: Carr was the architect and bought in Fisher chimneypieces; John Fisher was already employed carving the one in the Dining Room; he had already been employed by Walter Fawkes Sr. to carve his benefactor's monument.

The London exhibition was not only the first retrospective of Turner's watercolours, but Walter Fawkes dedicated the catalogue to the artist.

In 1825, the year of Walter's death, the Wakefield Bank crashed, and there was a rumour that Turner helped the Fawkes family when they met hard times.



1786-1789

FARNLEY HALL  
West Riding





1793

SWINTON CASTLE

Nr. Masham, N. Riding

Site:	Drawing Room	Date of Execution:	1793-794
Form:	Chimneypiece	Material:	Marble
Patron:	William Danby II	Status:	Gentry
Cost:	£203. 3. 10d. (includes cost of the First Library chimneypiece)	Date Paid:	Final payment made in April 1794

Description: A moulded cornice is above a frieze edged with carved roundels; there is no central tablet, the only decoration on the frieze being a series of swags and knots. The architrave to the grate is unusual in that it is curved and has a carved centrepiece. The jambs are canted and are formed by extended volutes topped by rams' heads; they end with reversed acanthus leaves some six inches from the floor, the remaining space being filled with a plain footing.

Literature: Cornforth, J., Swinton, Yorkshire, Part II  
*Country Life*, p. 873, 14th April 1966. Hailstone, E. Ed., Plate CLXXXIV, Vol. II., *Portraits of Yorkshire Worthies*. NYCRO, Danby Papers, Reference ZS, Mic. 2290.

Comment: Rams' heads also decorate the chimneypiece at Farnley (1786-89), Wentworth Woodhouse (c. 1786) and the Bielby Thompson monument at Escrick (1799 - see separate Catalogue). This chimneypiece is one of the most feminine of all those carved by the workshop and complements the bows and garlands which decorate the plasterwork of the cornice of the room. The shaping of the inner edge of the fireplace surround is very French.

Ledger entries refer to the various payments made to cover the cost of these chimneypieces:

Feb. 1st 1793	Paid Mr. Fisher at York by draft on Mr <sup>rs</sup> Danby's on Messrs. Garforth & Co. a further account for the two chimneypieces at Swinton	20. 0. 0d.
July 14 1793	Paid Mr. Fisher at York on account of the Chimneypieces for the two new rooms at Swinton	30. 0. 0d.
Sept. 30 1793	Paid Mr. Fisher York on further account of the chimneypieces he has made for the two new rooms at Swinton	40. 0. 0d.



15th April 1794 Paid Mr. Fisher the remainder of his  
bill for the two chimneypieces for the  
Drawing Room & Library at Swinton 53. 3. 10d  
(Total paid him at different times for them  
by myself and Mr. Marton £203. 3. 10.

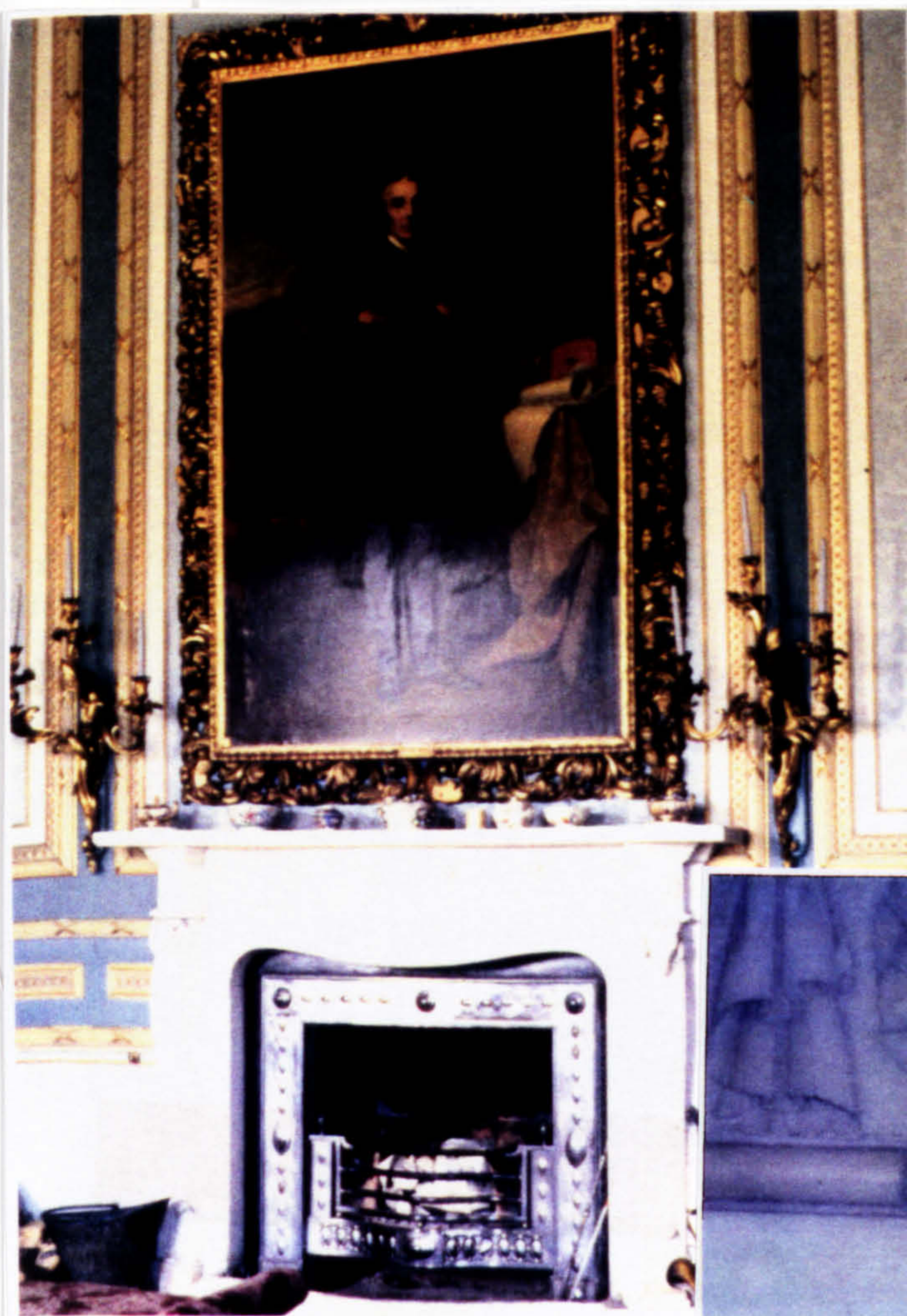
Please see the earlier entry, dated 1765, and the Fishers' monument at  
Masham Church erected by William II in memory of his father (Monument  
Catalogue, 1781).

William Danby II in 1755 married Caroline, daughter of Henry Seymour  
of Sherbourne, M.P. for Evesham; she died without issue on 3rd May  
1821 at Clifton in Bristol. He remarried in 1822, his bride was Anne  
Holwell, second daughter of William Gates of Exeter; he died, without  
issue, on 4th December 1833, his wife marrying Admiral Harcourt, son  
of the Archbishop of York.



1793

SWINTON CASTLE,  
Near Masham, N. Riding





1793

SWINTON CASTLE,  
Near Masham, N. Riding

Site:	The First Library	Date of Execution:	1793-94
Form:	Chimneypiece	Material:	Marble
Patron:	William Danby II	Status:	Gentry
Cost:	£203. 3. 10d (includes cost of the Drawing Room chimneypiece)	Date Paid:	July 1793-April 1794

Description: The body of the chimneypiece is grey and white veined marble. The central panel of the frieze is of white marble resting on a white marble moulding; it is decorated with sprays of oak leaves supporting a wreath of similar leaves. The jambs are white marble with carved tops supporting the frieze; they are decorated with acanthus leaves and paterae. The hearth surround is set with Delft tiles.

Literature: Cornforth, John. Swinton, Yorkshire, Part I, p. 791,  
*Country Life*, 7th April 1966

Comments: The oak leaf design is very similar to the centre block of the Fisher drawing for Wentworth Woodhouse but here it has been reversed.



1793

SWINTON CASTLE,  
Near Masham, N. Riding





1794

The late Charles Watson  
Wentworth

Site:

Date of Execution: c. 1793/4

Form: Medallion portrait  
relief

Material: Plaster (?), bronzed

Patron:

Status:


Cost: Three guineas to subscribers,  
Four guineas to non-subscribers.

Date Paid:

Description: Oval, with dimensions of 2 feet 4 inches x 1 foot 8 inches (approx. 70 cms. x 50 cms).

Literature: Penny, N., Lord Rockingham's Sculpture Collection and The Judgement of Paris, *Paul Getty Museum Journal*, vol. 19, pp. 5-34, 1991.

Comments: It is not known whether or not John Fisher ever produced this medallion. It was certainly an appropriate form by which to commemorate the Marquis who had started collecting 'Great Brass' from the age of fifteen; his collection was evidently regarded as 'the finest in Europe with regard to the great number of rare heads and reverses'. John Fisher advertised the *York Herald* on 2nd August 1794 and the same advertisement appeared in the *York Courant* two days later; by the 18th August, however, when he again advertised on the front page of the *York Courant* he was able to include the names of five subscribers.

