

PART VI
CASTLES, FARMS AND COUNTRY HOUSES, MANSIONS AND
ART-COLLECTIONS

I. THE MOOT, DOWNTON

By HUGH SHORTT

The earthworks at Downton known as the Moot¹ are enclosed by what may perhaps be a pre-Roman bank and ditch, having an outwork defending a conjectural entrance on the northern side, and being situated on an ancient route, which crosses the Avon near this point. It has been suggested that the name of an adjoining part of Downton, Nettlebury, may connect the place with Natanleod, king in the New Forest area at the time of Cerdic's invasion.² Possibly this defensive work gave Downton its name, formerly spelt 'Duntun'. According to tradition, here in Saxon times was held the local hundred-moot, Downton being the chief town of the hundred. Inside, and partly obliterating the enclosing work, is a complex arrangement of mounds encircled by a deep ditch. This appears to be a motte and bailey castle of early Norman type. One of the mounds is known as Bevis Mount, and though Bevis Earl of Southampton, has been proved a myth, it is still possible that the name may belong to its otherwise forgotten builder. It is recorded that in 1138 a castle was built here by Henry de Blois, Bishop of Winchester; but it may be suggested that this, like that at Bishop's Waltham in Hampshire, was really a palace: it may have been Old Court in Castle meadow across the millstream to the west, where foundations were still visible in 1801. Pottery from the site encourages this belief. Landscape gardening, begun about 1700, has greatly complicated the interpretation of the Moot.

¹ Heywood Sumner, *Ancient Earthworks of the New Forest* (1917), 91-2, with plan; E. P. Squarey, *The Moot and its Traditions* (1906).

² See p. 78 above.

2. WARDOUR CASTLE (THE OLD CASTLE)

By G. H. CHETTLE

The castle was built in 1393 by John, fifth Lord Lovell of Tichmarsh. The plan is a regular hexagon, with two square towers flanking the entrance. The building is three storeys in height, surrounding a hexagonal courtyard. The great hall is on the first floor of the NE. range above the entrance passage, with the solar to the west and the great kitchen above the buttery to the south. About 1570 Sir Matthew Arundell whose father had bought the Wardour estate, inserted Elizabethan windows in the outer walls and a Renaissance doorway at the foot of the stairs leading to the great hall. During the Civil War the castle was besieged by Parliamentary troops, forced to surrender, garrisoned, and then besieged by the Royalists under the third Lord Arundell of Wardour, in 1643-4. The western range of buildings was shattered by a mine. Except for this range the walls stand almost to the full height of some 60 ft. In the late eighteenth century the outer bailey of the ruined castle was laid out as a garden, and the tenth Lord Arundell employed Josiah Lane of Tisbury to build the grottoes which still survive.

The castle is now in the charge of the Ministry of Works, and its conservation is in progress. An official Guide, descriptive and historical, is in preparation; see also the article by Lt.-Col. H. F. Chettle in *W.A.M.*, 1 (Dec., 1944), 452-8.

The 'New' Wardour Castle, built in the eighteenth century on the lower ground some distance to the north-west, is briefly described on p. 177 below.

3. PLACE FARM, TISBURY

By A. R. DUFTY

On approaching Tisbury from the east the outer gatehouse of Place Farm is a most noticeable feature on the north side of the road. It gives access to a large forecourt enclosed on three sides by walls and buildings; beyond it is an inner gatehouse with way through into a second smaller court, again enclosed on three sides, with the farmhouse forming the east side. The farm is so placed that a stream and marshland close and protect the fourth, west, side of each court.

Place was a grange of the abbesses of Shaftesbury, and here, in spite of destruction and alteration since the Dissolution, enough remains to show very clearly how the farm enclosure was divided and so arranged to provide living and working accommodation for man and beast. The forecourt was the farmery court, entered through the double archways of the outer gatehouse, one of them large enough to admit a loaded waggon; on the opposite side, the inner gatehouse has a way for foot passengers only, through which the house is reached. Thus a measure of protection was provided for the stock, and privacy for the farmer.

In following the development of farm lay-out in medieval England it appears that as living standards improved, steps were taken to obviate the necessity of approaching the house across the farmyard. Here at Place we see one solution of the problem. At some period probably since the first half of the sixteenth century, the activities of the farm have been transferred to a yard outside, but adjoining the original enclosure, between it and the great tithe-barn standing further to the east, leaving the old farmery court free for conversion into the clean and orderly approach that it is to-day.

The plan (fig. 1) shows the lay-out of the earlier existing buildings.

The outer gatehouse (pl. XVII, *a-b*) is a building of much character, with a most elaborate arrangement of buttresses on the south front framing the arched entrances. There are two storeys, with two-light windows of unusual design lighting the upper floor. Although it is probably of the fourteenth century in origin, very considerable remodelling was done in the following century; several of the buttresses will be seen to be additions built up against older walling. There are indications that it may have been part of a more extensive building. In the earliest years of the sixteenth century the upper part of the wall of the inner side was heightened or reconstructed.

