

OFFICE  
COPY

# ST GILES'S HOUSE, WIMBORNE ST GILES, DORSET

JOHN CATTELL AND SUSIE BARSON



Historic Buildings and Areas Research Department  
Reports and Papers B/023/2003  
2003



ENGLISH HERITAGE



ENGLISH HERITAGE

**HISTORIC BUILDINGS REPORT**

**ST GILES'S HOUSE  
WIMBORNE ST GILES  
DORSET**

**DECEMBER 2003**

**REPORT BY JOHN CATTELL AND SUSIE BARSON  
MEASURED DRAWINGS BY NIGEL FRADGLEY AND GEORGE WILSON  
PHASE DRAWINGS BY RICHARD BOND  
PHOTOGRAPHY BY JAMES O. DAVIES AND PETER WILLIAMS  
AERIAL PHOTOGRAPHY BY DAMIAN GRADY  
REPORT PREPARATION BY URSULA DUGARD-CRAIG**

**ORIGIN OF REQUEST: REBECCA CHILD, SW OFFICE, ENGLISH  
HERITAGE**

**DATE OF REQUEST: 8 MARCH 2003**

**NGR: SU 0320 1160  
NBR NO: 108999**

©Copyright English Heritage

## CONTENTS

1	Introduction	1
2	The site	2
3	A chronology of the Earls of Shaftesbury	3
4	The early history of St Giles's House	8
5	The house in the early 17th century	12
6	New works of the mid-late 17th century by Anthony Ashley Cooper, the first Earl of Shaftesbury	20
	The 1650s east addition and the creation of a great apartment	20
	The c.1670 south range and the formation of a state apartment	28
7	Palladian transformation: alterations and improvements to St Giles's House and grounds in the period of the fourth Earl of Shaftesbury and Lady Susannah, 1732-50	39
	Chronology of work to St Giles's House in the mid-18th century, based on documentary sources	41
	Physical evidence for alterations by Flitcroft	45
	Historical context for Flitcroft's work at St Giles's	52
	The creation of new gardens	54
8	St Giles's House, the creation of the library and Stone Hall, and rendering of the exterior 1808-1820	60
9	French pavilions at St Giles's House, 1853-1886	64
10	Upgrading for leasing 1892-1900	70
11	The park and gardens at St Giles's House	71
12	Conclusion	80
13	Bibliography	82
14	List of Appendices	86

## 1. INTRODUCTION

This report was written by John Cattell and Susie Barson of the Historic Buildings and Areas Research Department (HBARD) of English Heritage following a request from Rebecca Child, Historic Buildings Architect at the South West Regional Office. The brief was for a more detailed assessment of the historical development and significance of St Giles's House and its designed landscape. The report will inform a major programme of repairs to the house, garden buildings and landscape.

The investigation and research work underpinning this report takes as its starting point a record of the house made by the Royal Commission on the Historical Monuments of England (RCHM) between 1964 and 1973. This was a period of great change that witnessed the demolition of the two service wings at the west end of the house and the removal of the main entrance on the north side.

Subsequently much of the interior panelling and other wall linings have been removed in a number of key areas, and this, coupled with a systematic trawl through the documentary material kept at the house, has resulted in a much clearer understanding of developments. The result is a story of great complexity, and to help with its interpretation the report includes numerous illustrations, new measured drawings of the basement and first floor, phase drawings summarising in visual form the development of the house over time, a phase plan of the principal floor, and extensive appendices.

The English Heritage investigation team are grateful to the Earl and Countess of Shaftesbury for allowing this work to proceed, and also to Philip Rymer of the Shaftesbury Estate. The authors would particularly like to thank Hazel Garrick and Barbara Nicholls of the Estate Office for their generous assistance and great enthusiasm for the survey project.

## 2. THE SITE

The parish of Wimborne St Giles in East Dorset covers almost 6,000 acres and extends over seven miles in open countryside on chalky soil drained by the River Allen and the River Crane. Roughly in the middle of the parish is the village of Wimborne St Giles, and the principal site of architectural and historic interest there is St Giles's House, the seat of the Earls of Shaftesbury. The house, its grounds and surrounding park and estate buildings, along with St Giles church and almshouses in the village, form an ensemble of considerable aesthetic and historical interest. The house is listed grade I, the church and almshouses are listed grade I and II\* respectively, the stable and home farm buildings are grade II\*, and the grounds are listed grade II\* on the English Heritage Parks and Gardens register. In the grounds, the towered gateway is listed grade II, the hermit's cave is unlisted, (it may not have been known about at the time that the listing survey was carried out), and the grotto is grade II\*. A gazebo located just beyond the eastern boundary of the park and known as the Pavilion on the Mount or the Philosopher's Tower is listed Grade II. The whole village and estate are included in the Wimborne St Giles Conservation Area.

The Church of St Giles is medieval in origin, but the nave and towers were rebuilt in 1732, a year which marked the beginning of a significant phase of building at the house and in the grounds by the fourth Earl of Shaftesbury. In 1887, the north and south arcades designed by George Frederick Bodley were created in the nave, and a nave chapel was added. A fire in 1908 destroyed everything except the tower, the south and east walls of the nave and some monuments. The nave colonnade was rebuilt, a north aisle added, and the interior fitted up by Sir Ninian Comper (1864-1960), a pupil of Bodley's. This work was completed by 1910.

### 3. A CHRONOLOGY OF THE EARLS OF SHAFTESBURY

The manor once belonged to the Malmaines in the time of Edward I, and was called Upwymborne Malmaines, then to the Plecy family in the time of Edward III. The stone figure of Sir John de Plecy (1313) lies by the south wall of the parish church. The manor was called St Giles Upwymbourne Plecy in 1375. According to an early historian of Dorset and the rector of Wareham, John Hutchins,<sup>1</sup> the name Ashley becomes linked with the manor in the mid-fifteenth century, the family of Ashley coming originally from Wiltshire where they were lords of the manor of Ashley.

There are two strands to the family of the Earls of Shaftesbury, the Ashleys and the Coopers. A Richard Cooper purchased the manor of Paulett in Somerset, in the reign of Henry VIII. He was succeeded, in 1566, by his eldest son Sir John Cooper. Sir John died in 1610 and was succeeded by his son, who also became Sir John Cooper, first baronet of Rockbourne, Hampshire, in 1622. This Sir John married Anne, the daughter and sole heiress of Sir Anthony Ashley (died 1628). Sir Anthony Ashley was responsible for building 'a rank of convenient almshouses' next to the parish church in Wimborne St Giles.<sup>2</sup> These were built in 1624 and were described by Hutchins as consisting of 'several apartments for eleven poor people built of brick and the doors and windows faced in freestone'.<sup>3</sup> Sir Anthony Ashley is chiefly



**Figure 1. Anthony Ashley Cooper, first Earl of Shaftesbury**

remembered as the translator of Wagenaer's sea charts used in 1588, the year of the battle with the Spanish Armada; he was knighted by Elizabeth I on the fall of Cadiz in 1596, and created a Baronet and Privy Councillor by James I. He died in 1628, and there is a fine tomb to him in the Lady Chapel of the church. His daughter and sole heiress, Anne, as mentioned above, became the wife of Sir John Cooper. Their son, Anthony Ashley Cooper (1621-1683), was born at Wimborne St Giles (**Fig 1**). He was only a few years old when his mother died, and only nine when his father died. The young Anthony Ashley Cooper moved with his stepmother to Cassiobury, Hertfordshire, at the same time inheriting a substantial amount of land including the manors of Pyrton, Lyddeard and Millicent, Brandon Forest, Finches, Southbrooks and Westhill, Rockbourne (which included 'ten messuages, three cottages and a total of 580 acres of land there), Rokestede, Whitsbury, Martyn, Dammerham Lee (with a mansion), Cleverton, Whitchurch, Milbourne, Wimbourne St Giles, Wimborne All Saints,

<sup>1</sup> Hutchins 1774, vol. 2, p. 215

<sup>2</sup> Ibid, p. 216

<sup>3</sup> Ibid

All Hallows, Gussage All Saints, and an almshouse for eleven poor people, Hinton, Charby, Didington, Paulet in Somerset, Gunsham, Stanton-Drew, Stanton Weeks, and the Black Bull in Holborn.<sup>4</sup>

According to the first volume of Christie's *Life of Anthony Ashley Cooper, the First Earl of Shaftesbury*, Anthony studied at Exeter College, Oxford and at Gray's Inn. He became an MP at the age of nineteen, and was an active member of the Royalist party. He travelled around the country attending assize hearings. From his diary entries published in this same volume, he appears to have returned for longer spells to 'his house at St Giles Wimborne' from 1643. Then, in 1644, he switched to Cromwell's Parliamentary side. Six years later, Anthony Ashley Cooper had a new wing added to his country seat at Wimborne St Giles. He noted in his diary that he 'laid the first stone of my house at St Giles'. He helped restore the monarchy after Cromwell's death in 1658, and in 1661 he was created Baron Ashley of Wimborne St Giles.<sup>5</sup> An article on St Giles's House published in *Country Life* in 1904 claimed that 'the Elizabethan House dates from 1561, rebuilt 1661'.<sup>6</sup> However, the source or documentary evidence for this information is not given. Further new building works took place in around 1672, the year in which Anthony Ashley Cooper was created the first Earl of Shaftesbury and the Lord High Chancellor.

The first Earl of Shaftesbury's principal London residence at this time was Exeter House in the Strand. He was engaged in much political intrigue and anti-Catholic activity, including the preparation of a bill preventing the Royal family from marrying Catholics, and expressing fears of a Catholic uprising.<sup>7</sup> In 1674 he was dismissed from the Privy Council and ordered to leave London. He now retired to St Giles. In 1677, Anthony Ashley Cooper was sent to the Tower for agitating for the dissolution of Parliament, and imprisoned there for a year<sup>8</sup>. On his release, he continued to persecute Catholics, actively disabling them from sitting in the House of Lords. He was appointed president of the Privy Council, and worked on the bill that was to become the Habeas Corpus Act, passed in 1679. He was imprisoned again in 1681 on the charge of high treason, for conspiring for the death of Charles II and the overthrow of the government. He was acquitted and released in 1682. He fled to Amsterdam in Holland, and died there in January 1683.

The first Earl of Shaftesbury was an eminent statesman. He had been Chancellor of the Exchequer and Lord Chancellor, the first leader of Whig opposition in Parliament having previously served Charles I, Parliament, Cromwell, the tail end of the Republican period, then Charles II. He had been a colonial pioneer and served with the Council of Trade and Plantations in the early 1670s. The *Dictionary of National Biography* stated: 'Lord Shaftesbury had all the tastes of the English country gentleman: estate management, hunting, horse-breeding, gardening, planting and the like.'<sup>9</sup> He was also the friend and patron of the distinguished philosopher John Locke (1632-1704).

<sup>4</sup> PRO, catalogue notes to Shaftesbury Papers Volume 8; set II

<sup>5</sup> DNB, compact edn, 1975, p. 1042

<sup>6</sup> *Country Life* 20 August 1904, p. 272

<sup>7</sup> DNB, 1915, p. 1047

<sup>8</sup> Hutchins 1774, vol. 2, p. 216

<sup>9</sup> DNB 1915, p. 1055

Locke was the first Earl's physician, and shared his passion for horticulture, particularly the cultivation of fruit trees and vines. Shaftesbury's own notes on his garden made in the 1670s, deposited among the Shaftesbury papers in the Public Record Office, show that Locke sent Shaftesbury choice plants from France where he was living at the time, as well as written accounts of vine and olive cultivation. Locke had earlier negotiated the marriage between Lord Shaftesbury's son and Lady Dorothy Manners, and was present at the birth of their son, who he would later educate and encourage to become a philosopher in his own right.

In his will the first Earl left everything to his wife, and stipulated that he wished 'to be buried with my ancestors at Wimborne St Giles'. The tomb in the parish church carries the inscription: '...Anthony Ashley Cooper: three times happily married. His first wife was Margaret, daughter of Lord Coventry, his second, the Lady Frances, daughter of David Cecil, Earl of Exeter, by whom he had his only son, the heir of the family. His third was Margaret, daughter of Lord Spencer. He died 22 January 1683, aged 62.'

The second Lord Shaftesbury (1652-1699), evidently a man of feeble constitution, succeeded his father in 1683, and lived at St Giles's House for thirteen years until his death. There are no known alterations to the house and grounds by him.

The second Earl was succeeded in 1699 by his eldest son Anthony (1671-1713), third Earl of Shaftesbury (**Fig 2**). He had been educated by John Locke following Locke's return to England from France in 1679, and, despite his early death which extinguished his political potential, the third Earl acquired something of a European reputation as a moral philosopher in the 18th century, as a man of feeling rather than as an empirical rationalist like his tutor. His *Characteristics of Men, Manners, Opinions, and Times*, first published in 1711 and several times subsequently during the 18th century, gave him posthumous celebrity. Voltaire described him as 'the boldest English philosopher'. He had frail health and appears not to have spent much time at Wimborne St Giles. After he died in Naples, his only son Anthony (1710-1771) succeeded him as the fourth Earl.



*The Right Honourable Anthony Ashley Cooper Earl of Shaftesbury Baron Ashley of Wimborne St Giles & Lord Cooper of Pawlett. Sculpsit J. Smith.*

**Figure 2. The third Earl of Shaftesbury, an engraving from the frontispiece to his *Characteristics***

The fourth Earl of Shaftesbury (**Fig 3**) was also intellectual and cultured; he was a patron of composer George Frideric Handel, and owned some of his musical scores. Some are still in the possession of the present earl; others

have been sold and are in public collections. He continued his political interest but stayed loyal to his Dorset estate, and sought to perpetuate the memory of the first and third Earls. It was the fourth Earl that commissioned the well-established Palladian architect, Henry Flitcroft (1697-1769), to improve the house. The work, carried out from 1740-4, included fitting out the interiors of the great dining room, the Tapestry Room and the 'White Hall' (formerly the Music Room, next to the great dining room). The fourth Earl also had extensive works carried out in the grounds, including the creation of a lake and canals to the south and east of the house, various garden buildings and structures, and the famous two-roomed grotto, built at a cost of ten thousand pounds with 'shells stone and ores from all over the world'.<sup>10</sup> It is the fourth Earl's building legacy, along with the surviving mid-17th century wing, that is of particular significant architectural and historical interest at St Giles's House.



**Figure 3. Portrait bust of the fourth Earl of Shaftesbury by Peter Scheemakers**

The next earl, Anthony, fifth Earl of Shaftesbury (1761-1811), married Barbara, daughter of John Webb of Cranford in the neighbouring parish. The fifth Earl appointed the London architect Thomas Cundy I in 1808 to carry out some minor works to the house.<sup>11</sup> There were no heirs from his marriage, so the Earl's younger brother Cropley Ashley (1768-1851), who had married Anne, daughter of the Duke of Marlborough, in 1796 became the sixth Earl in 1811. It was the sixth Earl who, coming to the house after his brother's death, employed Thomas Cundy I to roof over the internal courtyard in 1813, creating the 'Stone Hall', with ceiling, lantern and gallery, and to plaster the exterior of the house with a Roman cement.



**Figure 4. The seventh Earl of Shaftesbury**

In 1852, Cropley and Anne's eldest son, Anthony (1801-1885), became the seventh Earl of Shaftesbury, when he was already an eminent philanthropist and social reformer (**Fig 4**). A year after his succession to the earldom, Anthony held a sale of paintings from the house. His legacy at St Giles's was to demolish the existing northern service wing and rebuild it, and to alter the library and the rooms above it, in the main house, in 1853. The architect for this work was Philip Charles Hardwick (1822-1892). In 1854, Hardwick erected two square towers surmounted with French pavilion roofs, on the north and south sides of the house, the northern one containing the main entrance. The towers were found to be unsafe and their upper

<sup>10</sup> Hutchins 1774, vol. 2, p. 216

<sup>11</sup> St Giles's House, Muniment Room, E/A/224

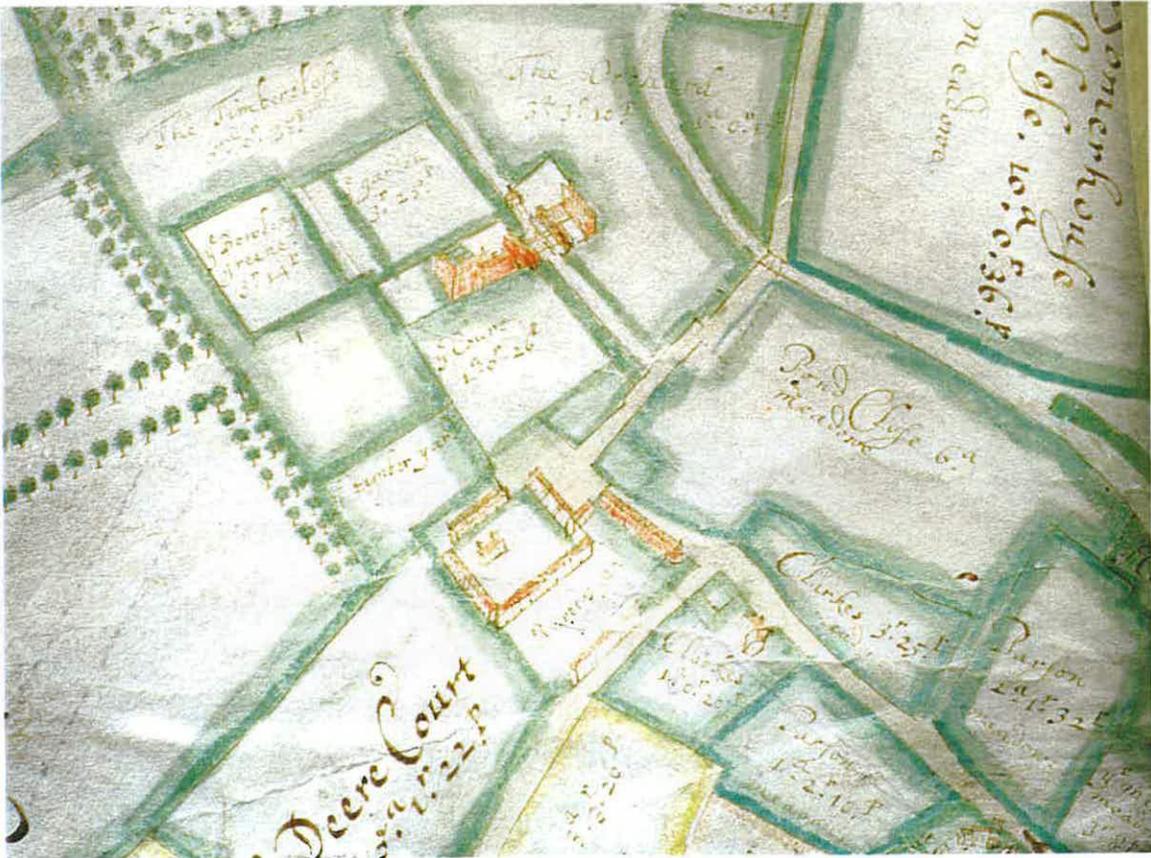
sections were taken down in 1886. The seventh Earl was succeeded by his son Anthony, eighth Earl (1831-1886), for only one year; who was in turn succeeded by his son Anthony, ninth Earl (1869 -1961). His eldest son was Anthony (1900 -1947). The ninth Earl outlived his son and was succeeded by his grandson, Anthony, the tenth and present Earl, who was born in 1938. He no longer lives in the house. In the early 1970s Hardwick's wing on the north side and that on the south side, were demolished, along with the north entrance tower, and in 1980, a sale of paintings, furniture and sculpture from the house was held.<sup>12</sup> The house has also been stripped of many of its architectural fixtures and fittings, partly to facilitate the treatment of dry rot, and remnants, particularly of the mid-18th-century room fittings - doorcases, overmantels and so on - are stored in the rooms (summer 2003).

---

<sup>12</sup> Sales: London June 25: Works of art removed from St Giles's House; London 1980 26  
June: sale of furniture and sculpture from St Giles's House

#### 4. THE EARLY HISTORY OF ST GILES'S HOUSE

Very little is known about the early history of the site but it is likely that an earlier house existed in approximately the present position in medieval times. Wimborne St Giles is mentioned in Domesday where it is described as Up Wimborne presumably on account of its location up river from Wimborne Minster.<sup>13</sup> According to Christopher Hussey the manor passed by marriage from the Malmain family to the Plecy's in the 13th century and thence by marriage to the family of Sir John Hamely whose daughter Egidia married Robert Ashley of Wiltshire.<sup>14</sup> Their son Edmund who was lord of the manor in the early to mid-15th century was the first of a long line of Ashley's that continues to this day.



**Map 1. Excerpt from William Palmer's map of St Giles's House and park, 1659. The house is located to the centre top, with the home farm buildings to the north (centre)**

The earliest broadly accurate illustration of the house and park to have survived is William Palmer's map of 1659 (**Map 1**).<sup>15</sup> This shows that a branch

<sup>13</sup> *Domesday Book*, Vol 7, Dorset, Phillimore, Chichester, 1983

<sup>14</sup> Hussey, *Country Life*, 10 September 1943, p. 485

<sup>15</sup> St Giles's House, Muniment Room, 'A description of the Manor of Wimborne All Saints in the County of Dorset with the lands, tenements, commons and sheep downs here unto belonging being the possessions of Sir Anthony Ashley Cooper Baronet. Described by William Palmer, 1659'

of the River Allen flowed through the centre of the house at that time. The close juxtaposition of the river and house has given rise to the view, articulated by the seventh Earl of Shaftesbury in 1855, that the original house on the site may have been moated, but there is no physical evidence to support this supposition.<sup>16</sup> However the relatively close proximity of the house to the village Church (largely rebuilt in 1732) is a typical medieval arrangement and would seem to indicate that the present house is more than likely a rebuilding of an earlier dwelling on roughly the same site. From at least 1659 the main approach to the house has been from the north past the church, an arrangement that seems likely to date from the medieval period. Further evidence that the site was most probably occupied at an early date is evident from ditches located immediately to the south east of the house (immediately to the south of the grotto). These seem to form the remnants of the corner of a medieval enclosure, probably an early deer park boundary.<sup>17</sup>

The first definite reference to the house and surrounds comes from John Leland who passed through the area on a tour begun in 1538. He refers to '...S. Giles Winburne, wher Mr [Henry] Asscheley hath his maner place and park'.<sup>18</sup> This is indication that a house of substantial proportions existed at that time and that it was set within parkland. Leland also refers to Wimborne St Giles as 'St Giles Ascheley'.

The house contains a few fragments dating from the early to mid-16th century or before. These include a mid-16th-century stone four-centred arched doorway with moulded surrounds and broach stops and the section of wall into which it is set (see below p. 17 for a fuller discussion of this feature), together with a variety of items reclaimed from elsewhere.

According to RCHM the latter include fragments of oak panelling in what is now the library, and, set into the wall in what is now the Estate Office, a shield of arms of probable 15th-century date commemorating the marriage of John Ashley and Edith Talbot in the reign of Richard II (**Fig 5**).<sup>19</sup>



**Figure 5. A shield of arms of probable 15th-century date, in the estate office at St Giles's House**

<sup>16</sup> St Giles's House, Muniment Room, SG24, Traditions of St Giles by the 7th Earl, 1855 and later

<sup>17</sup> L M Cantor and J D Wilson, 'The Medieval Deer-Parks of Dorset: III', *Proceedings of the Dorset Natural History & Archaeological Society*, vol.83, 1961, 143. See also an article in this journal by the same authors in vol.90, 1968, 244-6 describing another deer-park at Rye Hill on the eastern outskirts of St Giles Park, as well as possible deer-park earthworks at Deer Park Farm in the same area

<sup>18</sup> Toulmin Smith, vol. 1, 257

<sup>19</sup> RCHM, 95

There are few documentary references that shed light on the early history of the house. An exception is a typed transcript of a partial inventory which although undated is thought to have been compiled in the first half of the 16th century (**Appendix 5.1**).<sup>20</sup> It is titled 'A Schedule of Inventory of goodes implementes and (left blank) of household in the capitall messuage of Upwimborne St Geyles' and refers to two rooms 'the parler' [the parlour was a private sitting room which was normally located on the ground floor and connected with the hall] and 'the haule'. The inventory includes a list of items in the parlour and, although it is by no means clear, the list may also include the contents of the hall, the transcriber referring to the sparse furnishing of the latter. The items listed include 'one table bord (long thin table of medieval type supported on trestles), two formes (used for dining at the table), one cupboard, three joynt stoules, one chaire of murry velevet imbroidered with white satten, 1 nedle work chaire, 1 screen of satten of bridge (Bruges), 2 greine carpets, 1 carpet of turkey work (an English interpretation of Eastern carpets), 2 chares covered with black velvet, 1 chaire made of ?, andirons, dogs, a poker, bellows, tongs and a desk'. The nature and number of these items is consistent with a country house of some importance although probably not one of the first rank. The 'sparse furnishing' of the hall alluded to by the transcriber would seem to indicate that this room, once the centre of the medieval house, was by the first half of the 16th century used more for ceremonial occasions and formal entertaining than for every day use by the family.

The earliest map showing the house dates from the early 17th century (Norden's map of Cranborne Chase, Dorset Record Office). This shows the Church of Wimborne St Giles and the house, with the name of the owner, Sir Anthony Ashley, alongside. Unfortunately the depiction of the house is too imprecise to reveal anything of interest except that it was evidently a dwelling of some size and importance.

Sir Anthony Ashley was clearly an important member of the county gentry and a player on the national stage. He was clerk of the privy council from before 1588, Member of Parliament for Tavistock (1588) and Old Sarum (1593) and secretary for war during the taking of Cadiz in 1596 for which service he was knighted.<sup>21</sup> He resigned his public offices in around 1610, rewarded by two pensions.<sup>22</sup> His retirement from public life may have coincided with his inheritance of the estate following the deaths of the children of his cousin, Sir Henry Ashley.<sup>23</sup> In 1620 Sir Anthony Ashley was visited by James I's favourite George Villiers, then the Marquis of Buckingham. Ashley wrote to the latter in that year expressing his hopes for a visit by the King in the course of a Royal Progress.<sup>24</sup> However, there is no record of a visit by the King to St Giles's at

---

<sup>20</sup> St Giles's House, Muniment Room, SG1. This document was transcribed by Mrs H M Stowell in 1973. The original document has not been traced

<sup>21</sup> Hutchins 1774, vol. 2; DNB, compact edn, 1975, p. 642

<sup>22</sup> Ibid, DNB

<sup>23</sup> Hutchins, 1774, vol. 2

<sup>24</sup> *Calendar of State papers, Domestic Series, James I, 1619-1623* (London, 1858), p. 173. In the letter dated 21 August 1620 Ashley thanks Buckingham for his visit and favours and

that time. Sir Anthony Ashley was made a baronet by James I on the 3rd July 1622.<sup>25</sup> A wealthy man, Ashley instituted what amounted to a significant building programme at St Giles's. This included the almshouses of 1624 next to St Giles Church and most probably the stable block to the north east of the house (**Fig 6**). Near to the almshouses in the village is the Mill house which seems to be of similar date and may also be by him. All three buildings are of red brick with stone dressings and are in what Newman and Pevsner call 'Sir Anthony Ashley's Jacobean style'.<sup>26</sup> It is also highly likely that he was responsible for rebuilding part of the house and that this campaign was cut short by his death on 13 January 1628. That he was a man of considerable means is apparent from the magnificence of his monument in the church. Dated 1628, this is comprised of an elaborate arched canopy supported on



**Figure 6. The early 17th-century stables and other farm buildings to the north east of St Giles's House**

columns and incorporating effigies of Sir Anthony and his wife Jane. His only child, Anne, who married Sir John Cooper, Bart. of Rockbourne, Hants, is shown kneeling at the foot of the monument. Their son Anthony Ashley Cooper, subsequently the First Earl of Shaftesbury, would rise to great fame as Lord Chancellor in the reign of Charles II and founder of the Whig Party. He would also play a pivotal role in the rebuilding of the house from the mid-17th century.

---

states 'A certain party builds his hopes on the great one, and is sent for during the progress'.

Thanks to Emily Cole for this reference

<sup>25</sup> J Nichols, *Progresses of James I*, iv, 771, in DNB, compact edn, 1975, p. 643

<sup>26</sup> Newman and Pevsner 1972, p. 473

## 5. THE HOUSE IN THE EARLY 17TH CENTURY

It is very difficult to obtain an accurate impression of the plan of the house prior to 1650 when Anthony Ashley Cooper laid the foundation stone of a major addition to the east end of the building. However by combining information gleaned from an analysis of the structure, with the depiction in miniature of the house by William Palmer in 1659, and a full inventory of the house dated 1639 (**Appendix 5.2**),<sup>27</sup> it is possible to get a clearer picture of developments.

Palmer's view shows a branch of the River Allen running on an approximately north-south alignment and passing between a U-plan building on the west side of the stream and the larger part of the house on the east side (**Map 1 and Appendix 3.2**). A small building, possibly a mill, is shown straddling the stream to the south of the house. The buildings on the west side formed a service court of offices that included a low two-storey range (aligned parallel to and adjoining the stream) attached to the southern end of which was a single-storey building connected at its western end with a tall heated range of two or three storeys. This last range was aligned parallel to the lower two-storey building. All three ranges were replaced in the 18th century by two three-storey service ranges constructed on an east-west alignment to either side of a service courtyard. The function of the U-plan building on the west side of the stream is uncertain but the fact that the ground in that area is slightly lower lying and that the building was replaced by ranges serving a predominantly service function would suggest that it was largely comprised of domestic offices. The large scale of the building, however, may be an indication that parts of the upper floors may also have been used as lodgings.

The U-plan building was connected to the principal rooms of the house by what appears to have been a footbridge or low bridging range over the stream. On the east side of the stream and nearest to it was a low two-storey range orientated north-south. This extended further to the north into the area occupied by the north tower prior to its demolition in the late 20th century. This range was built in two phases, the earliest equating to most of what are now the Small Dining Room, passage and Green Room on the principal floor and probably a shallow projection at its south west corner containing the ante-room and stair. The west wall of the latter respects the original line of the stream. This was balanced by a projection of similar proportions erected adjoining the north-west corner of the White Hall range (see below), and abutting the east side of the stream. It may date from around 1625 and it was definitely in existence by 1672 when it appears on a map of the house and park (see **Map 2, below**). The shallow projection at the south-west corner is difficult to interpret but it may once have connected with the footbridge or bridging range to the west. The west wall of the ante-room and stair retains brick walls of considerable thickness suggesting it may date from the mid-late 16th century.

---

<sup>27</sup> St Giles's House, Muniment Room, F/C/1, 'An Inventory of all such goods as are now remayninge att St Giles Wimborne this vii th of May 1639', transcribed by Stephen Priestley, 2003

The part of this north-south cross wing containing what is now the White Hall and the former entrance vestibule (in the demolished north tower) was a later addition. This is apparent from the fact that the latter is on a slightly different alignment. There is also clear evidence at first floor-level that the section containing the White Hall, etc, was built against the formerly external north-facing wall of the Small Dining Room and Green Room range (Fig 7). This also accounts for the extreme thickness of the wall between the two parts of the wing.



**Figure 7.** Part of the south end wall of the White Hall range (foreground) built against the earlier gable end wall of the Green Room range. The cut-away timber framing dates from the 1740s

Originally, the section containing the White Hall was probably lower in height as there is a scar of a lower roof preserved against the neatly finished exterior brickwork of the original north elevation of the Green Room part of the wing.

