

have been in the early-to-mid 19<sup>th</sup> century that the Arkade fireplaces were blocked, and the flues reused to provide new fireplaces in the attic bedrooms. This work can be seen on the 1858 plans.

If it had not already been removed around 1740, the King's Chamber corridor was certainly eliminated by the early 19<sup>th</sup> century, creating a single large room which was used, by 1830, as a billiard room. This room had a dual aspect, with windows facing the main courtyard and the garden.

The next documented alteration to the south range was made in 1846-49, when a loggia carrying a first-floor conservatory, with adjoining servery and passage, was built against the south façade.<sup>65</sup> This addition, designed by the architect Bryan Browning of Stamford, adopted the style of the Jacobean architecture, with round-headed arches on the lower level, and ovolo-moulded mullion and transom windows above. In later years Browning's design was modified by Blomfield, who removed the tapering pilasters that originally separated the conservatory windows, and added transoms to the servery and passage windows. Browning's work involved refacing the wall behind the loggia in ashlar and masking three 16<sup>th</sup>-century mullion and transom windows at first-floor level.

In a letter of 1846 Priscilla, Lady Westmorland, corrected Lord Westmorland, who apparently thought that the new conservatory lacked a glass roof:

There is [a glass roof], and it is only the parapet of stone which hides the glass roof, and which we all thought a wonderful invention for doing away with the look of a *modern* conservatory. I have got the original plan in my box [she was at Windsor Castle], and I will write to Mr Day to tell Mr Browning to stop till he hears from you. The arches are exactly like those under the gallery, which are reckoned so beautiful, and were so especially admired by Cockerell and Mr Rudge.<sup>66</sup>

The Conservatory was entered from the Drawing Room through part-glazed double doors which broke through a 16<sup>th</sup>-century window (see above). The iron and glass roof (fig. 9.45) was replaced by a lead flat after 1905.<sup>67</sup> Today the interior is devoid of character (fig. 9.47). An undated *Country Life* photograph (fig. 9.46), predating 1901, shows that the floor was covered in oriental rugs, the walls were hung with mirrors and hand painted with floral designs, while the windows and glass roof were draped with patterned muslin. The room contained comfortable furnishings, mostly cane, together with several birdcages and plants. By this date it was evidently a comfortable family room, rather than a plant enthusiast's conservatory, or a room for

entertaining. The appearance of the adjoining servery and passage is not recorded; latterly, they contained washrooms and a bathroom.



*Figure 9.45 South range, view of south front showing dormers (c.1740) and conservatory (1846-49), by Bedford Lemere, 1904.*

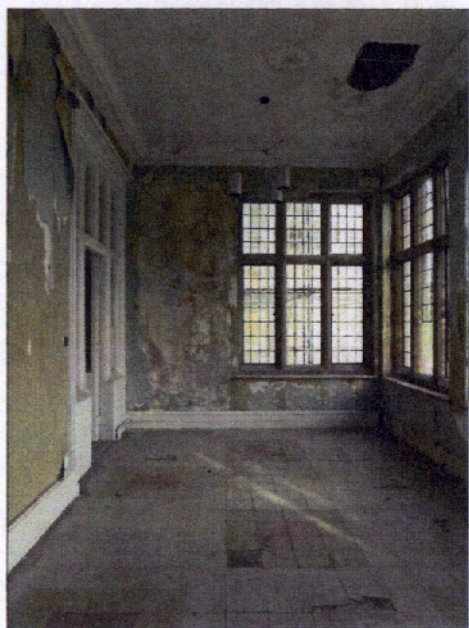
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*Figure 9.46 Interior of Conservatory, c.1900.*  
© Country Life

By 1858, the three sash windows on the north side of the Drawing Room had been screened internally. This probably coincided with the addition of the conservatory. At the same time, the White Stair was rearranged to give clearance for a new landing leading to the servery (see fig. 9.42). The lower flight was moved from the east wall to the centre of the compartment, where it was underbuilt. The cantilevered second flight rises against the west wall, as did the stair of c.1740. It is possible that the stone steps of both flights were reused, and actually date from c.1740. The stick balusters and ramped scrolled handrail, on the other

hand, must date from 1846-49 or later, as they relate to the new alignment of the lower flight. The upper landing or gallery, positioned against the east wall, leads to the two-leaf, eight-panelled servery door. As this entrance was broken through a thick external wall, the embrasures are masked by heavy panelling. The 18<sup>th</sup>-century plasterwork decoration was retained on the walls and ceiling.



*Figure 9.47 Interior of Conservatory, 2005.*  
© English Heritage DP002811

By 1892 the Billiard Room had become the Small or Ante Drawing Room.<sup>68</sup> Plans of 1913 show that the west (former corridor) doorway had been blocked, and a new, wider doorway had been created in the centre of the same wall. By 1940, however, this alteration had been reversed.

Another piece of work carried out by 1858 was the construction of a stack with two square chimneys, positioned towards the west end of the range, to serve the two westernmost attic bedrooms (see fig. 9.1).

Around 1876 a 'New Dining Room' and 'Convenient Serving Room' were created in the east end of the ground floor.<sup>69</sup> The line of the walls defining these two rooms

can be seen on a plan of 1914 in the possession of Lord Brassey, making it clear that three, if not four, of the square 'Arkade' piers were removed. By 1892 the room had a supposedly 13<sup>th</sup>-century (but undoubtedly much later) fireplace, which had been moved from the west range.<sup>70</sup> Blomfield put in the present fireplace -- probably dating from c.1740 and moved from yet another part of the house -- when he remodelled the rooms in the early 20<sup>th</sup> century. It must have been c.1876 that the partition was removed from the cellar stair compartment, to light the New Dining Room. The stairs must have been covered by a hatch for safety. The cellar was now perfectly positioned to fulfil the function of a wine cellar.

## 7 Lord Brassey's Alterations

Lord Brassey's architect, Reginald Blomfield, made several alterations to the south range in 1904, within months of the purchase of the property.<sup>71</sup> The most significant of these affected the roofline of the south elevation and was carried out between April and September 1904 (fig. 9.48).<sup>72</sup> To create a series of attic bedrooms in a style sympathetic to the 17<sup>th</sup> century, the roof was rebuilt, and the upper part of the

south wall was reconstructed as a series of wide gables containing long, low mullion windows. A new flue was added to each stack, enabling every attic room to be heated. At the same time, the iron and glass half-dome of the conservatory was replaced with a flat roof. After September 1905,<sup>73</sup> the conservatory roof was given a balustrade, the pilasters were removed from between the conservatory windows, transoms were added to the servery and passage windows, and the canted bay at the east end of the elevation was given a parapet.



*Figure 9.48 South range, photograph of 1904 showing most of Lord Brassey's alterations completed, from The Car Illustrated.*

Blomfield's roof is flat over the corridor and pitched over the attic bedrooms. It has a low collar on arched braces (to which the barrel ceilings of the attic bedrooms are affixed), beneath a king post and raking braces.

The attic passage, which retained its Victorian name of Cranborne Alley, was lit by the lunette in the north pediment (as, indeed, its predecessor had been) and by four skylights (two now blocked) in its new flat roof. A doorway divided it into two parts of different status, with four bedrooms to the east, and three nursery bedrooms to the west, lying conveniently close to the suite traditionally occupied by Lady Westmorland, and now by Lady Violet, who had a family of six sons born between 1895 and 1907 (and, later, two adopted daughters). The eastern bedrooms (numbered 1 to 4) made use of new sanitary facilities in the east range, approached through a new doorway, replacing an 18<sup>th</sup>-century window, while the nursery bedrooms (numbered 5 to 7)



*Figure 9.49 The 'Arkade' as restored by Blomfield, photograph from Lord Brassey's Album of 1923.*

© Lord Brassey



*Figure 9.50 The Smoking Room, photograph from Lord Brassey's Album of 1923.*

© Lord Brassey

used sanitary facilities in the attic of the Garden Room block. The relatively unaltered westernmost bedroom -- now room 7 -- was still positioned at a lower floor level than the others, and the corridor still incorporated a short flight of steps to cope with this discrepancy.

The new attic rooms retained the 18<sup>th</sup>-century plaster floors (perhaps reconstituted, and overlaid by floorboards which were removed c.2002) but were otherwise much altered. Rooms 1 to 7 were given barrel-shaped ceilings. In addition to their south windows, the rooms were lit by borrowed lights positioned over the six-panel corridor doors. In rooms 2/3, 4/5 and 6/7 corner fireplaces were arranged back-to-back. Those serving rooms 6/7 existed by 1858 (and were probably installed in 1846-49), but the others were new in 1904. The easternmost bedroom, room 1, was larger than the others and was heated by a fireplace in its east wall. This has since been converted into a doorway, giving direct access to the east range. Later alterations in the mid-20<sup>th</sup> century involved the creation of new doorways between several bedrooms, by now in use as dormitories.

It was probably in 1904 that the New Dining Room and Serving Room became the smoking room and a study, later known as Lord Brassey's 'private room'.<sup>74</sup> The north wall of these rooms was rebuilt slightly further south, on the line formerly occupied by the piers of the Arkade. Four of these piers were partially recreated, to punctuate the vista through the range from east to west (fig. 9.49). The new masonry wall was rendered on the north side, but left unplastered on the south. The transverse wall separating the two rooms was moved to the east, the doorway of the westernmost room (including its four-panelled door) was moved to the west wall, and a new entrance was created in the north wall of the east room. Each room was served by a fireplace: the fire surround in the large room (S1.11, later the quiet room; fig. 9.50) is of white stone, and is decorated with egg and dart, scallop shells and swags, and may date from the 1740s;<sup>75</sup> that of the small smoking room (S1.10, now the locker room) has been removed and is unrecorded.

Following Blomfield's alterations, the western part of the ground floor reverted to its 18<sup>th</sup>-century name, the White Hall. A two-light window which Blomfield inserted (or reopened) on the south side of the White Hall was removed in 1949; its appearance has not been recorded. It is possible that Blomfield created a Gun Room in the south-west corner of the White Hall: a room in this position is delineated in pencil on the plan of 1914, and a Gun Room appears here in the sequence of rooms listed in the 1939 inventory.

Blomfield installed the 17<sup>th</sup>-century style plaster panelling in the Drawing Room and King's Chamber, and the cutwork frieze in the Drawing Room, sometime before 1923.<sup>76</sup>

## 8 Alterations in the School Era

Various alterations were carried out by F. J. Lenton & Partners of Stamford and Grantham in 1949, to convert the house into a school. The first-floor rooms (which were used as classrooms), and the attic rooms (which became dormitories) were little altered, although at some point during the occupation of the school the lower part of the panelling in the Drawing Room and King's Chamber was concealed by plywood. In the Drawing Room this was covered with embossed paper in an Art Nouveau design. Most of the alterations of 1949 affected the ground floor. Here, Blomfield's study and smoking room became 'Senior Boots & Lockers' and 'Intermediate Quiet'. The White Hall of 1913 was subdivided to create 'Senior Recreation & Lavatories', comprising: baths, a changing room, washroom and urinals. Four large windows with metal-framed glazing were inserted in the south wall to light the ablutions rooms, and the (Victorian) garden doorway was moved one bay to the east. At a later date, probably in the 1970s, the changing room was subdivided to create two rooms (one windowless, probably a storeroom), and the wall dividing the washrooms from the urinals was moved a short distance to the west.

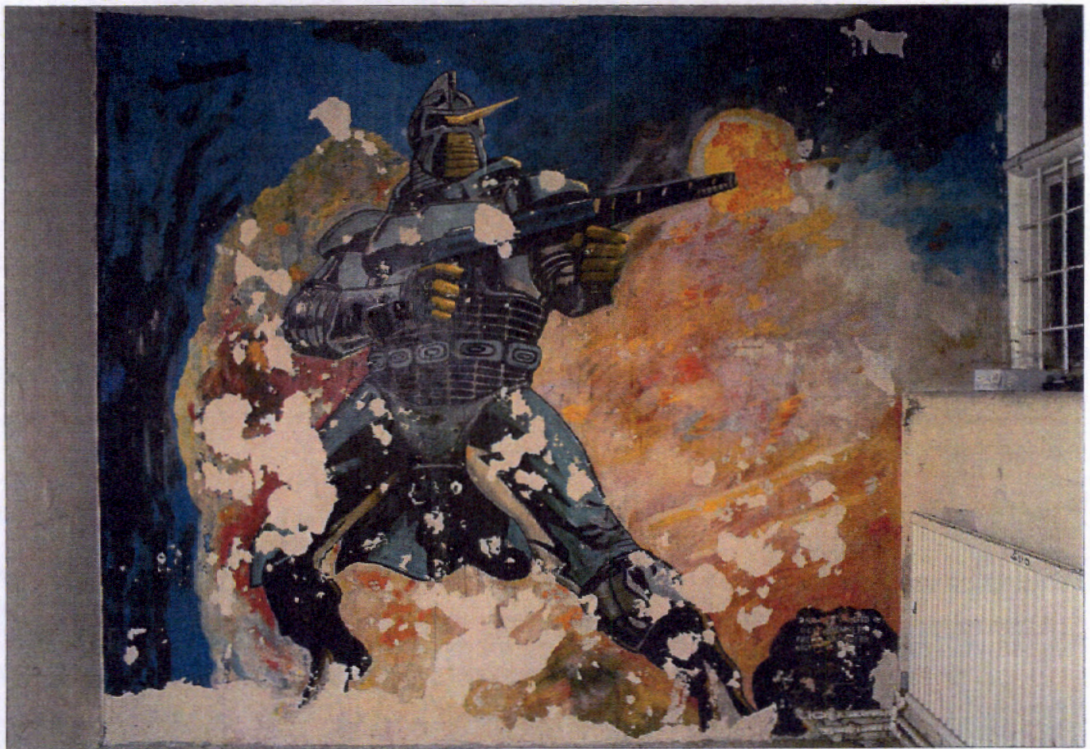


Figure 9.51 South range, mural of Cylon in ground-floor room, painted by schoolboys in 1979.