The inner gatehouse (pl. XVIII, *a*) is smaller, also of two storeys, and of the late fifteenth century. The passage through has arched entrances at either end. On the south side, the west buttress is an addition, and there is little doubt that this building originally extended farther to the west, where the garden is now banked up. The chimney-stack appears to be contemporary, it has a moulded capping delicately carved with paterae.

Adjoining this gatehouse on the north-east, and connected to it by an internal passageway, on the first floor, is the farmhouse (pl. XVIII, *b*). This was built in the second half of the fifteenth century, and consists of a rectangular block orientated north and south; there is a wing of shallow projection to the east. In the present century it has undergone extensive renovation and alteration which have obscured many of the older features of the southern portion. The part to the north, having escaped these 'improvements', retains the first two bays and the north end wall

PLACE FARM. TISBURY. WILTSHIRE ...

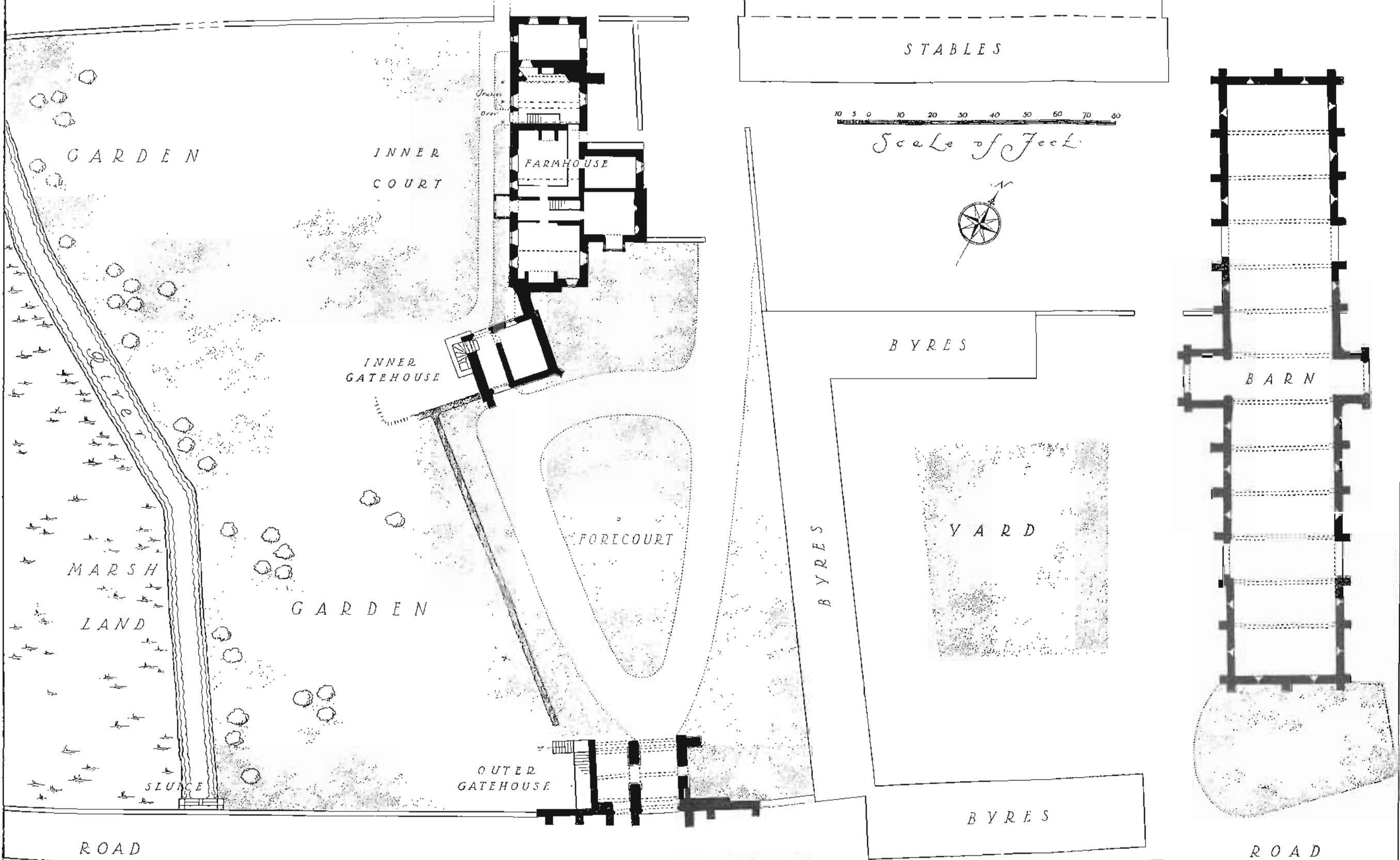


FIG. I. PLAN OF PLACE FARM, TISBURY

(By A. R. Duffy)



a



b

PLACE FARM, TISBURY : OUTER GATEHOUSE, (*a*) EXTERIOR, (*b*) INTERIOR
(By *A. R. Dufty*)



c

PLACE FARM, TISBURY : ROOF OF TITHE BARN
(By *A. R. Dufty*)



a



b

PLACE FARM, TISBURY :

a, INNER GATEHOUSE, SEEN THROUGH OUTER GATE ;
on right, part of farmhouse

b, FARMHOUSE, W. FRONT ;
on left, chimney-stack of former hall

(By *A. R. Dufly*)

of a hall, now divided into two storeys by the insertion of a floor ; the roof-trusses are of archbraced collar-beam type with curved struts above the collar and with curved windbraces, all plainly chamfered. The end wall contains a fireplace opening of exceptional width, 13 ft. 4 in., with four-centred head, chamfered on both sides. The chimney-stack above, one of the few of the type surviving in the country,³ is of exceptional interest ; it is reminiscent of the louvre used in conjunction with the open hearth, which by this time had fallen largely into disuse, yet evidently was a form still familiar enough to influence design.