The area of the ground floor below the White Hall and north tower was once a kitchen as is clear from the existence of a large fireplace for cooking set into the very thick section of wall between the two parts of the wing (Fig 8). The style and construction of the fireplace opening is consistent with a date of the early 17th century. It has a wide elliptical brick arch originally chamfered to its lower edge and supported on stone jambs. There is a massive reused beam above the arch to spread the weight of the upper part of the wall. The fireplace was flanked by two former 'stews', smaller ovens used for slow cooking and for keeping dishes warm. Both ovens have been altered, one being made into a doorway, the other converted to a safe associated with the later use of the kitchen as the butler's pantry.



**Figure 8.** Kitchen fireplace in the basement of the White Hall range, west wing

There is a massive reused beam above the arch to spread the weight of the upper part of the wall. The fireplace was flanked by two former 'stews', smaller ovens used for slow cooking and for keeping dishes warm. Both ovens have been altered, one being made into a doorway, the other converted to a safe associated with the later use of the kitchen as the butler's pantry. The presence of a kitchen in this area points to the fact that this north-south range was probably a service cross-wing at the low end of the hall. The kitchen must have connected with related service rooms on the ground floor of the southern part of the west wing, an



**Figure 9.** The south-west corner of the great dining room showing (centre and right) the former external wall of the White Hall range and bricked up window (behind board)

area which, perhaps in the late 17th century, was converted into a servants' hall. For a discussion of the main rooms in this part of the house, see below, p. 19.

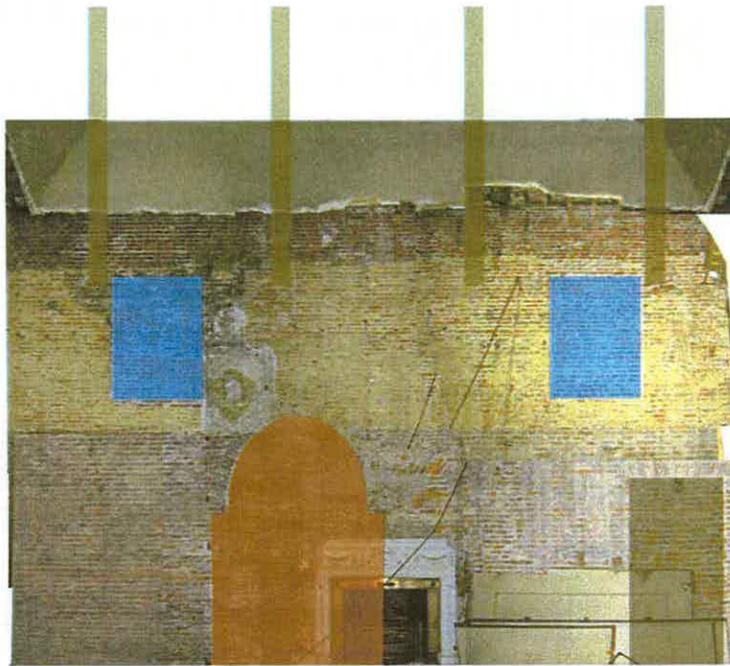
The next phase in the complex evolution of the house involves the construction in c.1625 of a range at right angles to the wing described above. This new range was aligned east-west and seems to have incorporated a hall on the ground floor and a great chamber, known as the great dining room, above. It is shown on Palmer's map as being of similar proportions to the earlier cross-wing adjoining to the west, with a pitched roof and large chimney stack in its rear (south wall). Evidence that this part of the house was built against the cross-wing is apparent in the south-west corner of the great dining room. This area retains a neatly coursed and finished section of exterior brickwork equating to the east side wall of the White Hall, and a bricked up window opening which would once have lit the White Hall from the east (**Fig 9**).

The external brickwork of the White Hall part of the west wing and the part of the north range containing the great dining room is virtually identical in treatment and would suggest that these two parts of the house are close in date and almost certainly part of the same graduated campaign of rebuilding. This original brickwork is best observed from the dry drain on the north side of the house. Laid in English bond the bricks have exceptionally fine mortar joints which have been neatly raked out and coloured with a putty of red brick dust (**Fig 10**). The flank elevations have been treated differently. Here the bricks have been laid in a bedding mortar that has been wiped back flush with the brickwork with a cloth. Narrow joints have then been carefully raked out in the wet mortar (see **Fig 9**).



**Figure 10.** External brickwork of c.1625 in the north dry drain

The removal for dry rot treatment of much of an elaborate scheme of plasterwork inserted by Henry Flitcroft in the early 1740s has revealed a great deal of new evidence for the original arrangement and decoration of the great dining room (**Fig 11**). This room was of slightly lower height than the present room which was heightened and given a coved ceiling by Flitcroft. Bricked up slots for wall posts supporting the beams of an earlier ceiling are visible in the

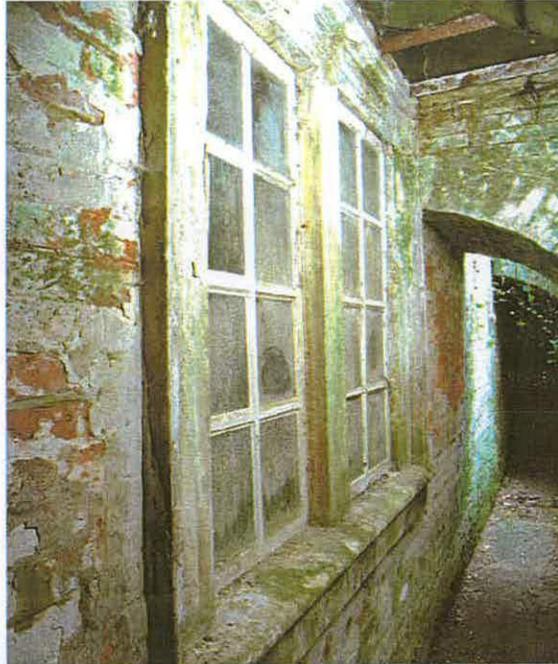


**Figure 11. The south wall of the great dining room showing the positions of the wall posts supporting the beams of the original ceiling, blocked windows (blue), the position of original fireplace (red) and a blocked doorway from the internal court (brown)**

north and south side walls at level just below the Flitcroft ceiling. The room was panelled to a little over half way up the walls and plastered above that. The line marking the top of the panelling and the start of the plasterwork is visible at the same level on all four walls. The room was lit from both its north and south sides by windows set high up in the plastered section of the walls. The south side of the room had two windows positioned to either side of a large fireplace. These windows, which once provided light from an open internal court, were bricked up by Flitcroft. The north wall of the great dining room had three high-level windows arranged symmetrically, the positioning of the outer two corresponding with that of the windows in the south wall. There is a bricked up doorway in the south wall at the west end of the room. This most probably communicated with a low-end stair tower in the angle between the cross wing and great dining room/hall range. This stair would have enabled food to be brought up to the great dining room from the kitchen below what is now the White Hall. This putative service doorway may have been screened off from the dining room. Although perhaps slightly anachronistic by the early 17th century, screens were still a feature of country house planning at that time: Chastleton House, Oxfordshire, for example has a particularly fine hall screen of c.1610. The possible existence of a screen at the west end of the great dining room at St Giles's can be inferred from the fact that the original fireplace was once positioned further to the east at point exactly halfway between the screen and the east end wall. The original position of the fireplace is delineated by a massive round relieving arch indicating the former presence of large chimneypiece probably with an extensive overmantel

extending to the top of the panelling. With the removal of the screen, presumably by Flitcroft, the fireplace was moved to the west slightly to ensure it was positioned centrally to the room. A motif in the form of a cartouche painted onto the original plasterwork survives in the area above the fireplace. This and the general treatment of the original decorative scheme would suggest that this part of the building dates from the early 17th century.

The room on the ground floor (now the basement) of the great dining room range was likely to have functioned as a single-storey hall, Nicholas Cooper observing that there are number of houses dating from the late 15th century in Dorset with single-storey halls that have chambers of high quality above them.<sup>28</sup> At St Giles's the ground level on the north side of this part of the house was once much lower (it was raised by Flitcroft in the 1740s) and it is today difficult to visualise that what is just a large basement room with a relatively low ceiling was a hall. It was lit from the north by three evenly-spaced mullioned windows originally containing casements and with moulded stone surrounds, each window having a rectangular-section mullion (**Fig 12**). The two outer windows survive intact while the middle one has been bricked up.



**Figure 12. Former hall window viewed from the north dry drain**

The hall was probably lit from the south by two similar windows, one to each side of a large stack, the chimney of which is shown in the Palmer drawing. These windows were blocked by the filling in of the inner court in the early 19th century. There was probably an external entrance from the outer court into a screens passage at the low end of the hall, and a joint in the brickwork on the inner face of the wall in this position may provide evidence for this. The hall also had an oriel, the first Earl referring in a memorandum of 1670 to 'ye oryelle in ye Hall below [the dining room]'.<sup>29</sup> This would have been positioned at the high (east) end of the hall but its exact position is unknown.

As the 17th century progressed the function of the hall is likely to have changed, and, while it might originally have been used for communal dining by servants (in the manner of the great hall in medieval times), this is unlikely to have continued much past the mid-17th century by which time it would have become a room used by the family for the reception of guests. By then the servants are likely to have eaten in a room off the kitchen; a ground-floor

<sup>28</sup> Cooper 1999, p. 278

<sup>29</sup> PRO/30/24/4/206, Shaftesbury Papers

'Servants' roome' adjoining 'the pastry' is mentioned in a book of memoranda dated 1670-72;<sup>30</sup> and the creation of a servants' hall (now the Estate Office) immediately to the south of the kitchen under the White Hall may date from this time or slightly later.

The interpretation of the bay immediately to the east of the hall and great dining room range, in the area occupied by an elaborate door surround of the 1740s, is problematical. Palmer's drawing seems to show a three-storey entrance tower of single-bay width surmounted by a turret and forming a link between the early 17th century hall range and a new building erected from 1650 abutting it on its east side (**Map 1 and Appendix 3.2**). It appears to incorporate a doorway opening into the high end of the hall and from that into another series of rooms, probably including the parlour, which existed to the east of this entrance prior to the 1650s rebuilding. Did the entrance also connect with a high-end stair that replaced that at the low end as the principal means of access to the best rooms? A brick wall forming the west side of a passage in this position at present basement level appears to date from the 18th century suggesting that in the early-mid-17th century the entrance opened into the east end of the hall which extended into this area. Access from the hall to the parlour would have been via an elaborately moulded stone doorway on the east side of the passage (**Fig 13**), this mid-16th-century opening and adjoining section of wall being a remnant of an earlier building.

Intriguingly, there is a reference in the inventory of 1639 to a 'Gatehouse Chamber' which comes immediately after the parlour and hall in the sequence of rooms cited in the document therefore placing it in roughly the same part of the house as the entrance tower. This gatehouse chamber, which was furnished with a 'high beadsteed', cupboard and stool, was probably located above or immediately adjoining the entrance. There is structural evidence at present

ground-floor level that the upper part of the entrance tower was built against the east end wall of the great dining room. It may therefore represent an infilling or possibly a rebuilding on a much narrower plan of an earlier gatehouse between the great dining room and the earlier high-end rooms, the



**Figure 13. Mid-16th-century moulded stone doorway at the east end of the former hall**

<sup>30</sup> St Giles's House, Muniment Room, SG4, 'Memoranda directed by 1st Earl to Mr Lawrence & Mr Cheswell about St Giles's, and estate matters, with notes on outcome, 1670-74...notes on rebuilding & design for rooms at St Giles', transcribed by Howard Colvin in 1964

latter being taken down and replaced from 1650. The west side of the wall incorporating the moulded stone doorway and facing onto the passage at present basement level has a brick plinth suggesting that it may have formed one side of an earlier, open-ended gatehouse entrance. The gatehouse would have provided access to an inner court, and a large round-arched opening, now blocked, surviving between the south end of the passage and the court may relate to it. On Palmer's drawing the area in front of this north entrance is described as 'ye courte' indicating that this was probably always the main approach to the house and lending credence to the idea that there was once a gatehouse in this position. The entrance tower bay shown in the drawing is therefore highly likely to be a residual expression of this earlier feature.

The possible existence of a gatehouse in this position raises questions about the plan of the earlier house replaced in stages from the late 16th century. It would indicate that this earlier house had a courtyard plan and that the original hall was positioned across from the gatehouse on the south side of the courtyard. Assuming that the southern part of the present west range formed the low end of an earlier hall range positioned further to the south, the early 17th-century extension of the west wing and the construction of a new hall and great dining room further to the north in place of an earlier range perhaps containing lodgings and additional service rooms, would seem to have been a deliberate attempt to turn the house from an inward to an outward-facing one. Thus, instead of looking into an inner court the new hall and great dining room of the early 17th-century overlooked the outer entrance court. The rooms in the earlier section of the north range to the east of the putative gatehouse would have been upgraded to form the high end of the new hall. The eastern part of the north range and the east range of the original courtyard-plan house were subsequently demolished to make room for a major addition on a more compact plan by Anthony Ashley Cooper from 1650. The earlier hall range to the south would also have been demolished at that time or before. It is not shown in Palmer's drawing of 1659.

The 1639 inventory provides important clues about the plan of the house prior to the commencement of a major programme of rebuilding by Anthony Ashley Cooper (see **Appendix 5.2**). As befitting its status as the most important room in the house at that time, the inventory starts with the 'Dyninge Chamber' or the great dining room. This was used for ceremonial occasions, especially banquets, and lavishly furnished with, among other things, six pieces of tapestry, one large 'drawinge' table, two great needlework chairs, eleven further chairs, six crimson damask cushions and the 'Armes of Sir Anthony Ashly'. Leading off this to the east above the parlour was Sir John Cooper's Chamber, its position in the inventory and the high quality and value of the fittings indicating it was the withdrawing room. Leading off the withdrawing room were two, more private rooms, the 'Inner Chamber to Sir John and the Ladyes Chamber' (probably a chamber for Sir John and an inner chamber off that for Lady Cooper) and beyond that the 'Ladyes Wardropp'. Taken together these rooms formed a typical state suite of the period used to accommodate important guests. The names of the rooms also indicate that they were ordinarily occupied by the principal family members when in residence.

On the other (west) side of the great dining room on the first floor were most probably other family rooms starting with a chamber over the kitchen and extending to the south in the west wing. The principal chambers in this sequence were Sir Anthony's Chamber, the Chappell (Chapel) Chamber and the Stair head Chamber', all three rooms, which were heated, having more sparsely furnished inner chambers probably for servants. The presence of a Chapel chamber indicates that there was a chapel in the west wing where it was easily accessible to servants. The Stair head chamber must have adjoined the low-end stair landing. The reference to a 'Hawle Chamber' is puzzling. It is mentioned immediately before the parlour in the sequence and may have been located near to the hall on the ground floor at the high end. It was a well-furnished heated room with a 'high bedstead' and a 'slope bedstead with teaster' possibly for use by visitors.

The furnishing of the parlour was consistent with its use for informal dining and entertainment. The hall was however more sparsely furnished with among other things two long tables and forms and an array of weapons mounted on the walls, the latter underscoring the ceremonial nature of the room at that time. There was a full range of service rooms, some of which must have been accommodated in the older parts of the house on the western side of the stream.

Thus, by the 1640s much of the house had been rebuilt, this process beginning in the south-west corner and working in a northerly, then easterly direction. Although this rebuilding appears to have been piecemeal it is tempting to see it as part of a larger campaign, with new sections being added as funds permitted. The northern half of the west wing and the hall/ great dining room range in particular are very similar in style and construction suggesting they may both have been built by Sir Anthony Ashley, that is, prior to 1628.

## 6. NEW WORKS OF THE MID-LATE 17TH CENTURY BY ANTHONY ASHLEY COOPER, THE FIRST EARL OF SHAFTESBURY

### The 1650s east addition and the creation of a great apartment

Anthony Ashley Cooper was born in 1621 of parents who were both 'of the first rank of gentry in those countries where they lived'.<sup>31</sup> His mother died in 1628 and his father Sir John Cooper, who became a baronet in 1622 and was Member of Parliament for Poole in 1625 and 1628, in 1631. Ashley Cooper became a ward of court at the age of 10 and part of his inheritance was subsequently plundered by his great uncle, Sir Francis Ashley, and corrupt commissioners of the Court of Wards, Ashley Cooper later calculating his losses at £20,000.<sup>32</sup> Nevertheless he was by no means poor with an annual revenue in 1637 of a little over £7000.<sup>33</sup> His estates at that time comprised the Manors of Paultet, Hinton Martine, Charlbery, Dammerham Parva, Gussage All Saints, Wimborne All Saints and St Giles Wimborne. He began the Civil War on the Royalist side but later went over to the Parliament for which as a senior commander he successfully besieged Wareham. In 1646 he was made High Sheriff of Wiltshire and in 1649 Justice of the Peace for Wiltshire and Dorset. His diary which covers the period 1646 to 1650 provides a vivid picture of a peripatetic nobleman actively involved in the administration of local justice, and in travelling between his houses in Salisbury, Holborn in London and Wimborne St Giles.<sup>34</sup> In this four-year period he was most often at Wimborne St Giles in 1649 and 1650. His first wife Margaret, the daughter of the 1st Lord Coventry, died in July 1649 and on 25th April 1650 he married Frances Cecil the daughter of the 3rd Earl of Exeter and sister of the 4th Earl. This was a particularly important marriage since it allied Ashley Cooper with a noble royalist family descended from Sir William Cecil, Lord Burghley, one of the most powerful courtiers and greatest builders of the Elizabethan age.

On the 19th March 1650 Ashley Cooper, then aged 28, recorded in his diary 'I laid the first stone of my house at St Giles'. This is a reference to the start of the complete rebuilding of the east end of the house. The date of the commencement of these new works is highly significant coming just five weeks before his marriage. It reflects his desire to update a by then old fashioned house to create a new suite of high-quality rooms better suited to his increased status and more appropriate for the reception of his new wife's family and other esteemed guests.

The new building was added to the east end of the early-17th-century hall and great dining room range and probably involved the demolition of parts of an earlier courtyard-plan house (see above). It was constructed on a U plan with a symmetrical seven-bay east elevation and two short rear wings originally enclosing a narrow court on three sides (see **Map 1 and Appendix 3.2**). The north wing of the new building was built against the tower entrance bay

<sup>31</sup> DNB 1975, compact edn, p. 431

<sup>32</sup> Ibid

<sup>33</sup> PRO 30/24/2/32, Shaftesbury Papers

<sup>34</sup> Christie 1871, vol. I, Appendix 2

adjoining the hall. The new building was considerably taller than the older parts of the house having a raised basement, principal rooms on the *piano nobile*, a chamber floor, and attic rooms lit by symmetrically-positioned dormers in hipped roofs. Palmer's view of 1659 seems to have been commissioned to show the new building in relation to the older parts of the landscape and the park. This is apparent from the viewpoint adopted by Palmer which is from the north-east in order to show both the north and principal east elevation of the addition and also its great height in comparison with the older parts of the house. The date of the drawing, 1659, may be an indication that building works had only recently been completed.

In 1659 the new addition looked out towards a great avenue of trees which extended to the eastern boundary of the park (it still survives although it has been replanted). The stables and other estate buildings dating from the time of Sir Anthony Ashley or before are shown to the north-east of the house. Beyond this to the north east was a 'Deere Court' of a little over 5 acres in area and presumably for corralling deer. This would be turned into a kitchen garden and orchard in around 1745. On the south side of the house was 'ye garden' and adjoining it to the south east was a bowling green.

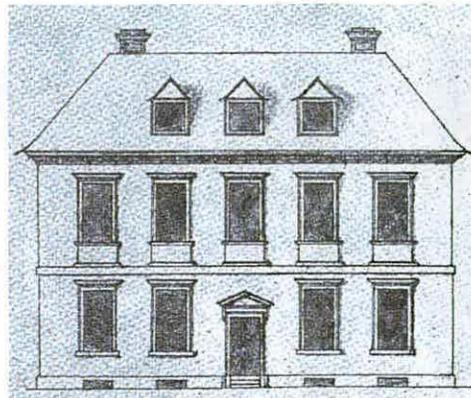
The new building is of particular importance as one of only a handful of such houses or major additions to earlier buildings to have survived from the Commonwealth period. Though altered, its original appearance can be deduced with some accuracy from a study of Palmer's drawing, a drawing of 1672 (see **Maps 1 and 2, and Fig 14**) and analysis of the fabric. It was an



**Figure 14. The c.1650s east front of St Giles's House**

exceptionally plain brick structure probably without stone window dressings – the fine mortar joints of the brick heads were intended to be seen – brick quoins, an eaves cornice and a stone door surround positioned centrally in the east elevation. It had a hipped roof and its window frames were probably of the stone or wooden cross variety. In its original form it was a remarkably similar to a design for a house for Lord Maltravers by Inigo Jones in 1638 (**Fig**

15).<sup>35</sup> Larger than the latter, the new east front at St Giles's was also without any form of central accent such as a pedimented projection and virtually any form of embellishment. The 1650s addition also has similarities, though not in plan, with West Woodhay in Berkshire of 1636, and Moyles Court, Hampshire, of c.1650<sup>36</sup> and prefigures the slightly later Chevening, Kent, 1655, and the enormously influential Coleshill, Berkshire, 1649-62. According to Oswald, the first example of classicism in Dorset was Stalbridge Park designed in 1638 by Isaac de Caus, but this was demolished in the early 19th century.<sup>37</sup> The 1650s addition to St Giles's is therefore the next earliest large-scale example of the emerging classical style and compact planning to have survived in the county. Hill and Cornforth go further, stating that St Giles '...marks the arrival of the new classicism in the west'.<sup>38</sup> Importantly the east addition to St Giles's House was not in any sense a cheap pared down version of grander houses but rather a highly fashionable and restrained structure synonymous with men of political influence.<sup>39</sup> In contrast to its modest exterior the interior was one of considerable sophistication and architectural pretension (see below).



**Figure 15. Design of 1638 by Inigo Jones for a house for Lord Maltravers. From Hill and Cornforth, 1966**

The identity of the designer of the 1650s addition to St Giles's has remained elusive. The innovative style of the building and its similarity to the houses listed above indicates that its designer was familiar with the work of Inigo Jones and John Webb. Christopher Hussey has suggested Ashley Cooper himself<sup>40</sup> while John Bold has pointed to Captain Richard Ryder ( - 1683) who was in contact with Webb at Wilton and who built a new west wing at Cranborne Manor in 1647-50.<sup>41</sup> Cranborne Manor is within two miles of St Giles's House and its owner William Cecil, the second Earl of Salisbury, was thus a near neighbour. Ryder was also involved in carrying out repairs to Cranborne Manor following damage inflicted by the Royalist army.<sup>42</sup> As a senior commander in the Parliamentary army Ashley Cooper would have taken an interest in these repairs to his neighbour's house. Moreover the Earl of Salisbury was also a distant relative of Ashley Cooper's second wife (both were descended from the first Lord Burghley). It is therefore unthinkable that Ashley Cooper would have been unaware of Ryder's work at Cranborne and highly likely that he employed the latter, if not as architect then as an expert advisor. The extension to Cranborne Manor, though small and constructed of ashlar has some stylistic affinity with the east addition at St Giles's in terms of

<sup>35</sup> Illustrated in Hill and Cornforth 1966, p. 18

<sup>36</sup> Mowl and Earnshaw 1995, p.101

<sup>37</sup> Oswald 1959, pp. 141-2

<sup>38</sup> Hill and Cornforth 1966, p. 26

<sup>39</sup> Mowl and Earnshaw 1995, p. 104

<sup>40</sup> *Country Life* 10 September 1943, p. 464

<sup>41</sup> Bold 1988, p. 21

<sup>42</sup> Colvin 1995, p.

its plainness, and the employment of quoins, eaves cornice and a hipped roof (Fig 16). The choice of brick and the use of large brick quoins at St Giles's also mirrored the treatment of the early 17th-century northern part of the west wing (quoins are visible in the dry drain at the north-east corner of this range) and the hall/great dining room range, indicating that some care was taken to ensure that the new building was broadly in keeping with older parts of the house. There are further connections between the Jones/Webb circle and St Giles's. The small or south drawing room at the south-east corner on the principal floor has a beamed and deeply-coffered compartment ceiling of richly-modelled plasterwork incorporating bay wreaths and fruit and flowers (Figs 17, 18) Mowl and Earnshaw have suggested it is based on a design by Jones for the Star Chamber,<sup>43</sup> and there is every reason to believe that it forms part of the original decorative scheme at St Giles's. The larger drawing room to the north has a 1650s stone chimneypiece with moulded and enriched cornice, brackets decorated with acanthus leaves, and heavy festoons of fruit, lion masks and fruit swags (Fig 19). This chimneypiece was illustrated by John Vardy in his *Some Designs of Mr Inigo Jones and Mr Wm. Kent* of 1744 as being by Jones but stylistically, as Colvin has observed, it is more likely to be by someone else in the Jones/Webb circle, i.e. Richard Ryder.<sup>44</sup> This and the general feel of the building has led Dr John Bold, the authority on John Webb, to conclude that



**Figure 16. Richard Ryder's west wing of 1647-50 at Cranborne Manor**



**Figure 17. View of the small drawing room and its ceiling of the 1650s. *Country Life***

'clearly it is in the Webb style but if he had a hand in it it might well have been at one removed; it somehow does not look quite right'.<sup>45</sup>

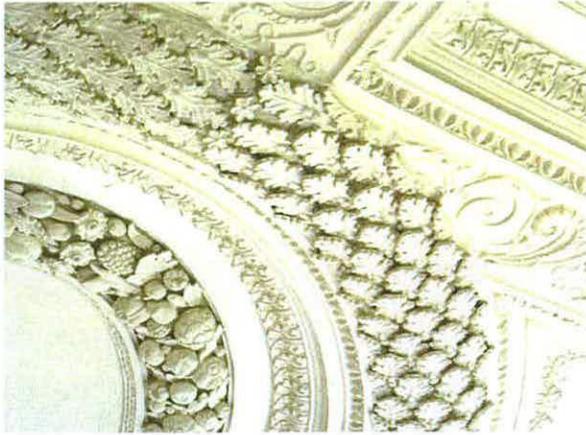
The principal rooms of the 1650s addition were positioned on the *piano nobile*, with much of the lower ground-floor or basement area being utilised for cellarage or other unknown functions. However it is likely that the ground-floor parlour adjoining the entrance bay and hall to the west was incorporated within the new building. An exceptionally thick wall (140 cm) on a north-south alignment through the centre of the 1650s building may incorporate part of the east side wall of the earlier parlour and withdrawing chamber, but this cannot be determined for certain as this wall is completely obscured. The positioning of the window bays on the north

<sup>43</sup> Mowl and Earnshaw 1995, p. 104

<sup>44</sup> Notes by Howard Colvin in National Monuments Record file on the house

<sup>45</sup> John Bold, e-mail to John Cattell, 21 March 2003

elevation of the 1650s addition respects this very thick wall but this is not in itself evidence for the retention of earlier fabric; it may be that it was built in this way in the 1650s as a kind of structural spine wall and to allow fireplace openings to be set into the wall from both sides without the need for projections. The entire east side of the lower ground-floor of the 1650s building, i.e. the area under the north and south drawing rooms, is comprised



**Figure 18. Detail of the small drawing room ceiling**

of a single brick barrel-vaulted beer cellar. This area was once lit from windows in the east and north walls. The east windows faced into a narrow area formed by an outer brick retaining wall. These windows were subsequently bricked up and the area partly infilled. The presence of six window openings in the east wall suggests that the beer cellar was originally used for some other unknown function. There is no evidence for an external entrance into this room or for elaborate openings from rooms to the west, indicating, perhaps, that it did not form one of the principal rooms of

the house. Moreover, the maps of 1659 and 1672 appear to show that the ground level to the east of the house at that time was only a little lower than it is now and that the supply of light to this space would have been limited from the outset. An old sign affixed to the south end wall of the cellar and incorporating the Shaftesbury arms, ears of barley and the date 1786 indicates that it was used as a beer cellar from at least that date. The vaulting was probably inserted in the 18th century (by Flitcroft?) as the east wall of the 1650s building is approximately one foot thicker than the north, south and west walls suggesting that the former was thickened in the process of inserting the vault.

There are four rooms on the *piano nobile* of the 1650s block. These formed part of a suite of state rooms or 'great apartment' starting in the north west corner adjoining and including the earlier great dining room and continuing to the east and south before culminating in the south-east corner (now the east end of the library). In addition to the earlier great dining room, the suite is likely to have comprised an ante-room (now the Tapestry Room), a withdrawing chamber (north drawing room), state bedchamber (south drawing room) and cabinet (east end of library). A similar suite rooms was



**Figure 19. North drawing room chimneypiece**

created at Chatsworth in 1687-8, although unlike St Giles's House these were arranged enfilade.<sup>46</sup> Such suites of state rooms had developed over the preceding century or more and were intended for the accommodation of the monarch whilst on a progress around the country as well as for the reception of guests of high rank. Although during the 1650s the former was hardly a consideration, Anthony Ashley Cooper would still have required an impressive suite of elaborately decorated and furnished 'show rooms' in which to accommodate important guests. The provision of these rooms at St Giles's was thus a response to accepted traditions of country house planning by that time. The great elaboration of the state suite created at St Giles's in the 1650s is noteworthy, Nicholas Cooper observing that '...in England such sequences are rare and confined to the grandest and most fashionable of houses. Far more commonly, an apartment in an English gentry house of the seventeenth century consisted simply of a bedchamber and two inner rooms'.<sup>47</sup> This underscores the fact that by the 1650s Ashley Cooper was already a man of exalted rank and his position would become even more powerful as his political career developed. It also highlights the fashionably plain appearance of the exterior of the 1650s work, belying as it does the sophisticated and richly decorated interior.

Ashley Cooper was intimately involved in the Restoration being one of twelve men deputed by the commons to travel to Breda to invite Charles to return to England.<sup>48</sup> He was elevated to the peerage as Baron Ashley of Wimborne St Giles on 20th April 1661 (the date of the coronation), and placed on the privy council in the following month. Thus by the early 1660s he was a favoured courtier. In mid September 1665 Charles II travelled from Dorchester to 'Lord Ashley's at St Giles' where he stayed for at least one night.<sup>49</sup> Another source states that Charles and the Queen visited St Giles's while staying at Salisbury to escape the plague.<sup>50</sup> They would have been accommodated in the new and highly fashionable great apartment, which overlooked the park and great beech avenue to the east. Writing in 1855 the seventh Earl recorded that 'it is a tradition that King Charles II was frequently at St Giles's, and that he gave his name to the principal hogs head'.<sup>51</sup> However no evidence has been found to indicate that the king visited the house on more than one occasion.