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With the exception of radiators, dating from the third quarter of the 20<sup>th</sup> century, and 1970s floral wallpaper, the fixtures and fittings have been stripped out of the ablution rooms. The walls are of plastered brick and the floors covered in linoleum or quarry tiles. Two pieces of poorly preserved but rather striking wall art (fig. 9.51) survive in the locker room: a depiction of the punk star Sid Vicious on the north wall and a Cylon, a sci-fi character from *Battlestar Gallactica*, on the east (the latter inscribed as follows: 'Drawn & Painted by Micky Bennett, Fred Saunders, Nigel Mi . . ., Nigel Bailey 1979'). These paintings provide quite a contrast to the decoration of the state rooms on the floor above.

## 9. Research Agenda Summary: South Range

1. The form of the 'great stone staircase' [S2.01] should be explored if the plaster is stripped from the walls. Indeed, the possibility of uncovering traces of its late medieval predecessor should be kept in mind.

2. Removal of plaster in the Conservatory [S2.07] would reveal the south face of the window to the east of the Great Chamber fireplace. This would confirm that it dates from the 1560s rather than the 1620s, and that it was made blind in the 1740s, like those to its west.

3. Further evidence of windows and cross walls may be found in the south wall, at ground-floor level, especially if more plaster is removed from the internal face.

4. The possibility that some timbers in the south range date from the 1560s should be explored through further uncovering, followed by a second campaign of dendrochronology. If the floors of the first-floor rooms [S2.02 to S2.04] are lifted, the joists should be studied, and compared with those above. In particular, there is a strong possibility that the floor of the attic room over the White Stair [S3.06] dates from the 1560s, together with the low tie beam to its east. If the east face of this tie beam is exposed [in S3.07], it should be examined for mortises, which would indicate that an attic floor once existed at a lower level than the present floor.

5. The theory that the transverse wall of the 1740s replaced a thick masonry wall should be tested by examining the joists to either side of this wall, in the Withdrawing Chamber and Great Chamber [S2.02-S2.03].

6. If further work is undertaken on the north wall, the possibility that it might include core material from its predecessor (the north wall of 1622-24) should be borne in mind. It would be good to confirm that this wall dates from the 1740s in its entirety.



7. The possibility that Mildmay's state suite returned north, to enclose the east side of the main courtyard, should be explored through excavation.

## ENDNOTES TO CHAPTER 9

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1. RCHME 1984, 8.
2. RCHME Inventory Cards, Apethorpe Hall. 41. However, RCHME 1984, 5, stated that the south range was built by Mildmay in 1562, and that the Garden Room block was 'curtailed' at this date.
3. RCHME Inventory Cards, Apethorpe Hall. 41.
4. In particular, the plinth appears to have been cut for the doorway.
5. Samples APTA261 to APT-A268; Arnold *et al* forthcoming.
6. Painted render, matching that on the blocked first-floor windows, can be seen behind modern cement on the blocking of this window. It was probably blocked c.1740.
7. An early 16<sup>th</sup>-century staircase would have been relatively small and is unlikely to have filled the present stair bay. From the position of the window, it probably occupied the south-east quarter of the bay.
8. The roof was later reworked, probably in the 17<sup>th</sup> century. The existing ridge would once have been perfectly aligned with that of the 1620s roof over the remainder of the south range.
9. According to Heward & Taylor 1996, 58, Mildmay was Chancellor of the Exchequer from 1566. This appears to be incorrect.
10. Heward & Taylor 1996, 63.
11. Despite the fact that she may not have stayed the night at Apethorpe, and although no further visits are recorded, Mildmay may have anticipated the possibility of further royal visits, and prepared accordingly. See: Cole 2003 I, 26.
12. Girouard 1978, 88-90.
13. Summerson 1959.
14. Heward & Taylor 1996, 66, thought that the south windows were added in 1622-24 rather than 1560-62.
15. Heward & Taylor 1996, 5, cite Kirby Hall and Southwick Hall, both dated 1570, as the earliest examples of ovolo mouldings in the county. There are, of course, earlier examples elsewhere in England.
16. Girouard 1978, 93.
17. Samples APT-A72 to APT-A84; Arnold *et al* forthcoming.
18. Cole 2003 I, 26-29 and Appendix 10.
19. Cole, *Apethorpe Hall*, 29-30. The visit of 1637 has come to light since the publication of this report.
20. 'A Breviate touching the Order and Governement of a Nobleman's house', *Archaeologia*, vol. XIII (1800) [manuscript of 1605], 321
21. NRO W(A) Box 4, Parcel IV, 5b.

22. John Smyth, *The Berkeley Manuscripts: The Lives of the Berkeleys*, ed. Sir John Maclean, vol. II (Gloucester, 1883) [regulations of c. 1590], 366
23. Mary Hill Cole, *The Portable Queen: Elizabeth I and the Politics of Ceremony*, Amherst, 1999, 65
24. Many progress entertainments include the ceremonial handing over of keys by the porter; in 1591, the porter at Cowdray presented Elizabeth with his key and bid her to 'Enter' and 'possesse all': John Nichols, *Progresses, Public Processions, &c of Queen Elizabeth* (London, 1823), vol. 3, 91
25. Christopher Hibbert, *The Virgin Queen: the personal history of Elizabeth I*, London, 1990, 132; Philip Harrison and Mark Brayshay, 'Post-horse routes, royal progress and government communications in the reign of James I', *Journal of Transport History*, 3<sup>rd</sup> series, vol. 18, no. 2 (September 1997), 125
26. Nichols, *Progresses of James*, vol. 1, xiii
27. The accounts of the Treasurer of the Chamber provide detailed evidence of the houses prepared for the king, queen and prince. See: TNA E351/543 (1596-1612) and E351/544 (1612-27)
28. *Cal. SP Ven.*, vol. 15, 400 (Relation of England, 19/9 December 1618)
29. W. D. Robson-Scott, *German Travellers in England 1400-1800* (Oxford, 1953), 85 and 84
30. TNA E351/543, ff. 261-261v
31. *Cal. SP Ven.*, vol. 12, p. 410 (19/9 August 1612)
32. Coll. Ape, 15.
33. This was redrawn for publication in Heward & Taylor 1996, 66.
34. Heward & Taylor 1996, 64, thought the White Hall dated from 1622-24, possibly due to a misconception that the White Stair was called this in 1629 [which it was not], but did not pronounce upon the date of the chapel. RCHME 1984, 6, also stated that the chapel and White Hall represented the 1623 arrangement.
35. Lea et al 2003, 14.
36. Coll. Ape, 3.
37. CL photo.
38. Coll. Ape, 15. Mr Owen is mentioned in the accounts of 1730 and 1731, when he received payments for teaching the children. Owen's room is listed in the inventory of c.1736.
39. *Cal. SP Ven.*, 410 (19/9 August 1612)
40. Andrews 1954, 278.
41. John Heward, 'The State Apartment in the 17th Century', in Ed. Malcolm Airs, *The Seventeenth Century Great House: Proceedings of a conference held at the Department for Continuing Education, University of Oxford* Oxford, 1995, 59-60
42. Samples APT-A154 to APT-A166; Arnold *et al* forthcoming.
43. Thurley 1993, 125-126.

44. 'The house contains a number of beautifully made and extremely valuable chimney-pieces: one of these depicts Apollo, the Nine Muses, and Athena and Mercury, all carved out of stone, with four columns on either side; another has Jupiter seated on an eagle and the Seven Liberal Arts' (Groos 1981).
45. According to Margaret Whinney, touch was probably imported from the Low Countries (Whinney, 2<sup>nd</sup> edn., 1988, 46). This may have arisen from confusion with Tournai Marble.
46. The importance of this site was pointed out to me by Mark Girouard.
47. A mason's mark in the form of a 'B' appears on the freestone plinth of the tomb. It can be found on the porch of the east range of Apethorpe Hall, and recurs at Blickling. The anonymous author of this mark can be considered as one of the 'elite group' of masons working for Thorpe.
48. Points in favour of Christmas's involvement are, first of all, the preponderance of church monuments attributed to him in Kent, where the Fanes owned Mereworth Castle, and secondly, the attribution to him of a monument in Westminster Abbey to Elizabeth Fane, Francis Fane's sister-in-law (Conway Library, red boxes). A number of motifs on the fireplaces can be paralleled on monuments by the Christmas family and, at the very least, it must be admitted that whoever carved the fireplaces was familiar with Christmas's work. The same is equally true, however, for Maximilian Colt.
49. Just as the statue of James I might be compared with Colt's finer statue of the King at Hatfield House.
50. CL 27 March 1909, 452
51. Coll. Ape, 57. There is a particularly clear photograph of the child and cockatrice in the Conway Library, red boxes.
52. VCH 1906, 545; Gotch 1936, 32.
53. No trace of original paint was found during recent paint analysis.
54. Samples APT-A63 to APT-71 and APT-A250 to APT-A258; Arnold *et al*, forthcoming.
55. Pete Smith, article in *English Heritage Historical Review*, forthcoming.
56. Gotch 1936, 30.
57. Sample APT-A208; Arnold *et al*, forthcoming.
58. Stone was also used for the skirtings.
59. Draper 1970, plate 16.
60. The ceiling has previously been considered of later date, eg: RCHME 1984, 11, described it as 'modern'.
61. The small window under the White Stair seems to have received the same treatment at this time.
62. This was observed when the floor was lifted, prior to conservation work.
63. These floors were removed c.2002. See: Goode 2005.
64. Coll. Ape, 15.
65. NRO W (A) 7.XIV; Weigall 1909, 97.

66. Weigall 1909, 97-98, letter dated 26 September 1846.
67. The iron and glass roof had gone by September 1904, as shown in an archive photograph. It was some time, however, before the stonework was modified and a parapet added.
68. The Billiard Room was now located in the Library.
69. RCHME Inventory Cards, Apethorpe Hall. 42.
70. See: Dollman and Jobbins, *Ancient Domestick Architecture*, 1858 (cited by RCHME Inventory Cards, Apethorpe Hall. 42) and Sales Catalogue 1892.
71. Some time after the death of Adelaide Ida, dowager Countess, in March 1903, Brassey approached the family trustees and by November 1903 he had offered to purchase. The new attic appears on photographs taken on 29 September 1904 (*The Car Illustrated*, 5 Oct 1904, 217). It was clearly built by Brassey rather than the Westmorlands. Writing in 1906, the VCH reported: 'the late Lord Westmorland made a few internal alterations, and since the estate changed hands in 1904 a remodelling of the upper part of the south wing has been undertaken . . .' (VCH 1906, 545).
72. See photographs by Gotch (1903), Bedford Lemere (1904) and in *The Car Illustrated* 5 Oct 1904, 217, with photographs taken on 29 September 1904. The Brasseys moved into the house in October 1904 (see Visitors Book, property of Lord and Lady Brassey, Apethorpe).
73. None of this work had been carried out by summer 1905 (*The Motorist and Traveller*, 27 September 1905, 245; 285).
74. The New Dining Room and Serving Room are not mentioned in the 1904 inventory and may have been the two 'panelled' bedrooms at that date. However, Brassey's smoking room and private room existed here by summer 1905, and both had 'stone walls' (*The Motorist and Traveller* 27 September 1905, 286).
75. This fireplace has a red briquette back of c.1904.
76. Photographs of Lord Brassey's, in an album dated 1923.

## CHAPTER 10: EAST RANGE

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### 1 Introduction

The east range of Apethorpe Hall (figs 10.1, 10.2 and 10.3) was built between 1622 and 1624 by Sir Francis Fane (fig. 10.4), at the command of King James I. It contains two of the most splendid rooms in the house, the Long Gallery and the Duke's Chamber, both of which have impressive carved fireplaces and plaster ceilings of the 1620s. In addition, the Long Gallery retains much of its original full-height panelling. This important range formed the culmination of the state apartment, which commenced in the adjoining south range (see Ch. 9). It provided walks on three superimposed levels: two back-to-back ground-floor loggias, the Long Gallery, and a roof walk. This arrangement was not unparalleled by the 1620s, occurring for example at Hatfield House and Theobalds.<sup>1</sup> Some aspects of the design, however, were innovatory or experimental, as will be seen below.



Figure 10.1 East range from east, 2004.

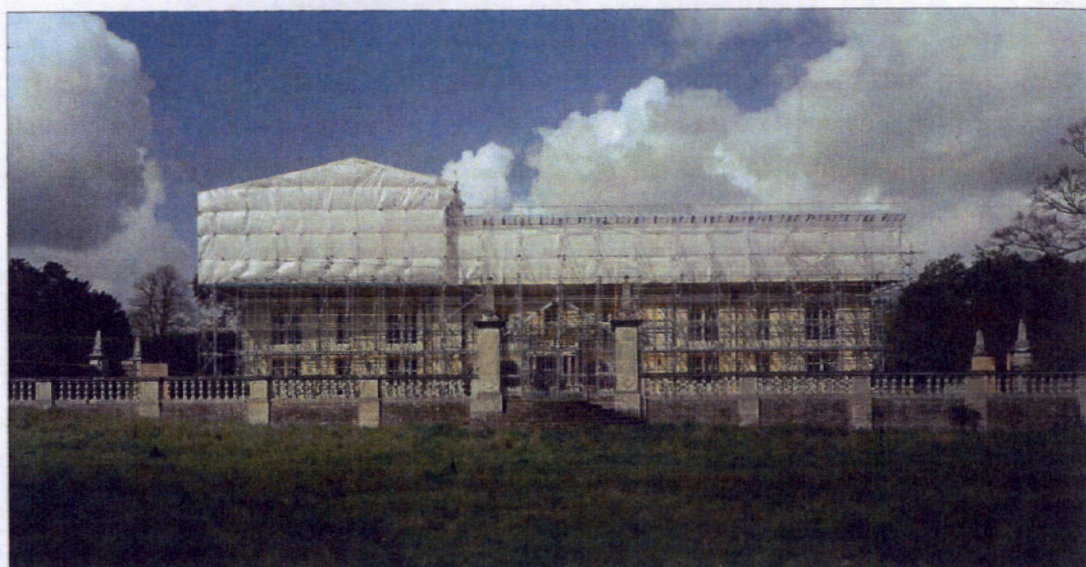
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Compared with earlier parts of Apethorpe Hall, the east range is securely dated. Documents record an order from King James I which is thought to mark the start of construction work.<sup>2</sup> In May 1622, Lord Cranfield wrote as follows:

Whereas it has pleased his Ma<sup>te</sup>, to give order to Sir Francis Fane knight Lieutenant of the fforest of Rockingham, to new build and enlarge his house at Abthorpe, within the said fforest, for the more comodious enterteynment of his Ma<sup>te</sup> and his company, at his repaire into those partes for his princely

recreaton there; And for the better encouragement of the said Sir Francis Fane in that building, hath by letters of privy Seale of the third of this instant month, signified his pleasure, to give and allowe unto him within the same fforest one hundred tyMBER trees as of his Ma<sup>ties</sup> gift, towards the woorke aforesaid; and to furnish him with one hundred trees more these, for that use, by way of sale at reasonable prises. <sup>3</sup>

The evidence of the building itself appears to confirm the documents. A stone panel on the upper part of the west porch is carved with the arms of Francis Fane and



*Figure 10.2 East range from east, 2005.*

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*Figure 10.3 East range from west, 2004.*

© English Heritage BB032147

the date 1623 (fig. 10.5), and three lead rainwater heads display the date 1624, suggesting completion of the shell of the building in that year. Fane was created Earl of Westmorland and Baron Burghersh on 29 December 1623, while the work was in progress.<sup>4</sup>



*Figure 10.4 A sculptural depiction of Sir Francis Fane, 1st Earl of Westmorland, on his parents' tomb, Mereworth Church, Kent. Kathryn Morrison 2005*

It is clear from the available documents that James I gave Francis Fane 100 oaks from Rockingham Forest for his new building, and sold him another 100 from the same source.<sup>5</sup> Evidently, the felling of these oaks began shortly afterwards. Despite this, dendrochronological analysis has shown that several timbers in the house have felling dates of 1619, 1620 or 1621.<sup>6</sup> It is possible that James's order of 1622 formalised an existing understanding with Fane, and that work had already begun, but it is more likely that some timber was felled in advance.