Away to the east stands the extremely fine thatched tithe-barn, practically unaltered since it was built in the fifteenth century. It is 200 ft. long, divided into thirteen bays by roof-trusses with arch-braced collar-beams and two upper collars (pl. xvii, c). There is an original transeptal entrance in the middle of each side, but the other four entrances have modern stone jambs and may be entirely modern insertions. The south end of the west wall appears to have collapsed and been rebuilt, but a considerable time ago, probably in the sixteenth century.

The buildings enclosing the yard between the barn and the original farm enclosure have all been extensively modernized, though much of the walling is old.

This brief description will be sufficient to show that Place Farm is important not only for its robust architectural presence, but also, by virtue of the medieval buildings it has so largely retained, for the light it throws on the arrangement of the monastic grange.

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4. FOUR HOUSES AT DINTON

By A. R. DUFTY

The small village of Dinton contains four houses given since 1939, by two different owners, to the National Trust : Little Clarendon, Lawes Cottage, Hyde's House, and Dinton House (now known as Philipps House).

Little Clarendon

Little Clarendon—or Clarendon, as it was called until 1901—is a small house of the sixteenth century, the product of a simple and most pleasing English tradition in building. There are many houses of the same period and character in Wiltshire and the neighbouring counties, and this one is typical of the best of them. There are probably two periods of building here, separated by only a few years, the porch and other minor features being additions to the main house-block.

³ Cf. the rather earlier examples at Twywell, Northants, and Preston Bermondsey, Somerset.

Lawes Cottage

Lawes Cottage is close by. It was the home of William Lawes the seventeenth-century composer, known in his day as the 'Father of Musick'.

Little Clarendon and Lawes Cottage were given to the National Trust in 1940, by Mrs. Engleheart, widow of the Rev. George Engleheart, F.S.A., who as an antiquary was long familiar to many both in and beyond the bounds of Wiltshire.

Hyde's House

Hyde's House is a Tudor building, with a beautiful early eighteenth-century façade. It was given to the National Trust in 1943 by Mr. Philipps, together with Dinton House, the large mansion which has now been called after him Philipps House.

Dinton House

In 1689 the Dinton property was acquired by the family of Wyndham, in whose hands it remained until it was sold to Mr. Philipps in 1916.

The mansion is an example of Jeffry Wyatt's designing in classical style; a plan preserved in the house is dated 1814, which, on stylistic grounds, appears to be about the date of the building. Wyatt is remembered for the facile way in which he used different architectural styles, 'fitting readily from Roman or Grecian to Gothic and back again'; his sham-castellated is at Lilleshall and at Windsor Castle, whence he emerged Sir Jeffry Wyatville, his Gothic at Ashridge. But the simplicity and dignity of classic Dinton, with its great Ionic portico, testifies to his very real skill in design.

The entrance hall behind the portico has a robustly modelled plaster frieze of unusual design. In the middle of the house is the top-lit stair-hall, impressive in its height, in which full use is made of the architectural motif of the segmental arch popularized by the Wyatts about the turn of the century. The contemporary bronze lamps at the foot of the staircase are noteworthy, and the doors into the reception rooms are of the quality and workmanship expected in such a building of the period.

5. WILTON HOUSE.

By MARGARET WHINNEY

Wilton House occupies the site of an Abbey of Benedictine nuns, founded in the Saxon period (for the history of the Nunnery, see Hoare, Sir Richard Colt, loc. cit., p. 55 ff.). Of the medieval buildings, only small fragments, said to be of the fourteenth century, remain in the stable yard. At the Dissolution, grants of the estates were made in 1542 and 1544 to Sir William Herbert, who in 1551 was created Earl of Pembroke. A new house, arranged round a quadrangle with the main entrance to the east, approached by a fore-court and gatehouse, was then built. The design has been attributed to Hans Holbein, who however, died in 1543. Moreover, such parts of the building as remain have little resemblance to his style. A pen and ink drawing dated 1563 (see Nightingale, J. E., loc. cit., p. 9, and Straton, C. R., *Survey of the Lands of William, first Earl of Pembroke*, 1909, p. 2) shows the arrangement of the entrance front with a central pavilion with a bow window above the gateway and towers at each end of the block, joined by lower wings. If the drawing is to be trusted, the architecture was unusually classical for its date, since it shows triangular pediments. The central pavilion on this front still exists, but was substantially altered at later dates. The most interesting fragment of this building is the garden pavilion known as the 'Holbein porch' (pl. XIX), which now stands at the west end of the south terrace. This originally formed the entrance from the quadrangle, and stood on the north side, near the east end. It is remarkable for the good proportion of its Orders, the fine design of its mouldings and for the elegance of the sculptured heads set in medallions. There is a certain French character in the work, the nearest parallel to which can perhaps be found in the remains of Sir William Sharington's work at Lacock Abbey, which cannot be far distant in date.