The public parts of the great apartment at St Giles's were the great dining room and the anteroom, the latter probably connecting with a stair rising from the high end of the hall below. The ante-room was where the distinguished guest could himself receive visitors.<sup>52</sup> The next three rooms in the sequence, the withdrawing chamber, bedchamber and cabinet, formed the private part of the suite. Little is known about the original decoration and furnishing of these rooms. The south drawing room ceiling and north drawing room chimneypiece

---

<sup>46</sup> Girouard 1978, p. 158

<sup>47</sup> Cooper 1999, p. 298

<sup>48</sup> DNB 1975, compact edn, p. 1041

<sup>49</sup> Information supplied by Ms Anna Keay, an authority on Charles II, e-mail to John Cattell, 26 August 2003

<sup>50</sup> *Miscellanea Aulica*, p. 361, in DNB 1975, compact edn, p. 1043

<sup>51</sup> St Giles's House, Muniment Room, SG24, Traditions of St Giles by the 7th Earl, 1855 and later

<sup>52</sup> Cooper 1999, p. 298

are the only remaining features dating from the 1650s. With its scrolled brackets and frieze of deeply-cut leaves and flowers the stone chimneypiece in the Stone Hall (**Fig 20**) is a smaller and slightly plainer version of the great chimneypiece in the north drawing room, indicating perhaps that it was originally located in the south drawing room. The present statuary chimneypiece in this room can be dated on stylistic grounds to the mid-18th century. The original treatment of the walls in these rooms is unknown but it is possible that they were panelled, at least in part. An exposed section of walling in the south-west corner of the south drawing room shows that at one time the walls had panelling to dado height and painted plaster above (**Fig 21**), although, originally, they are likely to have been panelled to cornice level. The lobby adjoining this room to the west is lined with reused panelling and wooden carvings of the 16th century. The present dado panelling and striped damask lining in the south drawing room are likely to date from the early 19th century. It is very difficult to identify the



**Figure 20. The chimneypiece in the Stone Hall**



**Figure 21. Painted plaster work behind early 19th-century damask lining in the small drawing room**

rooms making up the great apartment in early inventories of the house. In 1683 there was a 'Dining room' [great dining room], 'lesser drawing room, little room within' [these two rooms perhaps corresponding with an ante-room and closet in the area of the present Tapestry Room], best chamber [not actually mentioned but inferred and probably corresponding to the north drawing room], 'closet to the best chamber' [bedchamber or south drawing room], and 'room without the best chamber [possibly the closet or cabinet, now the east end of the library].<sup>53</sup> An inventory of 28th November 1699 refers to a 'Great Drawing Room', presumably the north drawing room, furnished with '2 pieces of Hero and Leander hangings [tapestries], a large looking glass with stands and table to it and a chimney'.<sup>54</sup> The next room in the sequence was the 'Wroat Room', probably the bedchamber or south drawing room, which had a bed and 3 pieces of Hero and Leander hangings. This was followed by the 'Green Damask Room' [cabinet or closet?] with 3 pieces of Moses and Aaron hangings and a cabinet picture over the chimney. There was a closet by this last room containing a bed and a table [a servant's room?]. In 1713 the great dining room and withdrawing rooms were furnished as follows:

<sup>53</sup> St Giles's House, Muniment Room, SG7, inventory of 4 January 1683

<sup>54</sup> St Giles's House, Muniment Room, SG9, inventory of 28 November 1699

Three pecs of Tapestry, the History of Moses  
 Four pecs The History of the Apostles and a Guilt Leather piece  
 Two large Glasses and Four square tables and stands  
 8 ovell Tables  
 12 Arm'd chairs with wrought cushens  
 A Tea table India  
 2 Bowles and Bason  
 China potts and Cupps  
 Window Curtains  
 Three pair of Tongs, Shovell, Dogs and Iron Backs, brooms and  
 bellows.<sup>55</sup>

The withdrawing chamber had a separate external entrance (now a French window), positioned at the south end of the room. It was placed centrally in the east elevation of the 1650s building looking towards the great avenue and park. That there was always an entrance in this position is apparent from the drawing of 1672 as well as from the spacing of the beer cellar windows below – there is no embrasure in the area beneath the entrance steps. This doorway was once wider with flanking pilasters and a scrolled broken pediment. It is not clear if this earlier doorway was an original feature or a reworking by Flitcroft. Above it at first floor level is a window with rusticated surrounds. Both features are shown on a drawing of the east front made by B. Pryce of Dorchester in the 1760s (see Fig 37 and Appendix 3.6).<sup>56</sup> The doorway has been narrowed and converted to a window, but the outline of the earlier, wider opening can be discerned in the surrounding brickwork (Fig 22).



**Figure 22. Detail of the doorway in the centre of the east front. Note the scars of an earlier and wider opening**

The east front ground-floor window sills were also positioned at a height approximately one foot above their present level and this is also visible in the brickwork. They were subsequently (probably in the early 19th century) cut down to near ground level and then raised back up (see below, p 47).

The last room in the sequence was probably a cabinet, an elaborately decorated and furnished closet used by the monarch or other high ranking visitors to hold discussions with an inner circle of advisors.<sup>57</sup> This room was usually the repository for important pictures, book and other valuable possessions.<sup>58</sup> It is unclear if the room equating to the east end of the library

<sup>55</sup> St Giles's House, Muniment Room, SG12, inventory of 1713

<sup>56</sup> Engraving of the 1760s, in Hutchins 1774, vol. 2

<sup>57</sup> Girouard 1978, pp 129, 135

<sup>58</sup> Ibid, p. 174

at St Giles's was ever used as a cabinet, and a reference by Ashley Cooper in 1670-2 to a room '...wch. was intended for the Cabanett' in this part of the house would suggest that it was not.<sup>59</sup> This same source refers to a 'Bathing Roome' being made under the room intended for the cabinet, in the part of the basement immediately to the east of the wine cellar.

### **The c.1670 south range and the formation of a state apartment**

By 1670 Ashley Cooper was approaching the height of his political power. He became Lord Chancellor in 1672 and on 24th April of that year he was made first Earl of Shaftesbury and Baron Cooper of Pawlet.<sup>60</sup> In 1671 he purchased Cranborne Chase from the Earl of Salisbury for £5000, presumably as hunting ground for himself and distinguished guests.<sup>61</sup> His position as '...undoubtedly the most eminent politician of his time'<sup>62</sup> would have resulted in a requirement for accommodation of the highest calibre to cater for visitors of the first rank including the king himself. It therefore comes as little surprise that Ashley Cooper made substantial improvements to the house at around that time presumably in the expectation of hosting another royal visit. His intention was to create a second suite of state rooms known as a 'state apartment' on the principal floor overlooking the garden on the south side of the house. According to the seventh Earl there was a state bedroom and dressing room in this part of the house in the time of his uncle, the fifth Earl (1761-1811).<sup>63</sup> The new suite would have incorporated the very best rooms, providing self-contained accommodation for the monarch, ambassadors or other distinguished guests, while the rooms of the 1650s great apartment were taken over for use as the best family rooms.<sup>64</sup>

A document of critical importance in the muniment room at St Giles's describes a major programme of new works and repairs to the house in the period 1670-1674 (**Appendix 4.1**).<sup>65</sup> The memorandum has clauses from an original contract (lost) down the left hand side of each page and related observations by Ashley Cooper detailing the extent to which these works were carried out, to the right. It describes the construction of the south range built in the area between the southernmost wing of the 1650s building and the mid-late 16th-century southern half of the north-south range containing the present Green Room. The east end of the south wall of the new building was built up against the brick quoins marking the south-west corner of the 1650s building

---

<sup>59</sup> PRO 30/24/IV, 183 and 30/24/XL, 44, Shaftesbury Papers, in notes made by Howard Colvin, 1964, National Monuments Record file

<sup>60</sup> DNB 1975, compact edn, p. 432

<sup>61</sup> Hussey, *Country Life* 10 September 1943, p. 464

<sup>62</sup> DNB 1975, compact edn, p. 432

<sup>63</sup> St Giles's House, Muniment Room, SG24, Traditions of St Giles by the 7th Earl, 1855 and later

<sup>64</sup> The authors are grateful to Emily Cole for suggesting this interpretation. See also Maguire 1996, p. 69

<sup>65</sup> St Giles's House, Muniment Room, SG4, 'Memorandum directed by the first Earl to Mr Lawrence & Mr Cheswell about St Giles's, and estate matters, with notes on the outcome, 1670-74...notes on rebuilding & design for rooms at St Giles'. The document was transcribed by Howard Colvin in 1964 and is reproduced as Appendix 2

(Fig 23). This new infill range resulted in the creation of a completely enclosed central court that in the early 19th century would be roofed over to form the Stone Hall. Although the south range has been greatly altered it is clear from the memorandum of 1670-74 that it was originally a three-storey structure with a lower-ground floor/basement, a principal floor incorporating



**Figure 23. Detail of the south front showing the south west corner of the 1650s building and quoins (right) and the 1670-72 addition (centre and left). The orange brickwork is a recent alteration following the removal of a mid-19th-century bay window.**

two main rooms - 'a Great Parlor ' and 'Drawing Roome', and a first or chamber floor. The range was originally lower in height than the adjoining 1650s building. This is evident from a study of the south range first-floor window reveals which show that the original window heads were cut through when the walls were raised in height by Henry Flitcroft in the 1740s (Fig 24). Parts of the original stone cornice band, presumably the remains of 'a hansume coved cornish in the Front' cited in the memorandum, are also evident on the exterior of the south wall of the new range.



**Figure 24. Cut through window head on the first floor of the 1670-72 south range**

Although lower in height, the south range was clearly intended to match the 1650s building in its external appearance. The new building was constructed of brick - the 1670-4 memorandum also refers to the possibility of the use of ashlar freestone – it had a freestone plat band over the principal floor window heads aligned with the plat band of the 1650s building and there was to be a 'freestone quoyne at each corner of the building in the front'. There is a stone quoin at base of the principal floor at the corner of the south-west projection. This matches those in an identical position at the corners of the 1650s building.

The architect responsible for the new work was

Thomas Glover (c.1639 – 1707).<sup>66</sup> Relatively little is known about him except that he was the builder and possibly the designer of the Matrons' College of almshouses in Salisbury Cathedral Close in 1682. He was a local architect based at Harnham near Salisbury and it is just possible that he had been employed by Ashley Cooper to make alterations to his house in Salisbury.



**Map 2. Excerpt from a map of St Giles's House and park, 1672. North is towards the bottom of the picture**

Glover's work at St Giles's seems to have been largely complete by 1672 as the new range is shown in a drawing and survey of the park produced by an unknown surveyor in that year (**Map 2**).<sup>67</sup> The drawing was probably commissioned to show the completed works and also alterations to the gardens in the period since 1659. The viewpoint taken is from the east showing the main elevation of the 1650s addition, the completed south range and matching projections to the north and south at the west end of the house, the southern more easterly projection probably created by Glover. The older buildings forming the base court on the west side of the river were still in

<sup>66</sup> St Giles's House, Muniment Room, SG24, Memorandum of 1670-74; Colvin 1995, pp. 411-2

<sup>67</sup> St Giles's House, Muniment Room, 'A description of the Barony and manor of Wimborne St Giles and all Saints in the County of Dorset belonging to the Knight Honourable the Earl of Shaftesbury A.D. 1672'

existence at that time. The main alteration to the grounds was the creation of a wilderness garden in the area to the east of the entrance court and north-west of the house.

A further indication that the south range was largely complete by around 1672 is apparent from instructions from Ashley Cooper in memoranda of 1670-2 that 'the three Roomes within, & the dineing roome be finished...'.<sup>68</sup> These same documents also state that the 'doore into the long greene walk be made up', possibly a reference to the completion of the doorway in the centre of the east front of the 1650s building, this doorway leading to the great avenue or 'long greene walk'

The new rooms on the principal floor of the south range would have been separately accessed from the room originally intended for the cabinet in the south-west corner of the 1650s building. This may have acted as an ante-room to two new state rooms created off it to the west. The reference in 1670-72 to the completion of 'three Roomes within, & the dineing roome...' could be an indication that the ante-room was used as a small dining room. The room was accessed from the new Great Stair on its north side and also from the garden on the south side. The latter consisted of a short flight of steps and a doorway leading to a small lobby. This opens into the east end of the library where the putative anteroom/dining room was originally located and also into



**Figure 25. Lobby at the east end of the library with gilt cornice of c.1672 and reset 16th-century panelling**

the southern end of the south drawing room. The usage of the ante-room for dining can also be inferred from a direction in 1670-72 by Ashley Cooper 'that the Stayre made out of the new designed dining roome into the Tarras in the Garden'.<sup>69</sup> The presence of a dining room at the east end of the house is also borne out by family tradition, the seventh Earl writing 'in old times, I have heard my father say that the Lord & Lady Shaftesbury of the time liked to dine early during the summer in the E. room, & then go to play at bowls on the Lawn'.<sup>70</sup> The exact date of this external entrance is unknown but it was certainly there by the 1760s. Access to state apartments was strictly controlled and for this reason they were usually provided with a separate external entrance. This would support the view that a doorway was created in this position at Giles's in 1670—2. The lobby ceiling pre-dates the creation of the

<sup>68</sup> PRO 30/24/IV, 183 and 30/24/XL, 44, Shaftesbury Papers, in notes made by Howard Colvin, 1964, National Monuments Record file

<sup>69</sup> Ibid

<sup>70</sup> St Giles's House, Muniment Room, SG24, Traditions of St Giles by the 7th Earl, 1855 and later

library and may be a survival from the 1670s. It is elaborately decorated with a gilt acanthus-leaf cornice, an indication that the original treatment of the state rooms to the west was similarly lavish (**Fig 25**).

From a comparison of the 1659 and 1672 drawings, the early 1670s work also included the creation of a projecting section at the south-west corner of the house. This is essentially a southerly projection of the mid-late-16th-century Green Room range. It echoed the projections on the north side of the house (at the north end of the present White Hall range and to the north west of the latter) and gave the house a more balanced and symmetrical appearance when viewed from the east up the great avenue. This is an appropriate position within the house for a winter parlour or room for informal winter dining, in the area above the domestic offices and on the warmer south side of the house. The inventories would appear to support the use of the room for this purpose. In 1683 there is mention of the 'great new room' [great parlour], room next to winter room [new drawing room or closet on the west side of the great parlour], and winter room [winter parlour or dining room]'. By 1713 we have 'the Winter Dineing Room' and adjoining it the 'Little Chamber', the latter presumably what is now the anteroom or the present Earl's study next to the small dining room.

Returning to the state rooms in the new south range, opening off the west end of the anteroom/dining room was the great parlour which would have been used as the bedchamber during state visits. Occupying much of the middle section of the present library, it was 24 feet long (east-west) and 17 feet wide with a chimney in the centre of its north wall and doorways, probably arranged enfilade, at the east and west ends. It was lit from the south by two windows, between which was probably a doorway (removed by the 1760s), the 1670-74 memorandum referring to 'a hansume freestone doore case in the Front to the Garden, with freestone steps up into the Parlor'. The memorandum also mentions two casements in the great parlour, which is probably a reference to the fact that each of the two windows in the south wall incorporated casements. There are symmetrically positioned recesses to each side of the fireplace in the north wall possibly marking the location of niches for portrait busts or larger pieces of sculpture (see the RCHM plan of the principal floor of the house, **Appendix 1.2**; and the description of the furnishing of the room in 1713, below). The room was panelled with 'old wainscott'. The great parlour was presumably the 'great new room' mentioned in the 1683 inventory and perhaps the 'Parobe room' with a bed and three tapestry hangings, in the inventory of 1699. The 1713 inventory refers to 'ye 2 Great rooms' possibly the great parlour and the ante-room/dining room. They contained 'Twenty Cain chaires with and without Arms, Fine Doggs, Shovell, Tongs, Brooms, Bellows, Iron Backs. Two fine heads [portrait busts?], 3 stone pieces [sculpture?] at length in the wainscot, 9 very fine pecs [portraits?] of the Family Invalluable, two large velvet Sqabbs and Six Chayres, 2 Tables and two large Glasses, Two pecs of Tapestry Hanging of Hero and Leander [moved from the great or north drawing room?] and Window Curtains'.

The doorway at the west end of the great parlour led into a small drawing room, which would have served as a closet during state visits. It was deeper

than it was wide (17 feet by 14 feet) and was heated by a fireplace in its west wall, i.e. in the same position as the fireplace at the west end of the library. It had enfiladed doorways at its east and west ends, and two windows to the front. There was wainscoting to the lower part of the walls and hangings above. A passage, which is probably of the 1670s, leads off the west end of the room to connect with the winter dining room.

It seems that in the fitting out of the rooms on the principal floor of the south range no expense was spared. This is apparent from a bill dated 5th March 1671 for a chimneypiece made for St Giles's House by William Stanton. Stanton (1639-1705) was an outstanding member of a family of prominent London masons and sculptors of the seventeenth century.<sup>71</sup> Stanton's yard was located at Holborn in the same part of the capital as Ashley Cooper's London house. The bill probably relates to the supply of a large chimneypiece for the great parlour. It reads as follows : '...for the Right Honourable Lord Ashley Cooper for a sporbled ['speckled?'] marble chimneypiece with a foot panel £15.00.00, for 23 foot of black and white marble at £2.6.0 ye foot £2.17.06, for 17 foot 8 inches of border of marble at 2.3 ye foot £9.19.09, for...to part it up (labour charges) total: £20.13.07'.<sup>72</sup> Memoranda written by Ashley Cooper in the period 1670-2 indicate that chimneypieces of Plymouth and Chichester marble were to be supplied 'for the new dressing Roome [location of this room?] & drawing Roome'.<sup>73</sup> William Stanton may also have made these. It has not been possible to identify these chimneypieces within the house and their whereabouts, if they survive, is unknown. All of the chimneypieces on the principal floor of the south range date from the mid-18th century.

The new suite of ante-room/dining room, great parlour/bedchamber, drawing room/closet formed a self-contained apartment with two separate doorways into and from the garden. Lower ranking members of the household and servants would have been kept well away from these rooms. To allow the latter to move discreetly around the house each floor of the new building was provided with a passage that ran the length of the building on its north side. These passages were arranged one above the other, and permitted servants to move from the domestic offices under the west range to the rooms at the east end of the house without disturbing the occupants of the rooms on the principal floor and chamber floor of the south range. The passages were six feet wide and lit from the inner court by five windows, each possibly incorporating two casements. The passage on the chamber floor was evidently at a different height than the first floor of the west range as the memorandum refers to a 'half pace at the end to goe into the old building with steps'. The passages of the *piano nobile* and chamber floor no longer survive – they were probably removed during the creation of the Stone Hall in the early 19th century. However, the lower ground-floor passage survives, at least as residual feature, as the proportions and positioning of the present basement passage below the south side of the Stone Hall equate exactly to that described in 1670s memorandum. There is evidence for a blocked

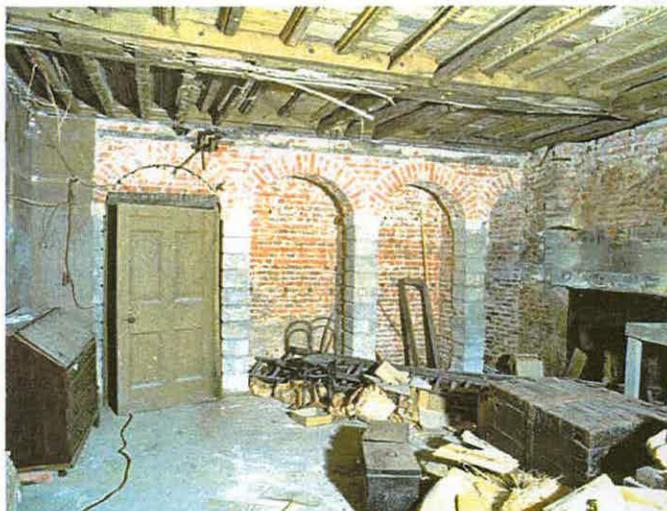
<sup>71</sup> Colvin 1995, p. 916

<sup>72</sup> PRO 30/24/4/219, Shaftesbury Papers

<sup>73</sup> PRO 30/24/IV, 183 and 30/24/XL, 44, in Colvin, National Monuments Record report

doorway, shown as such in a plan of the basement dated 1889 (see **Appendix 3.12**),<sup>74</sup> on the inside of the outer wall of the passage, that may relate to the original use of this area as a passage. With the exception of the creation of a bathing room under what is now the east end of the library nothing is known of the original usage of the lower ground floor of the south range, but all 'the Low Roomes' were 'to be boarded with old boards out of the old building'. An arcade of four round-arched recesses with rusticated piers in the north wall of the former bathing room may date from the 1670s (**Fig 26**).

A lot of building materials from the 'old house' were used in the construction of the new building. This is probably a reference to materials salvaged from the earlier courtyard-plan house on the site, especially those parts replaced by the 1650s addition. The windows to the south front were to be new but the rest of the new windows in the north wall were to be made with 'the best of the old glasse'. The 'partitions between the passage & Chambers to be of old timber, Lathed & plaistered if not wainscotted' and the roof was to be 'tyled with the best of the old Tyles'.



**Figure 26. Niches, possibly of c.1670, in the former bathing room in the basement**

The other major alteration made to the house probably in the early 1670s by Glover was the creation of a stair hall and 'Great Stayre' in the area between the rear wings of the 1650s building. This must have connected with the entrance hall at lower ground-floor level, and also with the rooms of the great and state apartments.<sup>75</sup> An elaborately decorated space, the great stair must also have formed the principal means of accessing apartments on the first floor. In 1670-72 Ashley Cooper directed that 'a doore [be] opened out of the Hall' into the room intended for the cabinet. This can be interpreted as a new doorway between the great stair and the ante-room/dining room.<sup>76</sup> According to the memorandum of 1670-74 the great stair was 17 feet long by 13 feet wide with 'Hansume rails & Bannister'. It had 24 steps made of quarter board and was lit from the inner court by two windows. The great stair was probably positioned against the west wall of the stair hall and may have been rebuilt in the early 18th century to make room for an enclosed back stair erected at that time in the north-west corner of the stair hall. The splayed reveal of a window, possibly one of the two mentioned in the memorandum, survives within the back stair compartment. With the creation of the Stone Hall in the early 19th century the main stair was removed to allow access to the former and

<sup>74</sup> Plan of the basement of St Giles's House, 1889, in St Giles's House

<sup>75</sup> Maguire 1995, p. 30

<sup>76</sup> PRO 30/24/IV, 183 and 30/24/XL, 44, in Colvin, National Monuments Record file

replaced by a new stair repositioned against the east wall of the stair hall. That the court between the wings of the 1650s building was infilled in the 1670s is apparent from the existence of late 17th-century roof timbers (the oldest section of roof to have survived) in this area. The 1670-74 memorandum also refers to the creation of a room below the stair hall in the area now occupied by a coal store. This had two windows in its west wall and a doorway connecting with the long passage of the south range. The side walls of the 1650s rear wings enclosing the area later occupied by the great stair are very thin in plan (**see Appendices 1.1, 1.2**), an indication, perhaps, that following construction of the wall enclosing the stair on its west side the north and south side walls were cut back to create a larger area for the new stair. The roof of the stair runs north-south and is therefore supported by the thicker east and west walls of the stair hall.



**Figure 27. View of the house from the south west. Note the flat roofs over the Stone Hall and, to the east of that, the Great Stair**

In 1713 the great stair was hung with large portraits of the third Earl and his brothers John and Maurice, two other portraits of Lord Shaftesbury (it is not clear which Lord) and portraits of the Spencer family (the first Earl's third wife, Margaret, was the daughter of the second Lord Spencer of Wormleigh).<sup>77</sup> In many houses of the period, such as Coleshill, Kingston Lacy, and Melton Constable, Norfolk, the stair hall was surmounted by a cupola and balustraded gallery, providing for superb views of the surrounding parkland. St Giles's is shown without a cupola in the drawing of 1672 (**see Map 2**), but a large platform for a feature of this type exists above the stair hall, indicating, perhaps, that it was intended (**Fig 27**). The 1670-4 memorandum also refers to the construction of walls enclosing the entrance court and garden. The former seems to have been enclosed with walls eight feet high, coped with brick and stone and constructed of bricks, burrs and flints. A new gateway to the entrance court was also built. This entrance was flanked by wooden posts from the Earl's estate. The garden on the south side of the house was

<sup>77</sup> St Giles's House, Muniment Room, SG12, Inventory of 1713; Hutchins 1774, 'Pedigree of the right honourable Anthony Ashley Cooper, Earl of Shaftesbury'

enclosed on the west and south sides by walls of 77' in length (the north end of the west wall abutting the projection at the south-west corner of the house). These were 10 feet high and constructed of 'bricks, batts and burrs taken out of the House & coped with Bricks'. The south wall had a gateway in centre with iron gates flanked by stone piers with ball finials. The east wall of the garden, the 'front' wall, was attached to the south wall of the house near the south-east corner and was 102 feet in length. It was to be only 4 feet high so as to allow a largely unimpeded view of the park to the east. There was a gateway similar to that in the south wall in the centre of the east wall. Nothing survives of these works. They were probably taken down as part of the major landscaping works undertaken by the fourth Earl in the 1730s-40s.

In addition to the construction of the south range and the construction of court and garden walls the memorandum specifies a number of repairs to other parts of the house. These include alterations to a 'Little Parlor' which from the works listed was probably a low-end parlour located on the principal floor in the area of the demolished north tower. This room was positioned above the kitchen, alongside which was probably what is described in the memorandum as a 'Servants' Roome', a small room used by servants' for dining and a precursor of the servants' hall. Part of the large room later used as the servants' hall (now the estate office) may once have accommodated the 'Pastry', one of the offices off the kitchen.

A separate memorandum by Ashley Cooper dated 6th January 1670 indicates that the great dining room was also being updated at around that time.<sup>78</sup> This memorandum refers to the need 'to leave ye roome for glasses [new windows?] within ye New Dining Room, just as big as ye oryelle in ye Hall below. The area of wall above the fireplace in the south wall of the great dining room provides additional evidence for alterations to the room at that time. Within the large, primary relieving arch there is a second wide relieving arch (Fig 28). The latter must date from before Flitcrofts's reworking of the room in the 1740s and is almost certainly a product of the early 1670s.



**Figure 28. Detail of the south wall of the great dining room showing (bottom right) the round arch of the early 17th-century fireplace opening, and within that a later, flatter arch of c.1670**

The hall continued to form the main entrance to the house until Flitcroft's creation of a new entrance hall on the floor above in the 1740s. In 1699 the

<sup>78</sup> PRO 30/24/4/206, Shaftesbury Papers

hall was known as the 'Stags' Head hall' and was furnished with 25 stag heads and a chimney back<sup>79</sup> and in 1713 it was described as the 'Great Hall' with '23 very large Stags and Elks heads'.<sup>80</sup> The old parlour to the east of the hall was described in all three inventories as the 'Cedar or 'Ceader Room' indicating that it continued in use as a panelled room for informal entertaining and dining, after the creation of the great parlour on the south side of the house in the early 1670s.

The first Earl died in exile in the Netherlands in 1683 and his body was brought back to England for burial at St Giles Church. His son the second Earl seems to have had no discernible impact on the house. The third Earl also seems to have built little, although it is possible that any alterations he did undertake have been largely swept away by later changes. The aforementioned back stair alongside the great stair is probably his work and a chimneypiece in the Avenue Room that once formed part of his library in the area above the north and south drawing rooms on the first floor may also date from the late 17th - early 18th century (Fig 29).

The library was moved to the principal floor on the south side of the house in the early 19th century. A closet, now the bathroom off the Japan Room above the east end of the Tapestry Room, retains (mostly *in situ*) raised and fielded panelling of the beginning of the 18th century (Fig 30).



**Figure 30. Early 18th-century panelling in a closet off the Japan Room on the first floor**

of the Tapestry Room, retains (mostly *in situ*) raised and fielded panelling of the beginning of the 18th century (Fig 30). Externally, the third Earl was responsible for a brick gazebo known in the 18th century as the Pavilion on the Mount or, currently, as the Philosopher's Tower (Fig 31). It is located at Rye Hill, a low hill immediately beyond the east boundary of the park. This grade II listed structure, which has a tiled, domed roof, is on a marked lean and in urgent need of repair works. It has windows in its west and south walls affording views over the rolling countryside to the west, and originally



**Figure 31. The Pavilion on the Mount or 'The Philosopher's Tower' erected by the third Earl at Rye Hill**

<sup>79</sup> St Giles's House, Muniment Room, SG9, Inventory of 1699

<sup>80</sup> St Giles's House, Muniment Room, SG12, Inventory of 1713

back across the park towards the house. The latter view has been obscured by later planting around this part of the park boundary. The Shaftesbury Arms are emblazoned on the east face of the building.

## 7. PALLADIAN TRANSFORMATION: ALTERATIONS AND IMPROVEMENTS TO ST GILES'S HOUSE AND GROUNDS IN THE PERIOD OF THE FOURTH EARL OF SHAFTESBURY AND LADY SUSANNAH, 1732-50

This is the period of the young fourth Earl's improvements to the house, grounds and village of Wimborne St Giles, and the most important in terms of its surviving architectural and landscape history. He was only around 23 when he embarked on these works and he was helped by his first wife Susannah Noel (d. 1758), a daughter of the Earl of Gainsborough, and an artistic woman who was a friend of G. F. Handel and an early patron of Chippendale.<sup>81</sup> It is the period when the architect, Henry Flitcroft (1697-1769) (**Fig 32**), is associated with the house and grounds, and much of his activity can be deduced from surviving accounts located in the archives in the muniment room at St Giles's House. Flitcroft, or 'Burlington Harry', was the last of the first generation English Palladian architects, developing the preoccupations of Inigo Jones, John Webb, William Kent, Colen Campbell and the third Earl of Burlington (1694-1753) with classical architecture based on the 16th-century Italian treatises. The most influential of these was Andrea Palladio's *Four Books of Architecture* (published originally in Italy in 1570, and in England by Giacomo Leoni, 1715-20). Colen Campbell established the style for English Palladianism, based closely on the designs of Inigo Jones, with his book *Vitruvius Britannicus* (1715), and in his own design for Burlington House (1715), based on a Palladian palace in Vicenza.



Figure 32. Portrait of Henry Flitcroft, c. 1740, attributed to Bartholomew Dandridge (RIBA Library)

By 1720, the third Earl of Burlington had adopted Flitcroft as a draughtsman, and gave him the task, with Kent, of editing *The Designs of Inigo Jones*, eventually published in 1727. Through copying his drawings, Flitcroft would have become well acquainted with Jones's style, and through collaboration with Kent, the latter's interpretation of it. According to Howard Colvin, Flitcroft was 'an accurate and elegant draughtsman, but as works of art his meticulous drawings are dull affairs compared with the lively sketches of his colleague

<sup>81</sup> Hussey *Country Life* 24 September 1943

Kent.<sup>82</sup> Flitcroft worked with Kent at a country house, Ditchley, in Oxfordshire, for the second Earl of Lichfield from 1724-5, where he designed the interior of the hall, and, later, the drawing and dining rooms (Fig 33), 1736-40. His first country house, as sole designer, was Bower House, Havering, Essex, (1729). Between 1735 -1770, on Burlington's suggestion, Flitcroft enlarged and rebuilt the east front and added wings for the Marquess of Rockingham at his country house in Yorkshire, Wentworth Woodhouse (Fig 34). This was a major commission for Flitcroft and the long east front is his most accomplished and best known work. In this house he designed a suite of apartments, most of which survives. He also designed two temples and an eyecatcher for the grounds, built in 1748. All this work was contemporary



**Figure 33. The Drawing Room at Ditchley. The ceiling is c.1770 (Christopher Hussey *Early Georgian 1715-1760*, Country Life, London, 1955, rev. 1965)**

with his involvement at Wimborne St Giles. It is highly likely that Flitcroft obtained the commission for the works at St Giles's through his patron Lord Burlington who was a relative of Lady Shaftesbury. The connection is through Lord Burlington's mother, Juliana Noel, who was the daughter of the great uncle of Lady Susannah's father, Baptiste Noel, the third Earl of Gainsborough. Flitcroft's work at St Giles's was also contemporary with his involvement at Wimpole Hall, Cambridgeshire from 1742-55. Here he was commissioned to rationalise and update an older house for Philip Yorke, Lord Chancellor Hardwicke. Flitcroft was subsequently engaged at Woburn Abbey for the fourth Duke of Bedford, 1747 - 61, reconstructing the north and east sides, and building two immense stable quadrangles framing the approach to the house. These handsome stone-fronted ranges, with pedimented Doric arches forming centrepieces to the blocks and surmounted by a small version of Burlington's dome at Chiswick, are gems of full-blooded Palladian architecture. Contemporary with this work was Flitcroft's rebuilding of the south front and remodelling of the interior of Milton House Northamptonshire for the third Earl Fitzwilliam, 1750-1. Throughout the 1740s, '50s and '60s Flitcroft was also designing aristocratic townhouses in London, such as 10 St James's Square for Sir William Heathcote (1735-6), houses on the Harley and Bedford estates, and his own house, Frogal Grove, in Hampstead (1744).