In the absence of accounts or contracts, the names of Fane's architect/surveyor, carpenter and plasterer are not known, but the master mason can be identified with some certainty, through a study of the masons' marks, as Thomas Thorpe (c.1565-1626/27) of King's Cliffe, who had previously provided stonework for various royal projects in London, as well as for Hunstanton Hall (1616-23), Blickling Hall (1619-22) and the Mildmay Chapel in Apethorpe Church (1621) (see Alexander, Appendix 4).<sup>7</sup> Thorpe was probably the main contractor at Apethorpe. As well as the east range, he built the two-storey bay window to the north of the hall (east) porch, and the parapets around the main courtyard and on the north elevation of the house.<sup>8</sup> His refenestration of the



*Figure 10.5 East range, west façade, upper storey of porch.*

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north range was lost through later remodelling (see Ch. 7).

It is likely that Fane inherited a quarry in King's Cliffe which had been managed by the Thorpe family for decades. A late 16th-century document records: '140 tonne of new freestone to be desired of Mr Mildmay heire to Sr Walter Mildmaye, owt of his quarrey at Kingscliffe'.<sup>9</sup> The quarry in question is no doubt that at the south-east end of King's Cliffe village, approximately a mile from Apethorpe Hall and now represented by an extensive area of grassy humps and bumps. Around 1641 a field impinging on this quarry was called 'Thorpe Field'.<sup>10</sup> Another quarry nearby, in 'Clyffe Park', was owned by the Cecils of Burghley House and (from a rapid analysis of masons' marks in Burghley House) appears to have been associated with an entirely different team of masons.

A grid of inscribed lines on the wall of the Long Gallery, until recently hidden by panelling, may have been made by carpenters in the course of the work, in the 1620s (see Alexander, Appendix 4). A red ochre drawing of a finial on one of the window jambs is a further indication that this room may have served as a workshop at that time.

## **2 The East Range of 1622-24**

### *2.1 The Setting*

This range lies on the east side of the main courtyard of Apethorpe Hall. The walled garden on its outer side (see fig. 10.1) was designed for Sir Leonard Brassey by Sir Reginald Blomfield in the early 20<sup>th</sup> century, and represents an attempt to recreate the Gravel Garden that existed here by 1641. This private garden is likely to have been the original setting for the east façade, and would have been created around 1624 (see Ch.4).<sup>11</sup> Beyond it, to the south-east, lay the Little Park. By 1800 the Gravel Garden had been replaced by a curved enclosure incorporating a carriage drive.<sup>12</sup> This re-landscaping probably coincided with the creation of a new Entrance Hall in this range in the late 18<sup>th</sup> century, superseding the former main entrance in the gate tower of the north range, which was screened from the view of arriving visitors by a dense shrubbery.

It is not clear how the main courtyard of Apethorpe Hall was enclosed to the east before the 1620s. At present, two possibilities can be entertained. One, suggested by a recent geophysical survey, is that an earlier range existed in a position parallel to the present range, but slightly further west (see Linford, Appendix 8).<sup>13</sup> An alternative possibility is that the courtyard was enclosed by a wall, or even a loggia. Excavation may eventually resolve this question.

## 2.ii The External Elevations

The east range stands two storeys high with an attic and, at the south end, a basement or cellar. Although some aspects of the interior were rearranged in the 18<sup>th</sup> and 19<sup>th</sup> centuries, the exterior is largely unaltered. It is faced in ashlar from nearby King's Cliffe,<sup>14</sup> but the columns of the centrally-placed east and west porches (fig. 10.6) are of ironstone from the Northampton Sand (see Sutherland, Appendix 2). Most of the fenestration incorporates iron-framed casements installed by Blomfield in the early 20<sup>th</sup> century. The roof is covered in Collyweston slate (fig. 10.7), and is surrounded by a flat walk to north, south and east. This walk is overlooked by windows (to north and south) and dormers (to the east), and would have provided a good view of the Little Park, to the south-east, and of the stables and the main approach to the house, to the north-east.

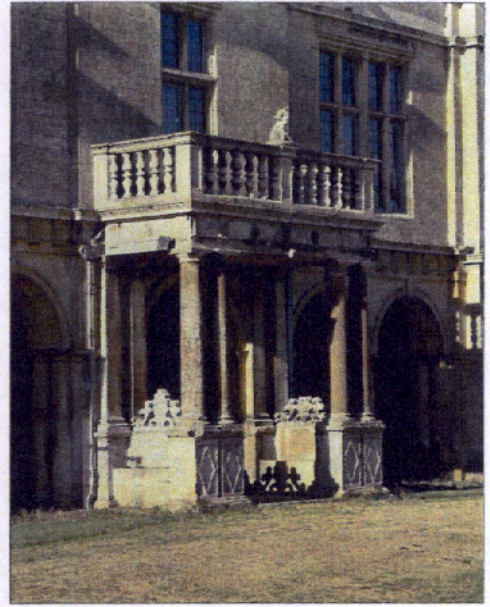


Figure 10.6 East range, east porch.  
© English Heritage AA051077



Figure 10.7 Roof of east range looking north, spring 2006.

Kathryn Morrison 2006

The east range does not seem to incorporate any earlier building fabric and appears, to all intents and purposes, to have been newly built in the 1620s. In the 1830s, however, Bonney believed that quatrefoils decorating the plinths at either end of the west elevation represented the remnants of something older.<sup>15</sup> These quatrefoils are, indeed, strangely old-fashioned for the early 17<sup>th</sup> century, yet they form an integral part of the 1622-24 fabric, and are not without parallel amongst contemporary buildings in the area. For example, quatrefoils feature on the parapet of the screen built in the courtyard of Rushton Hall, Northamptonshire, in 1631. However, at Apethorpe, the possibility that the quatrefoils are reused should not be dismissed. A very similar quatrefoil, containing a blank coat of arms, is mounted above the entrance of the east porch to the hall.

The restrained east façade is somewhat transitional in style, eschewing Elizabethan elaboration, but not yet fully informed by classical principles. It is arranged symmetrically to either side of the central porch, with windows paired on the ground and first floors to produce an irregular bay pattern. The long, straight elevation is devoid of the recessions, projections and turrets that characterised houses of the previous generation, but does not yet embrace the rhythmic classical articulation of the next. Classicism is applied decoratively: it can be seen chiefly in the fluted lintels, the Tuscan porch, and the round-headed loggia arcade.<sup>16</sup> It does not, however, underpin the proportions, or differentiate the storeys. The lessons of Inigo Jones' Banqueting House, Whitehall, which was being completed when Apethorpe lay on the drawing board, had yet to be heeded.<sup>17</sup> The proliferation of chimney stacks, several of them dummies, produces an opulent effect and a picturesque skyline. This was the face that the Hall presented to the Little Park, and it was evidently designed to impress.

The east elevation of Apethorpe Hall has been compared with an elevation drawing in John Thorpe's book, now in the Soane Museum, London. Drawing T108 is inscribed 'The garden side lodgings/below & gallery above JT'. The resemblance to Apethorpe was noticed by John Summerson, who maintained: 'The drawing cannot be as late as this [ie: 1617-23, which is how Summerson dated Francis Fane's work at Apethorpe] but might conceivably represent a design prepared for Sir Walter Mildmay and put into execution, after revision, by his grandson-in-law, Fane'.<sup>18</sup>

The west façade, overlooking the main courtyard, is treated in a similar manner, with the same range of decorative motifs. Here, however, the elevation is symmetrical to either side of a two-storey porch, and the ground-floor loggia runs virtually the full length of the façade, rather than being concentrated in its centre. The attic is also treated differently, with three gables, as here there is no roof walk. The end elevations, to north and south, incorporate canted bay windows rising through two floors.

## 2.iii The Internal Layout of 1622-24

### 2.iii.a The Cellar (1622-24)

The vaulted five-bay cellar (fig. 10.8) under the south end of the east range may have been the very first element of the 1622-24 campaign to be constructed (see Alexander, Appendix 4). At first, it was entered through a round-headed doorway, lying just beyond the walled garden or bowling green on the south front. This doorway has been blocked and, together with the steps which must have led down to it, buried. Externally, all that can be seen above ground level is the damaged jewelled keystone of the arch. The date of this alteration is uncertain: the doorway had certainly been blocked by 1857-58, by which time a new internal entrance, with a connecting flight of steps, had been created within the east end of the south range (see Ch. 9). Originally, there does not seem to have been any communication between the cellar and the interior of the house.



*Figure 10.8 Cellar under south end of east range, looking south towards blocked doorway.*  
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The elliptical vault has chamfered capitals, chamfered ribs and jewelled bosses. Its surface has been plastered and painted. The vaulted space is lit by two partially blocked windows on its east side, accommodated in cross vaults with their own axial ribs.

The original purpose of the cellar is not known. It could have served as a room of revelry and informal entertainment, or as a grotto. A potential parallel for this is the undercroft of the contemporary Banqueting House

in Whitehall, supposedly designed as a drinking den for James I, but later partially decorated as a shell grotto by Isaac de Caus. However, Apethorpe's cellar may be identified with the 'frisco' mentioned in the inventories of 1629 and 1691, which was used to store beer and other drinks.<sup>19</sup> A relatively mundane function of this sort is implied by the form of the window mullions: these differ from others in the east range, having chamfers rather than ovolos on their inner faces. If this was a wine and beer cellar, its location -- far from the kitchen, hall or dining rooms -- must be explained.

One room which could have been served readily from this cellar is the corresponding ground-floor room, the Spencer Room, which has an external doorway opening into the grounds. Although ordinarily used as a bedchamber, the Spencer Room could have had multiple functions, and may have been used as a place where refreshments

were served on certain occasions, perhaps after the hunt. This notion is particularly appealing as a lost building to the south-east of the house -- lying close to both cellar and Spencer Room -- may have been the Great Stable (see Ch.12). This opens up the possibility that the Spencer Room was the room which is referred to in the 17<sup>th</sup>-century inventories as the Frisco Chamber (see below).

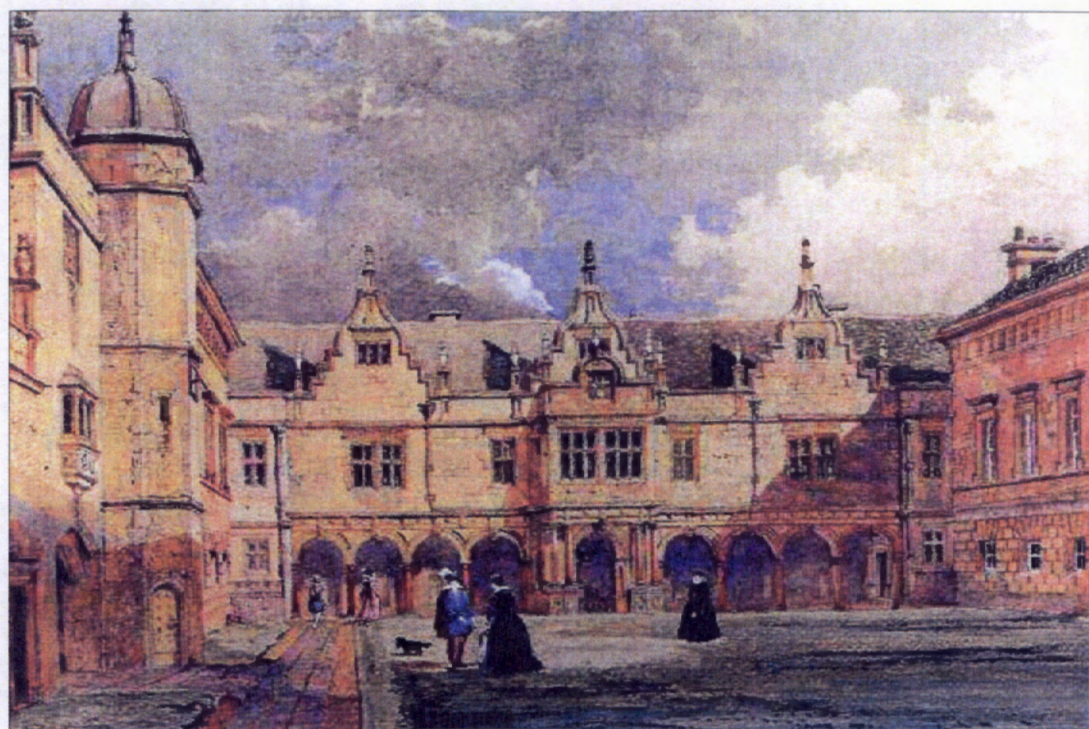
### **2.iii.b The Ground-Floor Loggias, Back Stair and Chambers (1622-24)**

The centre of the ground floor of the east range contained two arcaded loggias, arranged back-to-back along a solid spine wall punctuated by niches. This is shown on the ground-floor plan of 1858 (see fig. 1.11), made only one year before the west arcade was infilled, the east arcade dismantled, and the spine wall removed.