  
Of the late M<sup>rs</sup>. Noble  
**CHARLES WATSON WENTWORTH,**  
**MARQUIS of ROCKINGHAM.**  
**M**ANY Gentlemen having expressed a  
desire to have in their possession a MEDAL-  
LION, full size, of that ILLUSTRIOUS NOBLE-  
MAN, J. FISHER, Statuary, York, begs permis-  
sion to inform the Nobility, Gentry, and the Public  
at large, that he has finished one on an oval, di-  
mensions 2 feet 4 inches by 1 foot 8 inches, which  
he intends to have cast and bronzed, price to sub-  
scribers Three Guineas each, one half to be paid at  
the time of subscribing, and the remainder on de-  
livery of the Medallion; to non-subscribers Four  
Guineas.  
Subscriptions will be received at his shop in Len-  
dall, opposite Mr. Ringrose's Inn, where the Me-  
dallion may be seen.  
He cannot omit this opportunity of returning his  
most grateful acknowledgments to the Nobility and  
Gentry, for the numerous favours conferred on him  
in the MONUMENTAL and CHIMNEY-PIEC-  
line; and at the same time to assure those who ho-  
nour him with their commands, that they shall  
executed with the highest taste possible.  
**SUBSCRIBERS to the MEDALLION,**  
The Rt. Hon. EARL FITZWILLIAM,  
JOHN WILKINSON, Esq;  
Sir BELLINGHAM GRAHAM, Bart.  
Sir WALTER VAVASOUR, Bart.  
General HALE.

York Courant, 18th August 1794



1797

HAREWOOD HOUSE  
West Riding

Site:	Gallery	Date of Execution:	1797
Form:	Table tops	Material:	Marble
Patron:	Lascelles Family	Status:	Gentry, later titled
Cost:		Date Paid:	

Description: Marble table tops for the younger Chippendale's tables.

Literature: See: Edwards, Ralph and Margaret Jourdain, *Georgian Cabinet-Makers, Country Life*, p. 63, 1944. Jewell, J., *The Tourist's Companion or the History and Antiquities of Harewood in Yorkshire*, Leeds, 1819, 1822. Mauchline, M., *Harewood*, p. 119, Moorland Publishing Company, 1992.

Comments: Using Jewell as her source, Mary Mauchline writes that the marble tops on some of the console tables in the Gallery, executed by the younger Chippendale, were 'the work of one of the best known provincial sculptors, Fisher of York...'. The younger Chippendale's bill for these tables, dated 1797, 'proves that the frames with their rams' heads supports and lions' paw-feet were carefully made to simulate the older fashion.'



1797

HAREWOOD HOUSE  
West Riding





1801

*Greyhound Course*  
ROYAL ACADEMY EXHIBITION

Site: Date of Execution: c. 1800

Form: *Bas relief* Material: Marble

Patron: Status:

Cost: Date Paid:

Description: Bas relief in marble, representing a greyhound course. What form it took is not know, nor is its present whereabouts.

Literature: Graves, A., p. 117, *Dictionary of Contributors*. Gunnis, R., p. 146, *DBS*.

Comments: When this carving appeared at the Royal Academy in 1801 it was Exhibit No. 969, under the name of William Fisher, York.

It was shown again at the 1806 Academy Exhibition, when it was Exhibit No. 820; William's address was given as 5, Keppell Row, Fitzroy Square, London.



1802

*Napoleon Bonaparte*

Site:

Date of Execution: c. 1801

Form: Bust

Material: Plaster

Patron:

Status:

Cost: 1 guinea

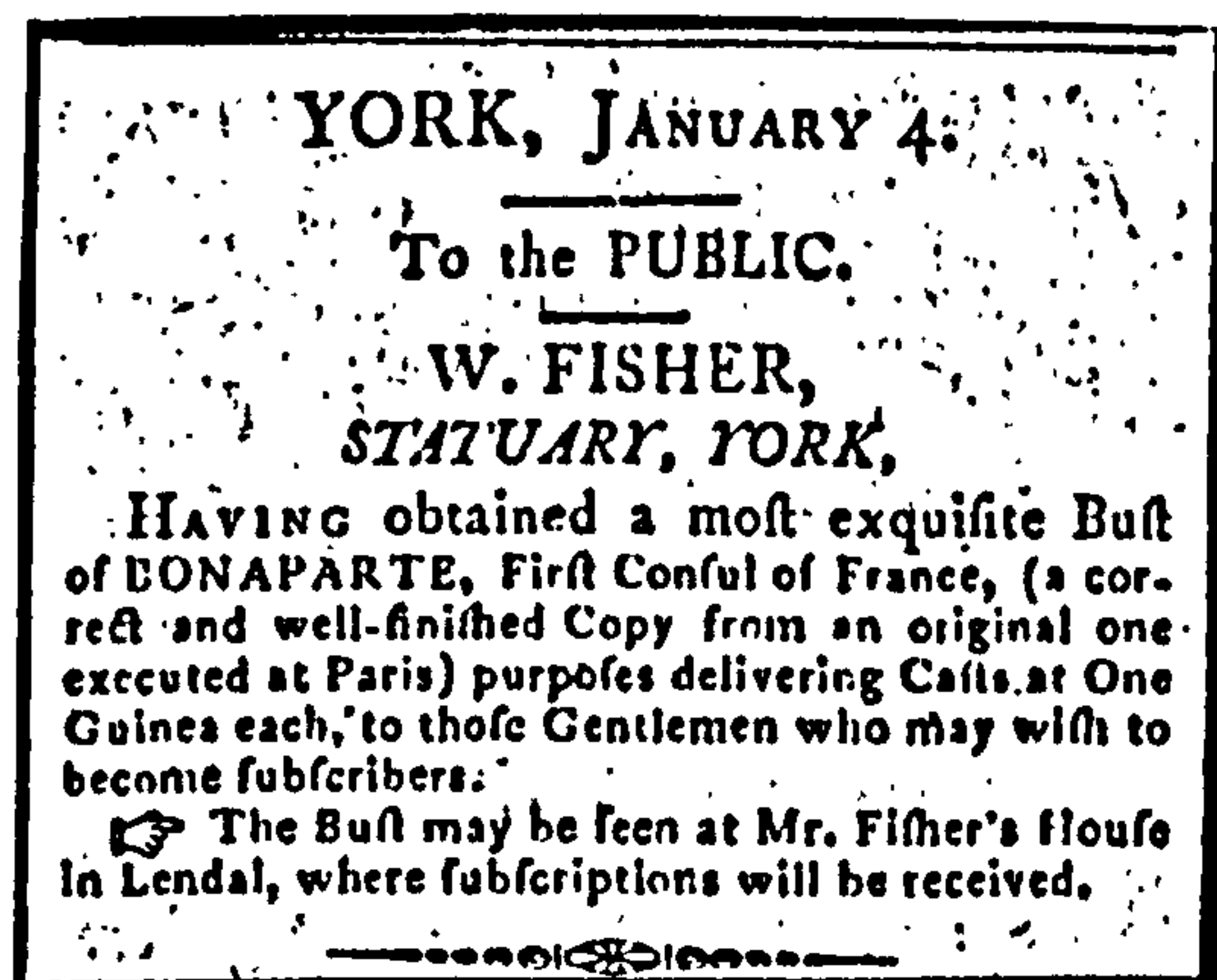
Date Paid:

Description: A cast of a copy - see the advertisement below.

Literature: Gunnis, R., pp. 39, Kalmein, W.G. & Levey, M., p. 172 & plate p. 173, *Art & Architecture in the Eighteenth Century in France*, Penguin, 1972.

Comments: Portrait busts of Napoleon were being carved during this decade not only in France but in England where 'The First Consul' enjoyed a good deal of popularity - Gunnis notes that representations were produced by Thomas Banks (sold in 1805) and George Garrard (1805), but surprisingly, Nollekens does not appear on his list.

Because of the date of the advertisement and since the original bust was carved in Paris, it is suggested that this copy was of the bust by Charles Louis Courbet (1753-1808) which dated from 1799. Jean-Antoine Houdon's herm-like bust of the young Napoleon, with a fillet round his head, dates from 1806.



York Courant, 4th January 1802



1805

THORNVILLE ROYAL  
(known too as  
Allerton Mauleverer, and  
now as Allerton Park)

Site:	Breakfast Room	Date of Execution:	c. 1804-5
Form:	Chimneypiece	Material:	White and Siena Marble
Patron:	Colonel Tho <sup>m</sup> Thornton	Status:	Gentry
Cost:		Date Paid:	

Description: This chimneypiece in white marble with Siena insets is similar in style to those at Howsham Hall. The central panel is a relief of a pack of foxes, while the jambs are decorated at the top with fairly heavy volutes from which fall stylized drops of corn husks.