The royal arms and supporters, with the monogram of Henry VIII, now built into the wall over the present entrance porch on the north front, may be the first Earl's work; while in Wilton church (p. 165) are fragments of glass from the old chapel of the house showing kneeling figures of the Earl and Countess with two sons and a daughter. The heraldic shields, some of which are now in the window-heads of the cloister of the house, probably date from the time of the second Earl, who succeeded in 1570, and who is said by Aubrey (*Nat. Hist. Wiltshire*, pt. ii, chap. iii) to have taken 'a great delight in the study of heraldry'.

Under Philip, the fourth Earl, who succeeded in 1630, major changes were made. The gardens were laid out with grottoes and water pavilions under the supervision of the Gascons, Isaac and Salomon de Caux. And, in 1649, after a fire, the south wing was rebuilt from the designs of Inigo Jones (pl. xx, b). This stands almost unaltered, though the two flights of steps leading to the central Palladian window have been removed, and a flight added at the west end, changing the balance of the design. According to Sir Richard Colt Hoare (loc. cit.), the work was 'conducted by Salomon de Caux'. If this statement is correct it might account for the French character of the two seated figures above the central window, though de Caux is not known as a sculptor. There is, however, no doubt that Jones was assisted by his pupil John Webb, and since the master himself was now an elderly and ailing man there is some question as to the relative parts played by the two architects.

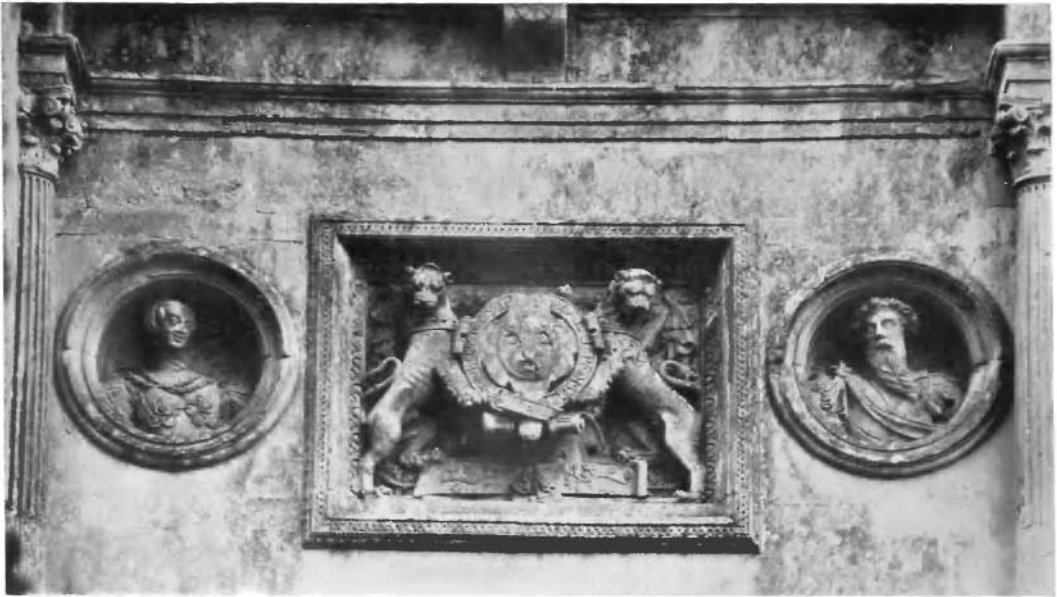
Within, this block consists of the splendid suite which includes the Single and Double Cube Rooms. These are among the most magnificent rooms in England, and certainly the finest remaining examples of interiors by Inigo Jones. High relief ornament in gilt stucco, in the Italian manner, is disposed in the Double Cube Room round the portraits of Van Dyck and his school which are an integral part of the decoration. The painted ceiling has scenes from the story of Perseus and Andromeda and a scene of sacrifice (pl. XXI, *a*) in the panels and elaborate grotesques in the coving. According to Vertue (IV, 19, and V, 129) these are the work of 'Signior Tomaso, a pupil of the Carracci, brought from Rome by Sir Charles Cotterell'. They bear, however, a marked resemblance to the style of Francis Cleyn, designer to the tapestry factory at Mortlake, who is known to have worked as a decorative painter. In the Single Cube Room is a painted dado with scenes from Sir Philip Sidney's *Arcadia* (which was written at Wilton) stated by Vertue (loc. cit.) to be by 'the brother of Signior Tomaso'. John Evelyn, however (July 20th, 1654), states that the stories in the Single Cube Room are by 'De Crete' (presumably De Critz) and mentions no Italians. He does not refer to the Double Cube Room, which may perhaps therefore have been unfinished. Drawings by both Inigo Jones and John Webb exist for ceilings at Wilton (Worcester College, I, 8-14; R.I.B.A., Burlington-Devonshire Collection, dr. I, 65) and by Webb for elevations (R.I.B.A., Burlington-Devonshire Collection, dr. I, 6; Worcester College, I, 58g). The Earl of Pembroke owns a sketch for a door (see *Country Life*, xcv, 115) which has notes on it by both architects.