Loggias had been a fashionable element of English houses since the mid-16<sup>th</sup> century, with the earliest surviving example possibly being at Dingley Hall in Northamptonshire (1558-60).<sup>20</sup> By the 1620s they were appearing on courtyard and garden façades (as at Apethorpe), as well as on entrance façades, and were frequently found in association with long galleries (again, as at Apethorpe).

Several aspects of the Apethorpe loggias were innovatory. First of all, they appear to have been designed for the display of sculpture, with round-backed arched niches punctuating the spine wall. A possible precedent for this was Arundel House on The Strand, dating from 1618.<sup>21</sup> The back-to-back arrangement was also novel, and it is unclear where the architect acquired the idea. The only known parallel is Godolphin House in Cornwall, which is of later date and is unlikely to have any direct connection with Apethorpe. The loggias may have had a number of different functions: they could have been used as communication corridors, for exercise, for dining, or, with the possible addition of antique sculpture in the niches, intellectual contemplation.<sup>22</sup> As Paula Henderson has stated, loggias 'evoked images of houses of the ancients as well as of Renaissance princes';<sup>23</sup> it is probably with such ideas that Francis Fane wished to ally himself.

Although they were arranged back-to-back and central to their respective façades, the east loggia comprised five bays, and the west loggia nine bays. Furthermore, their porches were not aligned. Aesthetically, this did not matter, as there was no sightline through the range, and no communication between the loggias. One view of the west loggia survives, painted by Bradford Rudge c.1846 (fig. 10.9). It shows the round-headed niches in the spine wall, and a seemingly square-headed doorway leading from the south end of the loggia into what would then have been the Entrance Hall, but was originally the Back Stair compartment.



**Figure 10.9** *View of east range from main courtyard, by Bradford Rudge, c.1846.*

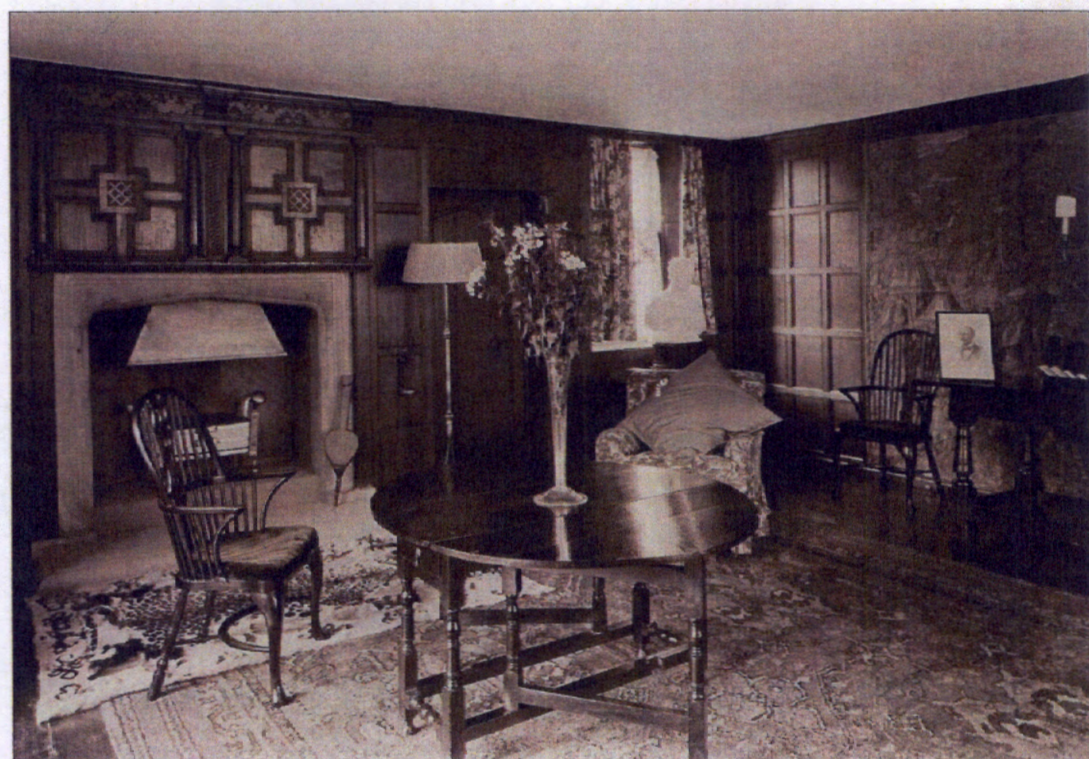
© Northamptonshire Record Society

In the 1620s, the only staircase in the east range (the Back Stair) was located at the south end of the east loggia and Long Gallery. This position is suggested by the room sequence of early inventories, and has been confirmed by the recent discovery of a trimmer beam with a dendrochronological date of 1620 under the floorboards of the Oak Landing.<sup>24</sup> Half way along this trimmer, which has been only partially exposed due to the presence of scaffolding, there seems to be a mortise for a newel post. This has not yet been closely examined. It is possible that in the course of the repair work further evidence will be uncovered indicating the direction in which the staircase rose between the ground and first floors. It is also important to resolve the problem of how it related to the entrance from the east loggia, if indeed such an entrance existed. The stair bay must have been lit by half of the mullion and transom window which currently lights the Oak Stair. In 1691 the Back Stair was referred to as 'great staircase next Frisco' and contained 32 pictures. The 'Frisco' has not been identified with certainty, but judging by its contents in various inventories this word was generally applied to cellars used for keeping drinks fresh (see above and note 19).

Just as the Great Stair was used for public processions to the Great Chamber (see Ch. 9), the Back Stair would have been used for private service to the bedchambers, closets and Long Gallery. The Back Stair had become an essential element of state apartments by the mid-1500s, and provided discreet means of access and exit for

the monarch. Although the exact form of the Apethorpe Back Stair is not yet clear, it probably gave the monarch direct access to the loggias and Gravel Garden, and a quick route to the stables. By the late 17<sup>th</sup> century it would also have provided a private route to the chapel (see Ch. 9). Undoubtedly, this staircase would have been guarded zealously whenever the monarch visited.

The exact layout of the space between the Back Stair and the southernmost ground-floor room -- known as the Spencer (or Despencer) Room from around 1736, if not earlier -- is not clear, but it is likely to have contained two rooms: a larger heated room, and a smaller unheated room, reflecting the layout on the upper floor. The smaller room seems to survive but retains no 17<sup>th</sup>-century features. It was probably a closet or dressing room, and in the c.1736 inventory was referred to as 'the Little Room by the Spencers Room'.



*Figure 10.10 The Spencer Room, photograph from Lord Brassey's Album of 1923 Lord Brassey.*

© Lord Brassey

The Spencer Room itself (fig. 10.10) may have originated as the Frisco Chamber (see above and note 19). It may have been the chamber generally assigned to the heir to the earldom, who held the title Lord Le Despencer from 1626. It has neither an elaborate plasterwork ceiling, nor a carved chimneypiece, like the room above, and was clearly of lower status despite its attractive position and large size. The heavily painted stone fire surround in the west wall appears to be an original feature

of 1622-24. It has a four-centred head in a rectangular cyma-moulded frame, with flush spandrels. Above it is a wooden overmantel with four half-columns supporting a cutwork frieze and framing reserved panels displaying the Despencer fret. To the right of the fireplace, a doorway with a four-centred head opens directly into the garden.

A narrow rectangular room to the north of the east loggia may have been a chamber; it has no surviving 17th-century features. Beyond this, the north end of the range probably contained a bedchamber, a closet, and circulation space communicating with the north range and the Devil's Stair. Again, this has been much altered, and does not retain original features.

### **2.iii.c The First Floor (1622-24): The King's and Duke's Closets**

The King's Chamber Corridor (see Ch. 9) opened directly into the Back Stair compartment (see above, 2.ii.b). Immediately south of this, in the space now occupied by Blomfield's Oak Stair, was the King's Closet, described in 1705 as 'the passage chamber to the Duke Chamber' and c.1736 -- for unknown reasons -- as the Spider Room.<sup>25</sup> The King's Closet, in turn, opened into the Duke's Closet, which now contains a staircase. Despite its name, the small unheated Duke's Closet may have been more of a service lobby than a closet.

A closet was a small room, placed beyond the bedchamber, which formed the focus of the occupant's personal life. Mark Girouard has described the closet as 'perhaps the only room in which its occupant could be entirely on his own'.<sup>26</sup> Under Elizabeth and James, the closet was used for private devotions and prayers, but was also a functional room, in which the occupant of the neighbouring bedchamber might have completed their toilet. Apethorpe's 1691 inventory shows that the Duke's Closet contained a 'close stoole and panne'. By the early 17<sup>th</sup> century, closets were increasingly being used for business and study. It must surely have been in his closet, if not in his bedchamber, that Charles I 'wrote all the afternoon, shut up in his own chamber, two long letters' at Apethorpe on 24 August 1636.<sup>27</sup> Access would have been almost impossible to obtain for all but the select few, and both routes of entry -- via the state suite or via the Back Stair -- would have been strictly guarded by royal attendants.

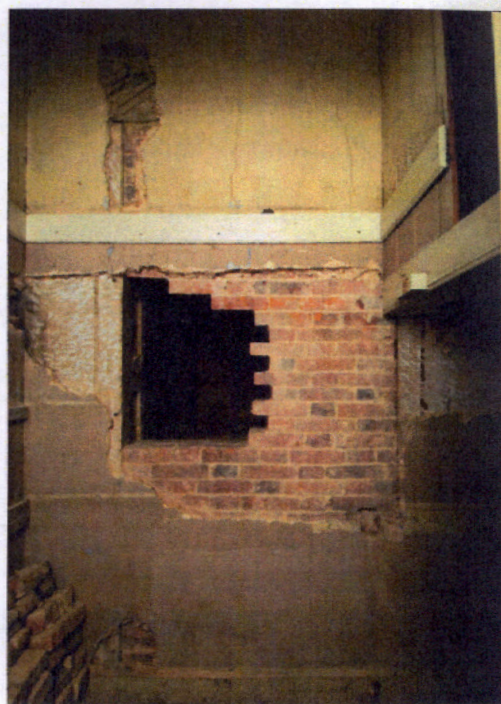
The timber-framed wall which separated the Back Stair from the King's Closet in the 1620s has been removed. It would have been aligned with the king mullion of the window that now lights the Oak Stair. The cill of this wall has been glimpsed during recent investigations, but its upper surface -- which should reveal more evidence of the nature of wall itself, including the position of the doorway -- has not yet been uncovered due to the presence of scaffolding. The King's Closet was lit by half of the same window, and was heated by a fireplace (now blocked) in its west wall.



The original doorway between the King's Closet and the Duke's Closet was positioned close to the west end of the party wall. Inside the Duke's Closet, an opposing doorway of the same type led into the Duke's Chamber. Both of these doorways were blocked in the mid-18<sup>th</sup> century, and have recently been uncovered (fig. 10.11; also see Morrison, Appendix 1). They have square frames, with cyma and ovolo mouldings, and elaborately carved stops. A third doorway of this type led from the Withdrawing Chamber in the south range, into the King's Chamber (see Ch.9). Possibly all doorways occupying timber-framed walls throughout the 1622-24 build were of this type.



*Figure 10.11 Recently uncovered jamb of doorway leading from the Duke's Closet to King's Chamber.*  
Kathryn Morrison 2006



*Figure 10.12 Detail of east side of passage from Duke's Closet to King's Chamber.*  
© English Heritage DP029068

Until c.1740, the King's Chamber communicated directly with the Duke's Closet. A passage was created through a wedge-shaped wall which appears to be of double thickness because the east range was built against the end of the pre-existing south range (see Ch. 9). To the west, the passage was closed by a stone doorway with a four-centred head, identical to that in the south-west corner of the Long Gallery (see below) and that to the Spencer Room (see above); to the east, it had simple ashlar jambs and a wooden lintel, but no doorway (see Morrison, Appendix 1). The faces of the jambs (fig. 10.12) are painted white with coloured vertical lines, and retain wooden pegs which suggest that a wooden architrave was affixed to the surface.

The fact that access to the King's Closet from the King's Chamber was indirect is problematic, but inescapable. A number of factors should be borne in mind. Firstly, the fact that the Jacobean work at Apethorpe was constrained by pre-existing fabric, and so arrangements cannot have been ideal. Secondly, the fact that the concept of privacy was still something of a novelty; it was perhaps enough to have a private area (ie: that centred on the Back Stair), without the need for further 'zoning' by room. In practice, the occupants of the state apartment's two bedchambers would almost invariably have been intimately connected; they might have been father and son (eg: King James and Prince Charles) or husband and wife (eg: Charles and Henrietta Maria). The two closets therefore served as a unit, though if required they could be (inconveniently) kept separate. The fact that only the larger King's Closet was heated shows that it was this room which took functional precedence. It may have been shared by the occupant of the Duke's Chamber or, as the second ranking guest, the user of that room may have had to dress and carry out business in their bedchamber or elsewhere. This arrangement emphasises the fact that Apethorpe's state apartment essentially catered for only one occupant of rank (with associated partner), as two equals may have found provisions unacceptable. On the (probably rare) occasions when only the King's Chamber was occupied, it may have been that the Duke's Chamber was used as a large, grand and far more convenient closet.

