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# THE PANELLED ROOMS

## II. THE CLIFFORD'S INN ROOM

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*Frontispiece.]*

General View of the Room.

VICTORIA AND ALBERT MUSEUM

DEPARTMENT OF WOODWORK

# THE PANELLED ROOMS

## II. THE CLIFFORD'S INN ROOM

LONDON: PRINTED UNDER THE AUTHORITY  
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## INTRODUCTORY NOTE.

THE panelled room, formerly in No. 3, Clifford's Inn, Fleet Street, was purchased for the Museum at a Sale by Auction on the 23rd July, 1903, and has been re-erected in Gallery No. 56 on the ground floor of the Museum (No. 1029-1903).

The following history of it has been compiled and the description written by Mr. Oliver Brackett, Assistant-Keeper in the Department of Woodwork. The authorities consulted are referred to in the Bibliography, and among them special mention should be made of the interesting records of the Penhallow family, collected and published by Mr. Chas. T. Penhallow, of Jamaica Plain, Massachusetts, U.S.A. The measured drawings have been made by Mr. A. E. Bullock, A.R.I.B.A.

I have read through the proof-sheets.

EDWARD F. STRANGE,  
Keeper of Woodwork.



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PANELLED ROOM OF CARVED OAK AND  
CEDAR, FROM No. 3, CLIFFORD'S INN,  
LONDON.

Date 1686 to 1688.

HISTORY.

**I**N the year 1310 Edward II granted to Roger de Clifford, Marshal of England, a house and garden called, in the language of the time, "messuage with the appurtenances next to the church of St. Dunstan-in-the-West in the suburb of London." At Roger de Clifford's death the property passed to his second son Robert, whose widow, in 1345, let it to students of the law for £10 a year. Such is the origin of Clifford's Inn. Mention of it is made in State Papers of the fourteenth century as "Inn of Clyfford by the Church of St. Dunstan," and it is probable that to this time can be put down the foundation of the Society of Clifford's Inn. For more than one hundred years the property remained in the possession of the Clifford family, though used as a school for study of the law; but in 1468 the freehold was granted to John Kendale and his heirs male, and later, in 1618, was acquired by the Society of Clifford's Inn. Records of the Society show that from about the latter date, resident members of the Inn, called Fellows, were admitted to a set of chambers, at first for a life and afterwards for one or two lives beyond their own. This sense of ownership sometimes led them to take great pride in the decoration of their chambers, as in the case of the panelled room now exhibited in the Museum.

In the course of history the buildings of Clifford's Inn have undergone great changes. Of those still standing, the earliest in date, No. 12, goes back to the year 1624. Although a small part only of the Inn suffered from the ravages of the Great Fire in 1666, much rebuilding was done during the architectural revival which

followed this historic disaster. To this period belongs the panelled room here described, but the building of which it formed part has been pulled down within recent years.

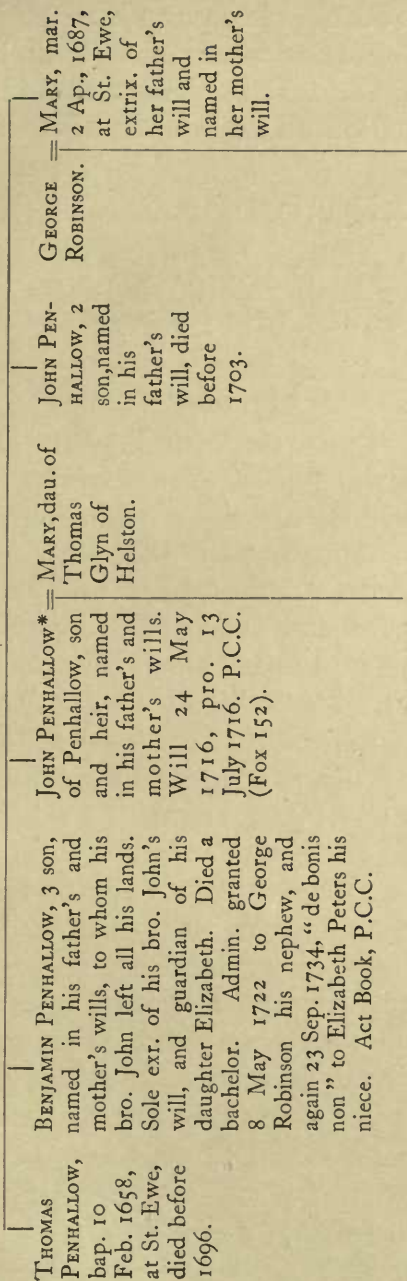
The occupant of the chamber, according to the Records of Clifford's Inn, was named John Penhallo or Penhallow. His arms are carved on the mantelpiece. He was admitted on the 5th February, 1674, to a chamber on the first floor of the building in the south-west corner of the first Court, afterwards known as No. 3. This building was pulled down and re-erected in 1686, and two years later John Penhallow was admitted to the chamber in which the panelling was put up, and also to another chamber over it "in consideration of the interest which he had in his own chamber before it was rebuilt, and also of the money which he had laid out in rebuilding the same chamber."\* There is no doubt, therefore, that it was for John Penhallow that the room now exhibited in the Museum was made, and it is evident that the work was carried out between the years 1686 and 1688. John Penhallow died in 1716, and was succeeded by his brother and executor, Benjamin (d. 1722), whose administrator, George Robinson, nominated one Timothy Rogers, duly admitted in 1722, as the second life. It does not appear that the later tenants of the chamber were persons of any historical interest.

In "The Visitations of Cornwall, comprising the Heralds' Visitations of 1530, 1573 and 1620, with additions by Lieutenant-Colonel J. L. Vivian (Exeter, 1887)," a full genealogy of the Penhallow family is given, of which an extract relating to the John and Benjamin Penhallow, who occupied the chambers in Clifford's Inn, is quoted on the following page. The family was of Cornish origin, and dated back in the 14th century to John Penhalow de Penhalow, an estate in Philleigh county in Cornwall. On maps of Cornwall the name Penhallow is still found. The family appears to have been of Puritan faith, and in the reign of Charles II one of their number, Samuel Penhallow, emigrated to America, arriving

\* Records of the Society of Clifford's Inn,

# EXTRACT FROM THE GENEALOGY OF JOHN PENHALLOW.

THOMAS PENHALLOW of Penhallow, = KATHERINE, da. of John Tredinham son and heir of John Penhallow. of Tregonan, named in her husband's will. Will 9 Dec. 1703, pro. 6 June 1707. P.C.C. (Poley, 150).