**Figure 34. Wentworth Woodhouse, Yorkshire, enlarged and rebuilt by Flitcroft from 1735-70**

Contemporary with this work was Flitcroft's rebuilding of the south front and remodelling of the interior of Milton House Northamptonshire for the third Earl Fitzwilliam, 1750-1. Throughout the 1740s, '50s and '60s Flitcroft was also designing aristocratic townhouses in London, such as 10 St James's Square for Sir William Heathcote (1735-6), houses on the Harley and Bedford estates, and his own house, Frogal Grove, in Hampstead (1744).

<sup>82</sup> Colvin 1995, p. 366

Henry Flitcroft was engaged for most of his professional life with the Office of Works but designed no important building in his official capacity; his principal architectural commissions were due to private patronage. He was an established, major architect by the time he was engaged at St Giles's House, but his architectural legacy there cannot be said to be in the same league as the aforementioned country houses. At St Giles's he was not, after all, starting from scratch but rather tinkering with an accretive building, parts of it already around two hundred years old when he came to it, and attempting to give it some architectural cohesion. However, probably his most original work was in the integration of garden buildings in a designed landscape, Hussey observing that 'He [Flitcroft] is seen at his best where landscape considerations released him from too sedulous subjection to Palladian discipline...as in the "objects" which he designed in the arcadian landscape of Stourhead'.<sup>83</sup> He completed several buildings for the landscaped grounds created by Henry Hoare at Stourhead in Wiltshire including the Temple of Flora (1745), the Pantheon (1753), and the Temple of the Sun (a rotunda, 1767). Some of Flitcroft's buildings in the St Giles's landscape may be viewed as prototypes for the larger and architecturally more distinguished structures he would erect at Stourhead.

#### **Chronology of work to St Giles's House in the mid-18th century, based on documentary sources**

In the muniment room at St Giles's House there is an archive of building accounts, 1732-1750, with the reference E/A/78. These indicate a good deal of building activity in this period and mention the name of Flitcroft, architect, and some of the names of the craftsmen and their tasks, but not always the location of their work. The earliest evidence for the fourth Earl spending money on building is a reference in 1732 to money paid to a man called George Osboldstone, who supervised works to the 'new church'.<sup>84</sup> Osboldstone was a local surveyor or clerk of works, probably in the employ of the Earl.<sup>85</sup> Attributed by RCHM to the Bastard Brothers of Blandford Forum on stylistic grounds, it is possible that the church was in fact rebuilt by Flitcroft. He was working on the church at St Giles-in-the-Fields, London at that time and family tradition holds that that St Giles Church was designed by the same man who worked on the house in the 1740s.<sup>86</sup>

In 1732 £92 was paid for 'plantations and new canal', but unfortunately there is no information on who this payment was made to.<sup>87</sup> From these same accounts we know that in 1734, 'changes about the house' were made at a cost of £135.0.0, including work in the 'Picture Room'; in 1735, £892 was paid to Cartwright 'carver', and a further £43 to Matthew Percy or Pierce, stone

---

<sup>83</sup> Hussey 1955, p. 30

<sup>84</sup> St Giles's House, Muniment Room, E/A/78 1732

<sup>85</sup> In 1700 the third Earl provided money 'to George Osboldstone for cloth for his Boy John...this day bound Apprentice to Will Rogers', St Giles's House, Muniment Room, E/A/24

<sup>86</sup> St Giles's House, Muniment Room, SG24, Traditions of St Giles by the 7th Earl, 1855 and later

<sup>87</sup> St Giles's House, Muniment Room, E/A/78 1732

mason. It is possible that this included redecorating the rooms forming the state apartment on the principal floor of the south range, the fine, marble chimneypieces in the library all dating from around that time (**Fig 35**). Flitcroft may have been responsible for these works but there is no mention of his name in the accounts for 1734-35. Francis Cartwright (c.1695-1758) was a master builder from Bryanston near Blandford in Dorset. Another man, John Barratt, was paid for 'the new cascade'. This is the earliest mention of a water feature in the landscape, and suggests that the lake was in existence by that date. A John Barrett, with Isaac Thompson, was concerned with fountain mechanisms, raising water over certain levels, and with forms of irrigation and was active at Kensington Palace in the early 18th century.<sup>88</sup> It seems likely that the same John Barrett, or possibly his son, was responsible for the creation of the lake, canals and other water features at St Giles's, but almost certainly not for their design (see below, p. 54).



**Figure 35. Statuary chimneypiece of c.1735 in the centre of the library**

The accounts show that in 1737 'extraordinary disbursements' were made for the house and gardens, including the purchase of elms and yews. Payments were made for the 'house: £278.0.0; church tower: £491'. In 1738, Edward Gurd was paid for laying the floors in the 'new room and passage' (possibly the new entrance hall, now the Tapestry room).

The first item of documentary evidence which mentions Flitcroft's involvement is the 'Memorandum of Works' of 1740<sup>89</sup> (see **Appendix 4.2**), that sets out work to be done mostly to the great dining room. However, from the muniment room archives,<sup>90</sup> it is clear that works were carried out intensively all over the house from 1741 until 1745, when attention was diverted to garden structures. In 1741, Francis Cartwright was paid for 'carving and a bookcase', possibly for the 'New Room' (great dining room). In June that year, a William Newman was paid for the whiting for the plasters in the 'New Room'. In November 1742 Mr Lester was paid 'for freight of the chimney piece from London £5.6.6' (this may relate to the marble chimneypiece in the great dining room). Work to the 'new gates in the garden' (sham gates?) cost £3.16.7. In November 1742, Thomas Ffronde was paid for work in the New Dining Room: £1.18.04. The total amount paid to labourers between 12 Aug 1741 and the end of December 1742 was £189.12.5.

The accounts in file E/A/78 in the Muniment Room show that on 19 March 1743, £100 was paid 'to Mr Flitcroft for surveying and making plans for St Giles's House'. Flitcroft's team of craftsmen were named in this account. The

<sup>88</sup> Beard 1981, p. 124

<sup>89</sup> St Giles's House, Muniment Room, SG14

<sup>90</sup> St Giles's House, Muniment Room, E/A/78

joiner was called Phillips; the carver's name was Bosson, and the mason was Duval. This is almost certainly John Devall, one of a well-known family of London masons based in St Marylebone; the carpenter was very likely John Phillips. These two men were working with Flitcroft, at exactly the same time as they were being paid for work at St Giles's House in Dorset, on building 45 and 46 Berkeley Square as a speculative development in London.<sup>91</sup> John Boson (fl 1727-43) was a carver in wood and stone who worked for William Kent at Kew.<sup>92</sup>

In June 1743 the 'bowling green house' was pulled down. Payment was made to Matthew Pierce for stonework in the servants' hall, and Andrew Coney and Matthew Pierce were paid for work at the 'new lodges'. As Flitcroft had been paid the previous year for 'making plans', it is not unreasonable to assume that he designed the lodges on either side of the entrance to the drive, near the church. They were built in the summer of 1744, with slate roofs. In August, £6.0.0. was paid to Francis Cartwright for work (presumably fitting out) the 'new room', and in July 1744 the floor was laid in this room. There is also a reference to 'new house in the garden'. It is still not clear to what exactly this referred.

In July 1744 payment was made to 'Mr Scheemaker' for plaster heads, £4.14.0. Peter Scheemakers (1691-1781) was born in Antwerp and came to England in the first quarter of the 18th century.<sup>93</sup> He was to enjoy considerable success in this country. The plaster heads he produced for St Giles's are probably those appearing in the enriched cornice of the great dining room. He later produced portrait busts of the third and fourth Earls.<sup>94</sup>

Stone was bought for 'the new bay' presumably a reference to the Portland Stone entrance bay in the centre of the north front. In November 1744 George Osboldstone, the surveyor who had been working on the church in 1732, was paid £8.6.0 for 'building the castle'. This was a sham castle on the island in the lake. Osboldstone supervised much of the building work in the garden in 1744, including a pavilion, porter's lodge, and pepperpot buildings on either side of some 'sham gates'. Tantalisingly, it is not clear whether or not these structures were built to Flitcroft's designs, but given his involvement with the design of garden buildings at Stourhead at around this time, this is highly likely.

By the end of 1744, a Mr Jones, painter, was paid £187 for painting and gilding the Great Room;<sup>95</sup> some carving cost £108 but for what and by whom is not stated; mason's work cost £27.14; Joiner's work, £25.8.0; Glazier's work, £32.0.0. Mr Flitcroft was paid, 'for drawing etc.', the sum of £36.15.00. Could this have been for designing garden buildings? Mr Hallett was paid £167 for carved chairs; 'carved in Damask'. William Hallett was the most fashionable furniture maker of reign of George II. He had a shop in Great

<sup>91</sup> English Heritage Historians' file WM209

<sup>92</sup> Beard 1981, p. 247

<sup>93</sup> Gunnis, revised edn, pp 314-44

<sup>94</sup> *Ibid*, p. 343

<sup>95</sup> Probably Aaron Jones, carver and gilder, Beard 1981, p. 267

Newport Street, 1732-53, and in St Martin's Lane, 1753-69. He adapted the remnants of the Duke of Chandos's mansion at Canons in Middlesex for a villa for himself.

The accounts in file E/A/78 continue to reveal payments for specific jobs. In May 1745, the painter Mr Jones was paid for 'painting and gilding ornamental carved heads', presumably the heads by Scheemakers in the dining room frieze. In the spring and summer of 1745 George Osboldstone completed the pavilion, castle, sham gates, and a duck house. Payments were made for work in the 'New Orchard', in the 'Deer Court Hall' [a reference to the creation of a kitchen garden and orchard in the walled deer court?], and to Francis Cartwright for 'new doors'. A new stable and 'an alcove in the garden', probably the hermit's cave beyond the grotto, were built. In the autumn of 1746, some tiling and painting 'the house in the park' took place, and the first mention is made of the head of Hurst Pond and the grotto. Materials are brought for the building of the grotto: stone, brick, two loads of large chalk pit flints and cinders, and work on the structure carried out in the autumn of 1746.<sup>96</sup> A grotto existed at St Giles's in 1707 and it may be that the works to the grotto in the 1740s amounted to a rebuilding of this earlier structure.<sup>97</sup> For a more detailed discussion of the present grotto, see p. 58.

In the grounds, in October 1747, alterations were made to the canals,<sup>98</sup> and materials - brick and stone - were provided for the 'new towers'. The following year - 1748 - there is a 'new building in the garden' (the towers) built by John Barrett.<sup>99</sup> Dutch elms and yew trees, fruit trees and fig trees were planted. A carpenter was paid for 'the new bridge in the garden', presumably a Chinese bridge which spanned the lake at approximately its mid-point, and is shown in Vivares's 1760s view of the garden (see Fig 38 and Appendix 3.8). No trace of this structure survives. In November 1748 the cascade at the southern end of the lake was completed. On May 6 1749, Henry Flitcroft received his final payment, 'paid as per receipt to Mr Flitcroft for plans: £21.0.0.'

In 1750 a note was made, and survives in E/A/78 with all the accounts summarised above, listing features and area sizes in the grounds. These included: Hurst Wilderness and rookery gardens, 9 acres; stone bridge, porters' lodges, water house and island 11 acres; castle garden, Hurst Pond, castle pond, new ground by Hurst pond, kitchen garden and orchard 5 acres; Yew Tree Field, the house, courts, offices, drying yard and woodyard, 123 acres.

---

<sup>96</sup> Amongst the PRO Shaftesbury Papers, Volume 8, section XII, there is a letter from John Cope, William Beckford's servant, to Lord Shaftesbury from Jamaica dated 30 July 1749 relating that William Beckford had asked him to collect shells, and that he had 'collected such a variety from our coast'

<sup>97</sup> PRO Chancery Lane PRO/30/24/20/133b. Cited in Leatherbarrow 1976, pp. 332-358. The authors are grateful to Mrs Susannah Fleming of the Temples Trust for this reference

<sup>98</sup> This may relate to the creation of a canal leading off the north end of the lake and extending in an easterly direction towards the grotto

<sup>99</sup> Again, amongst the PRO Shaftesbury Papers, Volume 8, section II there is a payment made in 1748 to John Barrett for 'ashlar stones for building the castle in the garden, cornish, moulding, arches, windows, doors, and labour: £64.0.0'

It is important to summarise here the work that was commissioned from Henry Flitcroft from the evidence of two documents dated 1739 and 1740.<sup>100</sup> In 1739, new oak timbers were provided for the roof and ceiling, and repairs were made to the timbers of the hall floor. 12,000 roof tiles were supplied and five sash windows with five blank windows ordered; a pair of great doors to the front 11 feet high. Ribs of cove, bracketing, moulding of ceiling were to be found, and 'old bricks re-used about the dry drain under the court terrace'. A new Portland stone door was to be made 'on the front', and 'steps to yard on court front' made using new and old stone.

In the 1740 'Memorandum' (see Appendix 4.2), reference was made to the new hall (now the Tapestry Room), adjoining the great dining room. The chimney was inserted, and dining room walls 'repaired'. Plastering of the dining room, the ceiling coves, and classical architectural elements – frieze and frames in the ceiling of the great dining room – were supplied by Francis Cartwright, as well as the 'Ionick cornice of hall and vestibule, and a new chimney fixed in the middle'. Dressings were added to windows at the front, and 'blanks over them'. There was some minor interior work in bedrooms. In the basement, two windows were bricked up in the cellar, window frames were altered and dry drain arches built over to make a continuous slope, with steps and pavement up to the terrace and to the (new) hall door; the floor of the wine cellar was raised and paved; works (unspecified) were carried out to the roof. The memorandum indicates that plans were to be drawn up and sent from 'town' (London), as would drawings for mouldings and a Portland stone chimney piece for the hall. Unfortunately Flitcroft's designs and plans – which would be so useful in identifying the surviving fabric – have not been found.

### Physical evidence for alterations by Flitcroft

From a careful inspection of the fabric of the house it is clear that Flitcroft was responsible for a great deal more work than is recorded in the memorandum of 1740. Reference to additional works may have been contained in a second set of accounts, since lost. He created a terrace on the north side of the house, this raising of the ground-level resulting in the heightening of the dry drain between the wall of the house and the terrace. The old hall (now forming part of the basement) was abandoned and a new entrance hall created on the *piano nobile* in the area now occupied by the Tapestry Room. The entrance to the new hall was positioned immediately above that of the original and was accessed from the new north terrace by a short flight of stone steps. The bay incorporating the new doorway (now a window) has a Portland stone surround in the

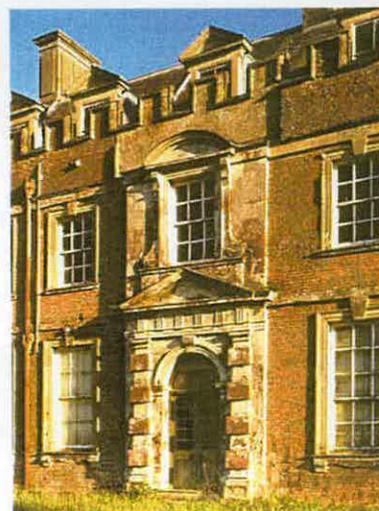
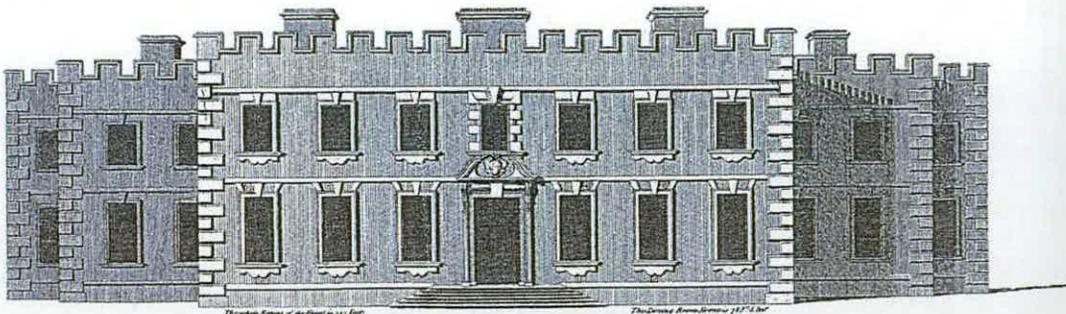


Figure 36. Flitcroft's north doorway

<sup>100</sup> St Giles's House, Muniment Room, SG14

Palladian style with rusticated pilasters supporting a pediment (**Fig 36**). The first-floor window above has scrolled cheek-pieces and a segmental pediment. Flitcroft was probably also responsible for raising the ground on the south side of the house, as the detailing in the dry drain in this area appears to be similar to that on the north side (access to the southern dry drain was not possible at the time of survey).

He raised the walls of the early 17th-century hall and great dining room range to the same height as the 1650s east addition and altered the windows of the great dining room to match. This involved bricking up the original windows on the north side and creating two tiers of three windows, one at the level of the *piano nobile*, the other high up in the wall equating with the first-floor windows of the 1650s building. The upper tier of windows was blind as the openings at this level were obscured internally by a deep coved ceiling inserted by Flitcroft in the great dining room. Joints in the brickwork marking the positions of the original windows are evident between the two tiers of windows created by Flitcroft. The new windows were provided with stone surrounds with prominent keystones. Flitcroft undertook a similar exercise on the south side of the house in the area dating from the early 1670s, raising the height of this part of the house to match the 1650 building. He also raised the side walls of

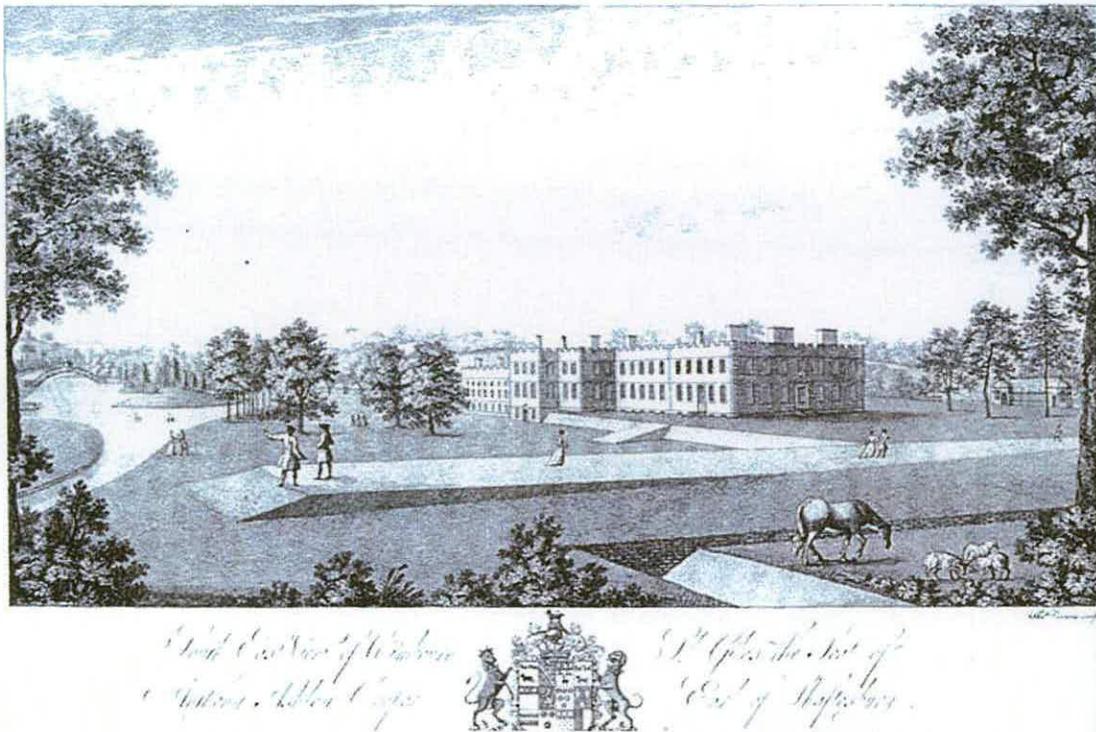


*The East Front of WINBOURN*  
*Anthony Ashley Cooper*  *ST GILES, the Seat of*  
*EARL of SHAFTESBURY.*

**Figure 37. B. Pryce's drawing of c.1760 of the east front of St Giles's House, engraved by W. Walker**

the northern half of the west wing i.e. that containing the White Hall and north tower (**see Fig 45**), and four king-post trusses of the 1740s survive in the roof of this part of the house. Clearly the intention of these works was to give the impression of a house of broadly one build rather than of several phases. To tie the whole composition together he added a crenellated parapet to the north, east and south elevations. The resulting uniformity is apparent in Pryce's view of the 1760s (**Fig 37 and Appendix 3.6**). The Flitcroft brickwork is slightly darker in colour than that of the earlier phases, and harder, being fired to a higher temperature.

The concentration in the Pryce view on the east front may be an indication that this elevation was worked on by Flitcroft, and this is certainly borne out by matching the detailing evident in the illustration with some of the works described in the 1740 memorandum. The treatment of the doorcase with its scrolled broken pediment incorporating a cartouche was similar to that of the overmantel in the great dining room. The memorandum refers to the insertion of 'dresses to the windows of the front, and blanks over them, and [to] make good the stone fascias, and according to the drawing, and the bricklayer to take particular care to make the walls solid to the stone, that the jams of the stonework cramped'. This is somewhat ambiguous but could be interpreted as an instruction to add (or replace) stone surrounds, aprons, keystones and voussoirs, all of which are shown in Pryce's depiction of the east front windows. The east front *piano nobile* window sills were subsequently cut down, probably in the early 19th century, and then raised again in height to a point approximately one foot below the level shown in the Pryce illustration. A similar sequence of alterations is also evident on the south front. The raising of the sills may have been undertaken in the early 20th century in an attempt to restore the proportions of the windows to their mid-18th century form.



**Figure 38. The second of two near identical views by Vivares of St Giles's House and gardens from the south east, c.1760. This view shows a raised walkway and hedges to the east of the house**

An engraving of the 1760s by Vivares (**Fig 38 and Appendices 3.7, 3.8**) shows a matching three-storey service wing adjoining the south-west corner of the house and extending to the west. Recorded by the Royal Commission on the Historical Monuments of England in the 1960s it was demolished in the early 1970s. It was constructed in around 1750 probably to designs by Flitcroft judging by the external appearance of the building and its Palladian detailing.

There was, on its north side, a doorway with scrolled cheek-pieces and a hood supported on ornamental brackets, and, internally, a wooden staircase of the period. A map of the park of around c.1750 or slightly earlier shows the house in outline (**Appendix 3.5**). If this is to be believed then the service court was roofed over and the south wing, if it existed by that time, did not extend very far to the west. Its construction was tied up with the culverting of the branch of the River Allen shown in the drawings of 1659 and 1672. This probably took place during the 1740s and involved creating a brick culvert extending from a point north-west of the house and running under the house and south lawn on its original alignment where it emptied into the north end of the lake. This arrangement is shown on a map of 1788 (**Fig 39 and Appendix 3.10**). According to the seventh Earl part of the south wing was pulled down and re-erected three times in twenty years, presumably partly as a result of the instability of the culvert under this part of the building.<sup>101</sup>



**Figure 39. Detail from an estate map of St Giles's House and park, 1788**



**Figure 40. West elevation of the White Hall range, from the service court, showing the former loggia at basement level**

At its west end it dog-legged back to the south before turning to the west to meet

with the south service wing, the west half of which extended further to the north at that time. From this area a narrow service range extended to the north on a north-south alignment. The effect of these buildings was to create a completely enclosed service court. The extent to which Flitcroft was involved with the design of these buildings on the north and west sides of the service court is unclear. However, he rebuilt and heightened much of the west (courtyard side) wall of the White Hall range at that time creating a stone loggia of three bays between the kitchen and other buildings that existed in this part of the courtyard at that time (**Fig 40**). The loggia has been bricked up but the stone piers and a large wooden beam inserted to carry the weight of the walling above, survive.

<sup>101</sup> St Giles's House, Muniment Room, SG24, Traditions of St Giles by the 7<sup>th</sup> Earl, 1855 and later

Internally, there are a number of alterations to the basement assumed to be by Flitcroft. These include the insertion of a barrel vault in the area below the Tapestry Room, a part of the house formerly occupied by the Cedar parlour, and probably also the vault over the beer cellar under the east drawing rooms. The room with the niches, the putative bathing room of the 1670s, was probably also worked on by Flitcroft and this may be the 'Court Room' cited in the 1740 memorandum (see Fig 26). At the south-east corner of the room, under the steps leading to the lobby between the library and the south drawing room, is a cell with a heavy strengthened door, stone bench, and iron bars to a narrow window overlooking the dry drain. The location of the cell supports the interpretation that the room adjoining it was a court room. It was later made into a butler's pantry when its east wall was thickened to take a fireplace. Reference in the 1740 memorandum to alterations to the flooring and lower sections of the walling in the wine cellar and the court room may have resulted from the



**Figure 41. Francis Cartwright's ceiling in Flitcroft's great dining room**



**Figure 42. Detail of the great dining room ceiling plasterwork by Francis Cartwright and gilding by Aaron Jones**

need to replace by then rotten re-used timbers employed in the finishing of the basement rooms in this part of the house in the early 1670s. On the other side of the house Flitcroft created perron vaults under the steps leading to his new north doorway. In the 18th century the servants' quarters and new cellars were deemed fine examples of service accommodation, Hutchins stating that 'the apartments below stairs are esteemed the best in England'.<sup>102</sup>

Flitcroft's most important alterations to the interior of the house, however, took place on the floor above on the north side of the house. According to the 1740 memorandum he reworked the great dining room to create what was in effect a saloon. He turned the ante-room of the 1650s building into a new entrance hall and created a music room on the west side of the great dining room.

<sup>102</sup> Hutchins 1774, vol 2, pp. 216-217

To create the new dining room he blocked up the windows in the south wall – these were in any case blocked by the deep coved ceiling inserted by Flitcroft – and inserted a new decorative scheme of great richness within the existing shell of the earlier great dining room (Figs 41, 42). The new ceiling necessitated the removal of the old ceiling and the heightening of the room to take the new one. In the process of undertaking this work he rebuilt much of the east and west end walls presumably to take the large doorways, which



**Figure 43. The chimneypiece and overmantel in the great dining room (*Country Life*)**

with their elegant doorcases formed such an important feature of the new scheme. He also moved the fireplace opening further to the west, installing a new marble chimneypiece and overmantel flanked by fluted Corinthian pilasters and surmounted by a scrolled pediment rather in the manner of William Kent. Within the overmantel was a portrait of the 'Bertie boys', sons of the Earl of Lindsey by Anthony Van Dyck (Fig 43).<sup>103</sup> The chimneypiece was 'sent from town' and its carver is unknown, but it is clearly by someone of note. Apart from Cartwright the two most obvious candidates are Henry Cheere and Peter Scheemakers both of whom were working with Flitcroft at Ditchley. Cartwright was responsible for the magnificent enriched cornice and ceiling decoration gilded by Aaron Jones.

In the music room (White Hall) much of the white-painted oak panelling and the ceiling are probably by Flitcroft (Fig 44). However, the chimneypiece (no longer *in situ*) dates from the early 19th century. To the north of this room were 'a small inconvenient room and staircase'<sup>104</sup> and these spaces were converted to an outer hall in 1853. The White Hall, or the Oak Hall as it was known in the 19th century, became the main entrance hall from that date.



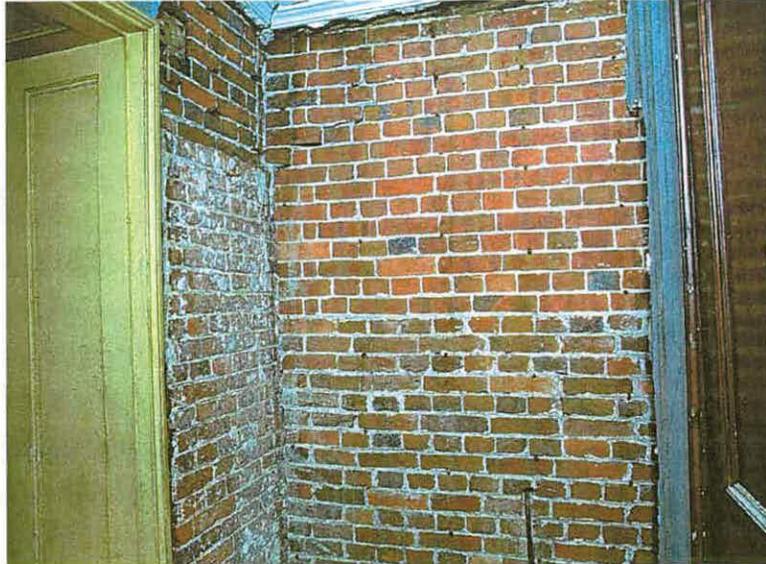
**Figure 44. The White Hall from the south west**

Very little remains of Flitcroft's new entrance hall which became the Tapestry Room or Billiard Room in 1853-54. It had a bracketed Ionic cornice and dado panelling and there was a chimneypiece of Portland stone. According to the seventh Earl there were once 'two very handsome and massive stone pillars on the left hand of the passage between the old Entrance & the door of the Parlour [north drawing

<sup>103</sup> PRO, Shaftesbury Papers, vol. 8, set II, catalogue notes

<sup>104</sup> St Giles's House, Muniment Room, SG24, Traditions of St Giles by the 7<sup>th</sup> Earl, 1855 and later

room?]' <sup>105</sup> This may be a reference to a colonnade positioned on the east side of a wide entrance passage existing at the west end of the room. The putative passage, which was probably removed in the early 19th century with the demolition of the stone piers, may have formed a kind of vestibule to the main entrance hall, and there is a reference in the 1740 memorandum to the 'hall and vestibule'. Also, there is mention of 'peers in the hall' but this could just as easily be interpreted as the provision of pier glasses.



**Figure 45. A passage near the Southampton Room on the first floor showing (left) the former external east wall of the White Hall range and, centre, the south external wall of the great dining room range abutting it. The darker red brickwork (top) is by Flitcroft**

There is some partitioning by Flitcroft surviving on the first floor, at the south end of the Southampton Room. This is in the area above the White Hall. An exposed section of brick walling at the north end of a passage near the south-east corner of the Southampton Room incorporates excellent archaeological evidence for alterations by Flitcroft (**Fig 45**). In this area one can observe the original external brickwork of the east face of the White Hall range, and above that 1740s brickwork equating to the heightening of the wall by Flitcroft. Butting up against it is the formerly external face of the great dining room range, which was also heightened in the 1740s. Within a cavity in this part of the house one can see the top of the heightened south wall of the great dining room range, trapped behind the inserted north wall of the Stone Hall. Surviving in this cavity at the top of the outer south-facing wall of the great dining room range is a section of wooden coving. This matches a similar section of external coving on the service courtyard side of the White Hall range and is an indication that the tops of the walls facing into the inner and service courts were finished differently from the outer walls which were given

<sup>105</sup> Ibid

crenellated parapets by Flitcroft. A payment to Flitcroft in 1746 'for covering in the court' probably relates to the provision of coving in the inner court.<sup>106</sup>

### Historical context for Flitcroft's work at St Giles's

It would appear that the fourth Earl of Shaftesbury and his architect Henry Flitcroft were essentially modernizing the house along Palladian lines. They did this by in part modifying the 17th-century roof profile and taking away the cornice, by raising the wall heights of the older and lower sections of the house, and by adding a crenellated parapet to give uniformity to the building from the outside. Flitcroft made the elevations appear equal in height and length, and symmetrical; he used quoins – a Renaissance motif that appealed to Palladian architects – and prominent keystones above the windows, and a rusticated door surround with triangular pediment. These are features with which Flitcroft would have been familiar with from James Gibbs's house at Ditchley (1720), where he had carried out decorations from 1736-41, i.e. immediately prior to his engagement at St Giles.<sup>107</sup> At Ditchley, we see Flitcroft's architectural treatment of the interior has parallels at St Giles's, with classical chimneypieces providing the focus or centrepiece (see Fig 33), and similar floor and ceiling mouldings, doorcases, oblong panels above containing plasterwork, and swags. Both rooms clearly show a debt to the famous 'Double Cube' room, with high coved ceiling, at Wilton designed by Inigo Jones (c.1650).