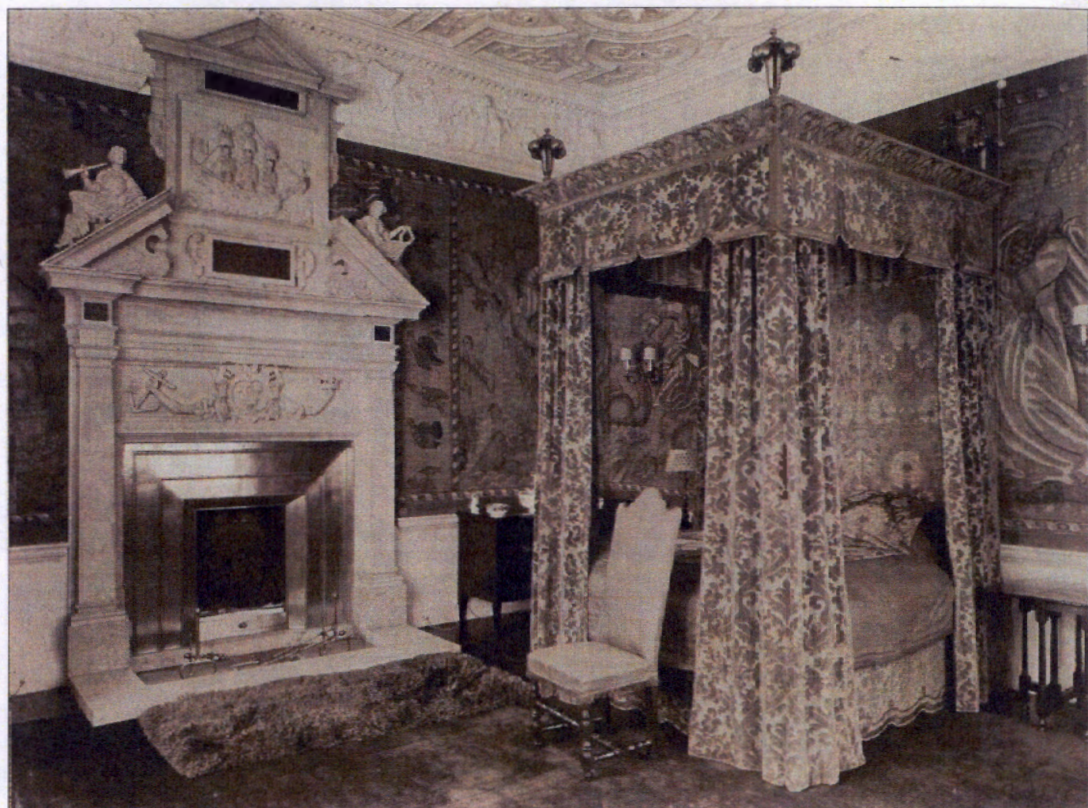
Although a staircase is shown within the Duke's Closet (and corresponding ground-floor room) on Bonney's block plan (see fig. 1.9), showing the house c.1720-40, no staircase occupied this compartment at any level before c.1740. This room was called the 'Clossett and Passage to the Duke Chamber' in 1705. No stairs were mentioned in the inventory of c.1736, and the contents of the 'dressing room to the Kings Chamber' and 'the Spider Room' strongly suggest that the 1620s scheme survived at that date, as yet unaltered.

#### **2.iii.d The First Floor (1622-24): The Duke's Chamber**

The Duke's Chamber (fig. 10.13) has large windows overlooking gardens to south and east, and retains an elaborate plaster ceiling and a carved fireplace dating from 1622-24. A small window in the west wall has been blocked.

Although this room was known as the Duke's Chamber in 1629, later generations variously referred to it as either the Duke's or Prince's Room.<sup>28</sup> Both names are suggested by the decoration of the fireplace (fig. 10.14), which was carved with imagery relating to Prince Charles (later King Charles I) and to his father's favourite, George Villiers, the Duke of Buckingham. In particular, the Prince of Wales feathers seem to be a direct reference to the Prince, while several other motifs, including a ship, an anchor and a marquess's coronet, refer to Villiers, who was created the Marquess of

Buckingham in 1618, Lord High Admiral in 1619, and Duke of Buckingham in February or May 1623. The iconography of the fireplace implies that this room was designed to be suitable for both the Prince of Wales and the Marquess of Buckingham. The first notable occupant of the room was probably Prince Charles, who visited with his father in 1624. As Buckingham's own home, Burley-on-the-Hill, was only 12 miles away, he had little need to spend many nights at Apethorpe. When Charles was accompanied by his queen, Henrietta Maria, in the 1630s, she would have occupied this room.



*Figure 10.13 Duke's Chamber, photograph from Lord Brassey's Album of 1923. The figures reclining on the broken pediment do not survive.*

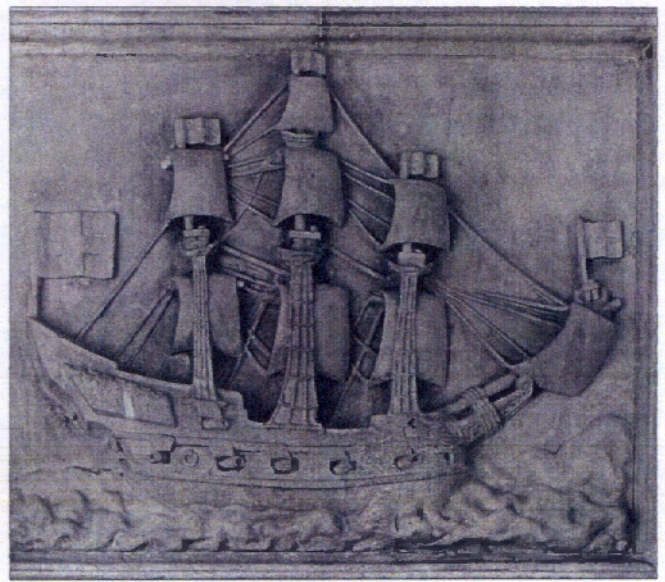
© Lord Brassey

The Duke's Chamber fireplace is of oolitic limestone with insets of black touch but, unlike the other fireplaces in the series, has no masons' marks (see Alexander, Appendix 4).<sup>29</sup> The reason for this is not clear, as it is related stylistically to the other fireplaces, and appears to be by the same workshop. The fire opening is flanked by Tuscan pilasters supporting an entablature and a broken pediment, the overall composition closely resembling that of a contemporary funerary monument.<sup>30</sup> The relief over the fire opening is carved with a central heart-shaped shield bearing three ostrich plumes issuing from a coronet. From clouds on either side of this emerge two arms, that on the left holding an anchor, and that on the right a coronet. This

coronet is almost identical to that on the King's Chamber chimneypiece, which may also allude to Buckingham. A panel at the top of the fireplace depicts an armed ship in full sail (fig. 10.15). This is generally associated with the unsuccessful visit to Spain, made between February and October 1623 by the Prince of Wales, accompanied by the Marquess/Duke of Buckingham, to negotiate a marriage with the Infanta.<sup>31</sup> Recently, doubt has been cast on this theory, and the fireplace may simply refer to Buckingham's position as Lord High Admiral (see White, Appendix 5). To either side of the ship, two figures once reclined on the sides of the broken pediment, one blowing a trumpet and the other holding a wreath with an attached veil, perhaps once interpreted as a further celebration of the Spanish marriage. These figures appear in early 20<sup>th</sup>-century photographs (see fig. 10.13) but no longer survive.



**Figure 10.14** Duke's Chamber, fireplace, RCHME 1978.  
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**Figure 10.15** Duke's Chamber, detail of fireplace. RCHME 1978.  
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Instead of having coves, the ceiling of the Duke's Chamber is surrounded by a decorative frieze (fig. 10.16). This was hand-modelled in plaster rather than being produced from carved wooden moulds (see Gapper, Appendix 6). It is decorated with scrolling strapwork, whimsical and grotesque figures, and heraldic badges. Intriguingly, the coat of arms in centre of the east side has been defaced. The more conventional ceiling (fig. 10.17) is decorated with strapwork devices within a geometric pattern of broad ribs ornamented with grapes. Four circles contain small pendants, and the central square also had a pendant originally.



*Figure 10.16 Duke's Chamber, frieze, RCHME 1978.*

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*Figure 10.17 Duke's Chamber, ceiling.*

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### **2.iii.e The First Floor (1622-24): The Long Gallery**

North of the Back Stair, the Long Gallery survives, with its 17<sup>th</sup>-century panelling, plaster ceiling and stone fireplace all slightly damaged but essentially intact (fig. 10.18). Long Galleries had become expected features of high status houses by the 1570s, and it is very likely that Sir Walter Mildmay's state apartment included a gallery, or that one was added by Sir Anthony Mildmay, although no evidence of this has been found. The Long Gallery linked the north range with the south range, but it served primarily as a place of exercise, entertainment and display, rather than as a corridor of communications (see Cole, Appendix 10). It is likely to have been sparsely furnished,

and hung with portraits. The 1629 inventory lists only two pictures, but by 1691 there were 17.



**Figure 10.18** Long Gallery looking north, by Bedford Lemere, 1904. © English Heritage NMR



**Figure 10.19** Original doorway to Long Gallery, from south, showing scaffolding in place in 2005-2006 to protect the ceiling. Kathryn Morrison 2006

Relatively few changes have been made to the doorways and windows of the Gallery. The original entrance (fig. 10.19) at the west end of the south wall was blocked around 1740, when the Back Stair was moved and a new *enfilade* created along the east side of the range. The surround of the new entrance created at that time emulates that of the original doorway, which has since been unblocked. Three other examples of this type of doorway survive at Apethorpe: one in the King's Chamber, one in the Spencer Room, and a third reused at first-floor level behind the hall. The original form of the doorway at the north end of the Long Gallery, leading to the Devil's Stair, is not known but may have been of the same type since it occupied a masonry (rather

than timber-framed) wall. A third doorway, in the centre of the Gallery, leading on to the flat roof of the single-storey east porch, has been converted into a window.<sup>32</sup>

The position of the south doorway is roughly in line with the doorways leading through the King's Closet, Duke's Closet and Duke's Chamber. Clearly there was an *enfilade* running through the west side of the rooms on the first floor of the east range. No evidence survives of a similar *enfilade* on the ground floor.

In terms of planning, the Long Gallery at Apethorpe is a curious hybrid (see Cole, Appendix 10). It follows royal and other 'true' examples in essentially leading nowhere, except perhaps to the roof walk, as the rooms on the north side of the main courtyard were not intended for public use. It is notable that it could be entered from either end. The south doorway was reached from the public rooms of the state apartment (via the King's Chamber Corridor), as well as from the more private bedchambers and closets. The north doorway connected the Gallery with private rooms assigned to the gentlemen of Fane's household, and with the stair to the roof. This flexibility must have allowed it to serve, when required, as a public room of outstanding interest or, if privacy was called for, as a self-contained space.

The combination of flat plaster ceiling and full-height wall-panelling was a popular way of fitting out galleries in the late 16th and early 17th centuries, for example at Haddon Hall, Albyns and Aston Hall (see Gapper, Appendix 6). The design of the ceiling, based on Greek crosses and octagons, was highly popular in the 16th and 17th centuries, following its publication by Serlio. It was used, for example, by Inigo Jones at the House of Lords (1624-25). At Apethorpe, the same design was applied to the ceiling of the King's Chamber corridor (see Ch. 9). It has puzzled architectural historians that these ceilings are so much simpler than others in the house of the same date, and they may represent a move towards the more chaste, classical style, espoused by Inigo Jones. Alternatively, Fane may have been rushed to finish the interiors of his new extension, perhaps in time for the King's visit of 1624. Certainly, there is no suggestion that he was running out of money.

The Long Gallery panelling (fig. 10.20) is arranged in seven heights beneath a jewelled and cutwork frieze. Each window is flanked by fluted Corinthian pilasters rising from cutwork bases, each with one long jewel, and with a grotesque mask at frieze level. Recently two coloured drawings of coronets, each accompanied by the Despencer fret, were found on the plaster beneath the panels on the west side of the Gallery; these may have been trials for a design that was stencilled onto the panelling.<sup>33</sup> It is not yet certain that the panelling was in place at the time of the king's visit in 1624. Initial dendro analysis has had imprecise results, merely indicating a date in the 1620s

or 1630s.<sup>34</sup> However, the panelling certainly existed by 1703, when it was adapted to fit the lowered window sills on the east side of the room.

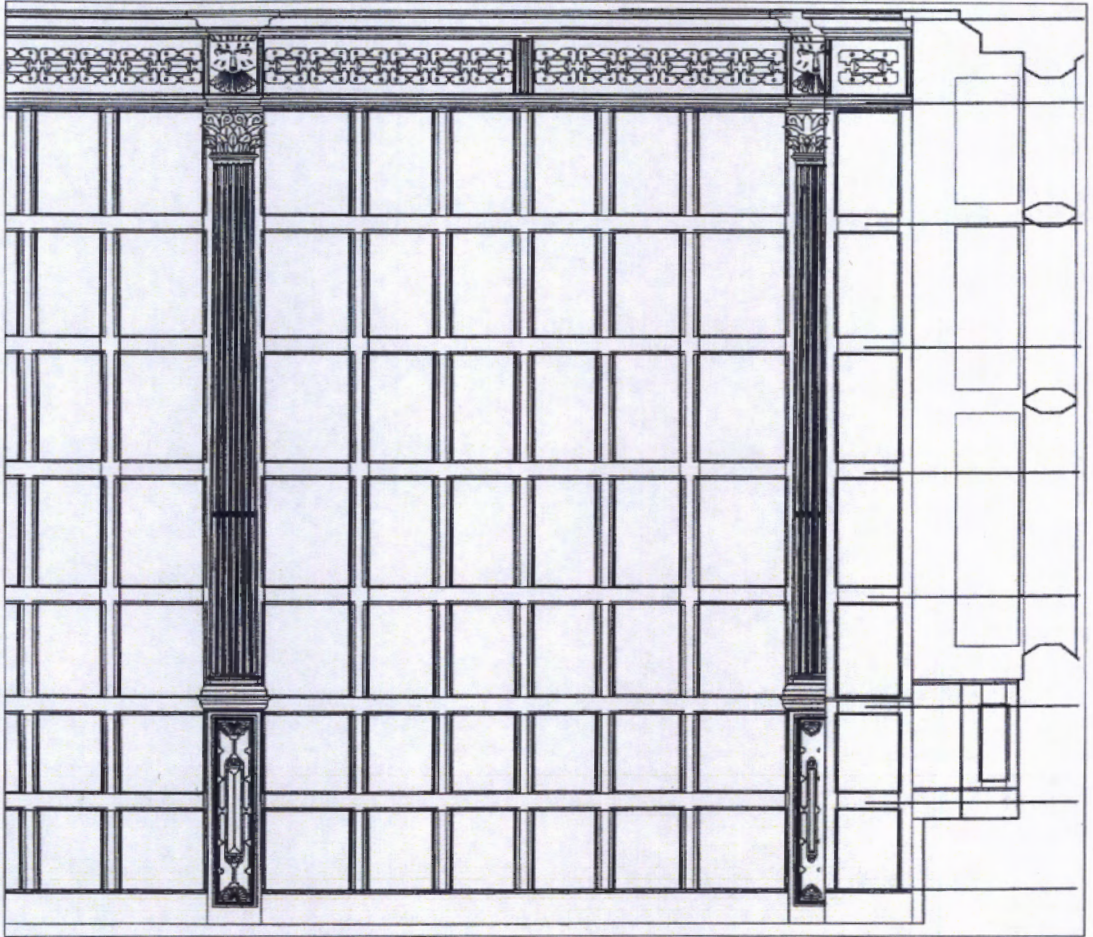


Figure 10.20 Long Gallery panelling.