JOHN PETERS = ELIZABETH, only daughter, named in her father's will, not 21, 1716, married to John Peters, and adm. 23 Sep. 1734, to the goods, &c., of her uncle Benjamin Penhallow, left unadministered by her cousin George Robinson, 8 May, 1722. Act Book, P.C.C.

GEORGE ROBINSON of Cagwith, named in the will of his uncle John Penhallow 1716, and administered to the estate of his uncle Benjamin Penhallow 8 May 1722.

\* Occupier of the Chamber at No. 3, Clifford's Inn, at the time of the erection of the panelling now in the Museum.



in New England in 1686. He rose to high positions in the town of Portsmouth, U.S.A. His descendants are still living in America, and one of them, Mr. Chas. T. Penhallow, has kindly supplied the Museum with information on the history of the family.

## DESCRIPTION OF THE ROOM.

THE dimensions of the room are as follows :—

Height	...	...	9	feet	10	inches.
Length	...	...	18	„	6	„
Width	...	...	14	„	10	„

The room is panelled in oak, with applied carvings in cedar\* [*Frontispiece*]. The arrangement of the walls is as follows [PLATE I]: a chimney-piece is placed near the centre of one of the end walls, the opposite wall containing two windows with cupboards beneath; the side walls have each two doorways facing one another, the rest of the ground on all four walls being covered by raised panelling with large rectangular panels framed by bolection mouldings, divided by a dado rail. The chimney-piece [PLATE II] consists of overmantel with raised and enriched panel for a painting, framed above and at the sides by applied carving of festoons of flowers, fruit, beans and hops; above the panel is a shield with helmet and mantling bearing the arms of Penhallow quartering Penwarin,† and referring to the marriage, in the reign of Henry VII, of John Penhallow with Mary, daughter and co-heiress of Vivian Penwarin; the jambs and architrave below the shelf are carved with two bands of ornament, the outer of applied floral ornament with cherubs at the angles, and the inner (of ogee section) of acanthus leaves mitred round a central panel carved with a festoon of drapery; a fluted marble lining surrounds the opening for the fireplace.

\* Professor Groom (Professor of woods and fibres technology at the Imperial College of Science and Technology) states that this wood is North American "pencil" cedar (*Juniperus Virginiana*).

† 1 and 4 vert a coney arg. (Penhallow) and 2 and 3 sa. a chevron between three fleurs-de-lis arg. (Penwarren, Penwarin or Penwam). [Burke: General Armory.]



The two pairs of doorways are similar to one another in general character, but differ in detail. In one case a broken pediment terminating in volutes surmounts a mitred architrave carved with a design of acanthus leaves with angle brackets, and further ornamented above the centre of the door with an applied cherub's head in high relief [PLATE VIII]; in the other case the pediment is lunette-shaped and encloses a lion's mask, with enrichments consisting of applied leaf ornament above the door and in the spandrels outside the pediment [PLATE X]; the doors, of which one pair are not fitted with hinges or handles, have each two large raised panels with moulded framework. Two of the doors are fitted with brass rim-locks.

The panelling is divided by a moulded dado-rail into two parts, both parts having raised rectangular panels, wide and narrow, with projecting mouldings, while a cornice consisting of several members and carved with acanthus and running husk ornament surrounds the room. A similar but larger husk ornament enriches the windows, which are recessed and ornamented with sunk panels having raised centres.

In its original position at Clifford's Inn the room had a plain plaster ceiling. The plan of the room was not symmetrical. In one of the long walls, near the angle on the left of the chimney-piece, was a small pointed arched window of pinewood, which had evidently been added in the 18th century. This window was not put up with the room in its present position. Further, the chimney-piece and the windows are not placed in the middle of the walls to which they belong. When the panelling was first brought to the Museum the surface was covered with many coats of paint. The removal of the paint revealed wood of fine surface and colour, admirable from the point of view of tone and marking. There is no reason for supposing that the wood was painted at the time when the panelling was first put up in Clifford's Inn. The date to which it belongs—the early period of Wren—was marked by a certain severity in the treatment of interior decoration; ceilings for the most part were left in white plaster and walls were wainscoted in

wood—usually walnut or oak—the natural surface of which was intended to form a background for the carved, gilt and upholstered furniture of the time. The Galleries at Hampton Court Palace present a typical example of this treatment of interiors. It was not till the 18th century that colour and gilding became the fashionable medium for the decoration of rooms, and then inferior woods, such as pinewood, were used for the construction.

### CHARACTER OF ENGLISH PANELLING OF THE LATER RENAISSANCE.

THIS room is the earliest example in the Museum of English panelling of the later Renaissance. The character of architectural design in the second half of the 17th century differed essentially from that of the preceding styles, which, from the time of Henry VIII to Charles I, had followed an inherited tradition. In the earlier Renaissance—as shown in the Museum by panelling from Exeter and Bromley-by-Bow—walls were covered from floor to ceiling with panelling, usually of oak, divided on all the surface into small panels, for the most part rectangular and framed by mouldings; chimney-pieces were heavily carved, often in high relief, but ornament otherwise was of a flat and conventional character. The plan of the room was often irregular and followed no definite scheme. But in the second quarter of the 17th century, owing to the revival of classical study under Inigo Jones and the adoption of the Palladian principles of architectural construction, a revolution both in plan and decoration was effected, and the laws of design thus evolved were followed by the school of Sir Christopher Wren in the second half of the century, and passed on to his successors of the 18th century. This progress of development, however, was not quite unbroken. The style of Wren, though carrying on the classical traditions which Inigo Jones presented, was influenced by the contemporary schools both of France and Holland, and seems further to possess a human interest, which is lacking in the colder and more technically perfect work of the early Georgian period, a

period which followed the Palladian rules with slavish exactness. A comparison of the Clifford's Inn Room in the Museum with the adjacent room from Hatton Garden will serve to illustrate this difference in the character of these two styles.

In the panelled room from Clifford's Inn the student can study the principles of architectural design which by the time of Charles II had been universally adopted in England. Symmetry and balance were demanded as important factors in the plan, and comparative proportions depended on a logical system of calculation which contrasted with the more haphazard methods of earlier periods. Ornamental details are here arranged with due regard to balance, and the floral carvings on the chimney-pieces and doors, though elaborate in design and execution, avoid the over-realistic treatment which is usually associated with the school of Grinling Gibbons. If criticism should be made of the room it would be mainly on account of the crowding of one pair of doors into the angles, thus producing a cramped effect which is contrary to the sense of space and proportion required by the architectural canons of the time ; but this apparent fault, as well as the original irregularity of plan referred to before, might be accounted for by considerations in the position and structure of the building.