Of Flitcroft's interior work at Wimborne St Giles, only the great dining room and the White Hall survive in anything like their original state, although in both cases a great deal of restoration work will be required. What cannot be reinstated are many of the contents that formed such an integral part of the original designs for these rooms. How does St Giles's House compare to surviving work by Henry Flitcroft? It is clearly not as important as Wentworth Woodhouse in Yorkshire, 'one of the half dozen most important eighteenth-century houses and estates in England'<sup>108</sup>. With its superb east front designed by Flitcroft, this house also has some of the best eighteenth-century interiors in the country, including a suite of handsome rooms designed by the



Figure 46. Flitcroft's Painted Drawing Room at Wentworth Woodhouse

<sup>106</sup> Colvin, National Monuments Record file

<sup>107</sup> See Hussey 1955 pp 69-70. Henry Flitcroft charged for 'designs, with all the mouldings at large, for the ceilings of the Dining Room and Drawing Room, 'a chimney top with ornaments and three rich friezes for the plasterer; lower part of chimney pieces and mouldings for Mr Cheere'

<sup>108</sup> Georgian Group Report *The Future of Wentworth Woodhouse* December 1998

same architect. These include the three rooms designed in 1734 for family occupation for the first Marquess of Rockingham: an ante room, the painted drawing room (**Fig 46**), and the common dining room. All three rooms have superb carved white painted architectural pier glasses and pier tables designed by Flitcroft. There are overmantels with inset portraits. The rooms at St Giles's also possessed fine pier glasses (mirrors on the piers between the windows), and the outlines are clearly there. The question remains: can the original fittings be found amongst the debris lying around? If these could be found, repaired and reinstated, then the dining room (**Fig 47**) and the White Hall could be equally as splendid as the Flitcroft rooms at Ditchley and Wentworth Woodhouse. The great dining room at St Giles's is more complete than that at Ditchley. Other buildings in London worthy of comparison are: 4 Grosvenor Square, altered by Flitcroft, in 1743 for Thomas Watson Wentworth, and interiors remodelled: fitting up dining room and hall.<sup>109</sup>



**Figure 47. The great dining room at St Giles's in 1943 (*Country Life*)**

Not to be forgotten, too, is the work in these rooms at St Giles's by Francis Cartwright, the master craftsman from Blandford in Dorset, who also worked as an architect. Cartwright carried out alterations to Creech Grange, Dorset (1738-41) including the south front, in a Palladian style. Howard Colvin, in his *Biographical Dictionary of British Architects*, does not mention Cartwright's work at St Giles's, but does refer to his involvement at a Palladian villa, Kings Nympton Park in Devon, and Came House near Dorchester, both in 1754, amongst others. His work on these houses established Cartwright, according to Colvin, 'as a competent provincial designer in the Palladian manner.'<sup>110</sup>

<sup>109</sup> Survey of London, vol. XL, Chapter 8, p. 120

<sup>110</sup> Colvin 1995, p. 231

There is a small coda to the story of St Giles's House in the 18th century. According to Ptolemy Dean, the architect Sir John Soane recorded visiting the house and taking dimensions in November 1793.<sup>111</sup> In March 1794 these were drawn up to make plans for improvements. But these were never made and Soane submitted a bill for £21 4s 9d. The survey has not survived. It would be another fifteen years before another London architect passed through Flitcroft's lodges at the entrance to the estate, at the request of the ailing fifth Earl of Shaftesbury.

### **The creation of new gardens, 1732-50**

The designer of the new landscape created by the fourth Earl in the period 1732-1750 is unknown. In around 1730 Flitcroft was working at nearby Amesbury Abbey with his friend and colleague at the Office of Works, the garden designer Charles Bridgeman and it is just possible that the latter had a hand in the new landscaping at St Giles's. Bridgeman was known for his serpentine lakes, canals and other water features. In consultation with Lord and Lady Shaftesbury, Flitcroft may also have been attempting a version of what he had seen at Chiswick House, that is to say, the integration of house and garden with garden buildings placed in an informal, almost picturesque way. What he saw at Chiswick was William Kent's design for a garden around Burlington's Palladian villa, where features such as a gateway, cascade, pond, obelisk, temple or other architectural 'incidents' could be found at the end of every path. Although the garden at Chiswick was designed on geometric principles, there was also a softening of the edges, a conscious effort to appear 'natural'. It may be that Flitcroft was taking this idea even further towards picturesque naturalism at Wimborne St Giles, and further again at Stourhead in Wiltshire.

Flitcroft must also have been aware of the extensive series of garden buildings being erected at Stowe. In addition to Bridgeman's work at Stowe in the early 18th century, his colleague and collaborator William Kent was involved in designing buildings there from 1731 and Flitcroft himself is thought to have been responsible for the State Gallery at Stowe House.<sup>112</sup> Their patron at Stowe, Viscount Cobham, was a prominent Whig as of course were the third and fourth Earls of Shaftesbury, the former's grandfather having founded the party. One of Kent's most interesting buildings at Stowe is the Temple of British Worthies, a large niche incorporating sixteen portrait busts of men deemed by the Whigs worthy of standing alongside the great figures of Classical Antiquity.<sup>113</sup> Near the top of this collection of worthies was the philosopher John Locke, protégé of the first Earl of Shaftesbury and tutor of the third. Thus the fourth Earl's work at St Giles's should be viewed in the context of this politically inspired approach to landscape design in which garden layout and buildings were an expression of philosophical and political beliefs. Although there was no temple of worthies at St Giles's there was, at

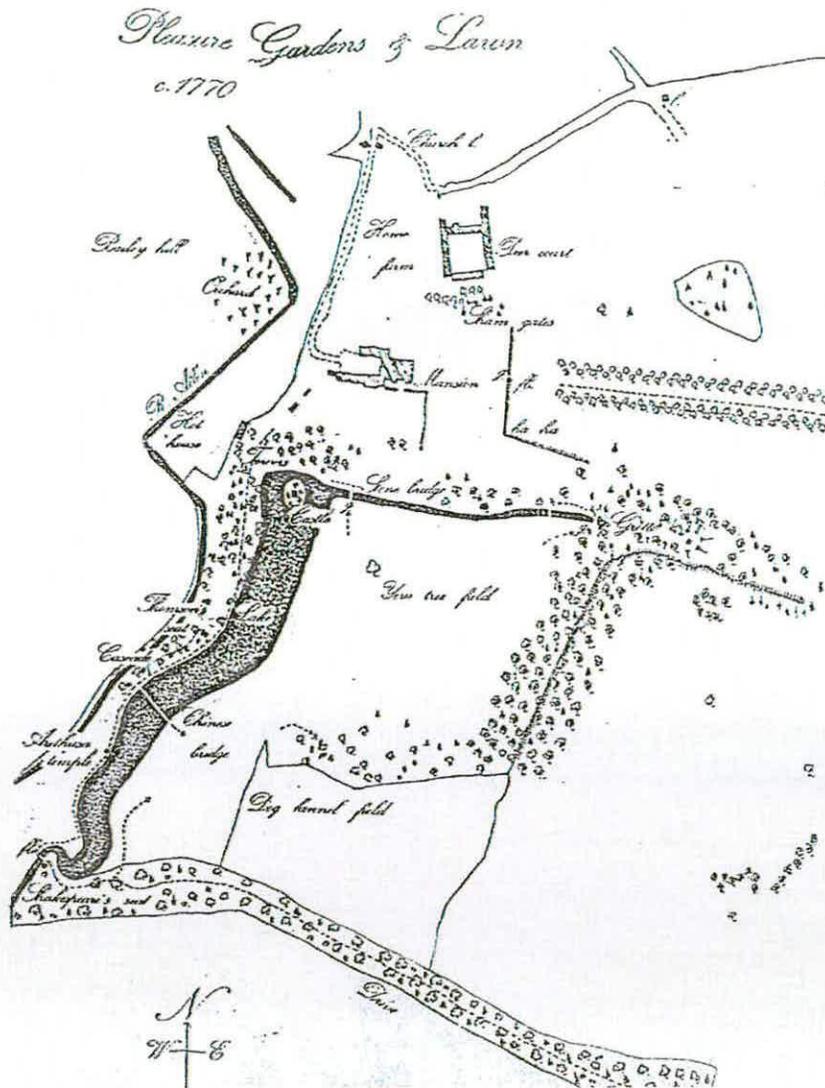
---

<sup>111</sup> Dean 1999, p. 185

<sup>112</sup> Colvin 1995, p. 368

<sup>113</sup> *Stowe Landscape Gardens*, National Trust guidebook, 1997, p. 5

the southern end of the lake, a Shakespeare's seat – a small building containing a statue of the bard - an Arethusa's temple and Thomson's seat, named after the poet, James Thomson).<sup>114</sup> One of the most important aspects of the new landscape at St Giles's was that the various garden buildings formed part of a circuit around the lake (**Fig 48 and Appendix 3.9**).



**Figure 48. Detail from a copy of a map of c.1770 (lost) showing the locations of the garden structures**

The supreme example of the 'pictorial circuit' garden was Stourhead.<sup>115</sup> The house at Stourhead had been built for Henry Hoare I to the design of Colen Campbell in the 1720s; the grounds were designed from 1741 by Henry Hoare II, who had just returned from his Grand Tour. Henry Flitcroft was called in to design some garden buildings. The first of these was the Temple

<sup>114</sup> Arethusa was a mythological maiden huntress or nymph who was turned into a spring of water by Artemis. James Thomson, who died in 1748, is said to have been a great friend of the fourth Earl. The table on which Thomson wrote most of *The Seasons*, his most famous poem, once formed part of the furniture in the White Hall. Billington 1892, p. 150

<sup>115</sup> Watkin 1982, p. 28

of Flora (1745), which was originally set above a rectangular pond of water. By the mid-1750s most of the other buildings including the grotto and the Pantheon were completed and the ponds dammed to make one large irregular lake. Horace Walpole would describe it as 'one of the most picturesque scenes in the world'.

St Giles's House and its newly landscaped grounds with garden buildings was, it appears, a significant step in this naturalising process. In any case, the whole ensemble must have looked wonderful when completed. Its qualities were commented on by one astute visitor. A description from *The Travels through England of Richard Pococke* (edited by James Joel Cartwright, published 1889), shows the author's sensitivity to the picturesque quality of the grounds. This is an account from Pococke's diary of a visit to St Giles's House on 6 October 1754:

On the 6<sup>th</sup> I went two miles to St Giles Wimborne, commonly called St Giles, where Lord Shaftesbury has a seat. In a saloon are pictures of the family. In another large room lately finished in a very elegant manner [great dining room] are some fine pictures of Gaspar Poussin, Claud Lorrain, and others, and one of Nicholas Poussin, the story of the Levite, and the Harlot. In another large room [possibly the north drawing room] are family pictures, as that of the first Lord Shaftesbury, who was Chancellor, and four daughters of the present Lord's grandfather, each having the emblems of one of the four elements, with Latin poetry under them, relating to those subjects. There is a sleeping apartment on this floor [state bedchamber in the south range], and I observed some Chinese figures made with shells in China. The gardens are very beautifully laid out, in a serpentine river, pieces of water, lawns etc, and very gracefully adorn'd with wood. One first comes to an island in which there is a castle, then near the water is a gateway, with a tower on each side, and passing between the two waters there is a fine cascade from the one to the other, a thatch'd house, a round pavilion on a mount, Shakespeare's house, in which is a small statue of him, and his works in a glass case; and in all the houses and seats are books in hanging glass cases. There is a pavilion between the waters, and both a Chinese and stone bridge over them, I saw here a sea duck which lays in rabbits' burrows, from which they are called burrow ducks, and are something like the shell drake. There is a most beautiful grotto finished by Mr Castles of Marybone [Marylebone]; it consists of a winding walk and an anti-room. These are mostly made of rock spar etc adorn'd with moss. In the inner room is a great profusion of the most beautiful shells, petrifications, and fine polished pebbles, and there is a chimney to it which is shut up with doors covered with shells, in such a manner as that it does not appear. The park is also very delightful, and there is a building in it [presumably the c.1700 gazebo at Rye Hill]. The present Lord has no children.<sup>116</sup>

---

<sup>116</sup> Pococke, ed Cartwright 1889, pp. 137-138

Another brisker, but nonetheless informative, description of the grounds, with handsome and telling illustrations, is from *The History and Antiquities of the County of Dorset* by John Hutchins, M.A., rector of the Holy Trinity church in Wareham. Hutchins worked on his Dorset 'History' from 1750; it was published in two volumes in 1774. Hutchins wrote:

The seat of Lord Shaftesbury, of which the reader is here presented with two views stands at the south side of the parish, not far from the church. Its form approaches to a parallelogram, consisting of three parts, which seems to have been built at different times, each of which are contracted by two inbenchings. The eastern [western] part is the narrowest and most ancient, and seems to have been the ancient seat of the Ashleys. The western [eastern] part is broader than any of the rest and was built in 1651. The whole is embattled. The apartments below stairs are esteemed the best in England. Adjoining to it is a park two miles round. The garden is pleasant and spacious; the River Allen runs through it, and it is adorned with several pieces of water, pleasure houses, statues etc. Here is one of the finest grottoes in England, which consists of two parts: the innermost and largest furnished with a vast variety of curious shells disposed in the most beautiful manner; the outer compartment, or ante grotto, with ores and minerals of all kinds, collected from various parts of the world. It was begun in 1751 [1746]. The arrangement took up two years and with the expense of collecting the shells ores etc cost £10,000.<sup>117</sup>

Three etched drawings accompany Hutchins's description. One is by Thomas Vivares, a view from the south-east (**Appendix 3.7**); another is the same view with the addition of 'improvements', notably the terracing, raised walkways and the ha-ha (**Appendix 3.8**); and the third, the east elevation of St Giles's House, was drawn by B. Pryce of Dorchester (**Appendix 3.6**). Garden structures illustrated in the Vivares drawing are (from left to right) the Chinese bridge, the round-towered gateway ('the towers'), the pavilion, and at the extreme right, the sham gates. The locations of these and other garden structures are shown in redrawn map of around 1770 (see **Fig 48** and **Appendix 3.9**) the original of which is now lost. This drawing shows that one could follow a circuit around the lake stopping off at the various structures to sit and enjoy the views at various points. Of the features illustrated by Vivares, the terracing and the ha-ha shown in the Vivares view survive today, as do some of the garden features shown, such as the round-towered gateway. The wooden Chinese bridge is the obvious casualty, and an Ionic temple (presumably the Temple of Arethusa), not



Figure 49. 1960s view of a temple (demolished) on the west side of the lake, probably the Temple of Arethusa

<sup>117</sup> Hutchins 1774, vol 2, pp. 216-217

shown in the view, was demolished in the 1970s (**Fig 49**).

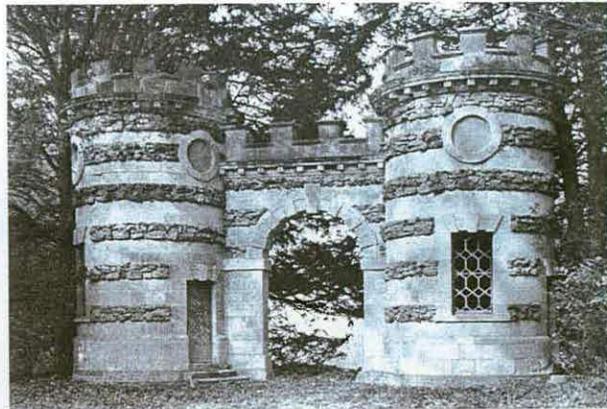


**Figure 50. One of a pair of lodges by Flitcroft at the main entrance to the house from the village**

Other important survivals in the grounds are the two lodges at the entrance to the drive (**Fig 50**), the sham gates (but not the flanking pepperpot structures shown in the Vivares view), the grotto, the hermit's cave (located in an artificial bowl east of the grotto), the towers (**Fig 51**), the cascade and the abutments of the stone bridge (the upper section is a 20th-century replacement). How do these structures compare with those at Stowe and Stourhead? With the exception of the grotto they do not perhaps have the same intrinsic importance, but they are

significant as representing the notion of incident in a more natural landscape setting, and as an important stage in the evolution of the picturesque movement.

The grotto which stands at the head of the narrow canal which connected with the lake is the most significant of the garden structures (**Fig 52**). It is possibly a radical reworking of an earlier grotto (see above, **p. 44**). Vast sums were spent on shell grottoes in the 18th century in England, and many have been demolished or fallen into ruin. The grotto has two central chambers. The antechamber (**Fig 53**) has a floor of coloured pebbles and walls lined with various ores. This room leads to the main chamber with a tiled floor, a small fireplace at the far end and walls and ceiling covered in thousands of carefully arranged shells of all types, including large conch shells of pink colour (**Fig 54**). Set into the walls at intervals are branches that have been covered with smaller shells. The shells and minerals in the two chambers are set into plaster on lathes attached to a wooden framework. Flanking the two main chambers in adjoining parts of the grotto are curving walkways lined



**Figure 51. The Towers in 1964**



**Figure 52. The grotto**

to the main chamber with a tiled floor, a small fireplace at the far end and walls and ceiling covered in thousands of carefully arranged shells of all types, including large conch shells of pink colour (**Fig 54**). Set into the walls at intervals are branches that have been covered with smaller shells. The shells and minerals in the two chambers are set into plaster on lathes attached to a wooden framework. Flanking the two main chambers in adjoining parts of the grotto are curving walkways lined

with flints. The two chambers in the grotto were restored by Mrs Jebb and Miss Sant in 1959<sup>118</sup> and there were some repairs to the roof in the 1970s. The chambers subsequently fell into disrepair, causing particular concern to the Georgian Group in the 1980s, when the Group agitated for a new restoration. This was not forthcoming, and today the walls and ceilings are caving in.



**Figure 53. Looking from the antechamber of the grotto towards the main chamber**

To the east of the grotto, in the area now occupied by a pheasant run, is a man-made depression or bowl, forming part of the mid-18th-century alterations to the grounds. Though now much overgrown, this appears to have been intended as a shady sunken glade one could walk through, stopping to rest in the hermit's cave, a rustic stone archway with brick internal walls let into an artificial bank (Fig 55). A small depression at the east end of the bowl may have been intended as a pool fed from the canal leading to the grotto. However it is unclear if water was ever taken under and beyond the grotto. According to Billington 'in the original design there was to have been water always running through it [the grotto], but account of the destructive influences of

this notion was abandoned on account of the destructive influences of continuous damp'.<sup>119</sup>



**Figure 54. Detail of the shells in the main chamber**



**Figure 55. The Hermit's Cave to the east of the grotto**

<sup>118</sup> *Country Life* 4 June 1959, p. 1252

<sup>119</sup> Billington 1892, p. 155

## 8. ST GILES'S HOUSE, THE CREATION OF THE LIBRARY AND STONE HALL, AND RENDERING OF THE EXTERIOR 1808-1820

From the documentary evidence it would appear that the architect Thomas Cundy I (1765-1825) was first connected with St Giles's House from 1808.<sup>120</sup> In that year he was paid £111.16.0 for making 'designs and drawings for St Giles's'; 'drawings... £15.15.00', and 'Designs for a villa to be built near pool... £3.3.0'.<sup>121</sup> It is not clear what the designs and drawings were for at this stage, or whether the lake-side villa was ever built. What appears to be more certain is that Thomas Cundy supervised the rendering of the house from 1810 and the creation of a library in the area occupied by the great parlour, drawing room and ante-room/dining room on the south side of the house. He was at St Giles's House from May 15 1810 and two months later he wrote: 'I hope to be at St Giles in about ten days with Mr Drew my measurer, in order to measure up the stucco done by Burgess, and any book cases.'<sup>122</sup> Accompanying these accounts is a curious drawing of a lift with a chair suspended from it to be lowered from the lobby chamber to the library lobby (at its east end) through a trap door. It may have been an idea to assist the fifth Earl, evidently unwell at this period, to get to the library without using stairs, but he died on 14th May 1811, before any such contraption was set up.

His brother, the sixth Earl, was keen to move from his residence at Richmond to St Giles's House, as a letter from him to David Park, his brother's estate steward, reveals:

Lady Anne talks of nothing but St Giles's and prefers it very much to this place. It is her honest wish as it is mine to make it our principal residence when ever it pleases God to enable us so to do. I am convinced that one can live there cheaper than here but my present means do not permit me to make that addition to my establishment which is becoming to my rank and situation in life... My income this year is so much less than it was when I was a younger brother in office.<sup>123</sup>

A letter dated 19 September 1811 refers to 'cement sent down by order of Burgess as directed by the late Lord. Balance of works... £872.4.3.'<sup>124</sup> Also in that year, 1811, there was a letter from Thomas Cundy to David Park concerning 'painting in the library, and finishing and graining of the bookcases in imitation oak in the best style'.<sup>125</sup> A payment made in December 1811 shows that new columns were erected in the library.<sup>126</sup> Joseph Alcott (fl. 1786-1815), carpenter and scagliola worker was paid £195.17.6 for the columns. Newman and Pevsner suggest that this was also the period when

<sup>120</sup> St Giles's House, Muniment Room, E/A/224

<sup>121</sup> Ibid.

<sup>122</sup> Ibid.

<sup>123</sup> St Giles's House, Muniment Room, E/C/55, letter dated 21 August 1811

<sup>124</sup> St Giles's House, Muniment Room, E/A/224.

<sup>125</sup> Ibid

<sup>126</sup> St Giles's House, Muniment Room, E/A/230

the overdoors at each end of the library were covered with fragments of mid-16 century panelling, with foliage and projecting busts, of a Renaissance cast.<sup>127</sup>

The next major piece of work by Thomas Cundy I was the covering over of the inner court in the centre of the main house to create a great saloon known as the 'Stone Hall' (Fig 56). From the records, E/C/57, we know some alteration was made in the entrance hall by Cundy. A letter dated 30 March 1813, from the sixth Earl of Shaftesbury writing from his house in Grosvenor Square to Park states: 'I am anxious as you to see the saloon with new columns. Is the door from the entrance hall altered?'<sup>128</sup> In order to improve access to the Stone Hall from the stair hall to the east, the great stair was demolished and a new stair by Cundy was constructed against the east wall of the stair hall (Fig 57). The first-floor stair landing and the lantern above is also by Cundy. He inserted a trussed girder in the area above the main stair to help support the stair hall ceiling from



Figure 56. The Stone Hall (*Country Life*)



Figure 57. The main stair, by Cundy

above. Cundy's galleries, columns, and vaulted ceiling in the Stone Hall and the new main stair are good examples of simple, elegant Regency interior architecture. Newman and Pevsner's comment seems a little harsh: 'His (Cundy's) work is without distinction.'<sup>129</sup> This phase is an integral and significant part of the story of the development of the house. The roofing over of an internal court to form a saloon was not uncommon<sup>130</sup> and a comparatively easy way of creating a great central space that acted as a focus for architectural display. The Stone Hall at St Giles's was used for gatherings of estate employees and church services.

The sixth Earl had more decorative works carried out to the house prior to his removal there from London. Another letter survives from Richmond, dated 28 April 1813, from the sixth Earl of

<sup>127</sup> Newman and Pevsner 1972, p. 472

<sup>128</sup> St Giles's House, Muniment Room, E/C/57

<sup>129</sup> Newman and Pevsner 1972, p. 472

<sup>130</sup> The inner court of Charlton House, near Malmesbury, Wiltshire was roofed over from the late 18th century to form a great hall

Shaftesbury to his steward David Park:

I have been considering about the papering of our suite of apartments over the east room, and am fully satisfied that this would look much better if the surface was taken away, and they are to be papered, as the west drawing room is to be, down to the skirting board. I wish you to order Damask... to paint only the doors, the chimney and the skirting. This scheme would... the additional advantage of recessing the small of print (?)... considerations of no small importance in a bed room... It seems as if all my side of the country is going to pot. All the gentlemen's houses are in a strange state... Are Willett's pictures to be sold?<sup>131</sup>



Figure 58. The north drawing room in 1943 (*Country Life*)

The apartments over the north and south drawing rooms consisted of two bedrooms, each with a separate dressing room making four rooms. All, except the chimneypiece of the third Earl's library in the Avenue Room, have early 19th-century fire surrounds and were probably refitted by the Cundys. The reference to Damask is interesting. The north and south drawing rooms were also refitted at this time and striped damask typical of the Regency period was used to line the walls (**Fig 58**). It survives in the south drawing room, although in poor condition. The skirtings, dado panelling and cornices are probably also of this period. Less certain is the date of the ceiling of the north drawing room (**Fig 59**). It is less deeply modelled than Flitcroft's great dining room and White Hall ceilings and may well be the work of the Cundys.

<sup>131</sup> St Giles's House, Muniment Room, E/C/57. Ralph Willett (1719-1795), had a famous collection of books and paintings which were sold in 1813, according to the DNB, Vol 21, 1917, p. 292-3

Another record, E/4/ 254, notes a payment in 1819 for 'plumbing and glazing at house... £30.0.0.<sup>132</sup> This payment specified Mr Cundy Junior, and it is probably at this time that Thomas Cundy the Elder's son is doing more work at St Giles's than his by now elderly father. In 1820 he is paid in full the sum of 344.5.6<sup>133</sup>

Thomas Cundy's son Thomas Cundy II (1790-1867) continued his association with the Earls of Shaftesbury in London, in his capacity as surveyor to the Grosvenor Estate. The Cundy connection with the Grosvenor Estate had begun in about 1800 with Thomas Cundy I (1765-1825), followed by Thomas Cundy II (1790-1867), acting as surveyors to the extensive estates of the Marquis of Westminster. Thomas Cundy II held the appointment for 40 years, and was succeeded in his post by his son Thomas Cundy III (1820-95).



**Figure 59. Detail of the north drawing room ceiling**

The seventh Earl of Shaftesbury lived at 49 Upper Brook Street, from 1835-51. In 1851 he moved to 24, now 27 Grosvenor Square, a house of 1730, in which he had some minor alterations done in that year. Between 1853-66, Thomas Cundy II was the estate surveyor, and was responsible for covering all the houses in Grosvenor Square in a Portland cement render.<sup>134</sup> In this way he was continuing a practice begun by his father at St Giles's House in 1811. Andrew Saint, in an article published in *Country Life*, 'The Grosvenor Estate: The Cundy Era', wrote that in the early days the practice consisted chiefly of country houses 'which the Cundy's could handle competently in most of the styles of the day'.<sup>135</sup> They worked on Syon House (1824), and Northumberland House, (1821-24), with a superb staircase designed by Thomas Cundy I, and somewhat superior to the example at St Giles's. They also worked at Ewell Park for the Earl Of Plymouth, Moor Park (1828-31), and Grosvenor House for Earl Grosvenor.

<sup>132</sup> St Giles's House, Muniment Room, E/A/254

<sup>133</sup> St Giles's House, Muniment Room, E/A/248

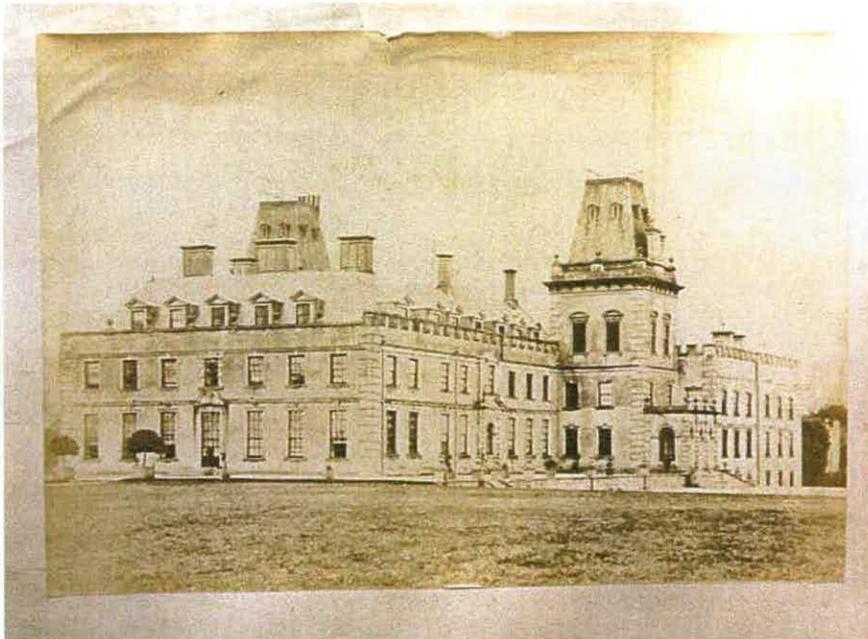
<sup>134</sup> Survey of London Vol XL Grosvenor Estate part ii, p. 115

<sup>135</sup> *Country Life*, 17 November 1977

## 9. FRENCH PAVILIONS AT ST GILES'S HOUSE, 1853-1886

The next architect of significance to carry out work at St Giles's House was Philip Charles Hardwick (1822-92). Usually known as P. C. Hardwick, Philip Charles was the son of Philip Hardwick (1792-1870). The latter is best known as the designer of the Euston Arch, the massive stone Doric arch built in 1838 and so ignominiously demolished in 1963, along with the Great Hall of Euston Station on which both father and son were engaged in designing and building between 1846 – 49.

The evidence for P. C. Hardwick's involvement at Wimborne St Giles is not readily apparent. His obituary in *The Builder* Feb 11 1892, and in the RIBA Journal lists many country houses but not St Giles's House.<sup>136</sup> Work there does not feature in an essay by Hermione Hobhouse on Philip and Philip Charles Hardwick in *Seven Victorian Architects* published in 1976, nor in *The Victorian Country House* by Mark Girouard (Yale 1979). It is rather from an unpublished source, the 'Traditions', which was the seventh Earl's account of the history of the house that we find the reference to Hardwick. He wrote: 'The north [service] wing was pulled down (being in a ruinous state) and rebuilt by the seventh Earl. Mr Holland was the builder and Mr Hardwick the architect,



**Figure 60. A photograph taken before 1886 of St Giles's House from the north east showing the pavilion roofs and heightened main roof added by P. C. Hardwick**

and ditto of the alteration in the library and rooms above. It was shamefully done as may be seen by the settlements in the portico, on the court side of the north wing and the state of the long room doors. There are also two slight fissures in the ceiling of the library. I have left all of these as proof of the

<sup>136</sup> *The Builder* 11 February 1892

neglect of Mr Hardwick the architect, who omitted altogether to supervise the builder. I refused in consequence to pay him more than £200.<sup>137</sup>

In fact the scale of the alterations by Hardwick to the house was considerable. He set about giving the house a markedly French appearance by adding an additional storey to the projections above the north end of the White Hall range and the south-west section containing the small dining room and antechamber, to create matching towers. These were given French pavilion roofs that were found to be structurally unsound and were taken down in 1886 (**Fig 60**). The north tower was demolished in 1971, and the upper storey removed from the south tower. Hardwick's alterations also included the replacement of the earlier roofs with more steeply-pitched structures incorporating a full attic storey lit by dormers. He also replaced some of the chimneys. His other major work was to take down and rebuild much of the north service wing. The external appearance of this wing matched that of the earlier work by Flitcroft. The north wing was also demolished in 1971.

