The construction of Dyhams Park fastidiously, though at a remove, just as he managed colonial and military affairs for the Crown, diligently and remotely. Blathwayt always based his decision-making on solid information and knowledge and, as his employees and colleagues were to learn, he was a master at managing information. An impartial Matthew Prior cruelly dubbed him 'the elephant' as a consequence. But the Blathwayt method was designed to balance complex issues in a shifting landscape of misinformation, omission and delay, and it resulted in the building of Dyhams Park, a long career and the making of a fortune.

Blathwayt’s print collection shows his disciplined method put to aesthetic purposes. The prints of Raphael and Titian reflect his efforts in connoisseurship and very much follow in the footsteps of his virtuoso uncle Thomas Povey, while the instructional qualities of Dutch architectural works and interior design show Blathwayt preparing for his great achievement at Dyhams. A very important part of this preparation is the assembly of material on garden design, which went beyond the pure horticultural and entered the sphere of political and personal affinity with William III, especially that of Gunterstein, Cleves and the citric Hesperides. A much closer examination of Dyhams’s garden design in the context of William III’s Anglo-Dutch milieu should prove fruitful. This context may also illuminate the martial works, such as those from Palazzo del Te or Le Brun’s heroic battle subjects. Blathwayt is clearly not a military hero — his role was administrative — but his life was dominated by campaigns for many years, he counted the Duke of Marlborough among his social circle, and his contribution was essential to William III’s success.

A final observation is to compare Blathwayt’s collection with those of his contemporaries and critically that of Dr George Clarke (1661–1736), a disgruntled colleague of Blathwayt’s as his ambitious deputy Secretary at War. Clarke donated his substantial print collection to Worcester College, Oxford, which contains at least half of the material Blathwayt owned. It is interesting that most of the works not found are specifically Netherlandish, such as the views of Gunterstein or Enghien. Perhaps this helps to remind us that Blathwayt was first and foremost a Dutch enthusiast. This knowledge enriches our core narrative for Dyhams: it is essentially a Dutch house in Gloucestershire, and one that surely requires portraits of William and Mary such as those by Jacob Gole.

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1. For example, see Constance’s **Valuable and Rare Books II**, Sotheby’s, 20 November 1912.
2. Gertrude Jacobsen, William Blathwayt, New Haven, 1932; Gloucestershire Archives (hereafter GA); D1179983.
6. National Trust Inventory Number (hereafter NT) 8047996.
7. See George Henry Cramer and Edwin Paul Whittier (eds.), *Survey of London: Volume 16 St Martin-in- Fle-