OLIVER BRACKETT.



## PHOTOGRAPHS.

The following photographs are in the Museum Collection, and can be seen on application in the Library. Prints from the official negatives may be purchased at the Photograph Stall in the Museum. The numbers in brackets are those of the official negatives:—

- CHIMNEY-PIECE, detail of (38140).
- CHIMNEY-PIECE (Front view) (27263) (38137).
- CHIMNEY-PIECE ( $\frac{3}{4}$  view) (27264).
- DOOR (Broken pediment) (27265).
- DOOR (Broken pediment) with portion of panelling (38139).
- DOOR (Lunette head) (27260).
- DOOR (Lunette head) with portion of panelling (38138).
- OVERMANTEL (38141).
- PANELLING, SECTION OF (27261).
- PANELLING, SECTION OF (27262).
- ROOM, VIEW OF (with furniture) (33638) (38136).
- ROOM, VIEW OF (without furniture) (33639).



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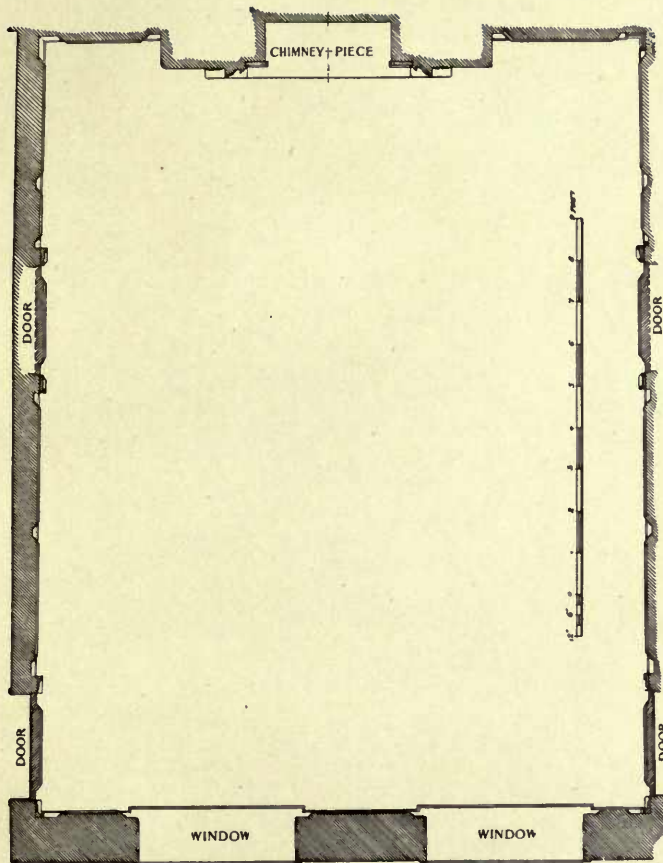
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Catalogue of Sale of Panelling at No. 3, Clifford's Inn, on 23rd July, 1903. [Lithograph on cover by T. Way.]

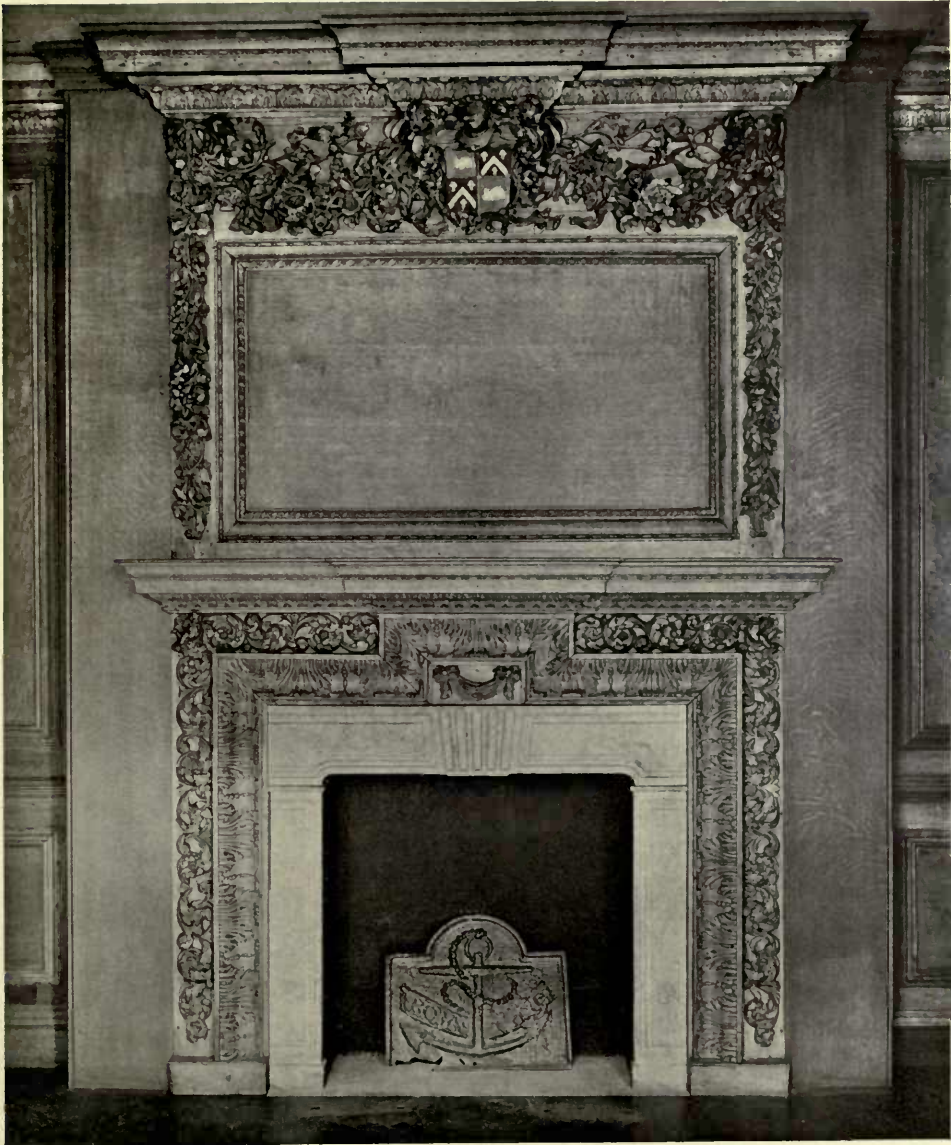
PLATE I.