A topographical painting (pl. XXI, *b*) dating from the end of the seventeenth century, now in the west cloister, shows the house and the garden pavilions. The Tudor east front had by then been modified to bring it into greater conformity with the south front. Sir Richard Colt Hoare ascribes the design of both end wings to Jones, but no contemporary evidence of his connexion with the north-east end has been traced. A lively picture of the house and gardens, with their elaborate water 'devices' is given by Celia Fiennes (*The Journeys of Celia Fiennes*, ed. C. Morris, 1947, p. 8) who visited Wilton about 1685.

According to Colin Campbell in *Vitruvius Britannicus* (ii, 61-7) the house was again damaged by fire in 1705, when the north side of the quadrangle had to be rebuilt. A sketch plan of the house after this alteration made by Vertue in 1730 (V, 98), shows a great octagonal vestibule in the centre of the north front.

The main changes made in the eighteenth century were, however, in the gardens rather than in the house itself. The formal gardens were transformed between 1732 and 1738, by the ninth Earl, into one of the earliest landscape gardens in England. How far the Earl was his own designer, and how far he may have been influenced by William Kent, with whom he was in contact after the latter's third visit to Italy in 1730, is uncertain, but if the lay-out is due to Kent it must be one of the first of his garden designs. Kent also traditionally designed the fine furniture in the Double Cube Room, in which his admiration for the style of Inigo Jones is happily expressed.

The landscaping of the garden naturally demanded that the best use should be made of water; and the Palladian bridge (pl. XX, *a*), elegant in itself and giving a superb view along the river towards Salisbury, was erected in 1737. The design was ascribed by Walpole to the Earl himself, who was something of an amateur



WILTON HOUSE : THE 'HOLBEIN PORCH'
Above : detail, south face
(By Philip Glasier)



a

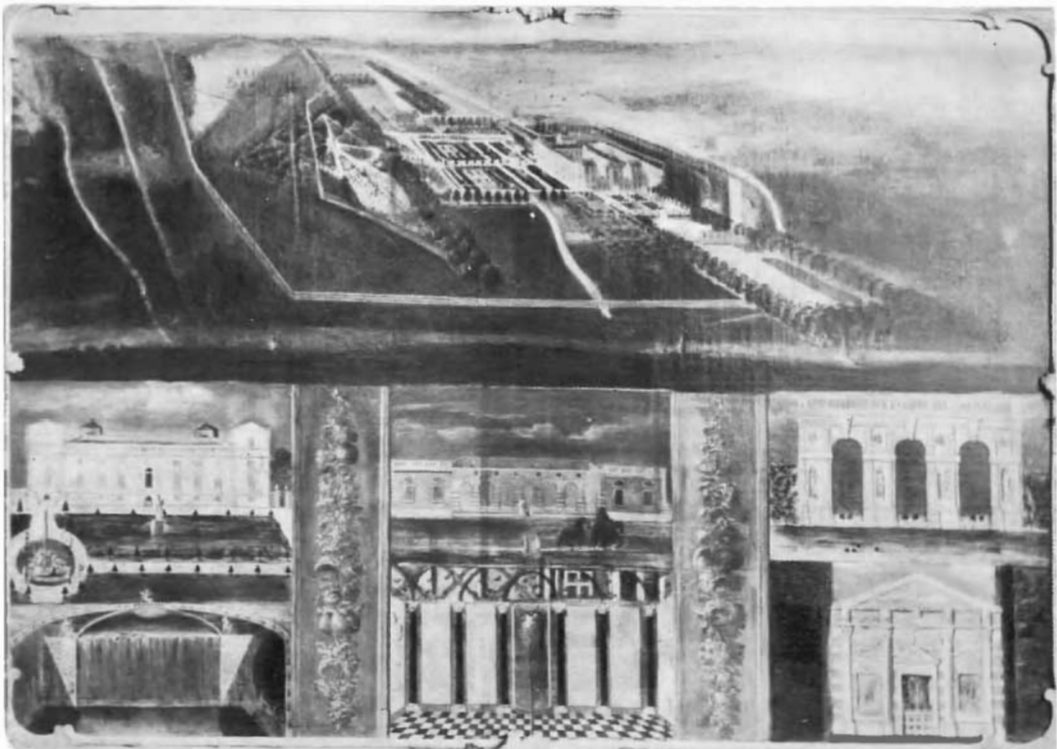


b

a, WILTON HOUSE : THE PALLADIAN BRIDGE
b, WILTON HOUSE : THE SOUTH WING (INIGO JONES, 1649)
(By *J. R. Teggin, F.S.A.*)



a, WILTON HOUSE : PAINTED CEILING IN THE DOUBLE CUBE ROOM



b, WILTON HOUSE : TOPOGRAPHICAL PAINTING
of the end of the seventeenth century
(By Philip Glasier)

architect, but is perhaps by Roger Morris (see the recent correspondence (1947) in *Country Life*, vols. ci-cii, quoted below). A drawing of it signed *R. Morris* is in the Royal Library at Windsor (No. 10569), but it does not appear to be a working drawing. It may indeed, be by Roger's brother Robert, who is known to have been employed by Consul Smith, from whose collection the drawing came to Windsor. It is perhaps worth noting that Vertue, who visited Wilton in 1739 (v, 130) describes two bridges, one fronting the house, which he states was designed by the Earl and a second over the river on the side of the front (the present position of the Palladian bridge) the architect of the latter not being named.