Hardwick created a new entrance in the area to the north of the White Hall approached by a flight of steps leading to a single-storey porch of three round-arched openings flanked by rusticated pilasters and surmounted by ball finials. This led into an outer vestibule reworked by Hardwick on the principal floor of the north tower. The Flitcroft entrance hall was made into the Tapestry Room to take a series of three tapestries depicting the Triumph of the Gods (**Fig 61**).



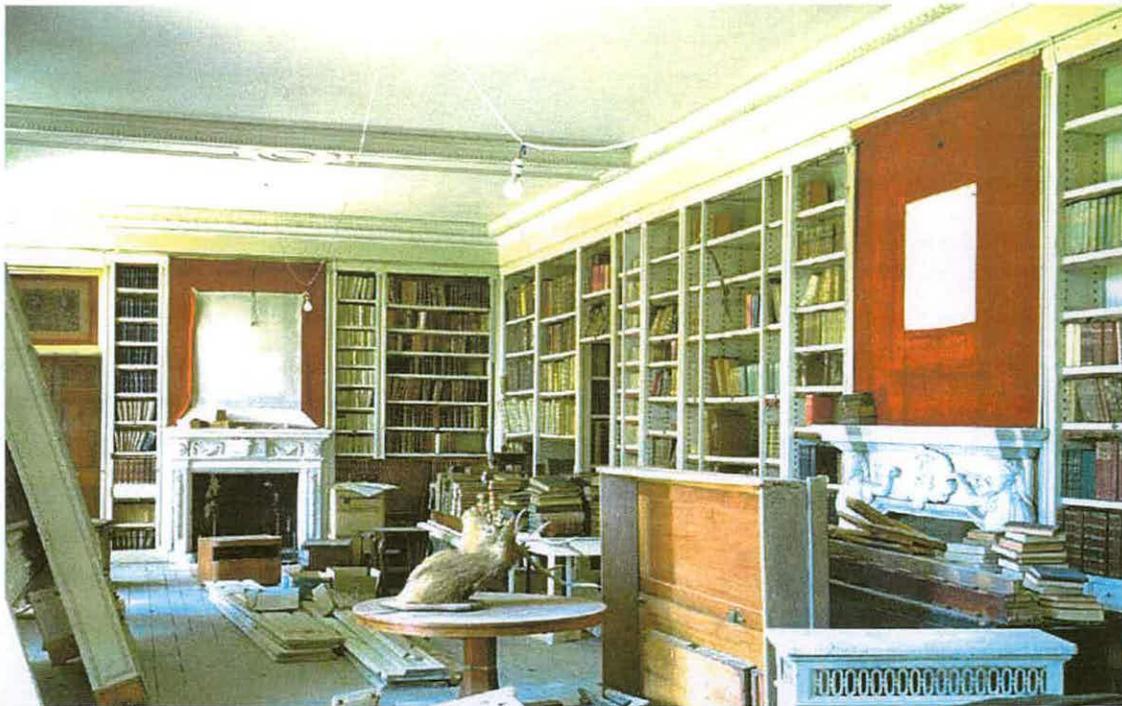
**Figure 61. The Tapestry Room, also known as the Billiard Room, in 1943 (*Country Life*)**

These were Brussels Auwerex tapestries dating from the late 17th century and were moved from the small dining room at the south-west corner of the house.<sup>138</sup> Much of Flitcroft's work was removed in the process although the pedimented doorcases with pulvinated laurel-leaf friezes may be a remnant of the earlier scheme. The removal of the tapestries from the small dining room may well have necessitated the redecoration of that room at the same time, or slightly later, the plasterwork and panelling appearing to date from the mid-late 19th century. He also reworked the library (**Fig 62**), removing Cundy's scheme including the columns, and adding new bookcases. A large rectangular bay window (recently removed) was added to the library in 1853-

<sup>137</sup> St Giles's House, Muniment Room Archives, SG27

<sup>138</sup> Delderfield 1970, vol 2, p. 91. These tapestries may be those delivered to the house in 1672, probably for hanging in the new rooms of the state apartment. PRO/30/24/6A/344, bill dated 30 September 1672, received sum of £20 in full for tapestry hangings, signed by John Dowser and William Alton

54 as part of the reworking of this part of the house. Iron and steel girders were inserted above the bay in the late 19th century presumably to make up for structural deficiencies in Hardwick's work. The partitioning and fittings of the bedrooms on the first floor above the library also date from the mid-19th century, and are by Hardwick. A canted bay (removed) was added to the south side of the south drawing room at about the same time.



**Figure 62. The library, view from the south east**

Documentary evidence places much of this work as taking place in the second half of 1854.<sup>139</sup> Hardwick's contribution had clearly not been deemed a great structural success, and perhaps this is why his architectural work at St Giles's was not widely known about, although it was the first instance of him using French-inspired pavilion roofs for a country house. In her essay on Philip and Philip Charles Hardwick published in *Seven Victorian Architects*, Hermione Hobhouse draws attention to P.C. Hardwick's love of towers and turrets, such as those surmounting the square pavilions on the Great Western hotel in Paddington in London. Built in 1852, the hotel heralded a rash of French-inspired hotels with high mansard roofs such as the Langham Hotel (John Giles, 1864) and E. M. Barry's contemporary station hotels at Charing Cross (1863-4), and Cannon Street (1865-6).

P.C. Hardwick was aged 31 at the time he worked at St Giles's. He had worked with his father Philip on Hall, near Barnstaple: a stone Jacobean House designed by Hardwick Senior in 1844, and completed, with the addition

<sup>139</sup> St Giles's House, Muniment Room, E/A/363 Brick and House Tiles Accounts, 21 July 1854: 11,000 tiles for St Giles's House; 2 December 1854 450,000 slate tiles for St Giles's House; digging out new kiln and walling. The two towers were built, a bay window with new terraces added on the south side. Only the terraces survive.

of a great hall, by Philip Charles in 1847-49. P.C. Hardwick also designed the Great Hall at Euston Station in a classical Italianate style with a coffered ceiling. In spite of his difficult time at St Giles's, P. C. Hardwick built up a large country house practice often for clients who were City men (he was, for many years, architect to the Bank of England). Hobhouse commented: 'As in all P.C. Hardwick's country houses there was the inevitable tower, ever more overbearing with its high mansard slate roof.'<sup>140</sup> So what began with the square towers with tall roofs on the north and south sides of St Giles's House became P.C. Hardwick's formula for giving variety and picturesque massing to counter the horizontal homogeneity of a classical building. Later examples at country houses include: Addington Manor, Buckinghamshire for Lord Addington; Rendcombe; and The Abbots, Sompting in Sussex (Fig 63), all of the 1850s or 1860s; the corner towers at Adare Manor House, County Limerick, Ireland (1851-1886), especially the Wyndham tower, with its castellated parapet and steep French roof rising to an ironwork crest. But the most striking example, with towers in abundance, is the Charterhouse School, Godalming (1865-1872), with the highest tower proclaiming the entrance doorway, as it had done at St Giles's ten years earlier.



Figure 63. The Abbots, Sompting, Sussex, a country house built by P. C. Hardwick in 1856

P.C. Hardwick was not of the first rank of Victorian architects who designed country houses. He had not the versatility or 'Roguishness' of Samuel Teulon, the success and output of Anthony Salvin, or the originality and enthusiasm for English vernacular of George Devey. Hermione Hobhouse writes that P.C. Hardwick 'was the last of an able conscientious and competent dynasty, inspired on occasion, which produced a number of great buildings, and many interesting ones, epitomising the trends and varying ideals of the profession for over a century.'<sup>141</sup>

Unfortunately, Hardwick's towers at St Giles's have gone, leaving a scar on the north side of the house, and only the raised roof and chimneys as well as the south terrace survive from his mid-19th-century building campaign. The demolitions have robbed St Giles's House of Hardwick's most architecturally significant contributions. Internally the main legacy is the library.

Contemporary comment on the house in the 1880s comes from John W. Kirton's book on the Earls of Shaftesbury, *True Nobility; or the Golden Deeds of an earnest life*, published in 1886:

<sup>140</sup> Hobhouse 1976, p. 44

<sup>141</sup> Ibid p. 44

The mansion of St Giles is situated in Dorsetshire, four miles from Verwood, the nearest railway station. St Giles is one of the stateliest houses in England. Of late years it has been much improved and enlarged. It stands in the midst of a beautiful park. Massive trees, long shady avenues adorn it in all directions. The clear waters of the river Allen form an ornamental lake, on the south side of the mansion, of several acres in extent. Overlooking the waters there is a summer house in which are deposited the memorials of the poet Thomson, who was a great friend of the fourth Earl, and died at that nobleman's seat in Richmond in 1748.<sup>142</sup>

In 1886, just as Kirton's book was published, an estimate was made for the removal of the towers, which was carried out in the summer. The slate part was found to be in a very bad state, and so was the brickwork round the upper part of the tower. The stone work around the top and the porch was made sound (1889-90). The drainage was perfected in this year by Dr Corfield and a new water supply introduced by Easton and Anderson of Whitehall Place. A nearly new roof was put on the house in 1890 by Franklin, builders, at a cost of £2000. Estimates were also prepared for new girders presumably for strengthening the roofs of the bay windows and possibly also the library ceiling. All this was completed in 1892. The windows were repaired inside and out, and all woodwork painted. Electric wiring was put in. The roof of the north wing was renewed, and chimney stacks placed on the north and south wings. New carpets for staircases, the library and most of the bedrooms were supplied by 'Hampton of Pall Mall'.<sup>143</sup>

In the 1880s linen-fold panelling was added to the lower part of the Stone Hall by G. F. Bodley. This has been removed but his fine panelled doors at the east and west ends of the hall remain. In 1910 Bodley's pupil, Sir Ninian Comper, was responsible for refitting the interior of the church following a disastrous fire. Probably at around the same time Comper created a chapel in place of a 'justice room' in the centre of the south service wing (Fig 64). The chapel had a canted bay incorporating stained glass at its southern end. When the wing was demolished in 1972 the bay was retained and the side and north walls rebuilt in breeze block, to create a freestanding chapel. The Comper fittings



**Figure 64. The chapel at St Giles's House, prior to the demolition of the south service range and the rebuilding of the north, east and west walls of the structure (*Country Life*)**

<sup>142</sup> Kirton 1886, p. 28

<sup>143</sup> St Giles's House, Muniment Room, SG27, Traditions of the 7th Earl

are currently stored in the basement of the house, awaiting reinstatement to the reconstructed chapel.

## 10. UPGRADING FOR LEASING 1892-1900

An advertisement to let St Giles's was published in 1892, and the house was let from that year to E.B. Portman for a period of three years. The advertisement referred to 'numerous works of art, statuary etc and a quantity of genuine Chippendale furniture.' The library mantelpiece was picked out for special mention, along with vast domestic offices, stabling and description of the grounds: 'excellent walled in kitchen gardens, vineries etc; wide stretching lawns, an American garden, and exceedingly pretty grotto constructed at great cost over 100 years ago of shells of different kinds, an ornamental lake woodland ride, the estate extending to an area of 17000 acres.'<sup>144</sup>

A number of repairs were made in advance of the letting of the house. These included the relaying of the floors of the Tapestry Room and Stone Hall in oak and the rebuilding of the lantern above the latter.

A list survives of where new electric lights were installed. This list dates from 1900 when it was still relatively early to light country houses with electricity. Internal decoration had just been carried out and the light list refers to the 'Japan bedroom (all new)'. Some wallpaper in an oriental style from this room has recently been uncovered (**Fig 65**), and clearly dates from this phase of redecoration. The design features exotic plants- palms and succulents-and exotic birds and flowers, against a flat white background, but with modelling and detail that is more characteristic of Victorian England than of turn-of-the-century Japan.



**Figure 65. Wallpaper of c.1900 in the Japan Room on the first floor**

Further work was carried out in the grounds at around that time. A new lodge was built at the end of the park in 1898 to complete the circle and ensure the privacy of the park, while a long broad walk was added in 1854-5. The river Allen, in 1874, ran across the meadow, and a branch of it passed under the kitchen. A plan of 1889 of the basement of the house and the surrounding land survives at St Giles's House and is particularly useful for identifying the uses of the service rooms at that time (see **Appendix 3.12**).

<sup>144</sup> St Giles's House, Muniment Room, SG31

## 11. THE PARK AND GARDENS AT ST GILES'S HOUSE

Although the setting for St Giles's House is a fine one today, if a little bleak, there have been times in its history, particularly in the late 17th century and again in 1750, when it was even more impressive. The park covers more than 420 acres, including a fine lake of seven acres. The river Allen, roughly 20m wide, flows through the westernmost part of the site and feeds the lake. This lake, which lies on the south side of the house, is one of the principal features of the landscape. It is bordered by a path and lined with trees on the west side, and deciduous woodland on the south and east sides. The grounds comprise a mixture of woodland and open parkland. From the east front of the house, running westward, is a magnificent wide avenue of beech trees, three quarters of a mile (1300m) long (**Fig 66**). It comprised two rows of beech: a



Figure 66. General view of the park from the west showing the house (middle foreground) and the avenue, part of which has been replanted, extending to the east

third outer row of walnuts was cut down in the mid-18th century.<sup>145</sup> The part of the avenue nearest the house is being replanted with beech, after the loss of 94 beeches and 50 diverse mature trees in the storm of October, 1987.

Little is known about the garden before the mid-17th century. An estate map dating from 1659, when the first Earl resided there, (**Map 1, page 8**), shows meadows on the outer parts of the estate, with a deer park court on the north-east side, beyond the stables and farm ranges, and cultivated areas closer to the house. The map shows the house surrounded by an extensive orchard and gardens to the west, a court on the north side with a 'timber yard' adjoining it to the east and, on the south side, a garden with a 'bowling green'. Such partitioning, the separation of 'business' and recreation, was a typical feature of the 17th-century country house estate. The bowling green, usually one square compartment within the garden close to the house, was, according to François Gentil's book *The Retir'd Gardner*, made of green turf or hay seed forming a parterre. The author wrote: 'Bowling greens are always planted round with tall trees: elms, horse chestnuts, and acacias are proper for bowling greens.'<sup>146</sup> Gentil noted the difficulty presented by the trees: 'bowling greens are never made but in spacious gardens, and are always laid in those places of 'em which are most out of the way, because they would else take away the prospect, by the tallnesses of the trees which ought to be planted round them.'<sup>147</sup> Evidence for such planting needs to be looked for at St Giles's.

The concept of a deer park, a large enclosed area for hunting, was introduced by the Normans. Medieval parks were used for hunting by the king and his nobles; subsequently the king licensed parks to barons. An early example is Woodstock in Oxfordshire licensed in 1113. Deer parks were formed only on those estates of the very rich, nobility and the great clerics, who spent much of their time hunting, and were a normal adjunct to a lordly residence, with their air of exclusivity making them a desirable status symbol. Built up banks and ditches were used to encourage deer to enter the park but not leave. On the Wimborne St Giles estate map of 1659, the term 'deer court' presumably indicates a smaller area of confinement of deer. In the 15th and 16th centuries deer parks, often round or oval in shape to minimise fencing, contained woodland and extensive vegetation for cover. Gradually this was cleared leaving open land and, from the 17th century, it was not uncommon to plant avenues of trees, allowing a long axial vista from the house into the park. From the mid-17th century the English great house itself was designed as a more compactly planned unit, and more outward looking, with the principal rooms on the first floor from where a good view of the gardens might be had. The east wing of St Giles's House, built from 1650, with its north and south drawing rooms overlooking the avenue, demonstrates this admirably.

---

<sup>145</sup> St Giles's House, Muniment Room, SG24, Traditions of St Giles by the 7<sup>th</sup> Earl, 1855 and later

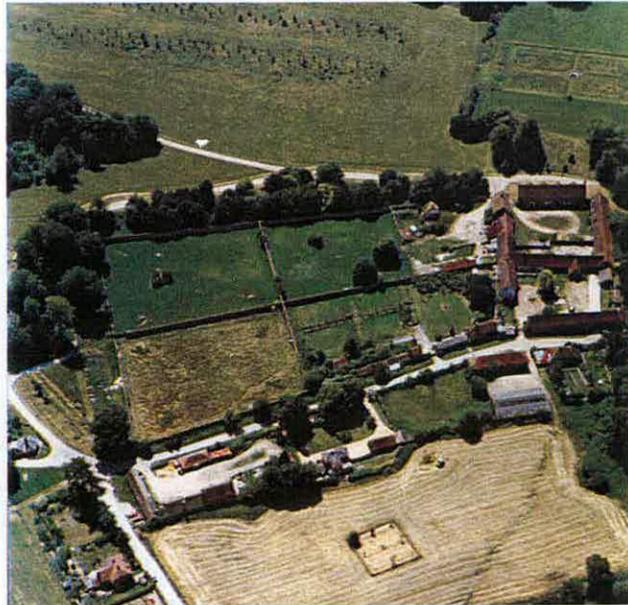
<sup>146</sup> François Gentil *The Retir'd Gardner*, translated by George London and Henry Wise (1706), republished by Garland 1982, p 784

<sup>147</sup> *Ibid*, p 784

A slightly later map showing the estate of Wimborne St Giles in 1672 (**Map 2, page 30**), shows a similar arrangement to that of 1659, but the timber yard to the north-east is shown to have been replaced by a 'wilderness'. This was a then newly fashionable garden feature, introduced around 1660, which comprised wooded areas to give a person strolling through an element of mystery and surprise.<sup>148</sup> They were often found on one edge of the garden, next to the park.

Unfortunately, what is not shown on the map is the kitchen garden. This was undoubtedly of primary interest to Anthony Ashley Cooper, the first Earl of Shaftesbury (1621-1683). He was an enthusiastic and knowledgeable horticulturalist, and between 1675 and 1680 he kept a 'Book of Memorandum for the Garden',<sup>149</sup> in which, he listed all the fruit and nut trees in the garden. They included plums, peaches, pears, figs (all grafts from Henry Capel's fruit trees), nectarines, cherries and apples. In the kitchen garden he also grew grapes, strawberries, cauliflowers, artichokes, asparagus, 'licorish', mustard and carroway seeds and other 'physick herbs'. Additional varieties of plum trees were sent from France by his friend, the philosopher John Locke.

Walnuts, hazelnuts and damsons were also cultivated. The Book of Memorandum is a detailed, illuminating account of horticulture in a late-17th-century country house garden and has much in common with the surviving account books at Westbury Court, which date from 1696 -1705, and which describe the cultivation of similar fruit trees.<sup>150</sup> The exact location of the first Earl's kitchen garden is not known but, according to the seventh Earl's 'Traditions of St Giles' written in the mid-19th century, 'the kitchen garden stood formerly where the paddock now is, opposite the drying ground' (in the area immediately to the west and north west of the house and labelled 'orchard' on Palmer's map of 1659). The extant kitchen garden, which is adjacent to the stables and farm, dates from the mid-18th century (**Fig 67**). Its location corresponds exactly with the 'deer court' enclosure shown on the map of 1672. The walls enclosing the kitchen garden have not been investigated in detail but it is possible that they date from the time of the third



**Figure 67. The walled kitchen garden of the mid-18th century**

<sup>148</sup> Jane Croom *The Setting of the 17th-Century Great House*, proceedings of the Department for Continuing Education, Oxford, 1995, p.133. According to Jane Croom, Celia Fiennes recorded four gardens, a bowling green and a wilderness at Ingestre, and seven gardens and a wilderness at Bretby.

<sup>149</sup> PRO/30/24/5/293 Shaftesbury Papers

<sup>150</sup> Croom, *J op.cit* p134

Earl or possibly earlier. There is a brick bartizan at the north-east corner of the kitchen garden.

In 1702, a document in the muniment room at the house reveals that the third Earl of Shaftesbury (1671-1713) wished to create a new, more formal wilderness at St Giles's, and 'in each of the sixteen triangles within the hedges a scotch fir to be planted in a good season in the spring and kept watered' (see Appendix 7).<sup>151</sup> Again, further research and investigation on site at Wimborne St Giles might show where the new wilderness was located. The third Earl also added a line of beeches to the existing 'Long Walk', creating a double avenue which emphasised the axial line. He also planted a clump of 20 silver firs in the park on 'Park Hill', and instructed that the grounds in the park 'be laid smooth and sowed up to the very best grass seed, clover and rye grass mixed, for the advantage and beauty of the park.'<sup>152</sup> The document describes the intention to carry out planting in various parts of the estate, and would be a useful tool should further investigation take place.

In the early 18th century there was a move away from rigour and formality in English landscapes and gardens generally, towards a more natural aspect, retaining the house as the main feature. The third Lord Shaftesbury has been hailed as a pioneer in this approach, principally from his writing in the *Moralists* (written 1705, published in 1709), with the passage:

Your Genius, the genius of the place, and the GREAT GENIUS have at last prevail'd . I shall no longer resist the Passion growing in me for Things of a natural kind; where neither Art, nor the Conceit or Caprice of man has spoiled their genuine order, by breaking in upon that primitive state. Even the rude rocks, the mossy caverns, the irregular unwrought grottoes, and the broken falls of waters, with all the horrid graces of the Wilderness itself, as representing NATURE more, will be the more engaging, and appear with a magnificence beyond the formal mockery of the princely gardens.<sup>153</sup>

This extract expressed a new passionate appreciation of the wildness of nature. Combined with the influence of the Grand Tours undertaken by noblemen, who saw, in Italy, classical architecture set in the landscape, or buildings placed in the landscape painting of Claude Lorraine and Nicholas Poussin, the new perception of 'nature' became a very persuasive influence in garden and landscape design in the 18th century.

There is not much evidence that the third Earl himself put his ideas into practice in his own garden, (although more research and investigation of the ground may reveal something), and perhaps it should be remembered that he was writing a philosophical treatise, not a theory of gardening. Peter Willis has

---

<sup>151</sup> St Giles's House, Muniment Room, F/C/1 'Directions of Things to be Done', November 6 1702

<sup>152</sup> Ibid

<sup>153</sup> Anthony Ashley Cooper, 'The Moralists', the first volume of his work, *Characteristics of Men, Manners, Opinions, Times* quoted in John Dixon Hunt and Peter Willis, *The Genius of the Place: The English Landscape Garden 1620-1820* (1988) p 122

argued that, far from championing an informal approach to gardening, the third Earl was arguing for the opposite:

Misread, Shaftesbury was hailed as a proponent of the new gardening and the unmediated natural world; But...we must understand Shaftesbury's claims for nature in the light of his whole theory of 'character': only through the concrete figurations of formal gardens can man apprehend the unfathomable forms or characters in untouched nature which declare their Creator.<sup>154</sup>



**Figure 68. One of the cedars, which according to family tradition were planted in the 1740s, to the north of the house**

It was the third Earl's heir, the fourth Earl of Shaftesbury (1710-1771), who, from the 1730s, with his wife Lady Susannah Noel, developed some of the picturesque ideas formed by his father and others, and put them into practice. His legacy is the most significant aspect of the grounds at St Giles's today. We know from the surviving accounts that, between 1732 and 1750, a number of changes were introduced in the grounds on the south side of the house.<sup>155</sup> The result was a shift away from the axial planning of the 17th century dominated by the avenue leading from house to park, in favour of a more studied 'naturalism' brought closer to the house. Characteristic of this new approach was the creation, at St Giles's, of new plantations such as the cedars (**Fig 68**), of a large, long, irregular, serpentine lake south of the house, a circular walk around it with garden buildings - temples and pavilions for rest, shelter, refreshment or contemplation- dotted about at intervals. Guests would walk the circuit, admiring the eyecatchers on the way, and enjoy good views back to the house.

<sup>154</sup> Ibid, p122

<sup>155</sup> St Giles's House, Muniment Room, E/A/78

This work is described in the main text in the chapter on the 18th century changes to the house and grounds, pp. 41-45, 54-59, but can be summarised here. The accounts show that work was carried out from 1732, beginning with the creation a new canal in that year, but with concentrated activity between 1744 - 48. In 1744, a sham castle was built on an island in the lake, and in 1745 a pavilion was erected near the north-west edge of the lake. More alterations were made to the canals in October 1747. In 1748, a castellated gateway flanked by round, rusticated towers of flint, stone and brick, was erected on the west side of the lake, with each tower containing tiny panelled and glazed rooms. Further south, still on the west side, a cascade between the two parts of the lake, and a temple with an Ionic portico of two columns supporting a pedimented entablature, were constructed. On the north-east side of the lake, a wooden Chinese-style bridge, and a stone bridge with heavy classical balusters, were built.

Further east, near the head of the canal feeding the lake, the construction (or rebuilding, see p. 44) of the grotto was begun in 1746, to the design of Mr Castles of Marylebone. With walls of flint, stone and brick rubble, roofed partly with tiles and partly with slate, the grotto has a magnificent and elaborate interior. The walls of the ante room and an inner grotto are lined with shells, fossils and coral mounted on a timber framework. The pavement of the ante-room is of patterned pebble mosaic; the inner room has a late-19<sup>th</sup> century-tiled floor and fireplace. The grotto was completed in 1750, the year when all the garden structures were finished. Thomas Vivares's drawing, probably dating from the 1760s, shows many – but not all – of these features, and indicates the intention to dig a ha-ha on the east side of the house and provide a raised walkway that led from the south front almost as far as the lake. Most of these features are marked on the estate map of the 1770s (see Fig 48 and Appendix 3.9). The site of the Ionic temple was marked 'Arethusa's temple', and there are two inscriptions for 'Thomson's seat' and 'Shakespeare's seat'. James Thomson (1700-1748) was a poet, playwright and author of *Rule Britannia*. He lived in Richmond close to his friend Alexander Pope. He was widely admired when he died in 1748, and the 'seat' at St Giles's was clearly a memorial to him.<sup>156</sup> Again, the connection between Thomson and the fourth Earl and Lady Susannah was probably Lord Burlington who was a patron of Thomson and also of Pope and Handel among others.<sup>157</sup>

Richard Pococke, in his *Travels Through England* written in the 1750s, described 'Shakespeare's seat' as 'a thatch'd house, a round pavilion on a mound, Shakespeare's house, in which is a small statue of him and his works in a glass case'. The pavilion was dedicated to the poet and playwright William Shakespeare, (1564 -1616), and would most probably have been

<sup>156</sup> Ashley Cooper, the 6<sup>th</sup> Earl of Shaftesbury purchased Thomson's house in Richmond and adorned the rooms with objects connected with the poet. The 7<sup>th</sup> Earl subsequently sold the house to Richmond's Royal Hospital where it survives at the core of the hospital buildings. Thanks to Emily Cole, head of English Heritage's Blue Plaques Team for this information.

<sup>157</sup> Richard Hewlings, *Chiswick House and Gardens*, 1989, reprinted 1996, English Heritage guidebook

conceived by Lady Shaftesbury who had founded the 'Shakespeare Ladies Club', a group of intellectual women who did much to celebrate and commemorate the writer in the 1740s.<sup>158</sup> Burlington helped his relation Susannah and her friends to erect a monument to Shakespeare in Westminster Abbey in 1741, i.e. when works had begun at St Giles's. The monument was carved by Peter Scheemakers (1691-1781), who subsequently made some plaster heads for the great dining room at St Giles's, in 1744. Soon after the erection of 'Shakespeare's seat' at St Giles's, the famous 18th-century actor David Garrick erected a temple to Shakespeare in his garden in Hampton on the banks of the Thames in 1756. It was similar to Burlington's earlier Ionic Temple at Chiswick (1727). Inside was a marble statue of Shakespeare. The ensemble was intended, as at St Giles's, as a shrine to the poet, and to proclaim his place in the ranks of the classical poets.

There are other connections and sources of influence on the layout of the grounds at St Giles's in the mid-18th century which give it a wider historical significance. Since medieval times there had been buildings in both gardens and park: lodges, towers, stands, dovecotes and icehouses,<sup>159</sup> but there was an even greater variety in the 18th century for the enjoyment by the wealthy and leisured classes. Sir John Vanbrugh had pioneered the placing of formal buildings in informal landscapes, with the Temple of the Four Winds (1710) at Castle Howard, and his Rotunda at Stowe (1715). Lord Burlington designed an Ionic temple, modelled on the Pantheon in Rome, for his garden at Chiswick, and which was illustrated in William Kent's *Designs of Inigo Jones* published in 1727. The drawings were prepared for publication by Henry Flitcroft, so he knew of its design at first hand.

Shortly after 1713, the garden designer and engineer Charles Bridgeman (d.1738) began working on Lord Cobham's estate at Stowe alongside Vanbrugh, Gibbs, Kent and Flitcroft. From 1713 and 1776, Stowe was to become the most celebrated landscape of the day, with a remarkable fusion of formal, transitional and progressive elements within a cohesive and dramatic layout. It was Kent who developed Bridgeman's garden at Stowe into a great landscape garden from 1734: he turned the lake into a serpentine shape and broke the regularity of Bridgeman's lines by reducing the dense planting. Flitcroft must have been aware of these developments. This was followed in 1750s with the introduction of the circuit around the grounds. It incorporated walks, ha-has, irregular planting, water and temples, and embodied personal, literary, historical, religious and mythological themes. Alongside formal elements on the circuit, examples of 'Grotesque' architecture were introduced: huts, retreats, hermitages, summer houses, grottoes and cascades, often made of wood, flint or irregular stones. It was a new form of landscape garden, the first of its kind on such a scale.

---

<sup>158</sup> Susannah Fleming, 'David Garrick: His Garden at Hampton and the 'Cult of Shakespeare'' in *London Gardener, Journal of the London Historic Parks and Gardens Trust*, 2002-3, pp 51-71.

<sup>159</sup> There was an icehouse at St Giles's. It was located on Bailey's Hill to the north west of the house and is shown on a map of c 1750 (see Appendix 3.5)

Although, based on our current state of knowledge, Wimborne St Giles was not on the scale of Stowe or Stourhead, where Flitcroft also designed garden buildings, the spirit that informed the creation of those great gardens was clearly at work at the Dorset seat of the Earls of Shaftesbury. There is, as yet, no documentary evidence to confirm who designed the layout or the garden buildings at St Giles's, but it is most likely to have been Henry Flitcroft with his associations with other pioneers in the field of landscape design. If indeed it was Flitcroft, then, by 1744, he was reversing the original idea of garden styles subsequently becoming mainstream architecture: now well-versed in designing neo-Palladian fronts for country houses, he was applying the style more playfully to garden buildings.

Landscape historian Peter Willis has also made connections between Flitcroft and Charles Bridgeman in his book *Charles Bridgeman and the English Landscape Garden*, (2002). Willis argued that Henry Flitcroft, by his association with Bridgeman at Bower House, (with 'happy integration of villa and landscape'), Chichley, Woburn, Amesbury, and Boughton, and by his patronage by Lord Burlington, could be placed 'firmly amidst the landscape pioneers.' Flitcroft's association with Kent at Chiswick would also have been an important step in developing ideas of the integrating house, garden and park. In sum, it appears that Henry Flitcroft's hitherto unappreciated contribution at St Giles's was to relate buildings to setting, and to take a significant step in the evolution of the park and garden towards a more picturesque landscape.

It is worth noting that the house and park are shown in miniature on Isaac Taylor's Map of Dorsetshire, 1765.<sup>160</sup> Both the lake and the great avenue are illustrated. The park is shown extending into the area to the east and south east of the Rye Hill gazebo, which, if the map is to be believed, is an indication that the park was at that time much bigger than it is today.