Literature: Dictionary of National Biography. Fairfax-Blakeborough, J., pp. 11-13, *Yorkshire Illustrated*, April 1948. Ritchie, C.I.A., pp. 517-519, Vol. 44, *The Dalesman*. Romney, Paul (Ed.). *The Diary of Charles Fothergill, 1805*, YAS Record Series, CXLII, 1984. Pevsner, N., p. 79, *North Riding*.

Comments: This chimneypiece and that in the Billiard Room have been attributed to the Fishers by the author; this one because it is so similar to those at Howsham Hall, the one in the Billiard Room because it has been 'lifted' from known work by the Fishers at Wentworth Woodhouse dating back some 60 years. Also, the use of volutes and pendant corn husks is very reminiscent of some of their church monuments and almost Victorian in feel.

What is particularly interesting is the use of foxes as a decorative motif. In 1806 William Fisher exhibited at the Royal Academy three reliefs with subjects related to blood sports, *A Greyhound Course*, *A Stag Chase* and *Fox's Head*. It suggests that the workshop had been studying wild life, and the choice of motif would have been most appropriate for Colonel Thornton who, according to Ritchie, is reputed to have 'created the fashion for grouse shooting, deer stalking and salmon fishing in the Highlands'.

Confirming the link between the Fishers and Colonel Thornton is the mention of a visit to Thornville Royal made in the diary of Charles Fothergill (1782-1840):

"23rd Dec. 1805: The time being now fast approaching for Col. Thornton's final departure from Thornville Royal and as I much wished to pay him a visit before he quitted that noble seat for ever I took an opportunity this morning of making a third with George Fisher and Richardson in a chaise to Thornville. On our arrival George and I shook off Richardson and introduced ourselves to Thornton in the gallery without delay. The Fishers had done something or



another contrary to his orders: the consequence was immediately on our entrance he mistook me for George and began a broadside from one of his tremendous passions..."

The son of William Thornton (d. 1769), MP for York from 1745-54 and 1758-61, who raised volunteers in 1745, Colonel Thomas Thornton was called the "Sporting Colonel" and it was he who erected "The Hawk's Mews" (now demolished) and perhaps the "Temple of Victory". His biography in the DNB shows him to have been something of a character. The entry in Charles Fothergill's diary goes on to provide a first-hand account of his menage with his "collection of pictures, which is one of the best in the country, if not in England, particularly for sporting pieces as his are certainly unrivalled".

According to the DNB Thornton was married twice and draws attention to a reference in the Annual Register of 1805 to his custom of laying bets on his first wife's equestrian prowess (in the diary the then 'Mrs' Thornton was referred to as the Colonel's 'Chere Amie'); she was Alicia Meynell, the 22-year old daughter of a Norwich watchmaker. It seems that "Mrs. Thornton" was, in 1948, the only lady jockey whose name appeared in *The Racing Calendar* to have competed in a flat race, and she is a legendary figure in York racing history. Riding Colonel Thornton's chestnut Vinagrillio, her first match was in August 1804 over four miles for 500 guineas, against Captain Flint's Brown Thornville. After leading for the first couple of miles her horse went lame and she withdrew literally yards from the finish. There was a second challenge which did not materialize since the Colonel and Flint fell out very seriously over the settlement of a debt of £1,000. However, the following year Alicia rode against the jockey of the day, Mr. F. Buckle and in fact beat him!

She was not destined to become Colonel Thornton's wife, however. In 1805 he sold Thornville Royal and the estate to Lord Stourton for £226,450 and went to live at Spye Park in Wiltshire; in the following year he married Eliza Cawston from Mundon in Essex, by whom he had a son, William Thomas, who was born in London in 1807.

It was Charles Philip, 16th Lord Stourton, who purchased the estate from Colonel Thornton, taking on a property whose prior owners had been the Hon. Mr. Arundell and Prince Frederick, Duke of York. Vardy worked for Arundell in 1740, and Pevsner, writing about Allerton Park as it is nowadays suggests that the older parts were from "the house build by the Duke of York in the late 1780's and altered by Lord Stourton c. 1805-10."



1805

THORNVILLE ROYAL  
(known too as Allerton  
Mauleverer, and now as  
Allerton Park





1805

THORNVILLE ROYAL  
(known too as Allerton  
Mauleverer, and now as  
Allerton Park

Site:	Billiard Room	Date of Execution:	c. 1804-5
Form:	Chimneypiece	Material:	White marble
Patron:	Colonel Tho <sup>m</sup> Thornton	Status:	Gentry
Cost:		Date Paid:	

Description: A plain curved shelf forms the top of this chimneypiece; the frieze is of swags of fruit and flowers linked together at intervals with ribbon threaded through the centre of a four-petal flower. The jambs are canted and the tops decorated with bold oval four-petalled flowers; the volutes (which are scrolled on the inner and outer sides) are fairly short. The upper acanthus leaves have rolled-up ends to show a second leaf, before the jambs terminate in a drop of fruit and flowers. The jambs and the surround of the fireplace rest on a skirting.

#### Literature:

Comments: This chimneypiece is almost certainly by the Fishers since the design follows very closely the one used by John for the chimneypieces in the State Dressing Room and State Bedroom at Wentworth Woodhouse (see Wentworth Woodhouse). Though possibly smaller in size than the earlier pieces, the main difference is in the volutes on the jambs; at Wentworth Woodhouse it is cascades of acanthus leaves which form them rather than the shorter form here; the drops of fruit and flowers follow the original pattern.



1805

THORNVILLE ROYAL  
(known too as  
Allerton Mauleverer, and  
now as Allerton Park)





1802

THORNTON ROYAL  
Garden for as  
Allerton Mansions, and  
now as Allerton Park





1806

*A Stag Chase*  
ROYAL ACADEMY EXHIBITION

Site: Date of Execution: c. 1805

Form: Material:

Patron: Status:

Cost: Date Paid:

Description: Nothing is known of this work.

Literature: Graves, A., p. 117, *Dictionary of Contributors*. Gunnis, R., p. 146, *DBS*

Comments: This was exhibited by William Fisher at the 1806 Royal Academy exhibition, entry No. 861; his address was given as 5, Keppell Row, Fitzroy Square, London. On display also was William's bas relief of *A Greyhound Course*, which was first shown in 1801.



1806

*Fox's Head,*  
ROYAL ACADEMY EXHIBITION

Site:

Date of Execution: c. 1805

Form:

Material:

Patron:

Status:

Cost:

Date Paid:

Description: There is no information available about this carving, except that it was exhibited at the Royal Academy in 1806.

Literature: Graves, A., p. 117, *Dictionary of Contributors*.

Comments: This carving by William Fisher was Exhibit No. 846 at the 1806 Royal Academy Exhibition. He had two other items on display: No. 820 - A Greyhound Course (assumed to be the one which was first shown in 1801), and No. 861 - A Stag Chase.

The suggestion has been made that *Fox's Head* could in fact be a portrait bust of Charles James Fox (1749-1806), the politician (and William Pitt's fiercest opponent) rather than the mask of a fox and so associated with the other two carvings which were specifically associated with blood sports. Nollekens produced busts of Fox in 1791 and c. 1802 and, according to Gunnis, his busts of Fox and Pitt were his 'stock pieces', so why shouldn't they serve the same purposes for the Fisher workshop - in Yorkshire there were enough libraries with top shelves ready to display such busts, where they would join representations of the Greek and Roman philosophers, national heroes and men of letters.



1807

*Head of Christ*  
ROYAL ACADEMY EXHIBITION

Site: Date of Execution: c. 1806

Form: Material:

Patron: Status:

Cost: Date Paid:

Signed: Presumably yes, by William Fisher.

Description: Again, nothing is know about this carving.

Literature: Graves, A., p. 117, *Dictionary of Contributors*.

Comments: The Catalogue number allocated to this carving was 1002 when William Fisher, submitted it to the Royal Academy for inclusion in the 1807 Exhibition. He gave 80, Charlotte Street as his address - this was the address of Nollekens' studio. Since William had also given this address in the previous year when he submitted his design for the Pitt Memorial he must have spent at least six months, probably longer, working with Nollekens.



1808

*Bust of the late Mr. Fothergill*  
ROYAL ACADEMY EXHIBITION

Site:

Date of Execution: c. 1807

Form: Bust

Material:

Patron:

Status:

Cost:

Date Paid:

Description: Nothing is known of the whereabouts of this bust.

Literature: Graves, A., p. 117, *Dictionary of Contributors*. Gunnis, R., p. 146, *DBS*

Comments: John Fothergill, father of Charles Fothergill, a friend of the Fisher brothers, was born in 1743. He was apprenticed to his uncle Joseph, a successful iron founder in Warrington, and then went into business on his own in Leeds as an ironmonger. From 1778, when he moved to York, he manufactured goods from ivory, combs, toothbrushes, etc. He died in 1807.

When the bust was exhibited by William Fisher in 1808 it was Exhibit No. 886, and it was one of four busts shown by him that year. The other three were Miss Smith of Covent Garden, J. Wheatley, and Dr. F.

William gave two addresses: 15 Great Castle Street, London, and 10 North Street, York.