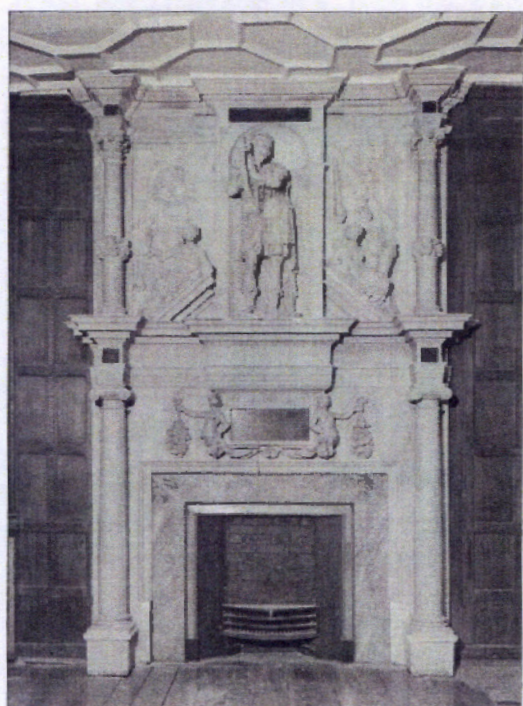
© Rodney Melville & Partners

During the current programme of restoration, the whole of the panelling is being removed from the walls for repair, enabling a detailed examination to be undertaken. The bulk of it is original, except where damage has occurred at lower levels. An unexpected discovery is that the panelling incorporated large rectangular openings (measuring c.2.30m high by c.1.45m wide), undoubtedly designed to contain portraits. The evidence indicates that there were 14 of these large openings, with two smaller ones (c.1.0m wide) on the north end wall. The 1705 inventory includes 'Sixteen Pictures drawn at length', which must have filled these openings. In 1790, Torrington described the gallery as 'wainscotted with oak, and fill'd with full length family pictures, neglected to decay'.<sup>35</sup> The Rudge painting of c.1846 (see fig. 10.32) shows the gallery lined with portraits, though by now few of these were Jacobean in date. Two photographs of 1904 show the rectangular openings covered with stretched damask



(see fig. 10.18).<sup>36</sup> By 1909, all of the openings had been carefully infilled with oak panelling.

It seems likely that the series of 16 full-length portraits would have been specially commissioned, as they had to fit the panelling. This scheme was exceptionally ambitious, and does not seem to have been completed before Francis Fane's death, since the inventory of 1629 lists only two pictures in the Long Gallery. Panelling designed specifically to incorporate pictures is very unusual at this date; the integration of panelling and pictures is not generally found until the 18<sup>th</sup> century. Behind the panel openings is the original unfinished plaster, so temporary coverings (like the damask of the 1904 photographs) must have been fitted to conceal the gaps until the commission was completed.



**Figure 10.21** 21. Long Gallery fireplace, RCHME 1978.  
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**Figure 10.22** Detail of Long Gallery overmantel showing Goliath and Justice.  
© English Heritage AA052278

The full-height Long Gallery fireplace (figs 10.21 and 10.22), like those of the Withdrawing Chamber, King's Chamber and Duke's Chamber, is of oolitic limestone with insets of black touch. It displays marks of masons who can be associated with Thomas Thorpe's workshop (see Alexander, Appendix 4). The fire opening is flanked by Ionic columns. Above it is a rectangular touchstone panel, topped by scrollwork ornament and flanked by nude demi-figures holding pendant bunches of fruit. It is inscribed as follows:

RARE, & EVER TO BE WISHT MAYE SOWNDE HEERE  
 INSTRVMENTS W<sup>CH</sup> FAINTE SP'RITES & MVSES CHEERE  
 COMPOSING FOR THE BODY, SOVLE, & EARE  
 WHICH SICKNES, SADNES & FOVLE SPIRITS FEARE

This gives a good indication of the kind of entertainment held in Gallery, although the first inventory to list musical instruments in this room dates from c.1736 ('an Organ a spenet & vorgnel' [virginals]). This tradition continued into the Edwardian era, when an organ occupied the bay opposite the fireplace.



**Figure 10.23** *David, from Long Gallery fireplace, now in storage.*  
 © English Heritage AA052276

In the centre of the overmantel, a round-headed niche with cherubs' heads decorating the spandrels is now empty but once contained a statue of King David (fig. 10.23) playing a harp: yet another reference to music, as well as to kingship.<sup>37</sup> This statue was vandalised several years ago and is currently in storage, awaiting restoration. To either side of King David, reclining on the slopes of a broken pediment, is a seated figure: that on the left holding a pair of scales (Justice), that on the right (Fortitude or Music) a truncated column or drum (possibly providing yet another reference to music). Stylistically, especially in the soft treatment of the drapery, these figures are indebted to the tomb attributed to Maximilian Colt in Apethorpe Church, but they are not of the same outstanding quality. Above them, carved in low relief, is the bearded head of Goliath, pierced by a sword (to the right) and a sling and pouch (to the left). The overmantel is framed by Corinthian columns with annulets of fruit.

#### **2.ii.f The Attic and Roof Walk (1622-24)**

The Back Stair clearly did not rise to attic level, the joists above it being intact. In the 1620s, the attic (fig. 10.24) could only be reached from the Devil's Stair (itself probably of 1622-24 date, but not datable by dendrochronology), at the east end of the north range. The modern doorway at the top of this staircase was inserted within

the original entrance aperture of the 1620s, which has limewashed ashlar jambs and a flat timber lintel. The paint looks very similar to that on the jambs of the east entrance of the King's Chamber. No door frame has been uncovered, and it is possible that the aperture did not contain a door. Awkwardly, the landing of the stair is at a lower level than the attic floor, necessitating a step within the doorway: if there was a door, it would have opened over the step, onto the landing. Whether or not the entrance contained a door, it led directly into the north end of the attic chamber(s), which had to be passed through before walking out onto the roof walk.



*Figure 10.24 East range attic, looking south towards top of Spencer Stair.*

© English Heritage BB039811

The roof walk (fig. 10.25) runs down the east side of the attic, with wider flats to north and south.<sup>38</sup> The walk is protected by a stone parapet interrupted by two tall twinned chimney stacks, three shaped gables containing four-light windows, and two solid semi-circular gables. Three doorways (the central one now a window) opened between the attic and the roof walk, corresponding to the shaped gables; as the door surrounds have been altered, it is now impossible to demonstrate that these doorways are original features, though this is highly likely. Roofs spanned the walk, between the doorways and the shaped gables, providing some shelter. Each of the shaped gables incorporates two round-headed niches or seats, one on either side of the window (fig. 10.26).<sup>39</sup> These niches demonstrate the high status of the roof walk, showing that it was more than a simple communication route. It may have been provided first

and foremost for recreational purposes, perhaps as a viewpoint for hunts and other sporting events held in the vicinity of the Little Park. The form of the roof walk and attic is highly unusual: no parallels have been found in contemporary country houses which might elucidate its function.



Figure 10.25 East range roof walk, looking north.  
© English Heritage AA052088

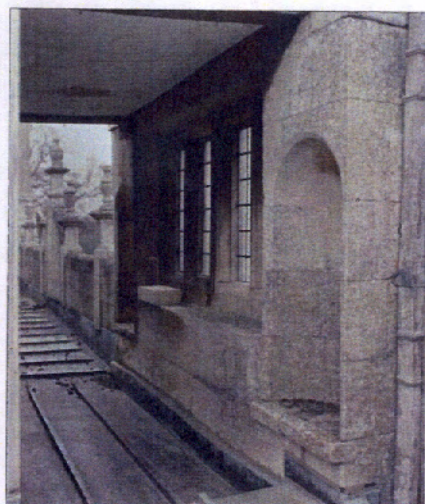


Figure 10.26 East range roof walk, detail showing round-headed niche.  
© English Heritage AA051076

Behind the walk, the roof is of an apparently experimental design, with inherent structural weaknesses.<sup>40</sup> It is asymmetrical, with knee rafters (effectively a low wall) allowing for the roof walk on the east side (fig. 10.27), balanced within the attic by a low timber-framed wall on the west. The structure (fig. 10.28) comprises collars and butt purlins, the latter set (or re-set) at varying levels. There is no ridge piece, and the

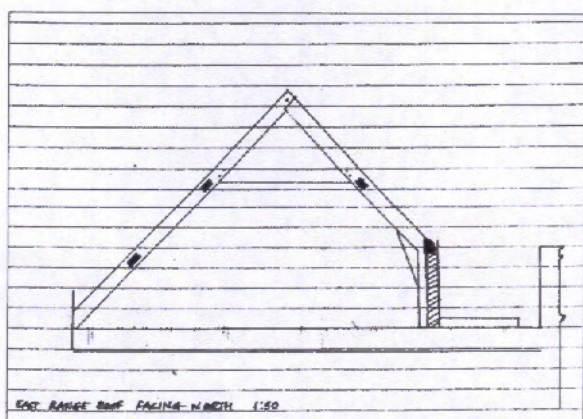


Figure 10.27 Section through the roof of east range, RCHME 1981.  
© English Heritage

rafters are simply pegged in pairs. Although two timbers have been dated to 1621 by dendrochronology, much of the timber is evidently reused, especially on the east side, where the dormers were rebuilt in the early 20<sup>th</sup> century. Many different systems of carpenters' marks are evident. All of this is indicative of substantial rebuilding, probably on more than one occasion, rather than simply repair.



*Figure 10.28 Roof over south end of east range, summer 2006.*

*Kathryn Morrison 2006*

To north and south, the attic walls are timber-framed and rendered, under thin ashlar gablets. The north wall contains a much-repaired, heavily painted three-light mullion and transom window with ovolo mouldings. This appears to be original work of the 1620s. Recent removal of the render on the corresponding south wall (fig. 10.29) has revealed the remains of an identical window. Here, however, the mullions and transom have been removed to allow for the insertion of the present, smaller, window. On the west side, the attic was lit by three gabled dormers, rising from the wall plane. These contained three-light windows. To their south, a smaller dormer with a hipped roof was added over the Spencer Stair c.1740, but removed in the early 20<sup>th</sup> century. On the east side, the attic is lit by a row of nine Edwardian dormers. A row of six dormer windows is shown here in a view of the house made by Tillemans in 1721 (see fig. 1.8), but these dormers are unlikely to have existed in the 1620s, as seatings for rafters



*Figure 10.29 Window in south wall of attic, inserted within larger window opening, 2006.*

© English Heritage DSCN0038

survive beneath their sills, and there is no visible evidence for higher sills in the sides of the flanking rafters.<sup>41</sup> A seventh dormer, probably added to light the Spencer Stair c.1740-42, was rebuilt by Blomfield to match the others. Blomfield added another two dormers, bringing the total to nine.

Internally, the attic is ceiled under the collar of the roof (see fig. 10.24). Some of the plaster finish is laid on reed and some on lathes. The floor reveals evidence of internal partitions, all secondary. These post-date the insertion of the east dormers, and probably date from the 18<sup>th</sup> century. They show that a corridor was created along the east side of the attic, lit by the dormers, with a room or a series of rooms on its west side. Around the same time, fireplaces were created in the north and south ends of the attic, utilising flues on the gable ends of the north and south ranges. The central part of the attic was never heated. This makes it likely that the end bays were used for servants' accommodation, while the centre would have been given over to storage.

To summarise, if any original room divisions existed, they have not yet been identified (specifically, there are no visible mortises in the bridging beams), and the original layout and function of the attic remains puzzling. It seems to have been a single, open space, with three doorways opening onto the roof walk. It was unheated and, probably, insufficiently lit, hence the addition of six east dormers in the late 17<sup>th</sup> or early 18<sup>th</sup> centuries. Throughout this time it may have formed an extension of the roof walk, as a species of internal gallery or a room with a recreational purpose. Some time later, the attic was subdivided to create rooms which were bypassed on the east side by a corridor; at least two of these rooms were heated by fireplaces. In addition, the Spencer Stair was erected, serving the south end of the attic. These alterations signal a radical change in function, from a gallery-type space to servants' rooms and store rooms. Further dendrochronology may furnish dates for the insertion of the corridor, elements of which still survive between the joists.

### **3 The 18<sup>th</sup>-century Alterations**

One of the earliest documented alterations to the east range was the addition of six dormers to the east side of the roof (see above) in the late 17<sup>th</sup> or early 18<sup>th</sup> century. This may have been approximately contemporary with work carried out in 1702-03, involving the lowering of many window sills.<sup>42</sup> This affected windows on the east side of the Long Gallery which, in 1701, was 'matted with Dutch mattes'.<sup>43</sup> In 1691, 1705, c.1736 and 1774 (when it was called 'Picture Gallery') it contained a billiard table and a shuffle board.