In the 19th century, the seventh Earl created a terrace on the north and a two-tiered terrace on the slope to the south side of the house, with lawns leading down to the lake dotted with axial topiary. To the east, he created a sunken garden with four parterres, and a central, circular basin with a fountain in the form



**Figure 69. A view of the mid-late-19th-century sunken garden to the east of the house. Note also the parch marks identifying a former carriage turning circle on the north side of the house**

<sup>160</sup> British Library maps 2153 (3)

of a sculpted cherub perched on the side of a smaller basin pouring water from an urn. Urns flanked the steps up to the start of the beech avenue. Sadly, the sculpture and the urns have gone missing, and the topiary to the south has been removed, but these features have been clearly documented in photographs. In front of the new north entrance of the mid-1850s was a gravel turning circle for carriages and the outline of this can be observed in aerial photographs (**Fig 69**). There does not appear to be any major works to the grounds in the 20th century.

## Significance

Although not in the same league as the great 18th-century gardens at Stowe, Stourhead and Painshill Park, the grounds at Wimborne St Giles are certainly of major historical interest, and further research may show them to be of greater significance than was previously thought. The parkland, woodland, and landscaped areas to the south, along with surviving water features and garden structures such as the grotto, add up to a designed landscape of considerable richness, variety and historical importance. This should be viewed in the context of an integrated, comprehensive programme of works to both the house and landscape by the fourth Earl between 1732 and c.1750. The park surrounding the house and the 17th-century home farm and stable ranges, with the adjoining walled kitchen garden, fully merit inclusion of the estate in the English Heritage Parks and Gardens Register at grade II\*. Many of the garden structures and associated earthworks are now in poor repair and are overgrown and it is strongly recommended that an archaeological survey and an appraisal of the park, particularly of the areas closest to the house, be undertaken during the winter months. This would most certainly provide more information on the layout of the gardens and associated watercourses. Any survey of this kind should be accompanied by further research into the history of the park and gardens in order to more firmly establish the importance of the designed landscape at St Giles's in its broader context.

## 12. CONCLUSION

St Giles's House is a building of very considerable historical and architectural importance. Beginning in the mid-16th century, the date of the oldest surviving fabric, it encapsulates changes in architectural fashion over a period of 450 years. It has remained in the hands of the same family over this entire period and is indicative of the fluctuating fortunes and aspirations of a family that has had a significant impact on the course of English history. Typically for a large country house it is the product of several major phases of alteration rather than a building of a single campaign, with successive owners seeking to put their stamp on the house and park.

Much of the west and north wings dates from at least the early 17th century and at principal-floor level retains a great deal of its original plan, even if it is not always possible to ascribe precise functions to the various rooms. More important still are the east and south sides of the house, which are the work of the first Earl of Shaftesbury and are much better documented than the older areas. The 1650s east addition is of particular significance, being an exceptionally early example of the emerging classical style of the period and retaining much of its original plan form. It has connections with the Inigo Jones/John Webb circle, both seminal figures in the history of English architecture. It also retains some of its original decoration. The plan, which included a great apartment, and the lavish embellishment of the interior of the house are synonymous with the growing influence of the first Earl who within a few years would emerge as one of the most eminent and powerful statesmen of the age. The south wing, which has been much altered internally, was constructed at the height of the Earl's political career and was intended to accommodate the monarch and other guests of exalted rank.

The next major phase was undertaken by the fourth Earl and his first wife Lady Susannah in the period 1732-50 and resulted in significant new work to both the house and the surrounding gardens and parkland. These two aspects formed two strands of an extensive and integrated campaign of work intended to render the house and grounds infinitely more fashionable. The man responsible for much of this work was Henry Flitcroft, an important Palladian architect and designer of garden buildings whose contribution at St Giles's was much greater than previously thought. In the process he employed some of the most important craftsmen of the day. Although his name is only mentioned in the accounts between 1740 and 1749 it is quite possible that he was involved from as early as 1732. He created terraces on the north and south sides of the house with a new entrance on the north front. He also heightened the older parts of the building and gave the whole a crenellated parapet to create the impression of a house of one build. Internally he refitted the great dining room providing it with a fashionable decorative scheme comparable with the best houses of the period. This room and the adjoining White Hall are his principal legacy within the house. Perhaps his greatest contribution however was his design of many of the garden buildings, the most important of which is the remarkable shell grotto. In the absence of a known designer, the principal garden features may be the work of his friend

and colleague, Charles Bridgeman. Collectively these works represent an important transitional stage in the development of the picturesque circuit garden that would reach its apogee at the arcadian Stourhead (where Flitcroft was also involved).

Succeeding members of the family also left their mark, the fifth and six Earls presiding over modifications by Thomas Cundy and his son Thomas Cundy II in the period 1808-20. Their most impressive work was the roofing over the inner court to form a great saloon, the Stone Hall. This is a particularly good example of their work and exhibits the influence of Soane.

The last major campaign was by the noted social reformer the seventh Earl who employed P. C. Hardwick to create a new entrance and to alter the roofs among other things. This work, though significant in the architect's own *oeuvre*, was not a success and most of the works of this period have been modified or removed, leaving Flitcroft's contribution as the most visible one to have survived.

In the early 1970s the two service wings and the north entrance porch and vestibule were demolished reducing the house in size by about on third. Subsequently both the house and the early-mid-18th century landscape have deteriorated markedly and are today in urgent need of repair and restoration. Although there have been some significant losses, especially among many of the garden features, much remains and is in need of rescue if its importance is not to diminish further. Key to this will be ensuring that the house and its landscape are tackled as a single entity. The supreme importance of this relationship between the house and its park was highlighted by Mary Billington in 1892 when she wrote: 'Few houses stand better in their splendid frame of trees and broad expanse of grassy park than does St. Giles'.'

### 13. BIBLIOGRAPHY

Geoffrey Beard, *Craftsmen and Interior Decoration in England 1660-1820*, (Edinburgh, 1981)

M. F. Billington, 'St Giles's House', in *Historic Houses of the United Kingdom*, (London, 1892)

John Bold with John Reeves, *Wilton House and English Palladianism: Some Wiltshire Houses*, (London, 1988)

John Bold, *John Webb: Architectural Theory and Practice in the Seventeenth Century*, (Oxford, 1989)

*The Builder*, 11 February 1892

*Burke's Peerage*, (London, 1939), 97th edition

*Calendar of State papers, Domestic Series, James I, 1619-1623*, (London, 1858)

Ed. J. J. Cartwright, *The Travels Through England of Dr Richard Pococke*, (London, 1889), 2 vols

Douglas Chambers, *The Planters of the English Landscape Garden*, (New Haven and London, 1993)

W. D. Christie, *A Life of Anthony Ashley Cooper, First Earl of Shaftesbury 1621-1683*, (London, 1871), 2 vols

Howard Colvin, *A Biographical Dictionary of British Architects 1600-1840*, (New Haven and London, 1995), 3rd edition

Anthony Ashley Cooper, third Earl of Shaftesbury, *Characteristics of Men, Manners, Opinions, and Times*, (London, 1711), 1st edition

Nicholas Cooper, *Houses of the Gentry 1480-1680*, (New Haven and London, 1999)

*Country Life*, (20 August 1904), pp. 270-272

Jane Croom, 'The Setting of the Seventeenth-Century Great House', 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)

Ptolemy Dean, *Sir John Soane and the Country Estate*, (Aldershot, 1989)

Eric R. Delderfield, *West Country Historic Houses and their Families*, vol 2. Dorset, Wiltshire and north Somerset, (Newton Abbot, 1970)

*Dictionary of National Biography*, (London, 1915)

*Dictionary of National Biography*, (London, 1975), compact edition

*Domesday Book*, vol. 7 (Chichester, 1983)

Susannah Fleming, 'David Garrick: His Garden at Hampton and the "Cult of Shakespeare"', *London Gardener, Journal of the London Historic Parks and Gardens Trust*, (2002-3), pp. 51-71

Francois Gentil, *The Retir'd Gardner*, translated by George London and Henry Wise (London, 1706), (new edition, 1982)

Georgian Group, *The Future of Wentworth Woodhouse*, (London, 1998)

M. Girouard, *Life in the English Country House: A Social and Architectural History*, (New Haven and London, 1978)

M. Girouard, *The Victorian Country House*, (New Haven and London, 1979)

Rupert Gunnis, *Dictionary of British Sculptors 1660-1851*, (London, 1953), revised edition, 1968

John Harris, *The Palladian Revival: Lord Burlington, his Villa and Garden at Chiswick*, (New Haven and London, 1994)

J. 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)

Oliver Hill and John Cornforth, *English Country Houses: Caroline 1625-1685*, (London, 1966)

Hermione Hobhouse, 'Philip and Philip Charles Hardwick: an architectural dynasty', in ed. Jane Fawcett, *Seven Victorian Architects*, (London, 1976)

Richard Hewlings, *Chiswick House and Gardens*, English Heritage guidebook, (London, 1989), reprinted 1996

B. Howe, 'A Shell Grotto Restored', *Country Life*, (4 June 1959), p. 1252

John Dixon Hunt and Peter Willis, *The Genius of the Place: The English Landscape Garden 1620-1820*, (Cambridge, Mass, 1988)

C. Hussey, *English Country Houses: Early Georgian 1715-1760*, (London, 1955), 1965 edition

C. Hussey, 'St Giles's House, Dorset', *Country Life*, series of three articles (10, 17 and 24 September, 1943)

John Hutchins, *History and Antiquities of the County of Dorset*, vol. 2 (London, 1774), 1st edition

John W. Kirton, *True Nobility; or The Golden Deeds of an earnest life. A record...of Anthony Ashley Cooper, Seventh Earl of Shaftesbury*, (London, 1886)

D. Leatherbarrow, 'Character, Geometry and Perspective: the 3rd Earl of Shaftesbury's Principles of Garden Design', *Journal of Garden History*, vol.4, no. 4, (London, 1976), pp. 332-358

R. C. Lines, 'My House at St Giles', *The Connoisseur* (October, 1959), pp. 73-77

Alison Maguire, 'The Joy of Building as shown by the "Disposition Within" through the Seventeenth 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)

Alison Maguire, 'Great apartments in the English Baroque country house' in Ed. Malcolm Airs, *Baroque and Palladian: The Early 18th-century Great House. Proceedings of a conference held at the Department for Continuing Education, University of Oxford*, (Oxford, 1996)

B. Martin and Dr Kippis, *The Life of the first Earl of Shaftesbury from original documents in the possession of the family*, ed. G. W. Cooke (London, 1836), 2 vols

T. Mowl and B. Earnshaw, *Architecture Without Kings: The rise of puritan classicism under Cromwell*, (Manchester, 1995)

The National Trust, *Stowe Landscape Gardens*, Trust guidebook, (London, 1997)

John Newman and Nikolaus Pevsner, *The Buildings of England: Dorset*, (London, 1972)

J. Nichols, *The Progresses, Processions, & Magnificent Festivities of King James the First*, (London, 1828), 4 vols

A. Oswald, *Country Houses of Dorset*, (London, 1935), 1959 edition

RCHME, *An Inventory of Historical Monuments in the County of Dorset: East Dorset*, vol. 5 (London, 1975)

RCHME, *Salisbury: The Houses of the Close*, (London, 1993)

Andrew Saint, 'The Grosvenor Estate - II: The Cundy Era', *Country Life*, 17 November 1977, pp. 1474-1477

John Summerson, *Architecture in Britain 1530-1830*, (New Haven and London, 1993), 9th edition

*Survey of London*, **XL**, Grosvenor Estate and Mayfair, part ii, (London, 1980)

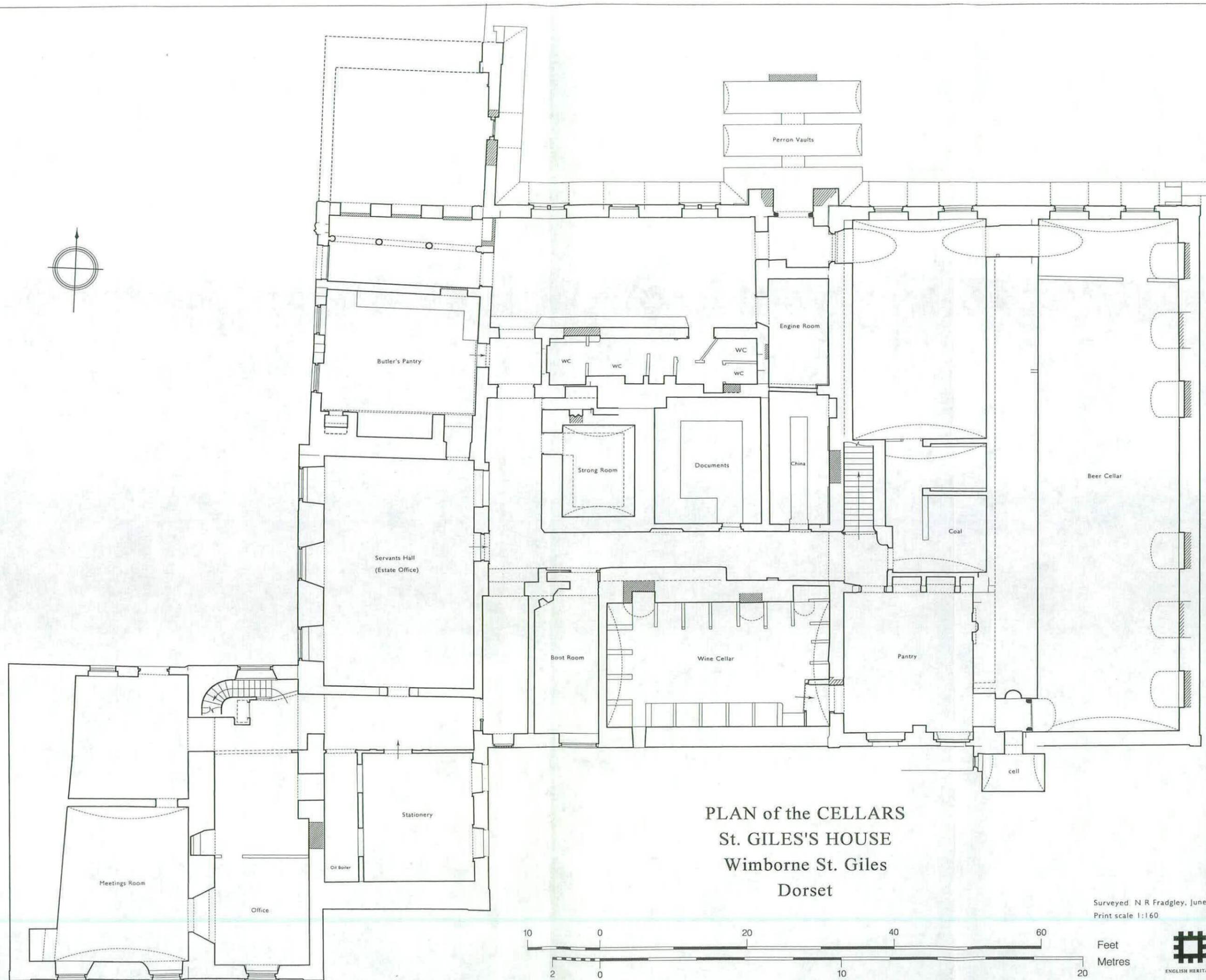
Ed. L. Toulmin Smith, *The Itinerary of John Leland in or about the years 1535-1543*, vol. 1 (London, 1964)

David Watkin, *The English Vision: The Picturesque in Architecture, Landscape and Garden Design*, (London, 1982)

Peter Willis, *Charles Bridgeman and the English Landscape Garden*, (Newcastle Upon Tyne, 2002)

## 14. LIST OF APPENDICES

- 1 Plans
  - 1.1 Cellars
  - 1.2 RCHM plan of the principal (ground) floor
  - 1.3 First floor
  - 1.4 Phase plan
- 2 Phase drawings
- 3 Maps and views
  - 3.1 1659 William Palmer map
  - 3.2 Detail of house, 1659
  - 3.3 1672 map
  - 3.4 Detail of house, 1672
  - 3.5 c.1750
  - 3.6 1760s – Pryce
  - 3.7 1760s – Vivares (1)
  - 3.8 1760s – Vivares (2)
  - 3.9 1770s – copy of unidentified map showing garden features
  - 3.10 1788, estate map
  - 3.11 1839, Tithe map
  - 3.12 1889, plan of basement
- 4 Building accounts
  - 4.1 1670–74 book of memoranda, including notes on building works by the first Earl of Shaftesbury Transcription by Howard Colvin, 1964
  - 4.2 1740 – Memorandum by Henry Flitcroft
- 5 Inventories
  - 5.1 Early 16th century (hall and parlour)
  - 5.2 1639
  - 5.3 1683 (list of rooms),
  - 5.4 1699
  - 5.5 1713
- 6 'Traditions of St Giles House', by the seventh Earl, 1855 and later
- 7 'Directions of things to be done', notes on the gardens at St Giles's by the third Earl of Shaftesbury, 1702
- 8 Department of Culture, Media, and Sport list descriptions



PLAN of the CELLARS  
 St. GILES'S HOUSE  
 Wimborne St. Giles  
 Dorset

Surveyed: N R Fradgley, June 2003  
 Print scale 1:160

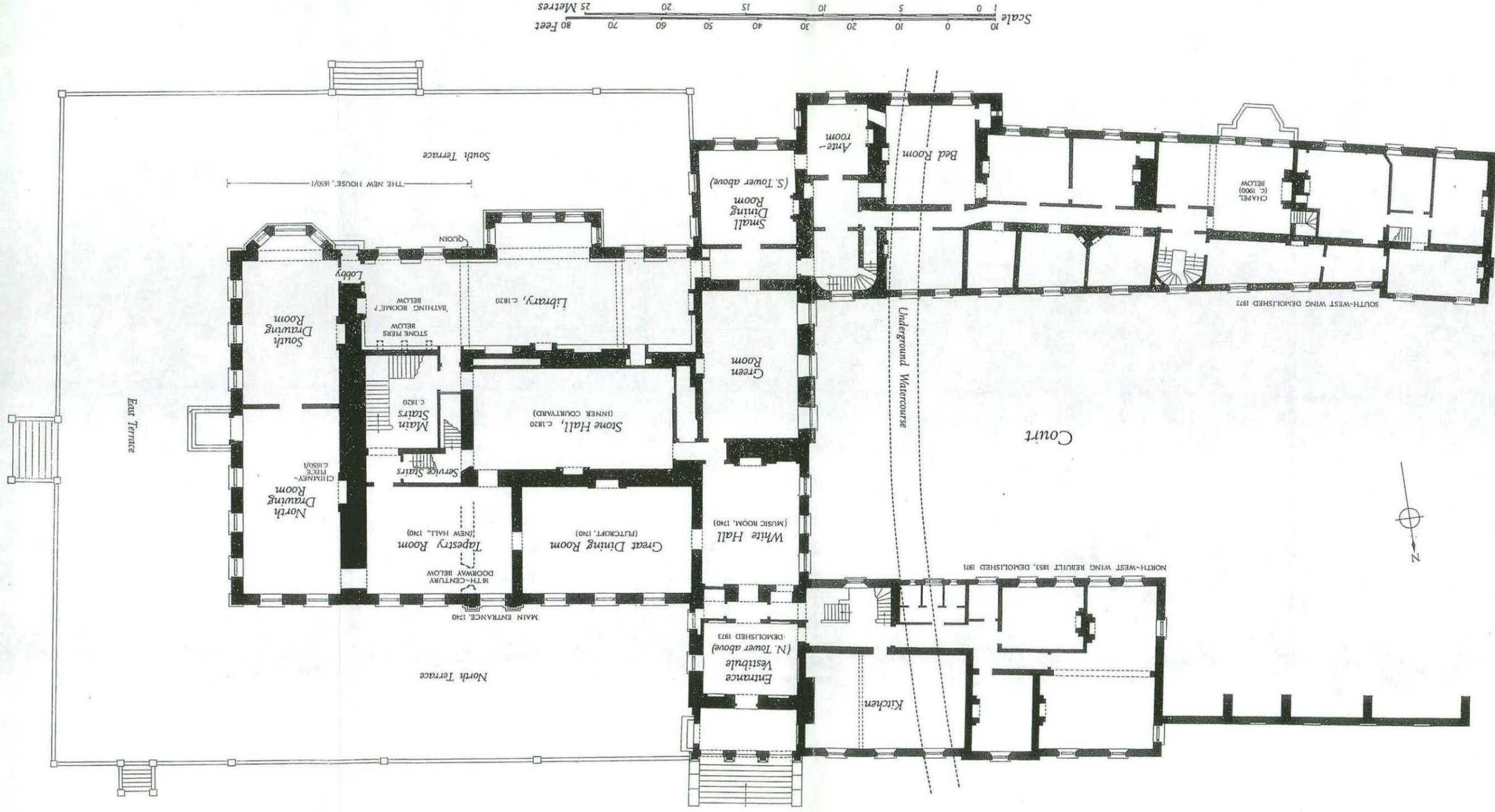


Feet  
 Metres

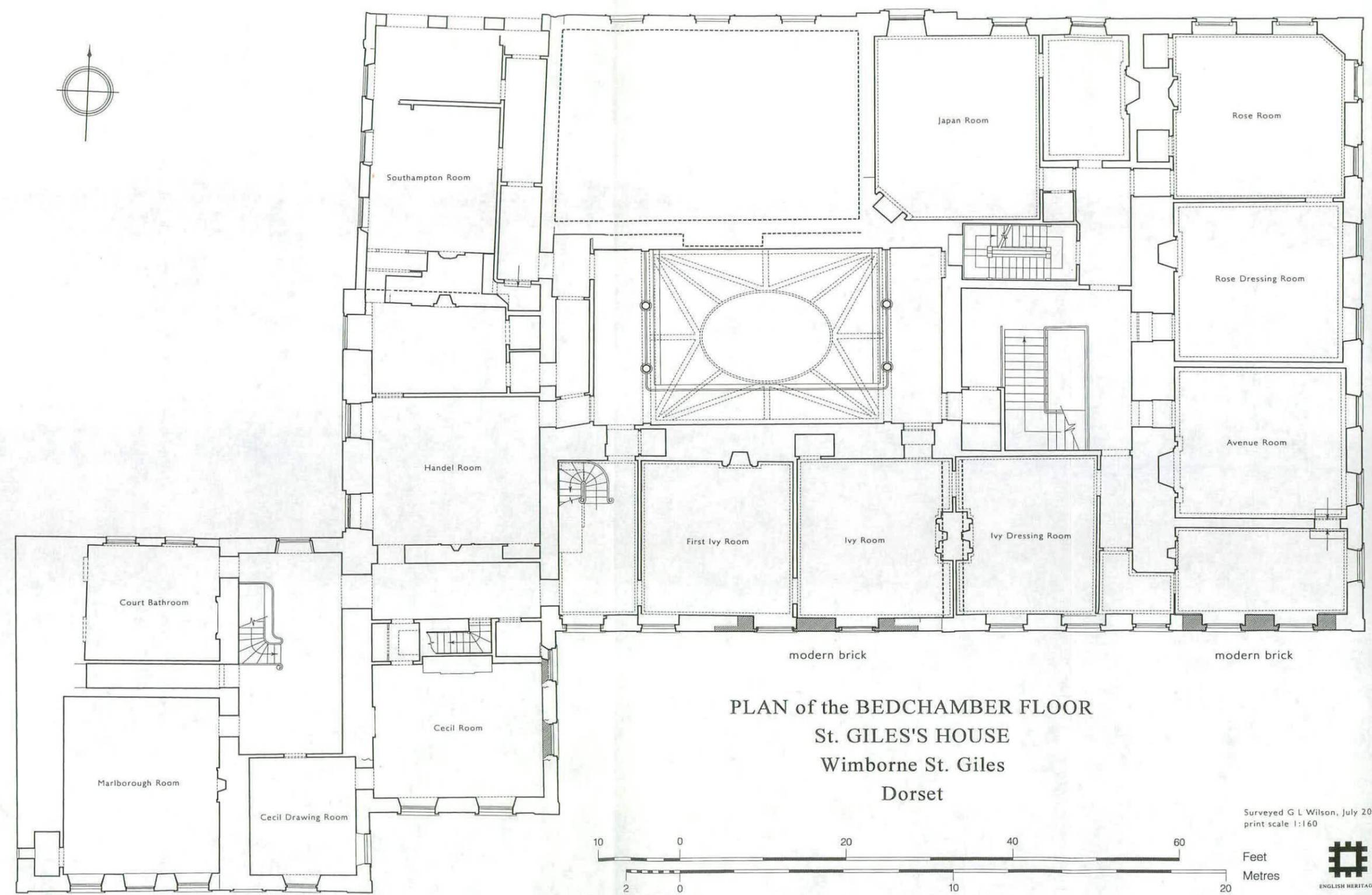


ENGLISH HERITAGE

ST. GILLES'S HOUSE  
PRINCIPAL FLOOR, 1964



Scale 10 0 5 10 15 20 25 30 35 40 45 50 55 60 65 70 75 80 Feet  
25 Metres



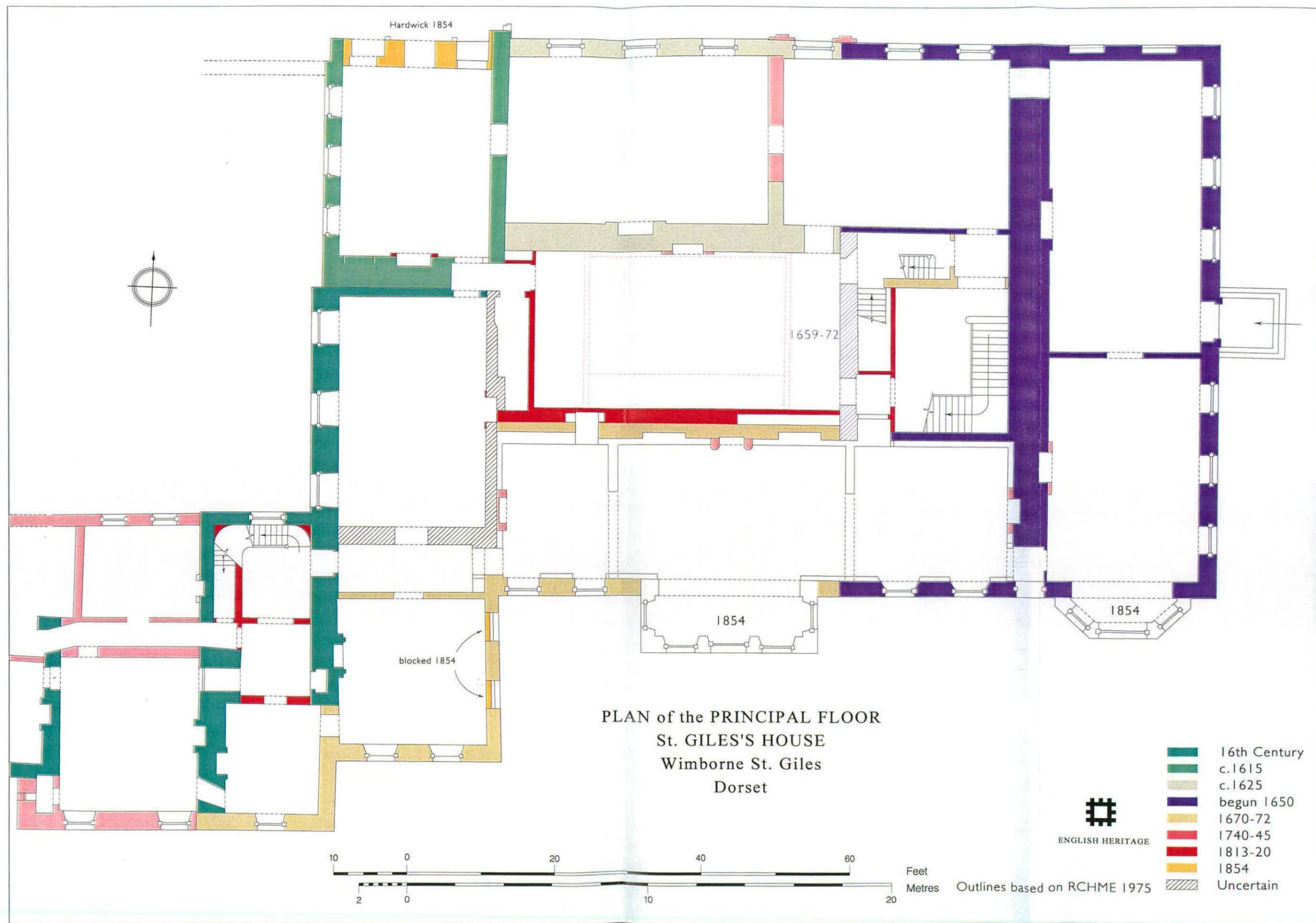
PLAN of the BEDCHAMBER FLOOR  
 St. GILES'S HOUSE  
 Wimborne St. Giles  
 Dorset