1808

*The late Wm. Pitt*  
HAREWOOD HOUSE,  
West Riding

Site:	Spanish Library	Date of Execution:
Form:	Bust of William Pitt, the Younger.	Material: Marble
Patron:	Rowland Lascelles	Status: Gentry, later titled
Cost:		Date Paid:

Description: Probably the marble bust of William Pitt the Younger in the Spanish Library; it is 28" high and after Joseph Nollekens.

Literature: Friedman, T., p. 22, Vol. 69, *Leeds Art Calendar*, (1971)  
Mauchline, M., p. 119 *Harewood*, Moorland Publishing Company (1992).  
Smith, J.T., pp. 231-232, *Nollekens*.

Comments: According to Mary Mauchline, besides providing the marble table tops for the younger Chippendale's console tables in the Gallery (see *Harewood House*, 1797), Fisher of York 'also did a bust of William Pitt for his Lascelles admirers'.

Presumably the bust of Pitt which William exhibited and offered for sale at the Leeds Northern Society Exhibition of 1810 was a copy of the bust executed for Harewood. If Nollekens was able to sell 74 replicas in London, there was probably scope in the provinces.

A telephone call to the Curator, M/s Judith Wrench, on 24th August 1995, elicited the information that

a) the bust is on a shelf and too heavy to turn to check the signature,

b) that it was included in an inventory by Christie's, completed some time during this century, but entered as carved by 'W. Filliers',

and

c) in all probability it is by Fisher, as suggested by Miss Mauchline.



1808

*Miss Smith of Covent Garden Theatre*  
ROYAL ACADEMY EXHIBITION

Site:

Date of Execution:

Form: Bust

Material:

Patron:

Status:

Cost:

Date Paid:

Description:

Literature: Graves, A., p. 118, *Dictionary of Contributors*. Gunnis, R., p. 146, *DBS*. Raymond Mander and Joe Mitchenson Theatre Collection, personal communication, 1972. Royal Opera House, Covent Garden, personal communication, 1972.

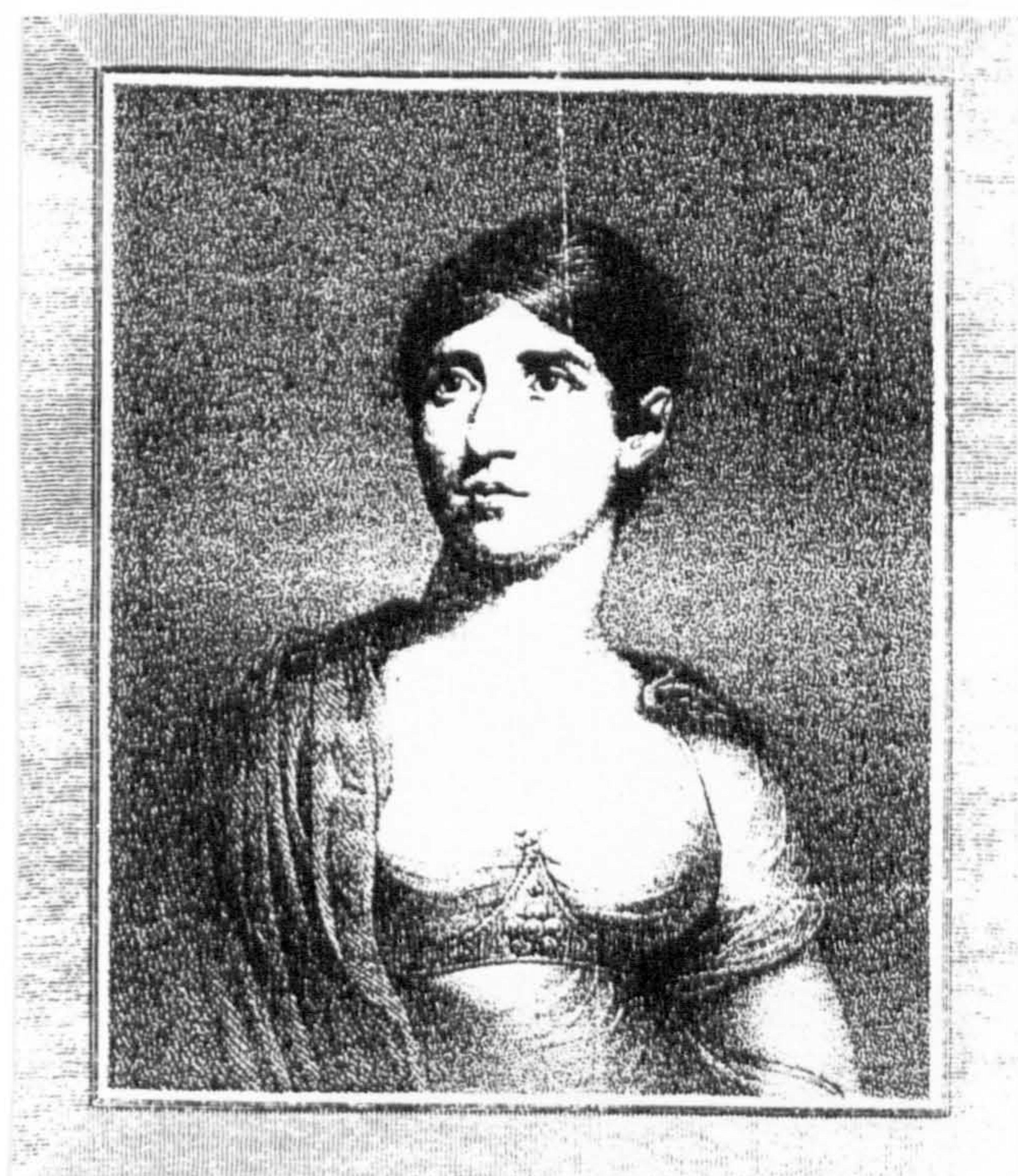
Comments: This bust by William Fisher was Exhibit No. 993 at the Royal Academy Exhibition in 1808, and almost certainly portrayed Miss Sarah Smith (1782-1850), later Mrs. George Bartley, who appeared at Covent Garden Theatre around this date. There is a print at the Royal Opera House with a caption below reading 'of the Theatre Royal, Covent Garden.' There are some seventeen portraits of Sarah Smith (née Williamson), adopted daughter of William Smith. A Miss Smith was billed to appear as Dianah Primrose in *The Young Quaker* which was performed at the Theatre Royal in York on 17th May 1803.

The National Portrait Gallery has been unable to find any record of the bust. I am, however, indebted to them for photocopies of various portraits of Miss Smith.



1808

*Miss Smith of Covent Garden Theatre*  
ROYAL ACADEMY EXHIBITION







Painted by John Flaxman & by T. Lawrence

*Miss Smith  
of the Theatre Royal, Covent Garden*

Engraved by George Thompson & Co. London



c. 1808

*Elderly Nobleman*  
ex Rudding Park

Site:

Date of Execution: c. 1808

Form: Bust

Material: White Marble

Patron:

Status:

Cost:

Date Paid:

Signed: W. Fisher, Fecit.

Description: A white marble bust of an elderly gentleman - perhaps from a death mask - the bust is shown full face, with hair dressed *en queue*, drapery round the shoulders; mounted on a socle base. 24½ inches high.

Literature: p. 88, Christie's Illustrated Catalogue covering the sale held on 16th and 17th October 1972 of the remaining contents of Rudding Park, Harrogate, the property of Sir Everard Radcliffe, Bt. M.C. The bust is illustration No. 452, Plate 56.