Plan of the Room.

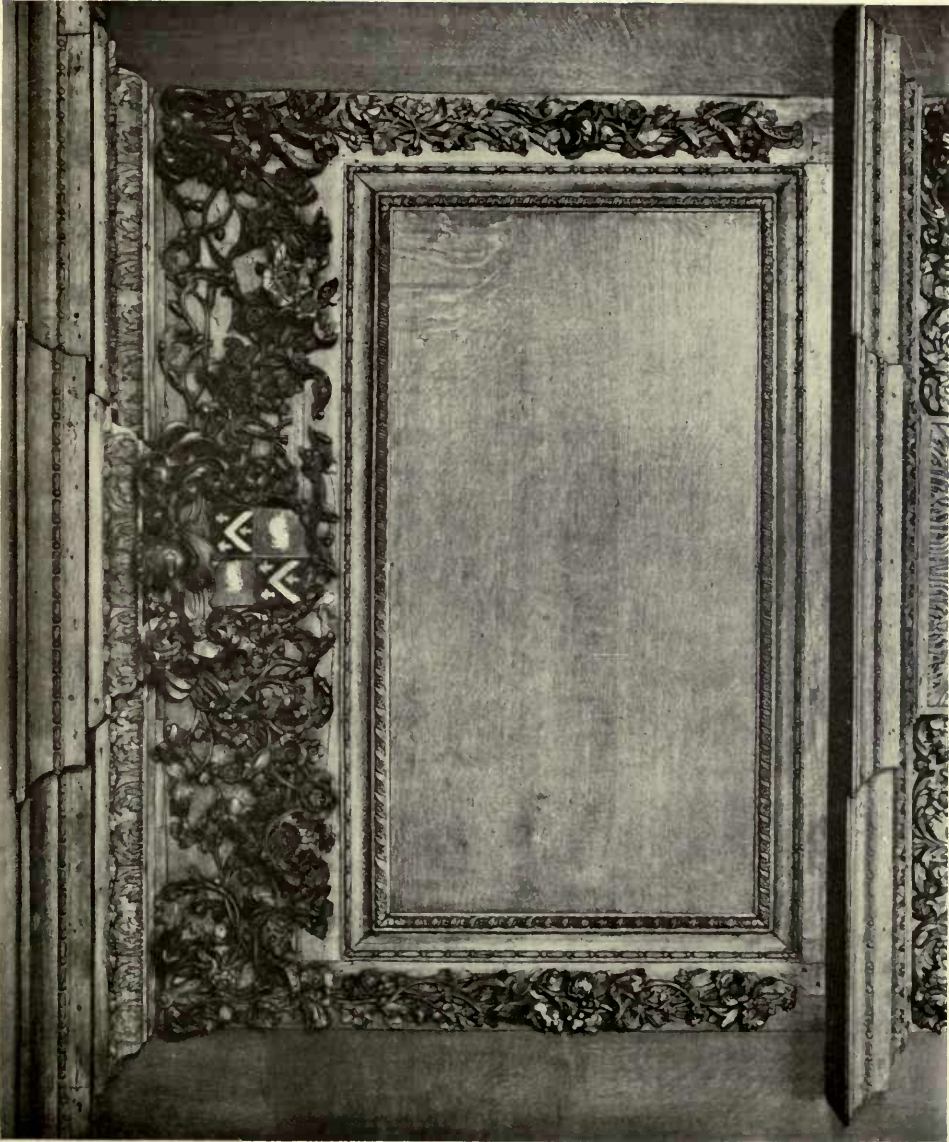






The Chimney-piece.

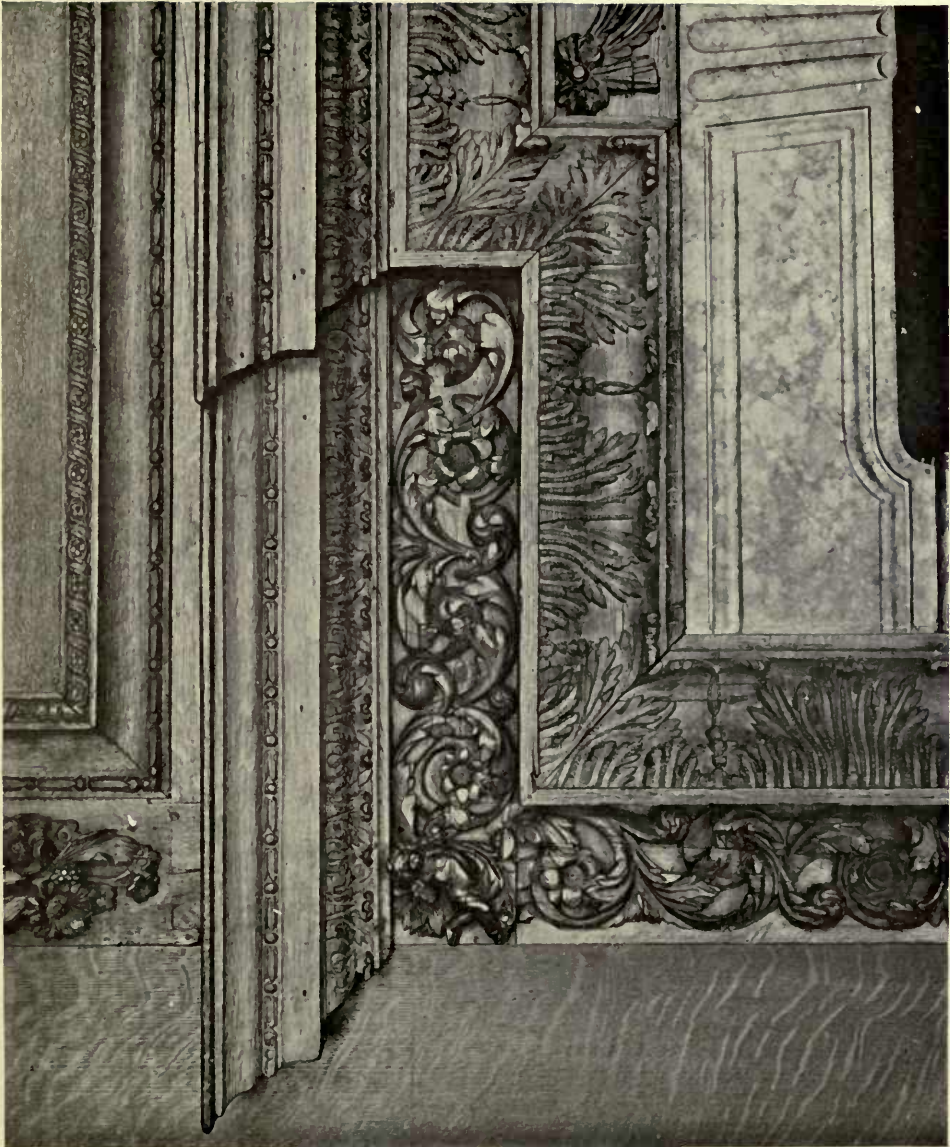




The Overmantel.

