

Arlington Street, March 15, 1759.

YOU judge very rightly, Sir, that I do not intend to meddle with accounts of *religious* houses; I should not think of them at all unless I could learn the names of any of the architects, not of the founders. It is the history of our architecture I should search after, especially of the beautiful Gothic. I have by no means digested the plan of my intended work; the materials I have ready in great quantities in Vertue's MSS. But he has collected little with regard to our architects, except Inigo Jones.¹ As our painters have been very indifferent, I must to make the work interesting, make it historical; I would mix it with anecdotes of patrons of the arts; and with dresses and customs from old pictures, something in the manner of Montfaucon's antiquities of France.² I think it capable of being made a very amusing work, but I don't know whether I shall ever bestow the necessary time on it.³ At present, even my press is at a stop; my printer,⁴ who was a foolish Irishman, and who took himself for a genius, and who grew angry that I thought him extremely the former, not the least of the latter, has left me, and I have not yet fixed upon another.

In what edition, Sir, of Beaumont and Fletcher⁵ is the copy of verses you mention, signed, *Grandison*?⁶ They are not in mine. In my *Catalogue* I mention *The Countess of Montgomery's*⁷ *Eusebia*; I shall be

1. Inigo Jones (1573–1652). Vertue's numerous jottings on Jones fill three columns of entries in the index to his notebooks (*Vertue Notebooks* vi. 127–9).

2. Bernard de Montfaucon (1655–1741), author of *Les Monuments de la monarchie française*, 5 vols, 1729–33. HW's copy was sold SH viii. 142.

3. Although the *Anecdotes* go beyond Vertue's collections, HW did not carry out his intention of expanding them in the manner of Montfaucon. In Feb. 1762 he began a new project, which he called 'Collections for a History of the Manners, Customs Habits, Fashions, Ceremonies, etc., of England,' in which he was encouraged by Lord Bute and others. See Bute to HW ca 13 Feb. 1762 and HW to Bute 15 Feb. 1762; Gray to HW 28 Feb. 1762 (GRAY ii. 122–3 and nn. 1–2); Ducarel to HW 23 and 27 Feb. 1762, HW to Ducarel 24 Feb. 1762; Cole to HW 14 May 1768, 24 Feb. 1782 (COLE i. 138–9, ii. 307, and *passim sub* Gough). The project was ultimately car-

ried out by Richard Gough in his *Sepulchral Monuments in Great Britain*, 1786, in the Preface to which (and again at i. 36*) he acknowledges his indebtedness to HW. See Hazen, *Bibliography of HW* 143–5.

4. William Robinson, HW's printer 1757–9. He left 5 March 1759 (*Journal of the Printing-Office* 8). See also *ante* vol. 15, HW to Dalrymple 22 May 1759; HW to Mann 4 Aug. 1757.

5. Francis Beaumont (1584–1616) and John Fletcher (1579–1625). In the first folio edition of their *Comedies and Tragedies*, 1647, sig. a recto contains 'To the Stationer' signed 'Grandison.' Along with many of the commendatory verses it was omitted from the second folio of 1679, which HW owned (MS Cat. L.1.14; it does not appear in the SH sale catalogue).

6. John Villiers (ca 1615–59), 3d Vct Grandison of Limerick; nephew of George Villiers, 1st D. of Buckingham.

7. Susan de Vere (1587–1629), m. (1604) Philip Herbert (1584–1650), 4th E. of Pem-