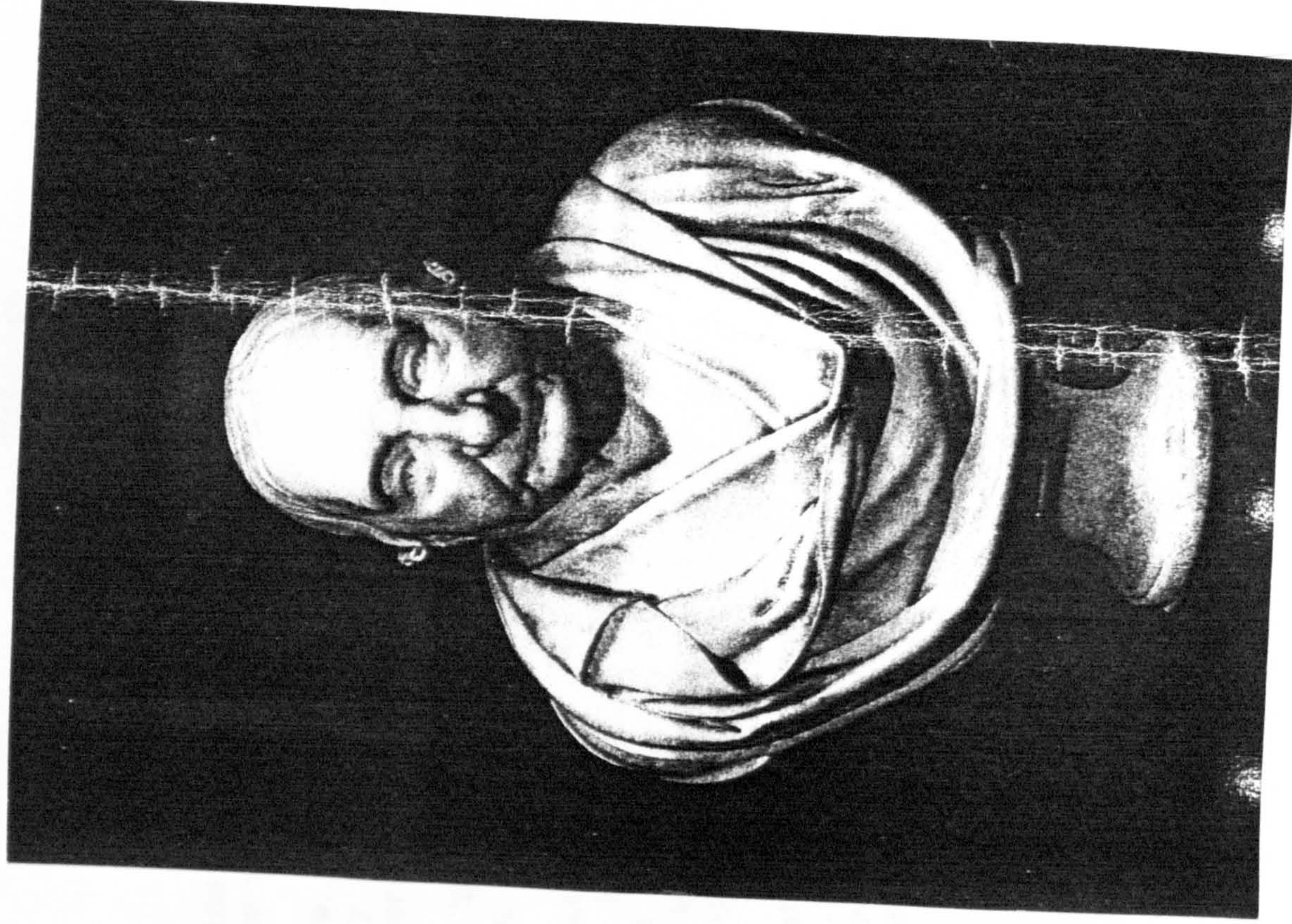
Comments: Is this 'the late Mr. Fothergill', 'J. Wheatley, Esq'., or the bust of 'Dr. F'? It sold to Tennison at the Auction for 620 guineas.

It is carved in the style of a late Imperial bust; Republican busts and copies did not have the eyeballs incised and wore no drapery.



c. 1808

*Elderly Nobleman*  
ex Rudding Park





1808

*Bust of Dr. F*  
ROYAL ACADEMY EXHIBITION

Site:

Date of Execution: c. 1807

Form:

Material:

Patron:

Status:

Cost:

Date Paid:

Description: This is possibly a bust of Dr. Samuel Fothergill, brother to Charles Fothergill, a friend of John Fisher's sons.

Literature: *The Fothergill Papers*, Thomas Fisher Rare Book Library, University of Toronto - vol. 1. Graves, A., p. 117, *Dictionary of Contributors*.

Comments: William Fisher showed this bust in the 1808 Royal Academy Exhibition, where it appeared as Exhibit No. 892.

Charles Fothergill mentions his brother frequently in his diary, not always to his advantage - on p. 58 he writes Samuel had a 'strange insatiable propensity to liquer', on pages 73-4 that his brother 'although worth £200 would not raise a hand to help' cover a debt of £16 which Charles had incurred.

An alternative might be Charles and Samuel's great uncle, Dr. John Fothergill, the founder of Ackworth, the Quaker school, and friend of Benjamin Franklin, but the word 'late' is missing from the title as he died in 1780.



1808

*J. Wheatley, Esq.*  
ROYAL ACADEMY EXHIBITION

Site:

Date of Execution: c. 1807

Form: Bust

Material:

Patron:

Status:

Cost:

Date Paid:

Description:

Literature: Graves, A., p. 117, *Dictionary of Contributors*.

Comments: At the Royal Academy Exhibition of 1808 this bust by William Fisher was Exhibit No. 885, 'A Bust of J. Wheatley, Esq.'; he also showed three other items - Miss Smith of Covent Garden, a bust of the late Mr. Fothergill, and the bust of Mr. F. He gave his York address as 10 North Street, and 15 Great Castle Street as his address in London.

It is interesting how William particularly, but all the brothers, shuttled between London and York. Presumably in York this gave them metropolitan status in the eyes of those citizens seeking to climb the social ladder.



1809

*Bust of the late  
Peregrine Wentworth, Esq.*

Site: Date of Execution: c. 1809  
Form: Bust Material: Terracotta and Marble  
Patron: Status:  
Cost: 4 guineas for a cast, Date Paid:  
80 guineas in marble

Description: No information is available as to whether casts were ever supplied; nor is it known where the bust is at present.

Literature: Graves, A., p. 118, *Dictionary of Contributors*. Skaife, R., *Register of Minster Burials*.

Comments: In Skaife's *Register of Burials* Item 265 reads:

Peregrine Wentworth Esq of Towlstone Lodge in the Parish of Newton Kyme, died on Wednesday, the 30<sup>th</sup> day of August and was buried in this Church in the Earl of Stafford's vault the 8<sup>th</sup> Day of September 1809. Aged 87 years. Registrar of the West Riding, son of Matthew Wentworth, esq. of Wakefield. Born 31 July 1722. Married, first in 1751, Mary, only daughter of Beilby Thompson, Esq. of Escrick (by his first wife, Jane, daughter and heiress of Sir Roger Beckwith, bart. of Aldborough). She died in childbed 1 April 1756. Among his bequests: 'To Francis Maude, of Wakefield, barrister-at-law, [one of his trustees] one other of my gold racing cups, and the picture or portrait of the late Marquis of Rockingham, now in my house at York.'

—\*—  
P. WENTWORTH, Esq.

W. FISHER,  
SCULPTOR,

Begs leave to acquaint the Nobility, Gentry, and the Public in general, that he has MODELLED a BUST of that highly-revered and excellent Character the late PEREGRINE WENTWORTH, Esq. which will be published by Subscription, at FOUR GUINEAS each. It will be exhibited at DONCASTER during the Race Week, and afterwards in this City.—The following Names have been already received, viz.

The Right Hon. Earl FITZWILLIAM.

The Right Hon. LORD MILTON.

Sir GEORGE ARMYTAGE, Bart.

Sir THOMAS VAVASOUR, Bart. Hazelwood.

WILLIAM CARR, Esq.

FRANCIS MAUD, Esq.

PETER SEARL, Esq.

Mr. C. POTTERGILL.

Mr. TAITE.

N. B. CASTS will be delivered in the order they are subscribed for:—Executed in MARBLE at EIGHTY GUINEAS each.

York Courant, 18th September 1810



William Fisher exhibited this bust at the Royal Academy in 1810 when he gave his address as 24 Pitt Street, Fitzroy Square. As will be seen from the advertisement overleaf, he had a fair number of potential buyers. (William Carr was the nephew of John Carr, the York architect; Mr. C. Forthergill was a friend of the Fisher 'boys' in London (see Thornville Royal, 1805)).

Skaife also recorded the death of Peregrine's second wife -

Mrs. Mary Wentworth, wife of Peregrine Wentworth, Esq. of Castle-gate in the City of York, died June 29th 1797 in the 77th year of her age.

She died intestate and administration of her goods was granted to Peregrine. She was the daughter of Ralph Assheton, of Downham, co. Lancs., by Mary, daughter of Thomas Lister of Gisburne Park, and widow of the Rev. John Witton of Lupset Hall.



1810

*Late Rt. Hon. Wm. Pitt*

Site:

Date of Execution: 1810

Form: Bust

Material: Marble

Patron:

Status:

Cost:

Date Paid:

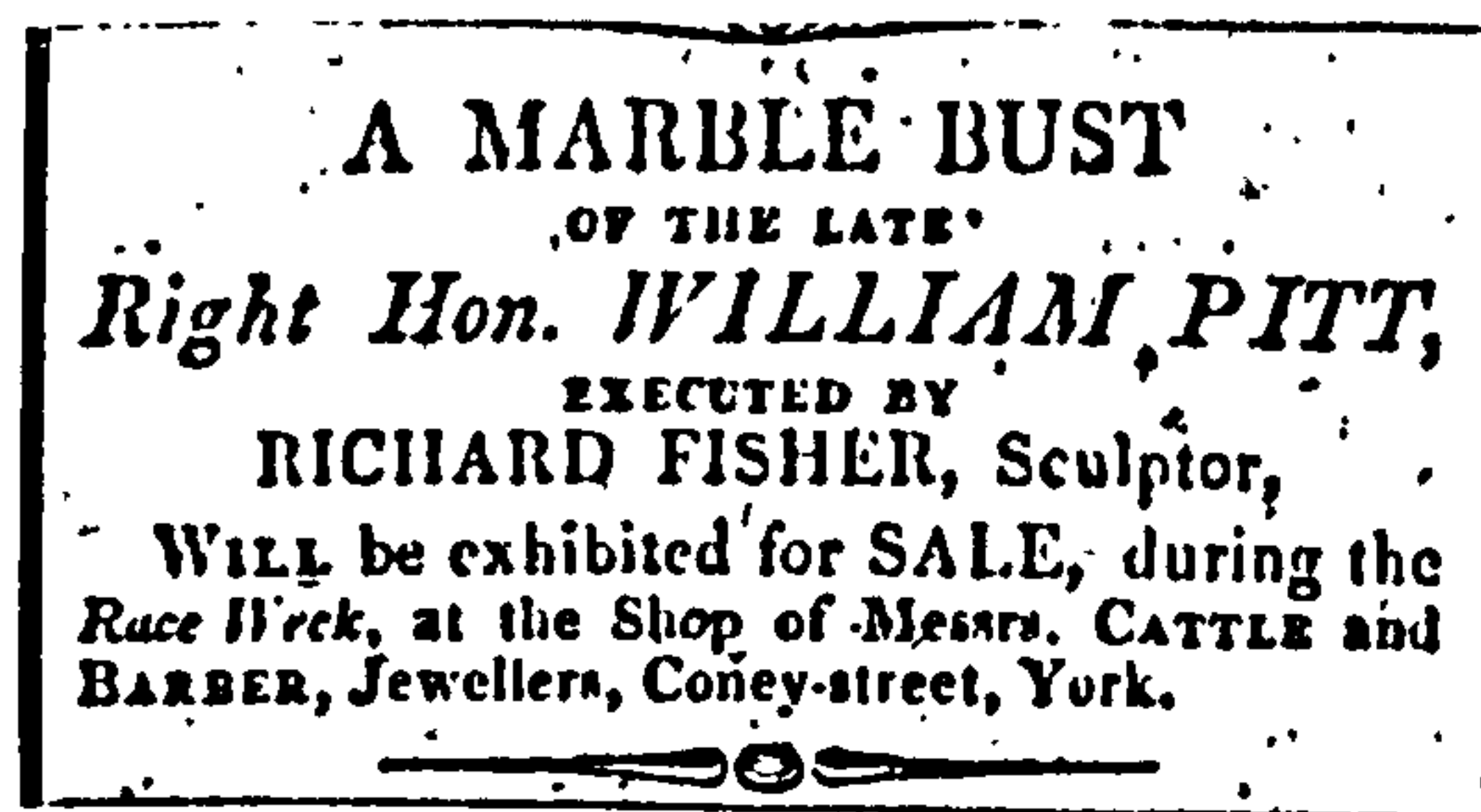
Description:

Where the bust is at present is not known.

Literature: Smith, J.T., *Nollekens*, pp. 231-232.

Comments: This marble bust was carved by Richard Fisher II, and taking advantage of Race Week when York was at its busiest, he exhibited in the window of one of the best jewellers in town in one of the busiest streets.

As has already been seen, in 1810 William had carved, exhibited and offered for sale at the Leeds Northern Society Exhibition, a bust of the late prime minister. If Richard as well as William trained in Nollekens' studio both would have had access to the death mask which the sculptor took in 1806; Nollekens is reputed to have sold 74 marble replicas at a cost of at least £120 each and 'there were upwards of six hundred casts taken at six guineas each'!



York Courant 13th August 1810



1811

*The late Sir C. Turner,*  
*Bart.*  
ROYAL ACADEMY EXHIBITION

Site:

Date of Execution:

Form: Bust

Material:

Patron:

Status:

Cost:

Date Paid:

Description: Unfortunately it is not known where this bust is.

Literature: Graves, A., p. 118, *Dictionary of Contributors*. Gunnis, R., p. 146, *DBS*.

Comments: When this bust by William Fisher was exhibited at the Royal Academy in 1811, it was No. 916 in the Catalogue; he gave his address as 'Trafalgar, Kentish Town' so he was probably staying with his brother George and his wife. It looks as though all the brothers used Kentish Town as their base when in London.



1812

*Late Sir William Milner*

Site:

Date of Execution: 1811-12

Form: Bust

Material:

Patron:

Status:

Cost:

Date Paid:

Description:

It is not known where this bust now is.

Literature:

Comments:

When Charles Fisher carved the monument to Sir William Mordant Milner (1811), he signed his name 'C. Fisher, Sculp<sup>t</sup>, London; this advertisement suggests that the 'C' might in fact be a 'G'.

Here George Fisher advertises that he has completed a model of his bust of Sir William, and is proposing to publish casts. Since he gives both London and York contact addresses it seems likely he was based permanently in London; his wife, Maria Walsh, is believed to have come from Kentish Town. Certainly George is one of the Fisher 'boys' living in London in 1806 when Charles Fothergill mentioned him in his diary (see the entry for the late Mr. Fothergill, 1808).

**GEORGE FISHER,**  
**SCULPTOR,**  
WISHES to inform the Friends of the late  
**SIR WILLIAM MILNER, Bart. M.P.** that he  
has completed a **MODEL** of his **BUST**, and from  
the approbation it has met with, he proposes pub-  
lishing **CASTS** at **FIVE GUINEAS** each, which  
are now ready for delivery.  
Names received by G. Fisher, No. 5, Trafalgar-  
Place, Kentish Town, London; and by Messrs.  
W. and R. Fisher, Stonegate, York.  
London, April 2, 1812.  
*Present Subscribers;*  
**Dr. NOEHDEN.**  
**J. MAWMAN, Esq.**

York Courant, 6th April 1812



*Wellington*

Site:	Date of Execution:
Form: Bust	Material:
Patron:	Status:
Cost:	Date Paid:

**Description:**

Although its present whereabouts are unknown, it is possible to guess as to the date of execution - Arthur Wellesley, 1st Duke of Wellington was involved in the Peninsular War from 1804-1814; he was British Ambassador in Paris in 1814, and then defeated Napoleon on 18th June 1815 at the Battle of Waterloo. This suggests that a date of 1815/16 could be given to a bust honouring a national hero.

As to which member of the Fisher workshop carved the bust - it is possible that both William and Richard trained in London at Nollekens' studio; both produced busts of William Pitt, presumably hoping to corner the provincial market as Nollekens' seems to have cornered the London one; Nollekens produced at least two busts of the Duke, one dated 1813 which is at Apsley House in London, the other a year later for Castle Howard, so either brother could have followed his example where Wellington was concerned.

**Literature:** Gunnis, R., p. 278, *DBS*

**Comments:** Exhibited by M.A. Fisher & Son under entry No. 671 at the York Fine Art and Industrial Exhibition in York in July 1866.



*Inlaid Cribbage Board*

**Site:**

**Date of Execution:**

**Form:**

**Material:**

**Patron:**

**Status:**

**Cost:**

**Date Paid:**

**Description:**

Present whereabouts unknown.

**Literature:**

**Comments:** Exhibited by M.A. Fisher & Son under entry No. 671 at the York Fine Art and Industrial Exhibition in York in July 1866.



c. 1830s

*Putti with goat*  
YORK, North Riding  
Fairfax House, Castlegate

Site: 1st floor Date of Execution: Possibly the 1830s

Form: Relief panel Material: White statuary marble

Patron: ? Lord Feversham Status:

Cost: Date Paid:

Signed: Said to be by John Fisher III.

#### Description:

Relief chimneypiece panel of *putti* playing with a goat, one sitting on its back. The space is somewhat crowded and all the *putti* look extremely bad-tempered.

Literature: *La Sculpture au siècle de Rubens*, Musée d'art ancien, Bruxelles, 15 juillet-2 octobre, 1977. T.J. Smith, *Nollekens and his Times* (2 volumes, London, 1828) (reprinted London, 1949), pp. 92-93.

Comments: This carving is almost certainly based on Duquesnoy's drawing and his marble relief, or on a similar work dating from the third decade of the seventeenth century. A number of artists then working in Rome, like Donatello and Della Robbia before them, fell under the influence of similar scenes carved on the friezes at the Villa Doria Pamphili and on Roman sarcophagi.

Engravings of Duquesnoy's *oeuvres* were certainly available in England; J.T. Smith in *Nollekens and his Times*, writes that when Paton Betew, a retired silversmith and art dealer, wanted to charge fifteen shillings for a print of 'Fiamingo's boy', Nollekens tried to beat him down. Sir Peter Lely (1618-1680) includes a bas relief of the same subject in his portrait of Charlotte Fitzroy (c. 1672) which in the *York Art Gallery Catalogue* (pp.58-59) is recorded as 'after Duquesnoy'.

The relief was exhibited by M.A. Fisher & Son under entry No. 671 at the York Fine Art and Industrial Exhibition in York in July 1866; in the catalogue it appeared as 'Infant Bacchus and Goat'.

The panel was presented to Fairfax House, York, by the late Misses Porteus. It was reputedly intended for Duncombe Place but Lord Feversham died before the commission was completed so the contract was voided - perhaps this accounts for the downward cast to the mouths of all the *putti*.



c. 1830s

*Putti with goat*  
YORK, North Riding  
Fairfax House, Castlegate





1830?