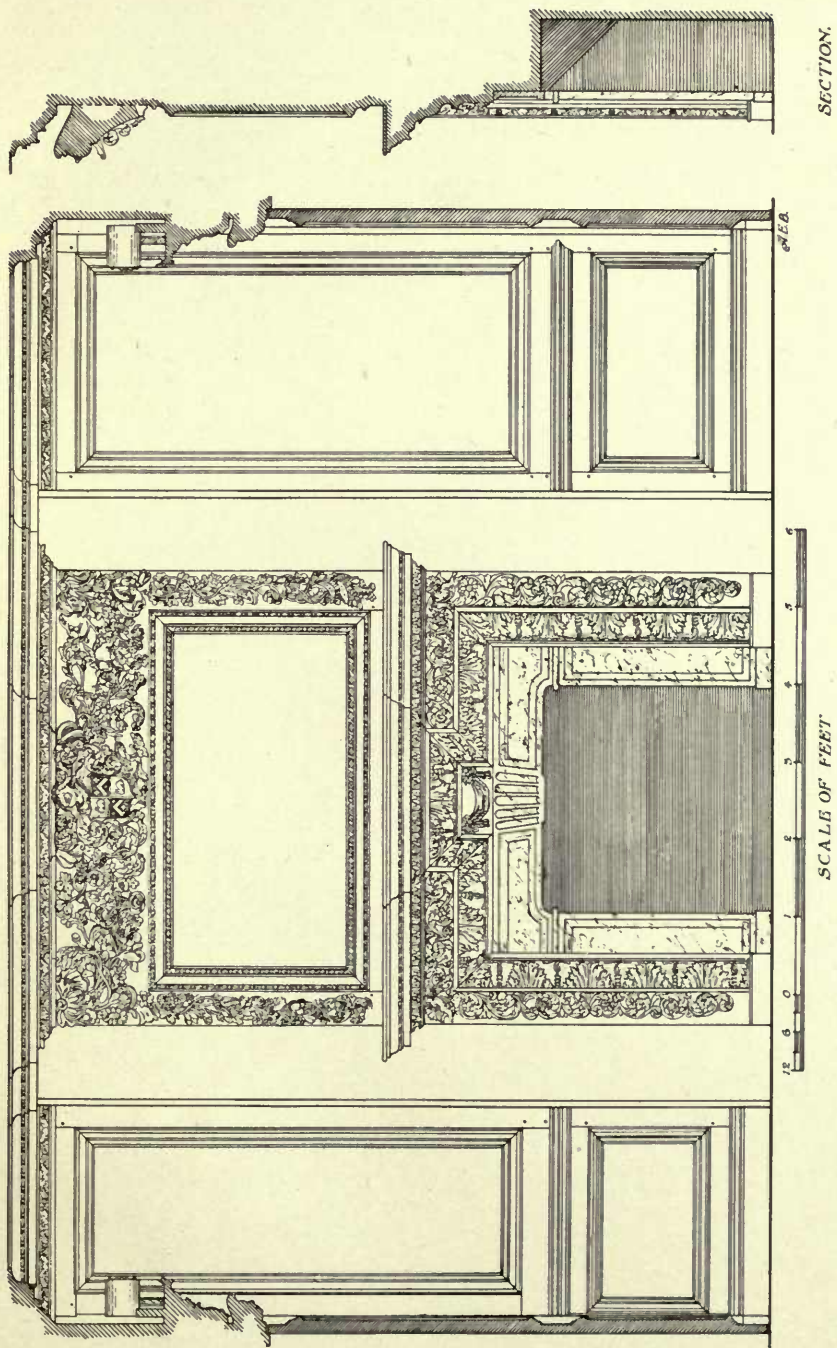






Detail of the Chimney-piece.