Later in the century further additions were made to the garden ornaments by Sir William Chambers, who built a 'casino' and a triumphal arch on the hill surmounted by a statue of Marcus Aurelius. Minor features in the Gothic style seem to have been added to the east front, such as the five-sided porch in the wall at the north end. A fine drawing of this front at the end of the eighteenth century was made by Turner, an engraving after it being published by Sir Richard Colt Hoare.

The character of the house was completely changed between 1800 and 1812, when James Wyatt moved the entrance from the east front to its present position on the north. He rebuilt the north and west wings in the Gothic style, with a Gothic library in the latter; added the cloister within the quadrangle and laid out the north court, bringing Chambers' triumphal arch from the garden to form the main entrance. He also remodelled and redecorated much of the interior. In 1913 some of his interior decoration, mainly in the west wing, was removed, and old doorways, then in the stables, were replaced.

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Country Life, iv, 304; xi, 464; xv, 774; xcv, 112, 156, 296, 473, 604; ci, 1168; cii, 136, 236, 337, 386, 488.

NOTE ON THE PICTURES AND SCULPTURE AT WILTON HOUSE

By E. K. WATERHOUSE

The family of Herbert have collected works of art ever since the time of the first Earl of Pembroke in the sixteenth century, but all but the family portraits were sold at Wilton in April 1685, after the death of the seventh Earl (whose portrait alone is missing from the family series). Fortunately, the main glory of the collection, the great series of Van Dycks, centring round Van Dyck's largest surviving group, *The family of the 4th Earl of Pembroke*, remains from that earlier period. The great bulk of the pictures and marbles was collected by Thomas, eighth Earl of Pembroke (1683-1733), mainly in his later years. The first published catalogue dates from 1731 and a final catalogue of the pictures was produced by Sir Nevile R. Wilkinson, 2 vols., 1907. Everything that is in that catalogue remains at Wilton except the famous *Wilton Diptych* which was acquired for the nation, and the small Mantegna now in the National Gallery of Washington: additional to it is the very fine early Tintoretto *Christ Washing the Disciples' Feet*, which has only been rediscovered in recent years. Especially notable are the Van der Goes *Adoration of the Shepherds*, Lucas van Leyden's *Card Players* and the series of portraits of the family

by Reynolds and views of the House by Richard Wilson. During the war, when a great part of the house has been in military occupation, it was necessary to commit many pictures, including the Tintoretto, to storage.

The classical marbles and other sculptures received their first modern description in the Institute's Salisbury Meeting Volume of 1849: this was by Charles Newton, who gives a bibliography of earlier publications. They were subsequently described by Adolph Michaelis in his *Ancient Marbles in Great Britain*, 1882, pp. 665 ff. The collection includes modern and restored pieces, but is a fine illustration of the taste of the age when it was formed.

6. LONGFORD CASTLE

By MARGARET WHINNEY

The original house was built for Thomas Gorges between 1578 and 1591, perhaps from designs by John Thorpe¹, several of whose drawings connected with it are in the Soane Museum. The fantastic triangular plan is certainly a reference to the Trinity, since in Thorpe's drawing the towers are inscribed *Pater, Filius* and *Sanctus Spiritus*. In 1717 the estate was acquired from Lord Coleraine by Sir Edward Bouverie. His brother Jacob, who succeeded him in 1736, became Viscount Folkestone, and the son of the latter was created Earl of Radnor.

Considerable changes were made during the eighteenth century in the interior planning of the house, and some fine sculptured fireplaces were added, probably by Rysbrack and Cheere. The loggia on the entrance front appears to have been reconstructed in 1750. In 1802 the second Earl of Radnor undertook a grandiose scheme for turning the house into a hexagon, thereby almost doubling the size of the building. The plans for this were by Daniel Alexander. The north tower was pulled down and rebuilt on a larger scale and the north-east side of the hexagon begun. The work was left incomplete, and in 1870 the south front was rebuilt by Anthony Salvin (the towers remaining unaltered) and linked with the second Earl's work. The triangular quadrangle was covered, and the entrance front taken down and rebuilt to the original design.

Country Life, lxx, 648, 679, 696, 715, 724; lxxi, 55-455.