*Dove Paperweight*

Site:

Date of Execution:

Form: Paperweight

Material: White marble

Patron:

Status:

Cost:

Date Paid:

Description: A small block of white marble, approximately 6" x 3" x 1", carved with a representation of a dove with outstretched wings, bearing an envelope in its beak.

Literature:

Comments: The dove is similar in form to the dove which decorates some of the Victorian monuments carved by the Fisher workshop. One assumes it is fairly late since it is an envelope in the bird's beak, not a folded letter.

In the possession of Mr. Michael Porteus who kindly allowed me to photograph it.



1830?

*Dove Paperweight*





*Boy with a Broken Drum*  
BUENOS AIRES, Argentina

**Site:**

**Date of Execution:**

**Form:**        Statuette

**Material:** White marble

**Patron:**

**Status:**

**Cost:**

**Date Paid:**

**Description:**

Small statuette of a putto crying over a broken drum, mounted on a black plinth. The cherub is lying on his side on a piece of fabric, a fold of which is caught round his bent right leg; the upper part of his body is raised and his right hand is held up to his eye to wipe away a tear. The drum is lying on its side with one of the drum sticks beside it on the ground, the other sticking out from a tear in the vellum.

**Literature:**

**Comments:** Exhibited by M.A. Fisher & Son under entry No. 671 at the York Fine Art and Industrial Exhibition in York in July 1866.

The base of the statuette is signed on the back but the photograph is not sufficiently clear to read the name. On the back of the black plinth, however, it is possible to read the words 'THE UNHAPPY BOY'

The statuette is now in the Argentine in the home of a descendent of the Fisher family, Robert James.



*Boy with a Broken Drum*  
BUENOS AIRES, Argentina





*Time cutting the  
wings of Cupid*

**Site:** **Date of Execution:**

**Form:** **Material:** Marble

**Patron:** **Status:**

**Cost:** **Date Paid:**

**Description:**

The present whereabouts of this statuette are unknown.

**Literature:** Vertue, G., *Notebooks*, I, V.22, B.M. 27; see p. 119, Walpole Society, Volume 18, 1930.

**Comments:** Exhibited by M.A. Fisher & Son under entry No. 671 at the York Fine Art and Industrial Exhibition in York in July 1866.

The Index to George Vertue's Notebooks refers to two paintings with this title. One was by van Dyck in Dusseldorf, the other by Peter Paul Rubens, at Marlborough House in 1723; the Notebook entry reads:

'... at Marlborough house a Capital Original painting of Time Cutting the Wings of Cupid. (or Love)

Time holds the Cupid between his arms & leggs. both which are finely groop'd together nothing was ever better contrasted. a fine disposition of the limbs. the great light on the Child shines with such a force, all things about are livid. dead. broken. signifying that Love is the life of all things. which being cutt short, death ensues. this picture is copyd by Mr. Lens.'

'Mr. Lens' was Bernard Lens, who was limner to the King, and according to Vertue, received no salary.

The picture went to Blenheim, and here it was engraved by James McArdell who exhibited it at the Society of Artists in 1760. It is described in Gordon Goodwin's *James McArdell* of 1903, No. 209. The plate was bought by James Sayer after McArdell's death in 1765 and reprinted for 10/6d. (No. 6 in Sayer & Bennett's Catalogue dated 1775).

van Dyck's oil is now housed at the Musée Jacquemart-André in Paris; Sotheby's Catalogue for a sale of British Paintings from 1500-1850 (Sale LN 6406) held on Wednesday, 10th July 1996, states that this picture 'executed circa 1628-32, [was] previously in the collection of the Duke of Marlborough, Blenheim Palace,' so perhaps Vertue was mistaken about its authorship. Lot 93 in the Sale is a painting by Angelica Kauffmann, R.A. (1741-1807) of the same subject.



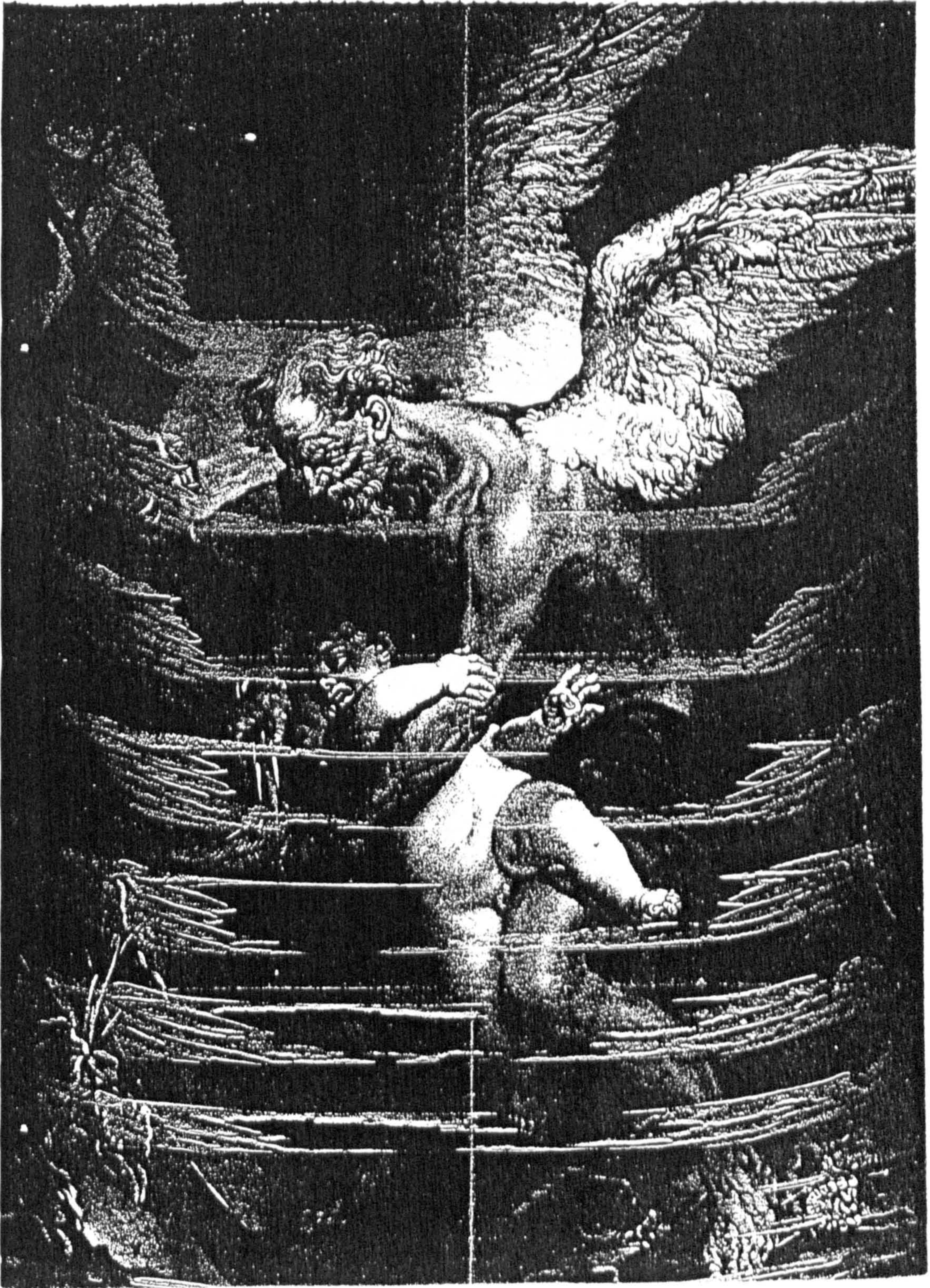
A reproduction of McArdell's original engraving and of the Kauffmann painting are included.

So far the only other representation I have found of this subject is Sebastiano Ricci's *The Punishment of Love* where Cupid is having the feathers pulled from his wings; it is more usual to see his quiver and arrows being confiscated by Venus.

I am most grateful to Mr. David Alexander for supplying the information about McArdell and the copy of the engraving, and to Mr. Richard Green of York City Art Gallery for the Angelica Kauffman material.