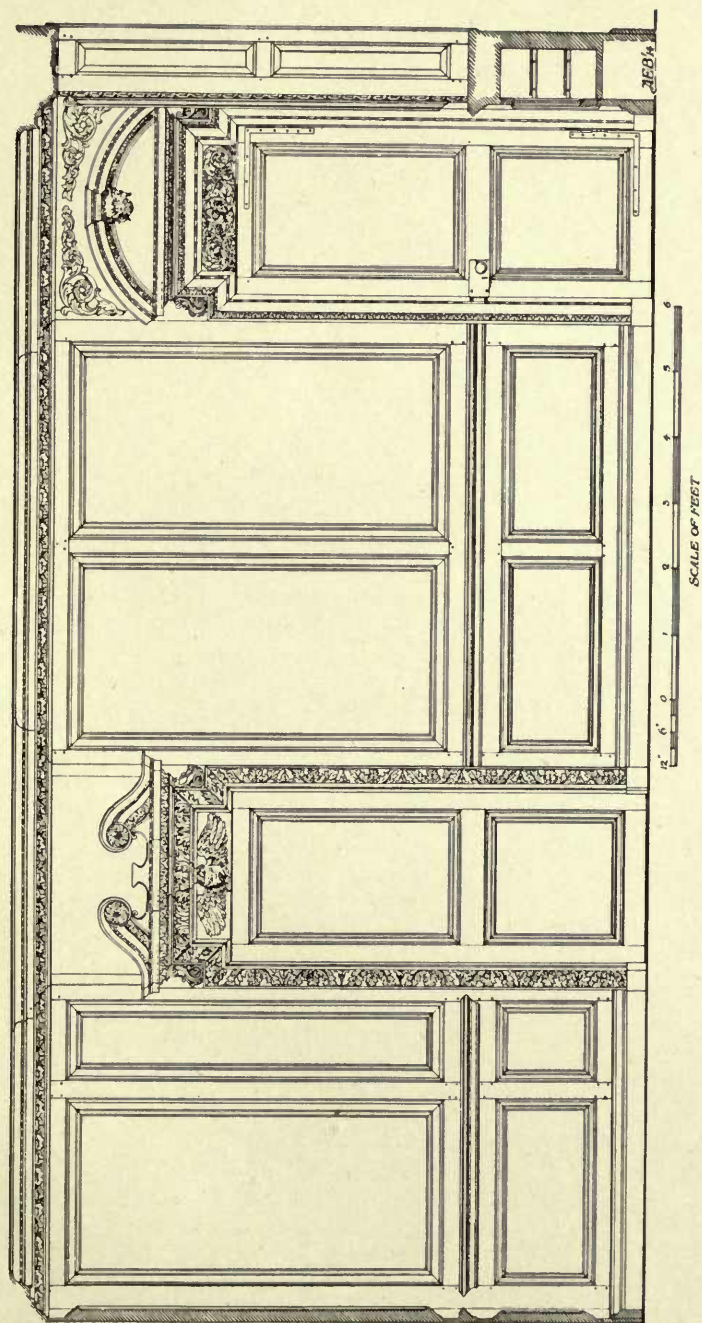




Measured drawing of the Chimney-piece with Panelling.

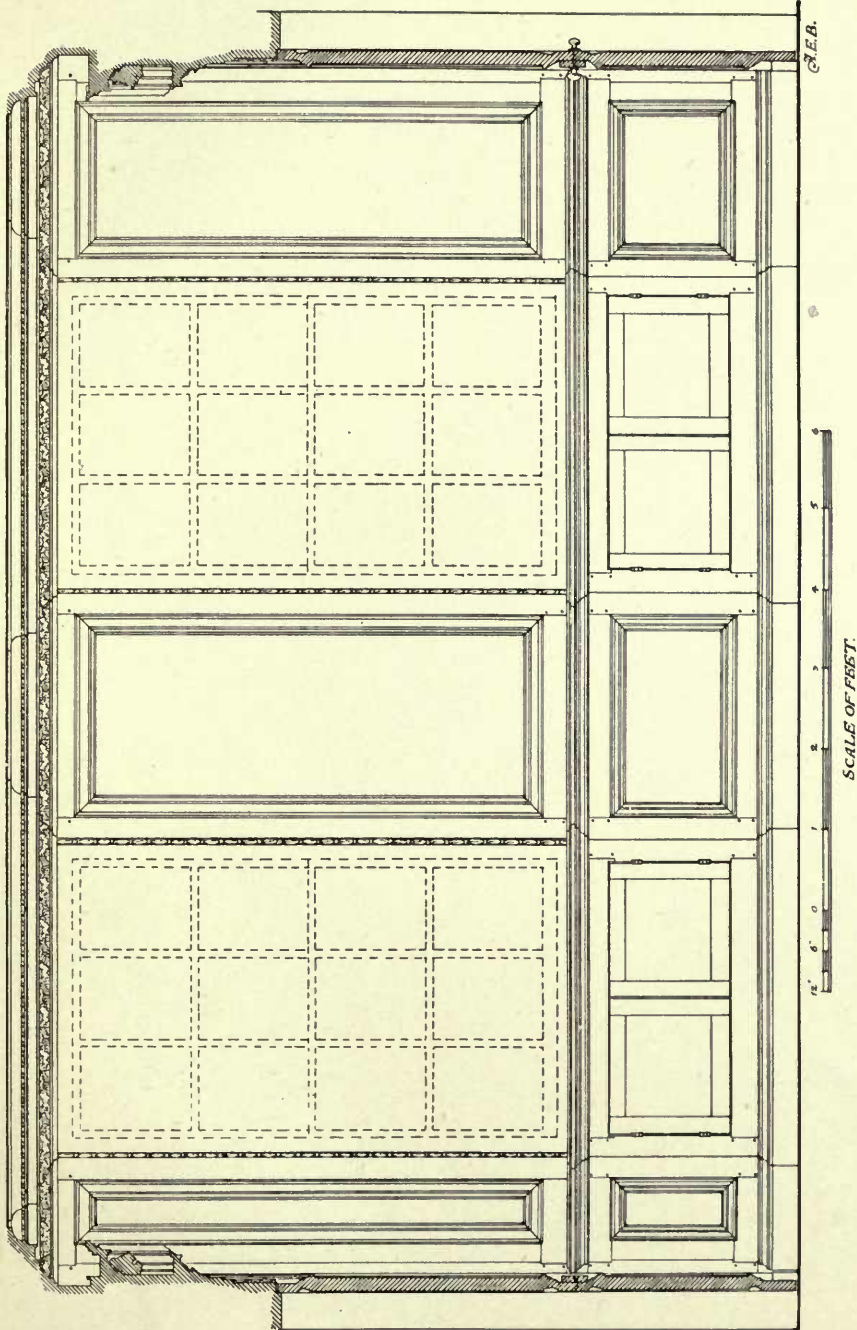






Measured drawing of a Side Wall of the Room.