NOTE ON THE PICTURES AT LONGFORD CASTLE

By E. K. WATERHOUSE

The collection of pictures has been very fully catalogued by Helen Matilda, Countess of Radnor, and W. Barclay Squire, 1909: 2 vols., of which the second deals exclusively with the family portraits. Since the appearance of that catalogue one of the great Poussins has been acquired for the nation, the other for Melbourne, and a few minor pictures disposed of at auction on July 12th, 1935, and July 27th, 1945. The collection was built up throughout the eighteenth century and early nineteenth, and a few of the pictures were in the house when it was acquired in 1717 by Sir Edward Bouverie. Especially notable are Holbein's *Erasmus* and the companion portrait of *Peter Aegidius* by Quentin Matsys, the Velasquez of *Juan de Pareja*, and the two Claude *Landscapes*. Among the portraits are excellent examples of Hans Eworth, Van Dyck and the lesser English eighteenth-century painters; a series of Reynolds, ranging from 1757 to 1787; and a particularly fine set of Gainsboroughs, from the 1770's.

¹ All ascriptions to John Thorpe will stand to be revised in the light of new information shortly to be published by Mr. John Summerson.

7. CRANBORNE MANOR HOUSE

By THE MARQUESS OF SALISBURY, K.G.

There can be few houses in England that have been lived in continuously over a longer period than the Manor House, Cranborne. It is rather difficult to assign accurately the date of the original structure. But it is thought that it was built some time in the reign of King John, as a hunting lodge in connexion with the Royal Forest of Cranborne Chase. There is a record of this king's having stayed there twelve times. To this period belong the main walls of the present house and the newel stair with its early Gothic arch leading into the basement. Throughout the Middle Ages it remained royal property, and the Manor Courts and Chase Courts were still being held there at the beginning of the seventeenth century. In 1607 the Manor was granted by King James I to Robert Cecil, first Earl of Salisbury. He remodelled the old house—which, by that time, according to John Norden the cartographer, was almost in ruins—in the form in which it now stands. To him are due the two towers on the south side of the house, the mullioned windows, the porches on the north and south fronts, the Jacobean decoration on the old buttresses, and probably the brick gatehouses at the entrance to south courtyard. Inside the house, he was responsible for the screen in the Hall and the oak staircase in the west tower. He also built two wings, on the east and west ends of the main block. Both these were later pulled down, the west wing in 1649, to make way for the present wing, and the east wing at the beginning of the eighteenth century. After Robert Cecil's death in 1611, his son William continued to occupy it. During the Civil War, it had a very rough time. William Cecil was a supporter of the Parliamentary side in the conflict, and was appointed Governor of Carisbrooke Castle while the King was under detention there. To furnish his lodgings, he removed nearly all the contents of the Manor, and these never returned; and what was left was looted by the troops of Prince Rupert and Prince Maurice. When they had done with the house, practically nothing remained of the contents.

But, after the war, efforts were made to restore it to its former pride. In particular, in the place of the west wing, which had suffered severely in the war years, a new wing was built in 1650. This has always been attributed to Inigo Jones, who was at the time engaged on the construction of Wilton House, 15 miles away. Support is given to this tradition by the fact that the plans are referred to in contemporary estate papers as 'Captain Ryder's plott', and Captain Ryder is said to have been one of Inigo Jones's chief lieutenants. Between 1650 and the end of the century, the family continued to visit Cranborne, at increasingly rare intervals, but soon after 1700 it seems to have been decided to abandon it, and the east wing was demolished. It was then converted into two farm houses, one with an entrance at the east end and the other at the west, in which form it remained until it was restored to the status of a manor house about 1860.

Little remains of the original furniture. But the refectory table in the Hall is to be noted: this was unhappily damaged by a disastrous fire in 1945, which largely gutted the room and destroyed four pieces of sixteenth-century Flemish tapestry which formerly hung there. In the Front Hall, there is a sixteenth-century woman's saddle, said to have belonged to Queen Elizabeth. There are also two curious straw helmets, which used to be worn by the foresters in Cranborne Chase, and some pieces of armour, traditionally said to have been dug up in the garden.

There is an interesting seventeenth-century bed in Queen Elizabeth's Room, and a medieval chest at the top of the main staircase. The seventeenth-century tapestry on the staircase and in the top passage comes from Hatfield.

On the main staircase, there are two pieces of carved stonework which are worth attention. The first, a bas-relief of an animal, was found in the pond at the bottom of the garden in 1935. It is of Saxon age, and probably, so I understand, formed one side of the plinth on which stood a cross at the west end of the original priory church at Cranborne. It has been described on a previous page by Mr. T. D. Kendrick (p. 162, with pl. xvi, *b*); he assigns it to the early ninth century. The other carved stone stood over the door of the medieval tithe-barn of Cranborne Priory, which was unfortunately pulled down during the nineteenth century. The monogram on the stone is that of Thomas Parker, Abbot of Tewkesbury and Cranborne from 1389 to 1421.