Minor refurbishment seems to have been carried out in the early 18<sup>th</sup> century. The wooden fire surround in the White Bedroom (fig. 10.30) may be of that date. It has

an eared shape, and carries a simply moulded mantle shelf. While major alterations were planned for the east range around 1740 (figs 10.31 and 10.32), only relatively minor alterations were actually carried out.

The principal alteration concerned the stair, something which had repercussions for communications between rooms at the south end of the range. The original Back Stair was still *in situ* in 1705, as suggested by the inventory of that year, but it became redundant, and was probably removed when a new staircase (known as the Spencer Stair or Prince's Stair) was built within the compartment immediately north of the Spencer Room and Duke's Chamber. The benefit of this new staircase (fig. 10.33) was that it rose to attic level.



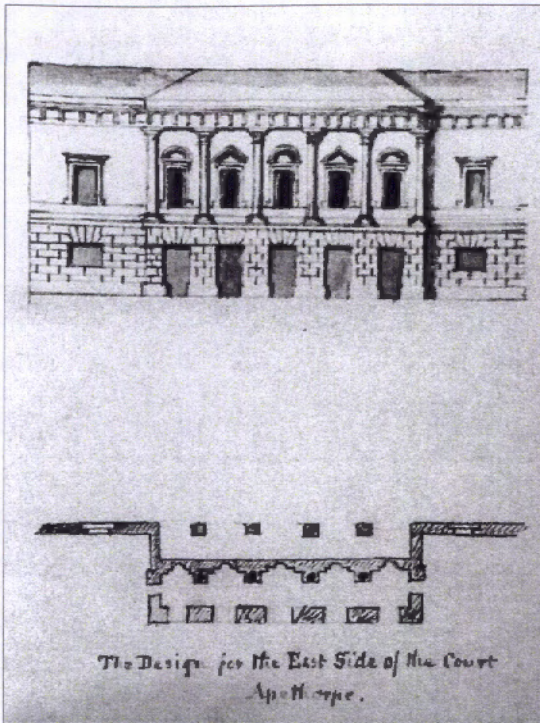
**Figure 10.30** *White or Rose Bedroom, fireplace.*  
Kathryn Morrison 2006



**Figure 10.31** *The Rev. H.K. Bonney's copy of an 18th-century drawing: the east front.*

© Northamptonshire Record Office

Evidence for the precise date of the Spencer Stair (which cannot be dated by dendrochronology) is highly inconsistent. A staircase is depicted in this new position on Bonney's block plan of Apethorpe Hall (see fig. 1.9), which he described as showing the layout of 1623, but which includes several later features (eg: the Wilderness Garden, created 1713),<sup>44</sup> and must actually show the house in its early-



**Figure 10.32** The Rev. H.K. Bonney's copy of an 18th-century drawing: design for the east side of the court.

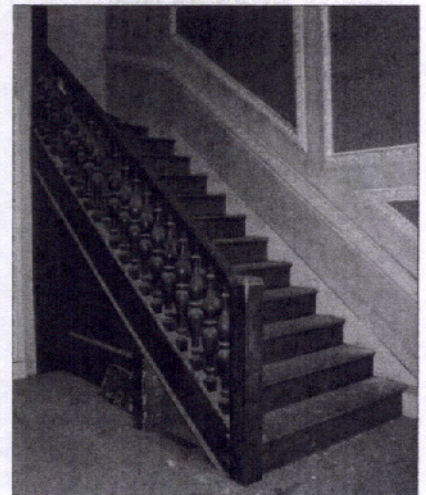
© Northamptonshire Record Office

same time.<sup>45</sup> It was certainly c.1740 that the doorway between the King's Chamber and Duke's Closet, behind the new stair, was blocked, as the brickwork exactly matches that of walls erected at that time elsewhere in the house.

Of the wooden staircase of c.1740, only the top flight, running from the first floor to the attic floor, survives, probably in an altered state. When the stair was inserted, the original doorways on the west side of the compartment were blocked and new doorways with classical architraves created on the east side. That on the north retains its pulvinated frieze and cornice, features which probably existed at one time on the south.

The plasterwork decorating the walls of the stair bay is in an 18<sup>th</sup>-century style, and incorporates a wave motif similar to that on the Old Great Chamber fireplace, which may date from c.1740.

to-mid 18<sup>th</sup>-century condition, probably c.1720-40. The north and south ranges are depicted as they existed prior to the remodelling of c.1740, providing a *terminus ante quem* for the original drawing. However, it is debatable whether the Spencer Stair had been erected by c.1740, as yet another drawing copied by Bonney, showing an unexecuted scheme of c.1740, appears to depict the Jacobean Back Stair but omits the Spencer Stair (see fig. 9.39). Various suggestions can be put forward to explain this apparent inconsistency, but they do not help to resolve the inherent problem of establishing a date for the Spencer Stair. On balance, it seems likely that the Spencer Stair was created c.1740, and the Back Stair removed at the



**Figure 10.33** The Spencer Stair, formerly Duke's Closet. Kathryn Morrison 2006



The floral motifs, however, are closely related to those introduced by Blomfield into the 1740s Library, but since destroyed.<sup>46</sup> Furthermore, the plasterwork is suspiciously pristine and does not relate happily to the form of the stair compartment. On balance, it probably dates in its entirety from Blomfield's reordering of c.1920 (see Gapper, Appendix 6).

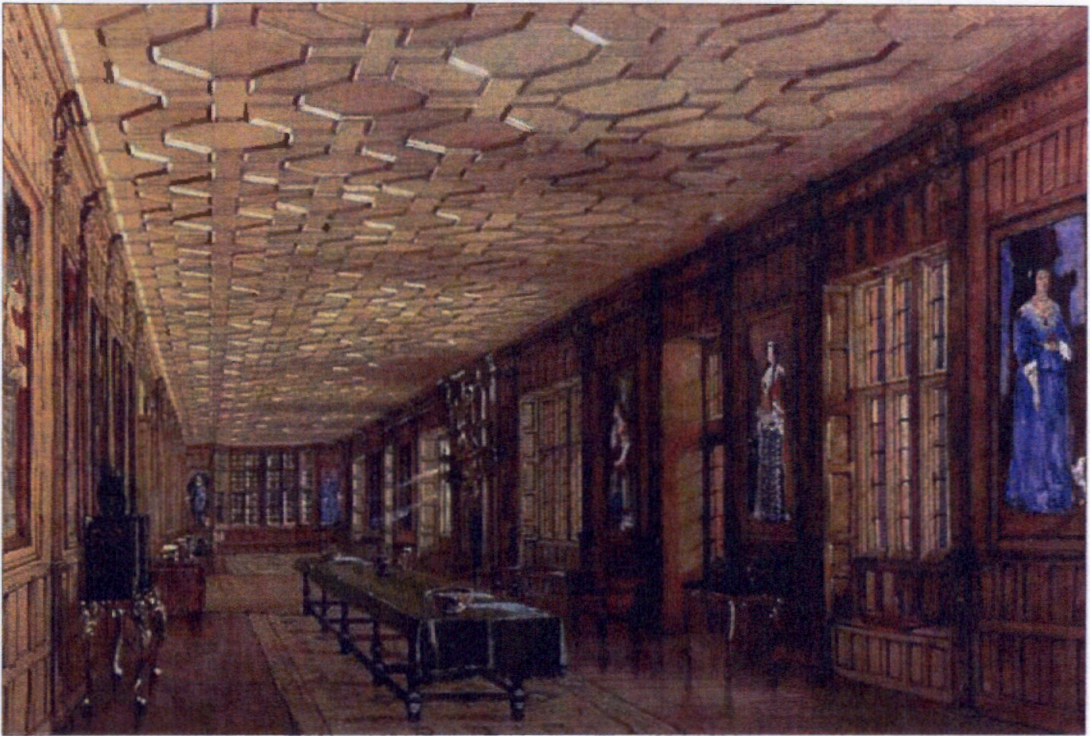
Two hipped dormer windows were inserted into the east and west sides of the roof to light the Spencer Stair from above. These dormers can be seen on photographs of the house taken in 1898 and 1904. Since then, the west dormer has been removed (the trimmers can be seen in fig. 10.28),<sup>47</sup> and the east dormer rebuilt to match the others on that side. The installation of the Spencer Stair may have coincided with the subdivision of the attic chamber, with rooms on the west side of a corridor (see above). Two or three of these rooms were given fireplaces, and were probably bedrooms, while the unheated central space may have been used for storage, and specifically as the Armoury.

Once the original Back Stair was removed, the stair well was floored over, creating new rooms at ground- and first-floor levels. The walls dividing these spaces from the rooms on their south side (ie: the King's Closet and the room below) were demolished between 1774 and 1830 to create much larger rooms which were known as the Entrance or Tapestry Hall (ground floor) and Breakfast Room (first floor). It is possible to refine still further the dating of this alteration to 1774-90, as it would have coincided with moving the main entrance of the house from the north gate tower to the east range. The main entrance was certainly here in 1790, when John Byng, Viscount Torrington, noticed the statue of James I 'under the front arcades; and this I had to observe for a long time, till they would listen in the house to the bell I rang'.<sup>48</sup>

#### **4 The Victorian and Edwardian Alterations**

Floor plans of 1858 (see figs 1.11-1.13) show the east range on the eve of the next phase of major alterations. They show the various 18<sup>th</sup>-century alterations, described above, and undocumented work which must have been carried out in the late 18<sup>th</sup> or early 19<sup>th</sup> centuries. This includes a water closet which opened directly off the mid-landing of the lower flight of the Spencer Stair (see Morrison, Appendix 1). Also, by 1858, the narrow, rectangular room to the north of the east loggia had been made into two water closets with lobbies. North of these, the range contained the White Bedroom (Lady Georgiana Fane's room in 1842), White Dressing Room and a lobby which gave access to both the north range and the east loggia; the date of this arrangement, which was subsequently altered, is not known. On the first floor, it is worth noting that the windows on the west side of the Long Gallery were blocked (as suggested in Bradford Rudge's painting of c.1846; fig. 10.34), and the bay window at the south

end of the Duke's Chamber (at this time known as the Prince's Bedroom) screened.<sup>49</sup> The attic was divided into several rooms: three bedrooms, the armoury, and two store rooms. These rooms led into one another through a sequence of irregularly aligned doorways.



**Figure 10.34** *Long Gallery, by Bradford Rudge, c.1846.* © Northamptonshire Record Society

Lady Rachel Weigall, writing about her mother, Lady Rose Weigall, in 1923, stated that the loggias were remodelled to prepare for the family's homecoming, which happened in 1857.<sup>50</sup> She wrote:

To prepare for the home-coming, the drainage had been set in order, a heating apparatus installed, and the open colonnade closed in, to make a fine entrance hall that would obviate some of the draughts that swept across the open court. With the addition of a big sunny conservatory, every modern improvement was considered to be effected, and the house luxurious. Bathrooms and lifts were unheard of; neither gas nor water was laid on; and it was the work of one man (an ex-soldier from the Crimean War with one leg) to trim the seventy-five lamps needed for the halls and passages. Candles only were used in the rooms'.<sup>51</sup>

On 30 June 1858 Priscilla, Lady Westmorland, wrote to a friend that 'the house is filled with workmen, for we have to do a great many repairs to the walls and paint everywhere'.<sup>52</sup> Surviving plans dated 1858 show the new hot water heating system,

but not the enclosed loggia. It must, therefore, have been around 1859 that the architect Edward Browning began to remove the spine wall, infill the arches of the west loggia and replace the east arcade, to either side of the original porch, with mullion and transom windows. This created the large Front Hall, which survived until 1913.



Figure 10.35 Front Hall looking south, by Bedford Lemere, 1904.

© English Heritage NMR

No plans are known which show Browning's layout of 1859, but the interior of his Front Hall is depicted in two Bedford Lemere photographs of 1904 (figs 10.35 and 10.36). The spine wall had been replaced by two stone pillars, and the room was filled with arms and armour. At the north end were two round-headed doorways: that on the west reset from its original position further north, and that on the east *in situ* but treated as a niche to display the statue of James I. Photographs of these two doorways provide the only evidence for the form of the original 1620s doorways inside the loggia, as the doorway shown in Rudge's painting of c.1846 is simplified. They flanked a hooded stone fireplace displaying the letter 'W' (for Westmorland) and the family motto. This fireplace had been removed by Brassey by 1909, when the hall was photographed for *Country Life*.<sup>53</sup> The westernmost doorway was new (or reset) and led to the Tessellated Hall, which now occupied the three northernmost bays of the west loggia. As its name suggests, it had a patterned floor of geometric encaustic floor tiles. In the centre of the south wall of Browning's Front Hall, three steps led up

to a central arched entrance to the Tapestry Hall. The wooden screens that infilled the west arcade held glazing with a strong vertical accent (see fig. 10.35), while the mullion and transom windows that replaced the east arcade matched the style of the east front.