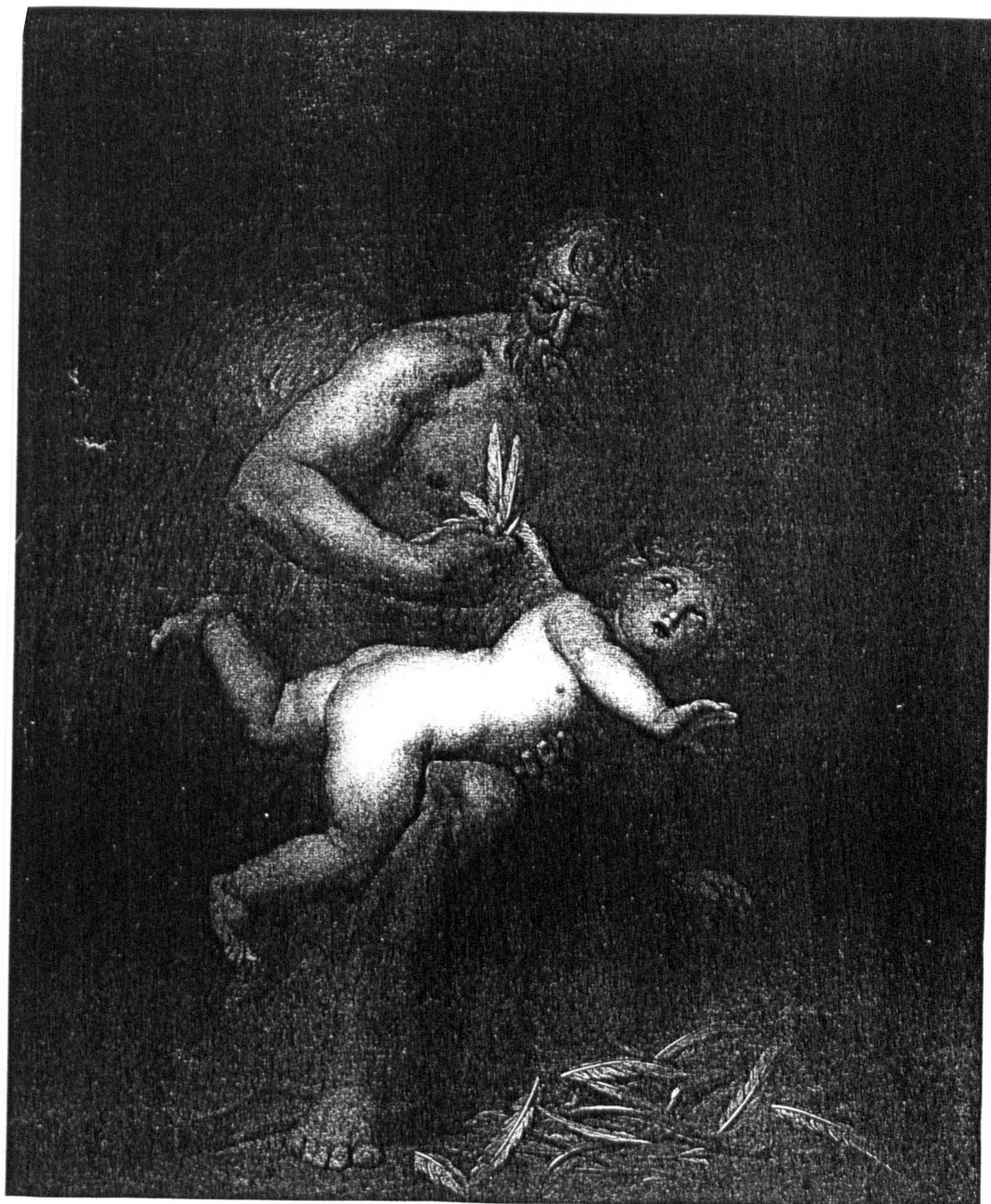
*Time cutting the  
Wings of Cupid*



Reproduced from the engraving by James McArdell



*Time cutting the  
wings of Cupid*



Reproduced from Sotheby's Catalogue for a sale of British Paintings  
from 1500-1850 (Sale LN 6406) held on Wednesday, 10th July 1996.



*Time cutting the  
Wings of Cupid*



SEBASTIANO RICCI  
*The Punishment of Love*  
1706-7  
oil on canvas, 285 x 285 cm  
Università degli Studi di Firenze

(Reproduced from Plate I of the Catalogue of the Royal Academy of Arts  
Exhibition *The Glory of Venice*, held in London in 1994)



1856

War Memorial  
SOWERBY, West Riding  
St. Peter's Church

Site: North aisle Date of Execution: 1856  
Form: Vertical panel Material: White and black marble  
Patron: Subscription Status:  
Cost: Date Paid:  
Signed: Fisher, York

Description: A black marble backing with a triangular top. A vertical white marble inscription panel with shaped cornice top and bottom; the lower edge is supported on twin acanthus leaf brackets. The top is decorated with three cannon balls, a sheathed sword crossed by, but still visible under, a partly furled flag which also covers a section of a gun barrel.

SEBASTOPOL  
Alma , Balaklava , Inkerman

To the memory of those brave men  
from the Township of  
Sowerby  
Who laid down their lives  
In the Campaigns of 1854, and 1855  
So triumphantly achieved for  
The Liberties of Europe

Joseph Wadsworth	6 <sup>th</sup> Guards
Eli Crowther	6 <sup>th</sup> Guards
John Greenwood	1 <sup>st</sup> Royals
Elijah Saltonstall	7 <sup>th</sup> R <sup>g</sup> Fusil <sup>rs</sup>
George Crabtree	19 <sup>th</sup> Reg.
Joseph Thorp	19 <sup>th</sup> Reg.
James Hallowell	20 <sup>th</sup> Reg.
Daniel Sharp	47 <sup>th</sup> Reg.
William Brown	95 <sup>th</sup> Reg.
Joseph Holroyde	R <sup>g</sup> Marines

Thy dead men shall live, Isaiah xxvi, 19

Erected by Subscription

Literature: Yorkshire Gazette, 6th September 1856, p. 9, column 3.

Comments: The newspaper item reads: 'MONUMENT TO ENGLISH HEROES,- Mr. Fisher, sculptor, of this city, has just completed an elegant marble menument, in memory of ten persons, natives of Sowerby, near Halifax, who fell during the late war with Russia. The monument has been removed from York during the present week, and will be placed in the



church at Sowerby.' The names of the men commemorated are then listed and the column continues: 'The inscription is surmounted by a flag, a sword, a cannon, and three cannon balls, cut out in the marble, and the entire monument is skilfully executed.'



War Memorial  
SOWERBY, West Riding,  
St. Peter's Church





**Index to Decorative Works**  
(Filed in date order in the Catalogue)

Abbot Hall, Kendal	1759
Allerton Maulever (see Thornville Royal)	1805
Assize Courts, York	1773
Banqueting Hall, Studley Royal	c. 1728 onwards
Bonaparte, Napoleon	1802
Boy with Broken Drum	1800s ?
Burton Constable	1776
Cannon Hall	c. 1778
Castle Howard	c. 1780-4
Christ, Figure of	1761
Christ, Head of	1807
Colliergate, York, Nos. 18 & 19	1748
Cribbage Board, inlaid	1800s ?
Dove Paperweight	1830?
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Fothergill, Dr. F., Bust	1808
Fothergill, the late Mr., Bust	1808
Gray's Court	c. 1740s
Greyhound Course	1801
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Newton, Sir Isaac	1762?
Nobleman, Elderly, Bust	1808
Normanby Hall	c. 1770
Nostell Priory	1751/2



Ormesby Hall	c. 1772
Pedestals (possibly ex Aske)	c. 1762
Pitt, William, Bust (Spanish Library, Harewood)	1808
Pitt, William, Bust	1810
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Rockingham Mausoleum Pedestals	1784-1793
Scriven Hall	1729
Shakespeare, William, Bust	c.1762
Smith, Miss, of Covent Garden, Bust	1808
Stag Chase	1806
Studley Royal	1728-1753
Swinton Castle	1765 and 1793
Tabley House	c. 1760
Temple Newsam	1740-1742
Time Cutting the Wings of Cupid	1800s?
Thornville Royal (Allerton Maulever)	1805
Treasurer's House, York	c. 1740s
Turner, the late Sir C., Bust	1811
Walmgate, York, No. 70	c. 1740s
War Memorial, Sowerby, West Riding	1856
Watson, Wentworth, C., the late, Medallion	1794
Wellington, the Duke of, Bust	no date
Wentworth, the late Peregrine, Bust	1809
Wentworth Woodhouse	1768 and 1786
Wheatley, J., Bust	1808
Wolterton Hall	1737



## Abbreviations

EYRCO	East Yorkshire County Records Office
NYCRO	North Yorkshire County Records Office
WYAS	West Yorkshire Archive Service
YAS	Yorkshire Archaeological Society
YCA	York City Archives
Beard, G., <i>Craftsmen &amp; Interior Decorators</i>	<i>Craftsmen &amp; Interior Decorators in England 1660-1820</i> (London, 1986)
Esdaile, K.A., YAJ	"Sculptors and Sculpture in Yorkshire", Part I, Vol. 35, pp. 362-388 Part II, Vol. 36, pp. 78-108 Part III, Vol. 36, pp. 137-160, <i>Yorkshire Archaeological Journal</i> , (Leeds, 1944-7)
Esdaile, E., Notebook 25	Second 1925-1928 Notebook. Unpublished work in the Huntington Library, San Marino, California
Gunnis, R., <i>DBS</i>	<i>Dictionary of British Sculptors</i> (London, 1964)
Morrell, J.B., <i>York Monuments</i>	<i>York Monuments</i> (London, 1944)
NT	The National Trust
Pevsner, N., followed by the relevant county	<i>The Buildings of England</i> (London)
RCMH	Royal Commission on the Historical Monuments of England, Shelley House, Acomb Road, York
Wragg, R.B., "Works of John Carr"	"The Life and Works of John Carr, Palladian Architect" unpublished Ph.D. Thesis, 4 vols., University of Sheffield 1975, Thesis 4104
York Georgian Society	Annual Reports of the York Georgian Society