8. CRICHEL HOUSE

By MARGARET WHINNEY

Crichel House, the seat of Lord Alington now occupied by Cranborne Chase School for Girls, was begun by Sir William Napier in 1742 after a fire which destroyed a Jacobean house. In 1765 his building was encased in a larger house by Humphrey Sturt. The architects in both cases are unknown. Sir William's south front can be seen behind Sturt's portico, and some of his decoration remains in the interior. Much of Sturt's work is surprisingly close to Sir William's in style, but the great suite of rooms on the east, which were being decorated in 1774, are in a newer manner and may be the work of James Wyatt. The park, a fine example of landscape gardening, was laid out at this time, the village being removed to a new site. Further alterations were made in the nineteenth century by the first Lord Alington, who moved the entrance, adding the porte-cochere and building the north block. The church in the grounds was rebuilt in 1850, and the formal garden laid out in 1904. A fuller description of the house may be expected in the volume shortly to be published for this part of Dorset by the Royal Commission on Historical Monuments; see also A. Tipping, *English Homes*, vi, i, 43.

NOTE ON THE PICTURES AT CRICHEL HOUSE

By E. K. WATERHOUSE

Some of the best portraits are reproduced in *Country Life* for May 23rd, 1925: in addition to those of the Napier (seventeenth century) and Sturt (eighteenth century) families, there are some important portraits from Wimpole, which passed to Feodorovna, Lady Alington (Hoare, 1763, *Lord Chancellor Hardwicke*; Reynolds, *Honble John Yorke*; Cotes, 1768, *Honble Mrs. Charles Yorke* and some others). Of the Old Masters acquired by the late Lord Alington the most remarkable are the Wynants of 1675 (de Groot 229) and the two equestrian Schiavone portraits of *Giorgio Cornaro* and *Livio Settimo Alviano* (see *Dedalo*, November, 1929, pp. 363-4).

9. AMESBURY ABBEY

By MARGARET WHINNEY

The house takes its name from the Abbey of nuns at Amesbury which was mentioned above in the description of the church (p. 158). Originally, according to *Vitruvius Britannicus*, it was built in 1661 for the Duke of Queensberry by

John Webb, from plans by Inigo Jones; but in 1834 this house was pulled down, and rebuilt, for Sir Edmund Antrobus, by Thomas Hopper. The rebuilt house still stands; Hopper is said to have followed the old design, but clearly considerable changes in proportion were made. The entrance gates, and possibly the garden house in which John Gay is said to have written *The Beggar's Opera* (hence known as 'Gay's Cave'), are all that remain of Webb's building. The Palladian bridge in the grounds dates from 1777.

Kent House, to the east of the park gates, is dated 1600 and has an octagon room added in the eighteenth century by the Duchess of Queensberry. The triangular house on the west of the gates is inscribed *Diana her hous* 1600.

10. WARDOUR CASTLE (THE NEW CASTLE)

By G. H. CHETTLE

This great house stands $\frac{3}{4}$ mile north-west of the old Castle of Wardour, described above (p. 167). It was built in 1768 by Henry, tenth Lord Arundell of Wardour, to the designs of James Paine. It is a classic building, consisting of a main block with advanced wings connected to it by curved corridors. The pavilion on the right of the main front contains the private chapel, whose sumptuous interior was completed by the Italian architect Quarenghi in 1776. The left-hand pavilion contains the great kitchen. The main block consists of suites of rooms surrounding a domed circular hall 47 ft. in diameter and 60 ft. high, with a double staircase leading to a Corinthian peristyle on the first floor, on to which the state rooms open.

NOTE ON THE PICTURES AT WARDOUR CASTLE

By E. K. WATERHOUSE

The collection of pictures at Wardour is of considerable interest, and has been very little studied. In addition to the normal accumulation of family portraits (for the family see *Notes by the Twelfth Lord Arundell of Wardour on the family History*, ed. E. D. Webb. Privately printed, 1916), the eighth Lord Arundell, who built the present house, formed a collection of pictures to furnish it, largely through the agency of Father Thorpe, S.J., in Rome. Father Thorpe negotiated for Lord Arundell with Batoni, Maron, Labruzzi, and other contemporary painters, and also collected Old Masters and advised on the decoration of the Chapel. His correspondence is still in existence, and his list of pictures despatched from Rome in 1776 forms the basis for the only complete list of the pictures which has been published (in *An historical and descriptive sketch of Wardour Castle*, etc., by John Rutter, Shaftesbury, 1822). The collection was briefly noted by Waagen, IV (Supplement), pp. 392-4; a number of pictures were sold at Christie's on June 29th, 1889, and November 29th, 1935; three Reynolds full-lengths were sold privately early in this century; and the largest known picture by Dou (de Groot I) was sold at Christie's on July 12th, 1935 (64). Since the Institute's visit, a number of the less important remaining pictures have been sold at the House (in June, 1948), but a number of the more important subject pieces (Trevisani, Palma Giovane, etc.) have been acquired, with the house, by the Society of Jesus, and certain others (including the two Vernets painted for Lord Arundell in 1771-2) and most of the family portraits are remaining (as are the archives) deposited on loan in the house. Among the latter are four portraits by Michael Wright, and three by Knapton (1747). Among the works of art which the Institute was privileged to see, but which Mr. Arundell has now transferred to his own house, was a set of pencil profile portraits by Giles Hussey (1710-1788), a Dorset Catholic who was a friend of the family: he showed much promise as a history painter, but is now almost a legendary figure. These are dated 1784 and little else is known to survive from his later years.