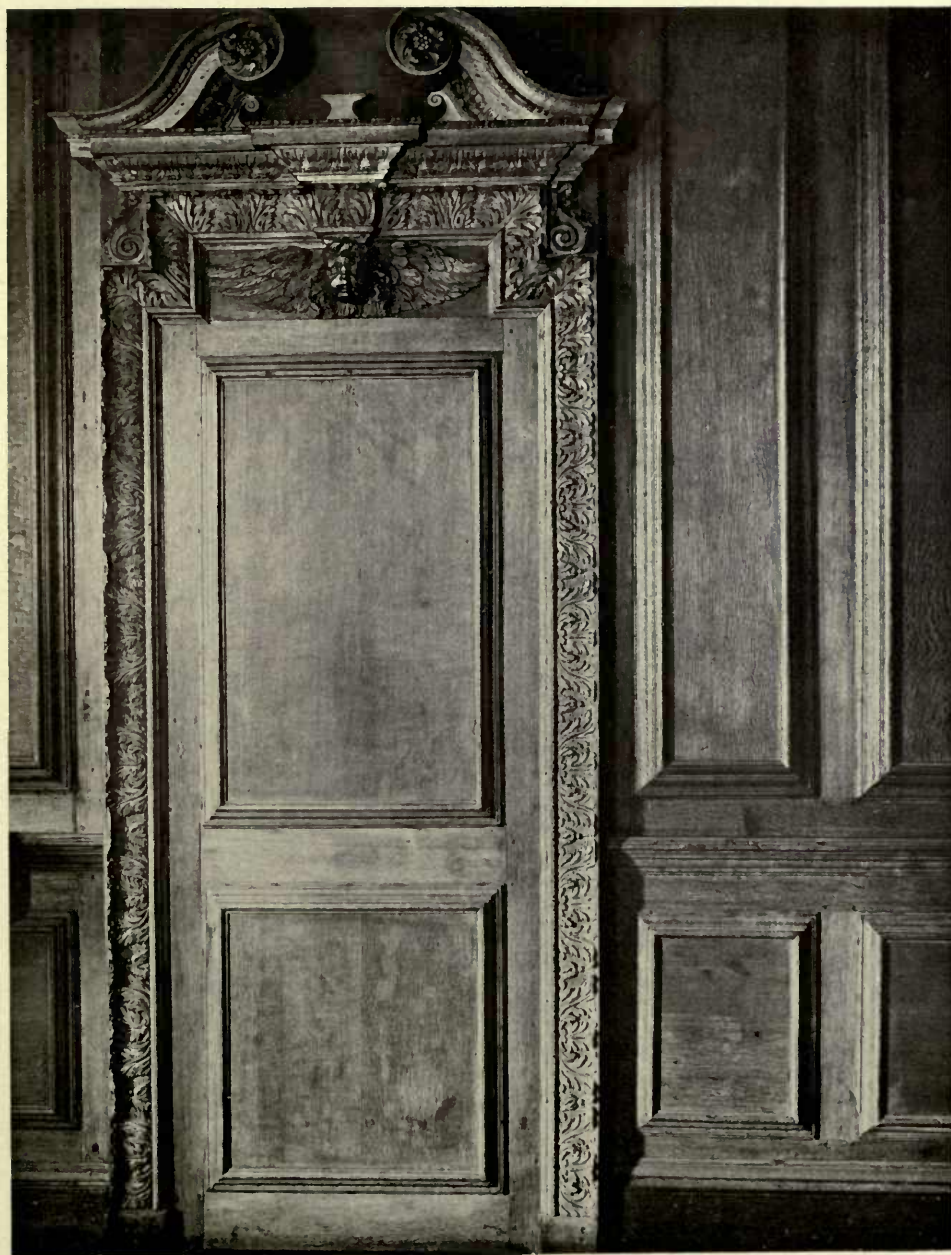




Measured drawing of the End Wall, with Window Openings.

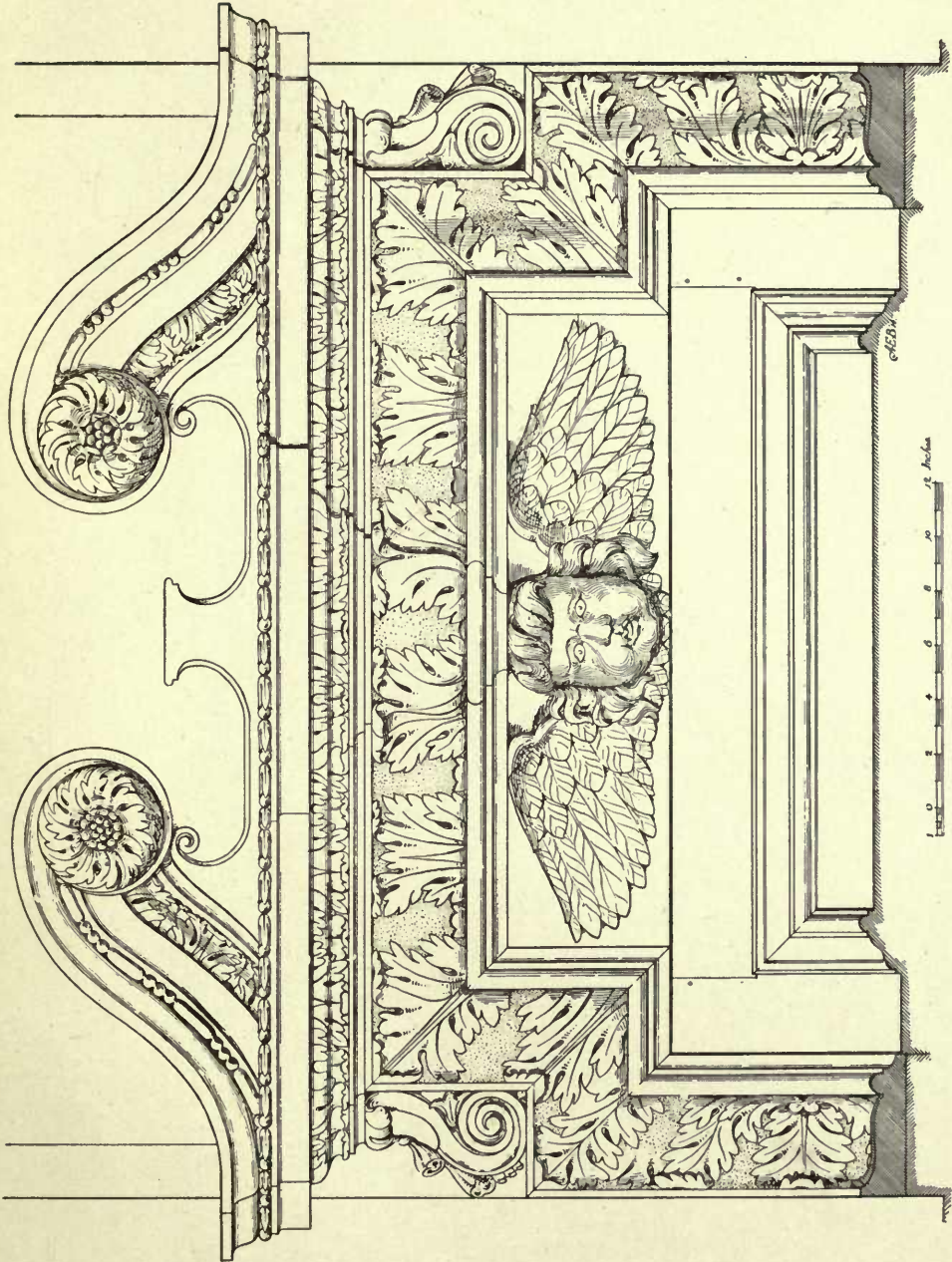






Doorway.





Measured drawing of Head of Doorway  
(see Plate VIII).