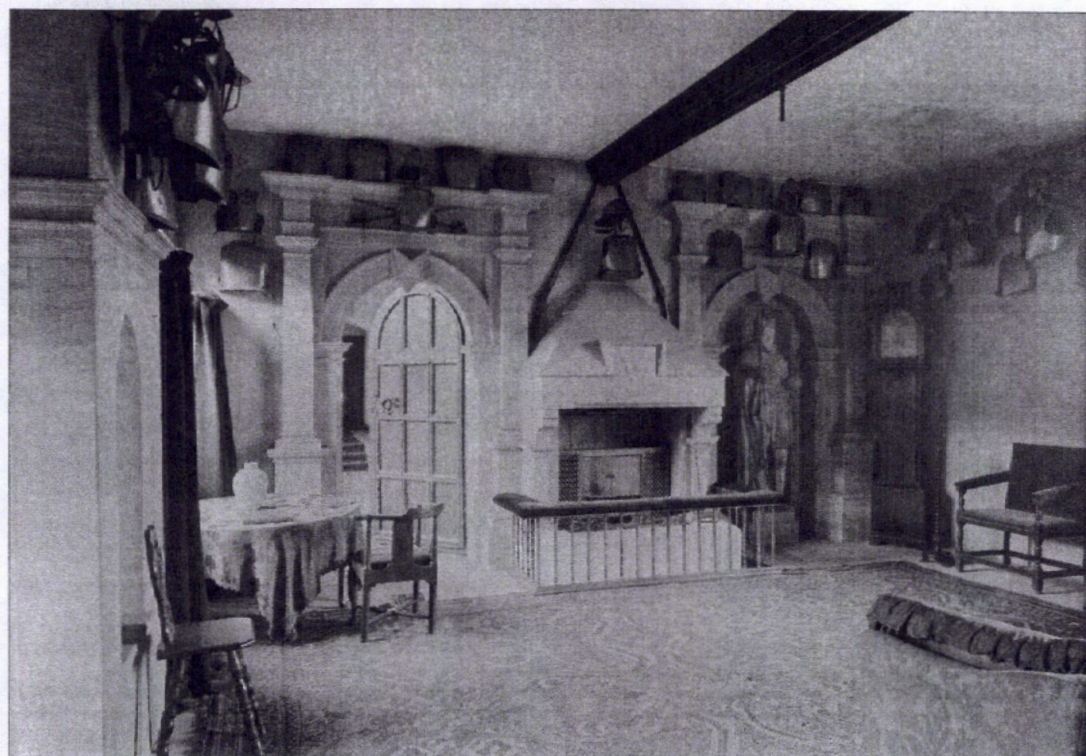


Figure 10.36 Front Hall looking north, by Bedford Lemere, 1904.

© English Heritage NMR

The fate of the 17<sup>th</sup>-century stonework removed in 1857-58 and 1913 is not known. By 1909, three dismantled 17<sup>th</sup>-century arches had been re-erected as the front elevation of a small garden building on the west terrace (see Ch. 4). It is tempting to suggest that they came from the east arcade, removed in 1859, but their dimensions are not compatible with this. Although the building was described as 'the new garden house on the western terrace' in *Country Life* in 1909,<sup>54</sup> a small three-bay garden building had been shown in this position on early plans and maps of the site, and it may be that the original arches were simply reused in the 'new' structure.<sup>55</sup> A garden gateway nearby evidently dates from the 17<sup>th</sup> century, although it occupies an 18<sup>th</sup>-century wall, and it may have been built from one of the internal loggia doorways removed by Browning or Blomfield. It is certainly very similar to those shown opening into the Tessellated Hall and adjoining rooms in 1904, but once again the dimensions seem slightly too large and it is possible that this always was a garden gateway.

A plan in Lord Brassey's collection (see fig. 1.17) shows the work carried out on the loggias by Blomfield in 1913. He created a new loggia of five bays on the east side of the range (see fig. 10.5), retaining the original east porch but removing the flanking round-headed niches as well as the arches. At either end of the loggia was a shell-headed niche, one of which contained the statue of James I (see Frontispiece). Behind this, slightly wider but shorter than the original west loggia, was a six-bay Front Hall (fig. 10.37). To the north of this was a three-bay lobby, essentially Browning's Tessellated Hall. This enabled Blomfield to recreate a nine-bay arcade on the west façade of the range (see fig. 10.3). It is possible that once Blomfield had removed Browning's infill, the original stonework was so damaged that it had to be renewed: otherwise this must be considered one of Blomfield's more destructive interventions at Apethorpe. Blomfield's loggia and Front Hall survive today much as they were in 1913.



*Figure 10.37 Front Hall, photograph from Lord Brassey's Album of 1923.*  
© Lord Brassey

By 1913, Blomfield had completely remodelled the rooms to the north of Front Hall. The two Victorian water closets had been converted into a single water closet with associated lavatory and cloakroom. Beyond this, the White suite had become the Rose suite. The size of the bedroom had been reduced, and the dressing room enlarged. The attic had also been substantially re-partitioned, probably in 1904-05. The bedroom to the south of the Spencer Stair retained its earlier form, while that to its north had been converted into a lobby which communicated with the new corridor in the attic of the south range. To the north of this was the housemaid's closet, a bathroom and a water closet, facilities which had been totally absent from this level of the

house in 1858. This intruded into the south end of what had been the Armoury, while the north end of the Armoury had become a box room. This was followed by a second, larger, box room, and a series of four cubicles for manservants, which was provided with its own bathroom. A lobby gave access to the Devil's Stair, and presumably the manservants had use of the water closet opening off the upper landing.

In 1922 Blomfield inserted a Jacobean-style staircase within the Tapestry Hall/ Breakfast Room (now Green Room). Known as the Oak Stair (fig. 10.38 and 10.39), this rose from the ground to the first floor only. It superseded the lower flight of the 18<sup>th</sup>-century Spencer Stair, which was removed, stranding in mid-air the water-closet that had opened off its lower landing. It is likely that alterations were made to the Spencer Stair, and the stair compartment, at the same date (see above).



**Figure 10.38** Oak Stair, installed 1922, RCHME 1978.  
© Crown copyright.NMR

The Oak Stair is said to incorporate fragments of an original 17<sup>th</sup>-century staircase of unknown provenance, but appears to be a modern pastiche. It is carved with imagery which seems to relate specifically to Lord Brassey, including his duck crest, and objects made of brass (bell, padlock, chains etc) or musical instruments, including a viol, which may be a pun on the name of Brassey's wife, Violet. Originally it was decorated with finials in the form of animals and birds, but these have been removed. When this staircase was installed, the exposed floor beam

on its south side was carved with foliage scrolls; the holes left by removed joists were plugged. The installation of the staircase also involved blocking the Breakfast Room fireplace and removing whatever fire surround existed by that date.

The ceiling and accompanying frieze over the Oak Stair also dates from the early 1920s. It is a reproduction in fibrous plaster of a typical narrow-ribbed design of the 16<sup>th</sup> century, possibly a simplified version of the ceiling of the inlaid Chamber of Sizergh Castle (1580s) (see Gapper, Appendix 6). The frieze incorporates Brassey's duck crest.

Undated minor work attributable to Blomfield in the east range includes the panelling in the Spencer Room.



**Figure 10.39** Oak Stair, photograph from Lord Brassey's Album of 1923.  
© Lord Brassey

## 5 The School Era

When the approved school took over the house in the late 1940s, a water closet and urinal were created within the space originally occupied by the Back Stair, by that time merely the landing at the top of the Oak Stair. This has since been removed. The Long Gallery was partitioned to create five dormitories, each containing six beds, with a staff bedroom at each end. This was used as the set for a school dormitory in the 1984 film, *Another Country*.

The attic bedroom to the south of the Spencer Stair ('Poet's Corner') became the Chaplain's bedroom. An additional bathroom was created out of part of the lobby, and two cupboards were built to the south of the box rooms. The school created a spare bedroom for the Chaplain to the north of these cupboards, and subdivided the largest box room to extend the row of cubicle bedrooms.

Today, all of the partitions erected by the school have been removed from the east range and the only remaining evidence of its existence is graffiti, such as 'KEV', incised into the stonework of the Long Gallery doorway alongside a 17<sup>th</sup>-century mason's mark.

## 6 Research Agenda Summary: East Range

1. The existence of an earlier east range may be revealed by excavation to the west, within the main courtyard.
2. The steps and entrance to the cellar [S0.01] at the south end of the range (1622-24) could be uncovered by excavation.
3. If the paint on the fireplace in the Spencer Room is stripped, it should be checked for masons' marks.
4. Evidence of the position and direction of the Back Stair may be revealed if the floor of the Oak Landing [E2.02] is lifted. Evidence for its relationship with the east loggia [E1.07] could be sought, for example, by removing plaster.
5. The cill of the wall between the Back Stair and King's Closet will be revealed if the floor of the Oak Landing [E2.02] is lifted. The pattern of mortises on its upper surface should be recorded, as they may show positions of one or more doorways. The original doorway should be located at the west end of the wall, in line with that to the Duke's Closet. This may have been superseded by a doorway at the east end of the wall after the stair was moved in the 18<sup>th</sup> century.

6. The blocked fireplace in the west wall of the Oak Landing [E2.02] probably dated from 1622-24. It may be uncovered if the wall is resurfaced, but it is unlikely that any architectural or decorative features survive. The shape and dimensions of the lost surround may be apparent, and should be recorded.

7. Historical research into the portraits which hung in the Long Gallery may shed more light on the design of the panelling. It would be interesting to know if a contemporary artist was commissioned to create a series of family portraits to fit the new panelling. This research may also help secure a more precise date for the panelling.

8. Closer examination of the surviving part of the Spencer Stair [E2.03] may help to clarify its date.

9. The possibility of dendro-dating the overmantel of the Spencer Room should be investigated.

10. Further tree-ring dating of timbers in the roof could establish the date at which it was subdivided. It could also shed more light on the origin of reused timbers in the roof structure.



## ENDNOTES TO CHAPTER 10

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1. Henderson 1995, 124.
2. Northampton Record Office, Montague Papers, vol 3, 197 and HMC 45 Buccleuch, vol 1 (letter to Lord Cranfield from Edward [Lord] Montague) and Montague Papers, vol. 9, 35 (letter to Robert Tresham, Cuthbert Ogle and James Crumpe, from Lord Cranfield). See also TNA PSO 5/4, Privy Seal Office, Docquet Book, May 1622 (warrant).
3. Northampton Record Office, Montague Papers, vol 3, 197 and HMC 45 Buccleuch, vol 1 (letter to Lord Cranfield from Edward [Lord] Montague).
4. Date from inscription on monument to Fane's parents, Sir Thomas Fane and his wife and Mary Nevile, Baroness le Despencer, in Mereworth Church, Kent; see also Bridges 1791, II, 425.
5. TNA PSO 5/4
6. See Arnold *et al*, forthcoming.
7. See J.S. Alexander and K.A. Morrison, 'Apethorpe Hall and the workshop of Thomas Thorpe, mason of King's Cliffe', *Architectural History*, forthcoming.
8. The bay to the right of the hall (east) porch can be attributed to Thorpe's workshop on the basis of masonry marks, and the parapets on the basis of their stylistic relationship with the east range.
9. This was for the spire of St Mary's, Cambridge (BL Cotton MS Faustina C.III ff. 512-3). I am grateful to Dr Mark Girouard for bringing this to my attention.
10. Rockingham Forest Map of c.1641: TNA MR 1/314.
11. It is interesting to note that in 1906 the VCH recommended the restoration of the gravel garden 'on something like the original model [which] would vastly enhance the beauty and dignity of the house' (VCH 1906, 545).
12. Drawing of east front, sold at Sotheby's 10 June 1982, present whereabouts unknown (photograph in Conway Library, Courtauld Institute of Art). See also: OS 25" 1886.
13. J. A. Gotch believed that Fane 'must have taken down a large part of the principal court' (Gotch 1936, 30).
14. Not Weldon, as stated by Heward & Taylor 1996, 65.
15. Coll. Ape. f.14.
16. Many of these motifs had been current since the mid-16<sup>th</sup> century, when they appeared on the Strand façade of Somerset House.
17. Thomas Thorpe, the Apethorpe mason, had provided stone for the predecessor of this building in the early 17<sup>th</sup> century.
18. Summerson 1966, 76.
19. The 1629 inventory listed 'the Greate Chamber ouer the friscoe', which has not been satisfactorily identified but may have been the Spencer Room. Listed in 1691 was 'the Frisco', which held a beer (Mum) cask, beer stalls, a stone table, a form, a rack, a tin cistern and other items. Also listed in 1691 was 'the Frisco Chamber'. In 1705 the 'Fris' -- now

listed in the general vicinity of the kitchen – included a stone table, a bottle rack and 40 doz. bottles. This appears to have been a quite different room, but with a similar name.

20. Henderson 1995, 113.

21. Henderson 1995, 127.

22. Henderson 1995, 134.

23. Henderson 1995, 137.

24. Sample APT-A212, Arnold *et al*, forthcoming.

25. One possibility is that a portrait of Mildmay Fane's horse Spider (sold in 1656) hung in this room (see NRO W (A) Misc. vol. 4).

26. Girouard 1978, 56.

27. *Calendar of State Papers Domestic*, Charles I, vol. 10 (1636-37), 83.

28. And in 1774 as the Chintz Room.

29. Some of the stone appears to have been polished. Similar local 'marble', used with ordinary freestone to produce a bicolour effect, can be seen on a contemporary wall monument of 1625 in Lowick church. None of the other fireplaces shows signs of having received this kind of finish.

30. The design of the fireplace is closely paralleled by that of a monument to Sir Thomas Smith (d. 1625) at Sutton-at-Hone, Kent, which has been attributed to Gerard Christmas (Conway Library, red boxes).

31. VCH 1906, 545; Gotch 1936, 31. Heward 1995, 59, states that Fane accompanied the Prince and the Duke on the journey to Spain; the source of this is not known.

32. The Sales Catalogue of 1892 mentions that 'one of the windows in the front is fitted with French casements opening onto a small Balcony over the Portico'.

33. The analysis of the panelling presented in this chapter has been provided by Nick Hill.

34. Samples APT-A300 to A312, Arnold *et al*, forthcoming.

35. Andrews 1954, 278.

36. Bedford Lemere 18105 and 18106 (NMR).

37. It has been suggested that the figure depicts King James as King David (Heward 1995, 59).

38. The roof walk was surfaced with lead until the school replaced this with copper, possibly in the 1960s. It is now being replaced in lead.

39. Some of the niches retain setting-out or assembly marks. Roman numerals are scored across the courses: I between courses 1 and 2; II between courses 2 and 3, etc. I am grateful to Robert Taylor for pointing this out. It is worth noting the similarity between these niches and those on the gateway of 1623 at Hunstanton Hall, also by Thomas Thorpe.

40. The roof is currently (autumn 2006) being recorded by Richard Sheppard. We are indebted to Richard Sheppard for several of the observations in this section of the chapter.

41. Heward & Taylor 1996, 67: pedimented dormers added to E range in 'this period', ie: late