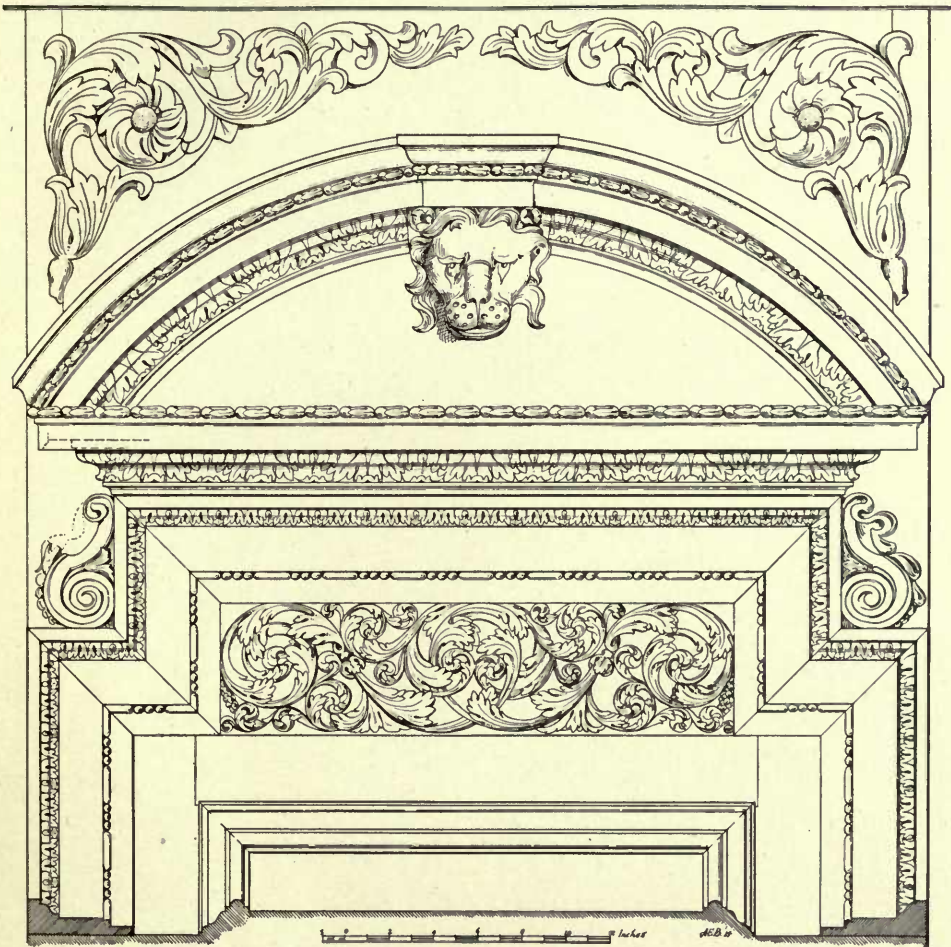






Doorway.

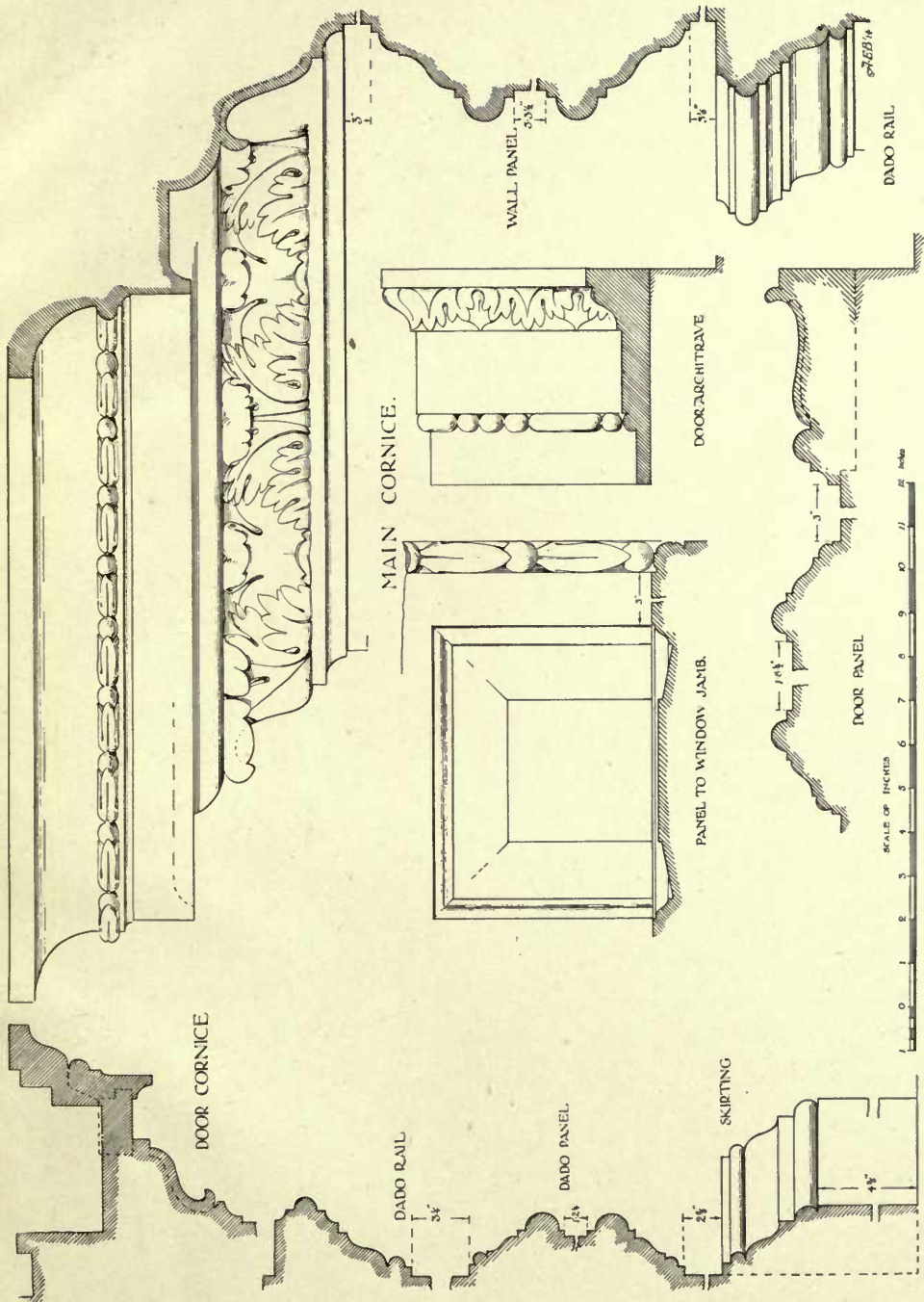




Measured drawing of Head of Doorway  
(see Plate X).







Measured drawings of sections of Mouldings.









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