Surveyed G L Wilson, July 2003  
 print scale 1:160



Feet  
 Metres

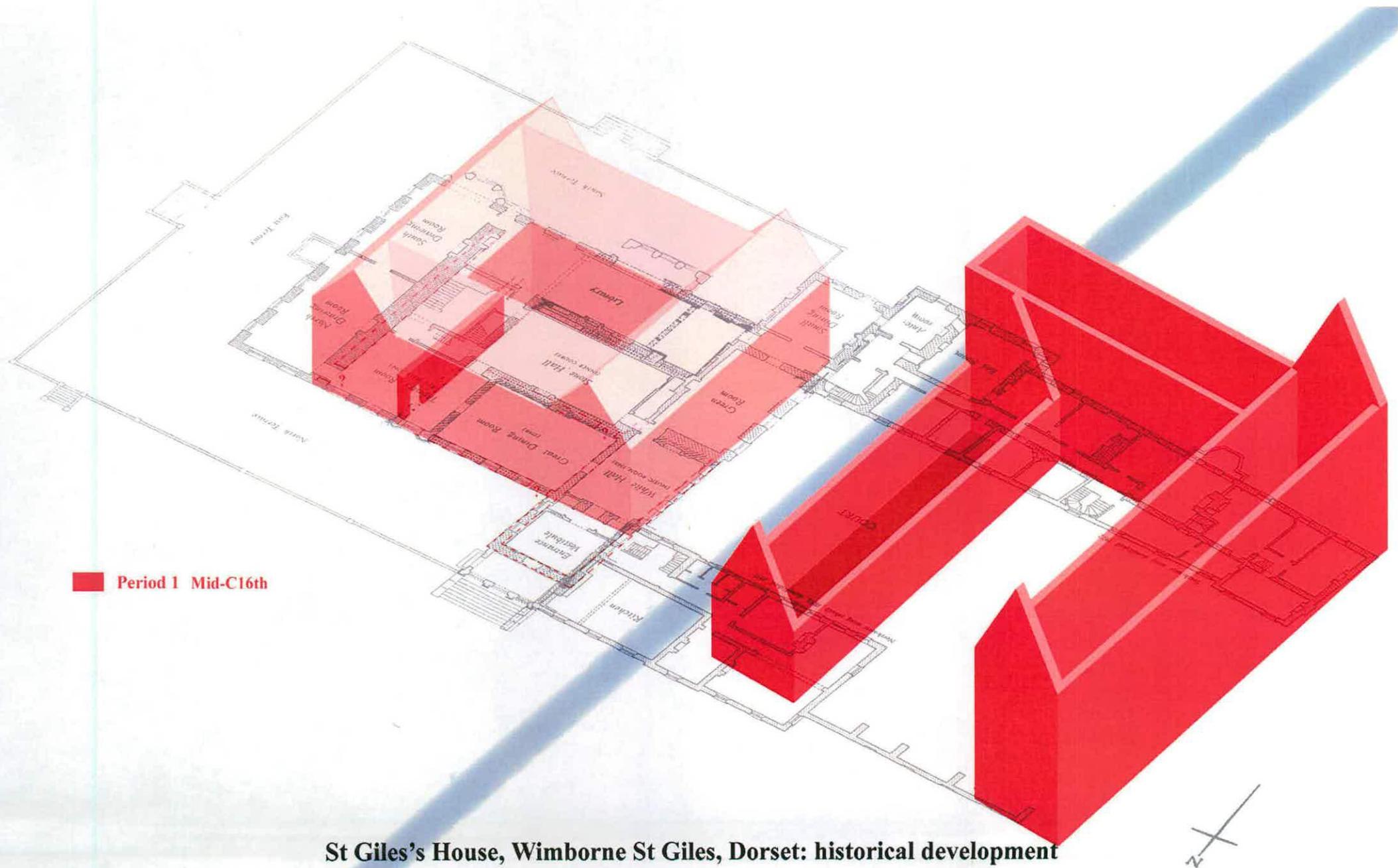


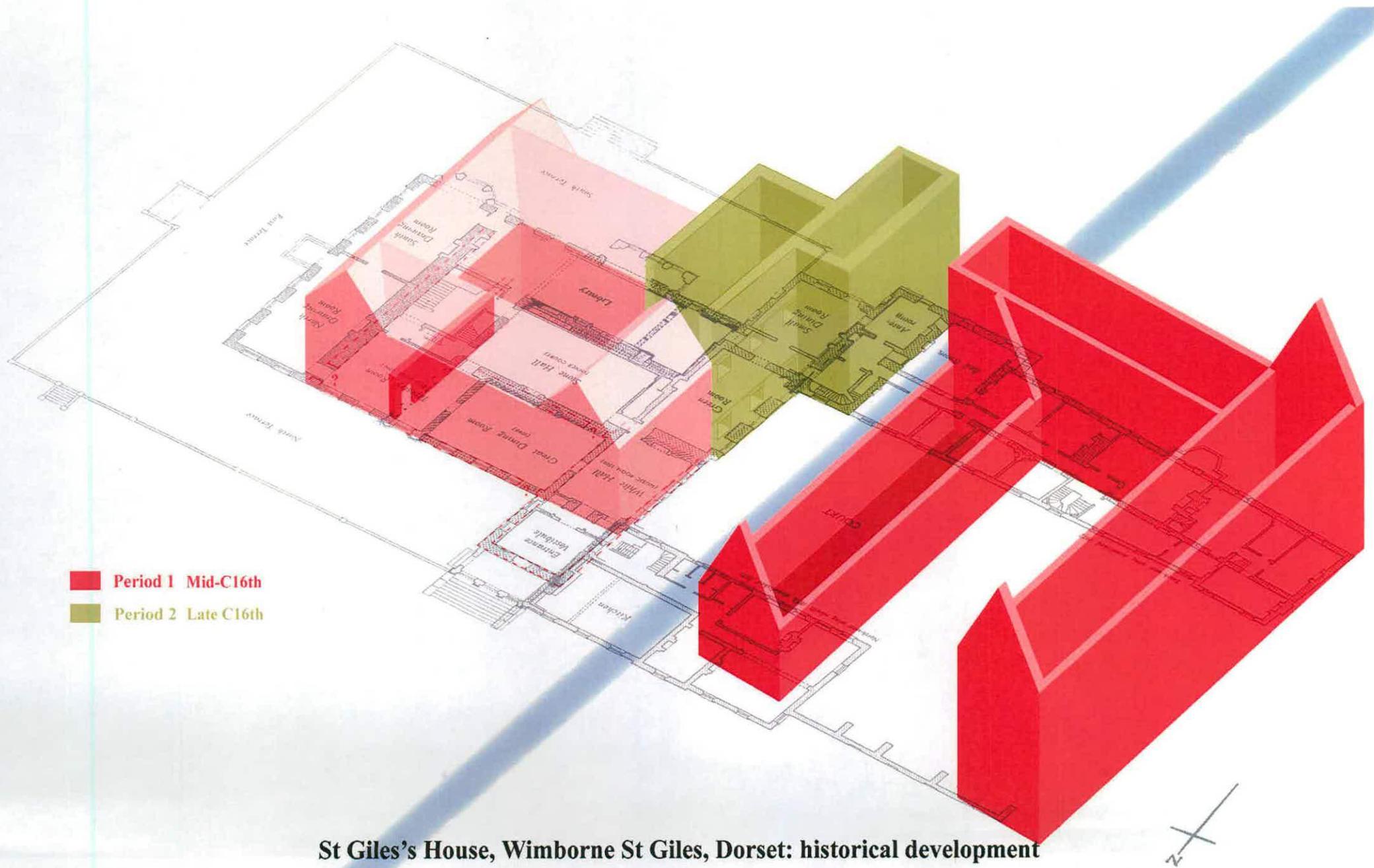


PLAN of the PRINCIPAL FLOOR  
 St. GILES'S HOUSE  
 Wimborne St. Giles  
 Dorset

- 16th Century
  - c. 1615
  - c. 1625
  - begun 1650
  - 1670-72
  - 1740-45
  - 1813-20
  - 1854
  - Uncertain
- ENGLISH HERITAGE
- Outlines based on RCHME 1975

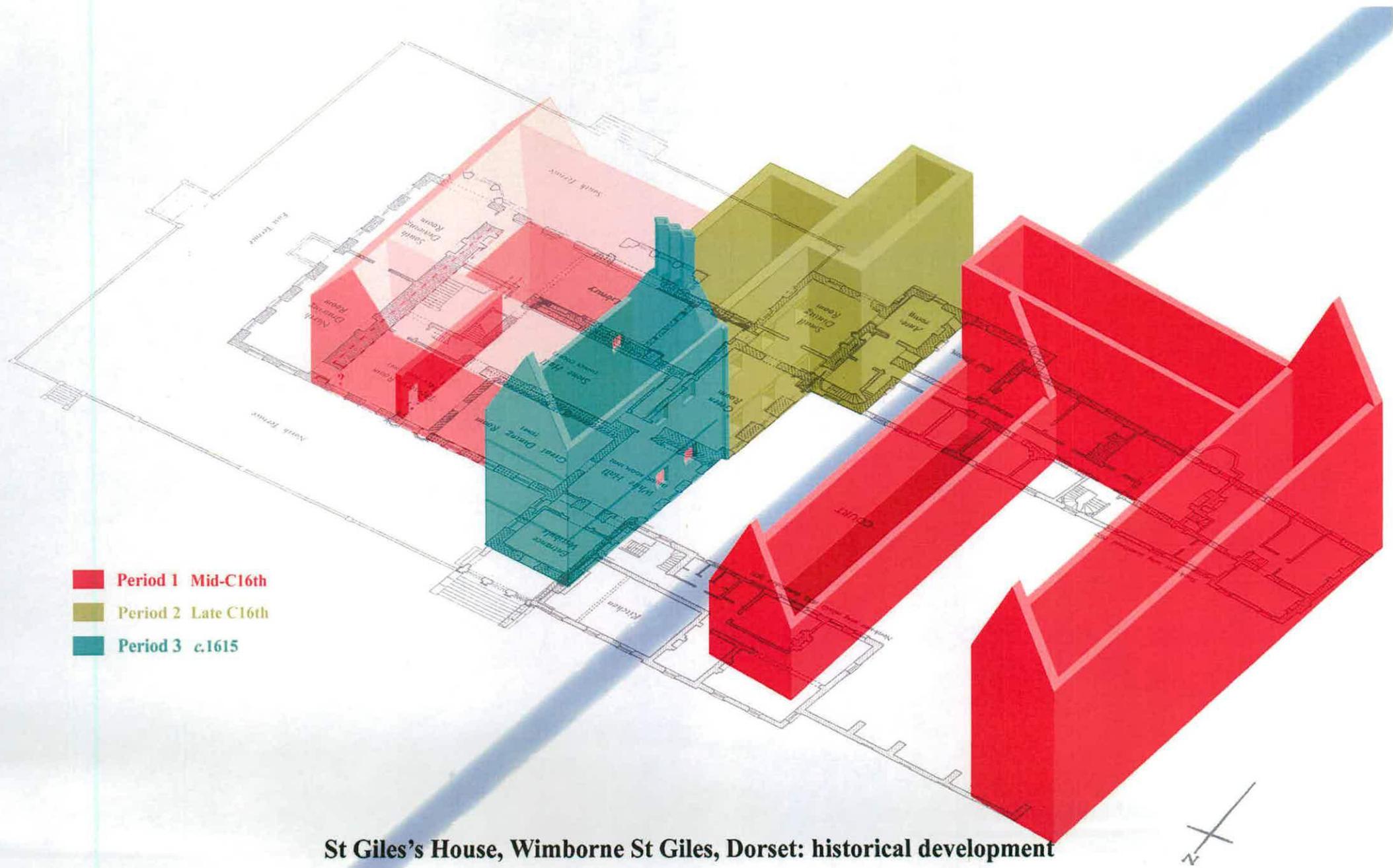
10 0 20 40 60 Feet  
 2 0 10 20 Metres

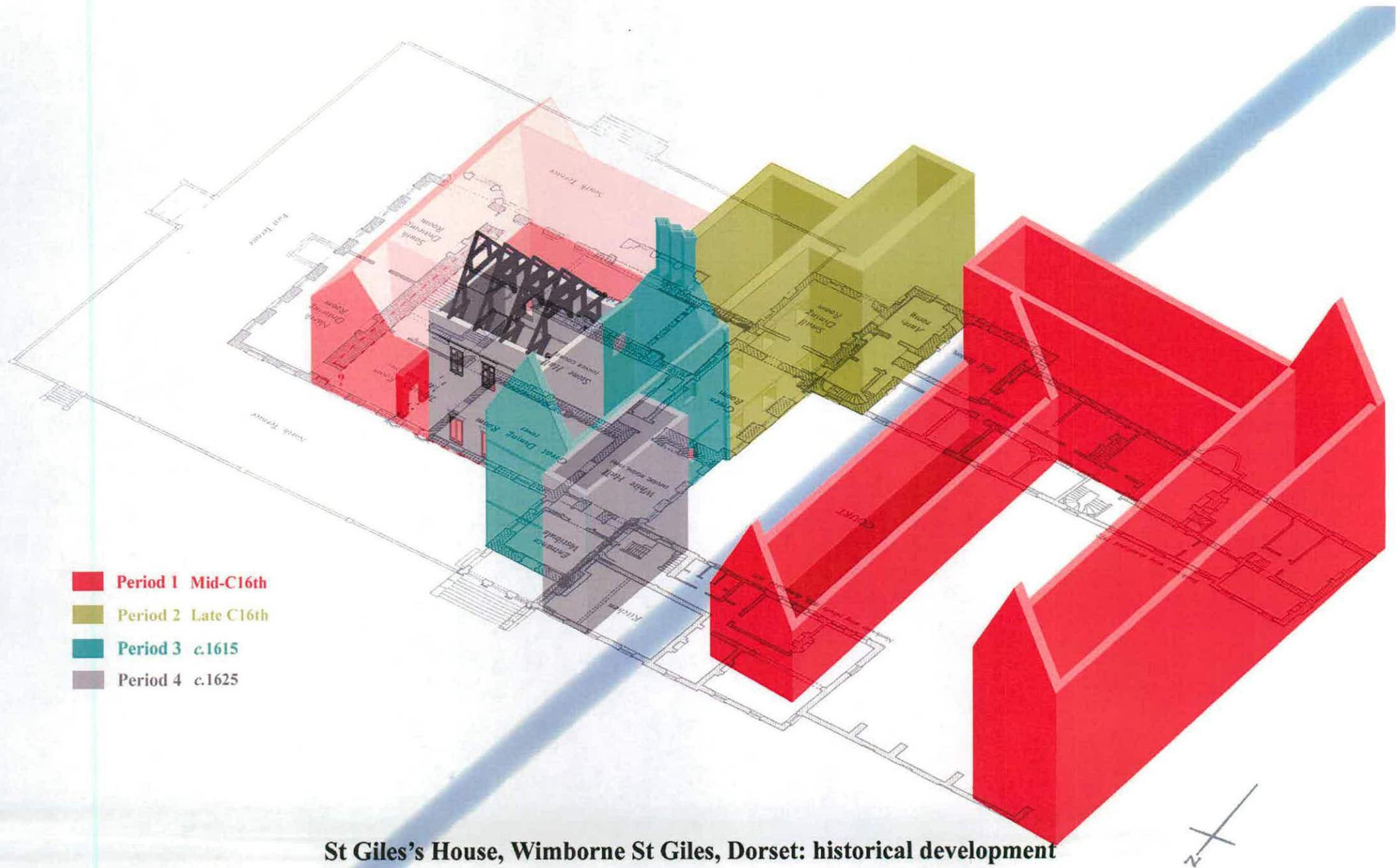


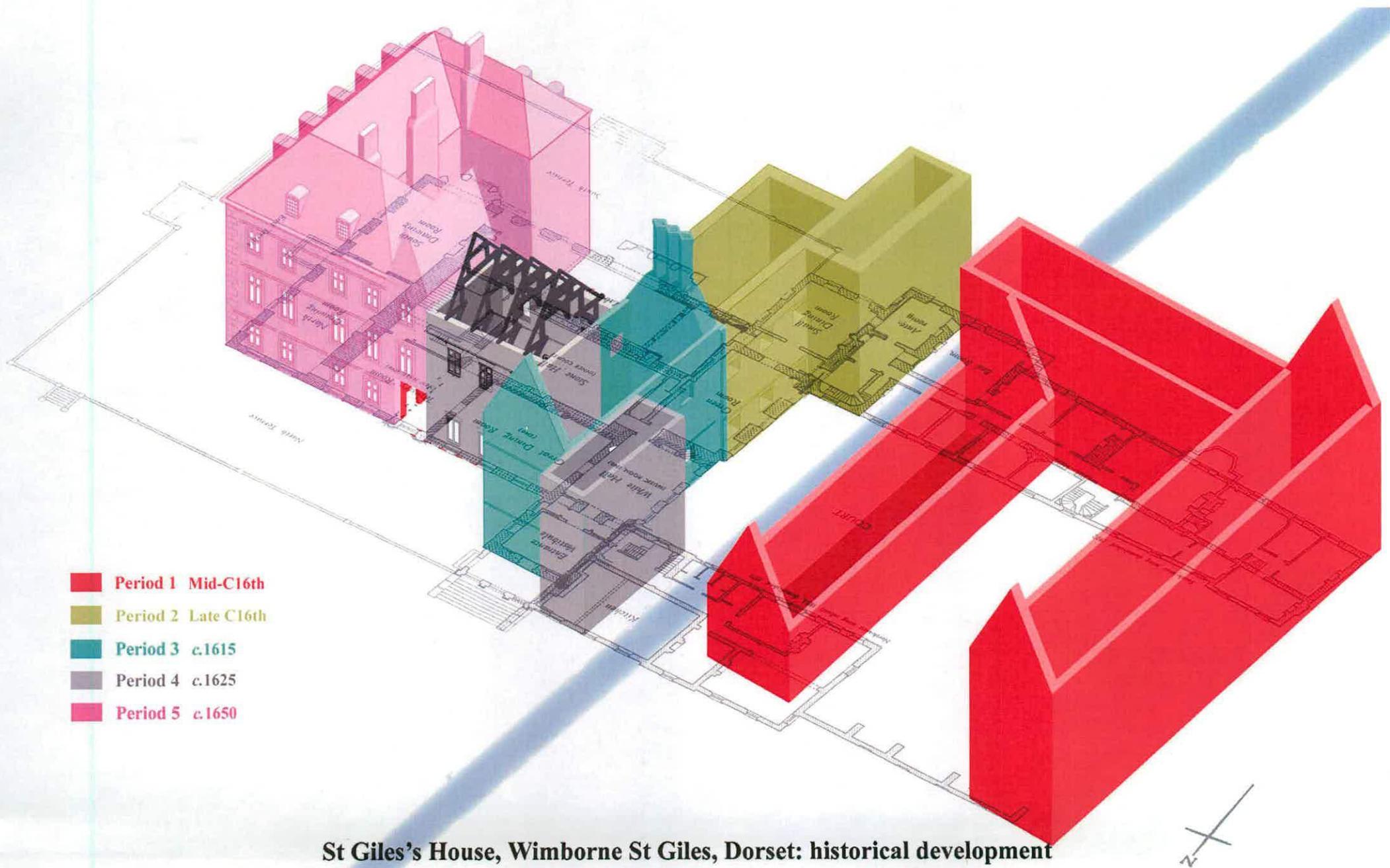


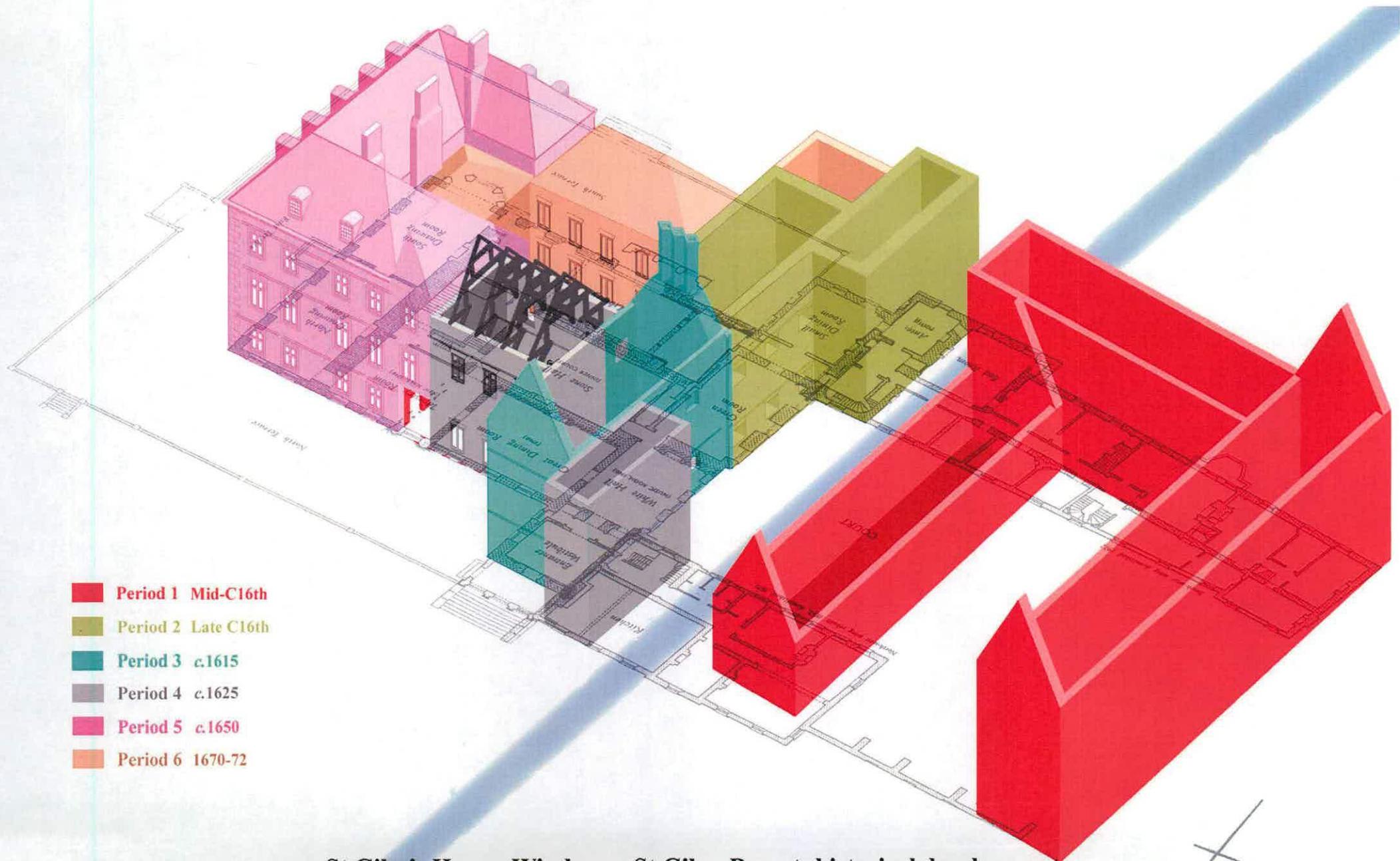
**St Giles's House, Wimborne St Giles, Dorset: historical development**

**Plate 2 Phased reconstruction of the late sixteenth century house**



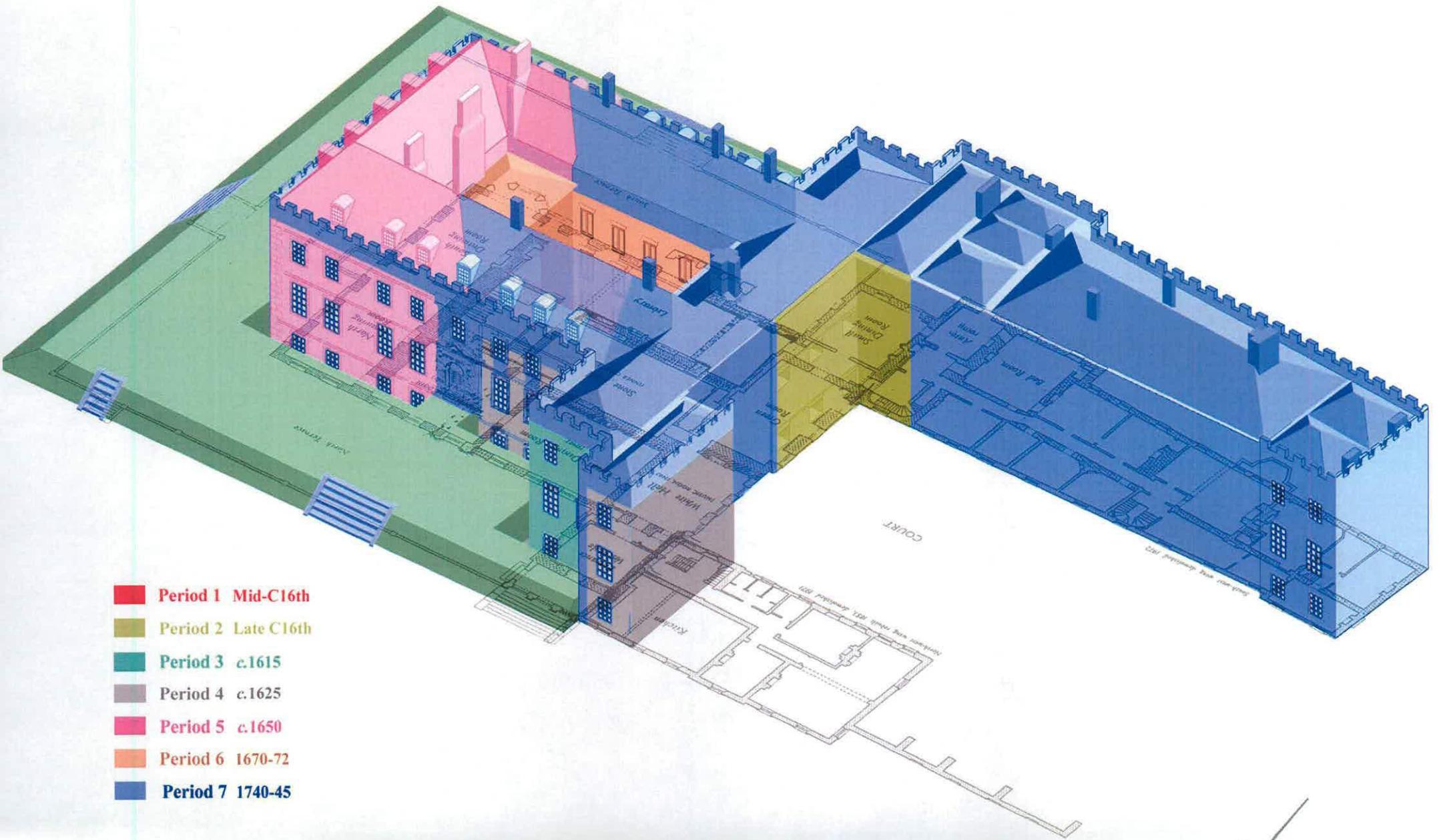






**St Giles's House, Wimborne St Giles, Dorset: historical development**

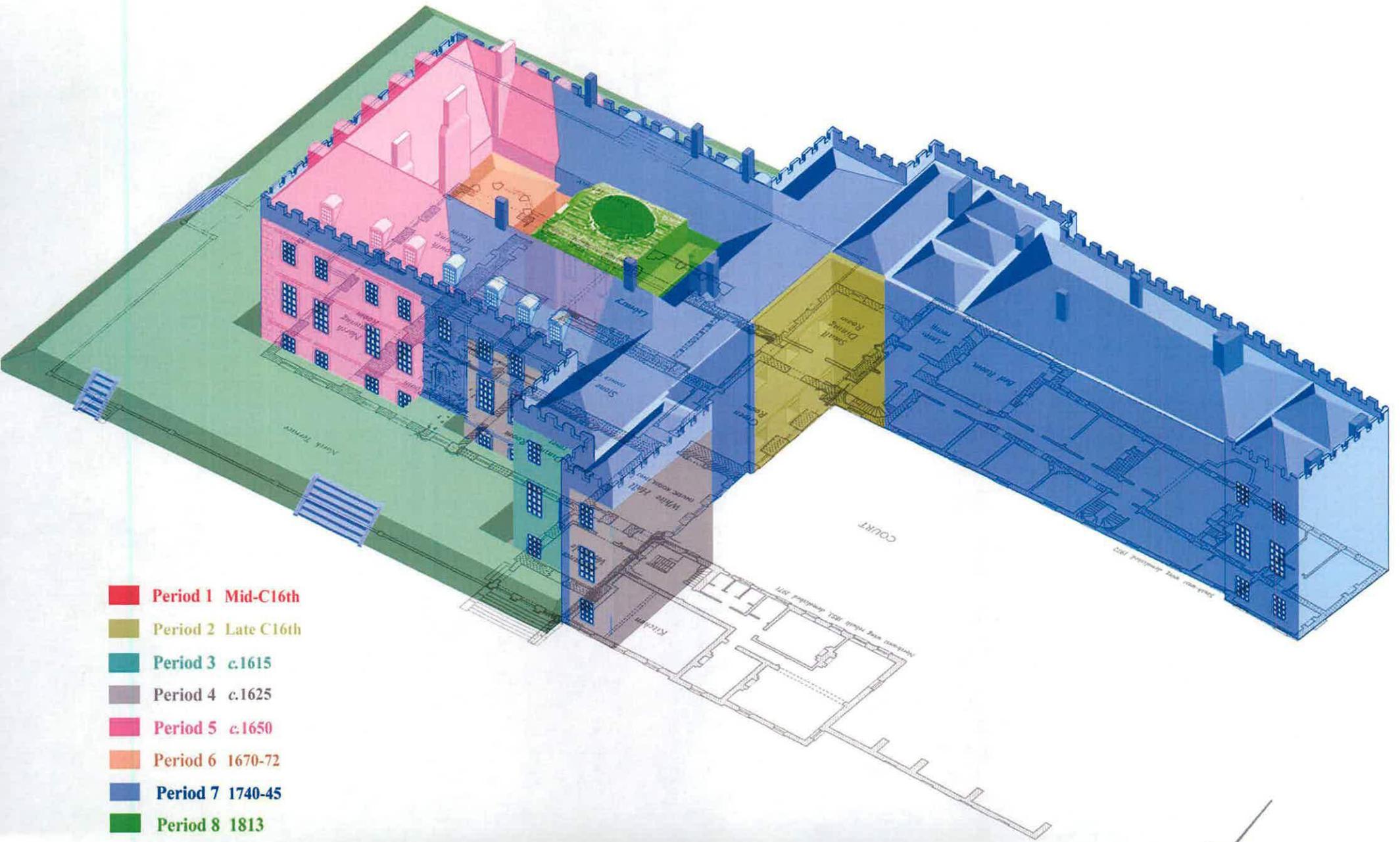
**Plate 6 Phased reconstruction of the house c.1670-72**



- Period 1 Mid-C16th
- Period 2 Late C16th
- Period 3 c.1615
- Period 4 c.1625
- Period 5 c.1650
- Period 6 1670-72
- Period 7 1740-45

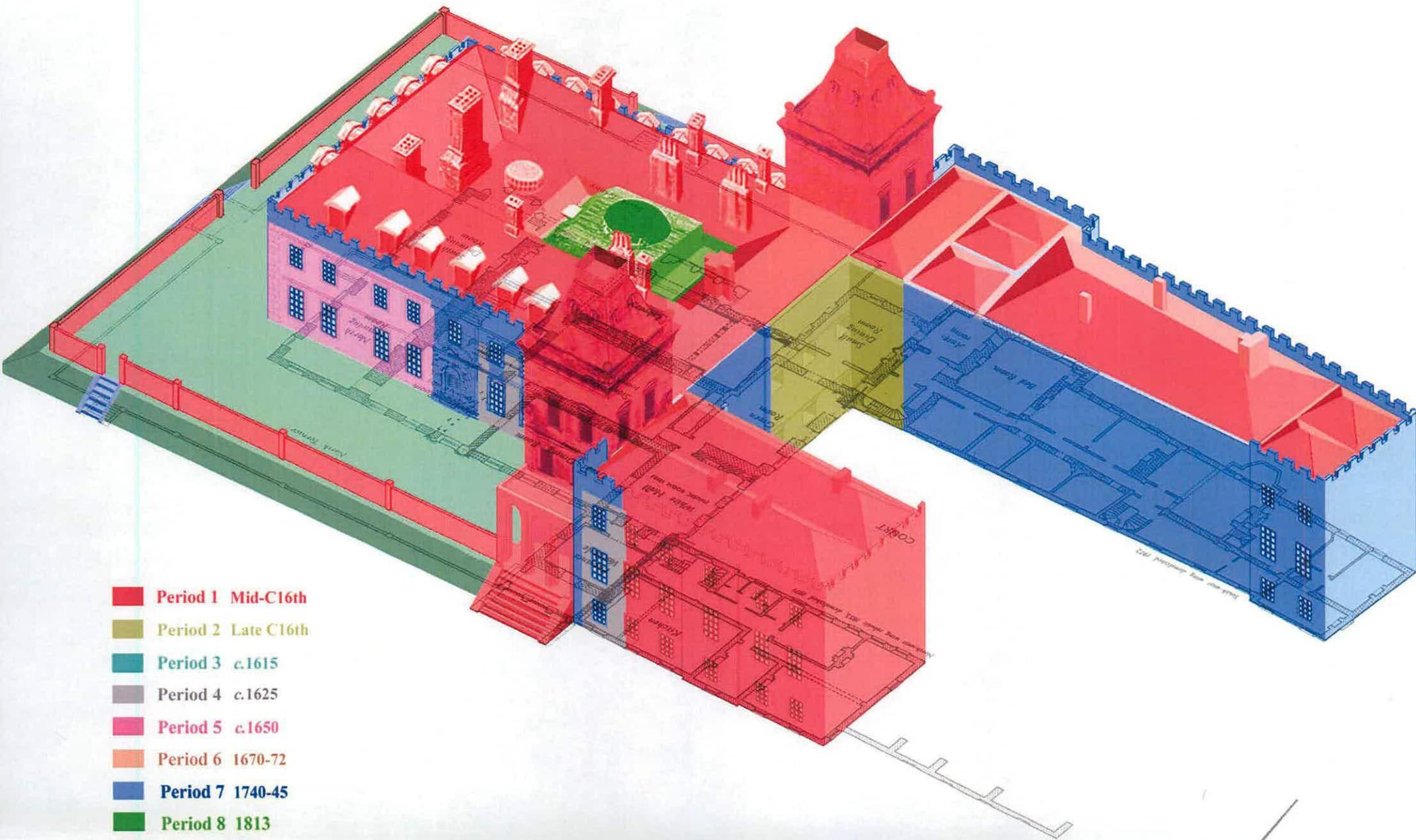
**St Giles's House, Wimborne St Giles, Dorset: historical development**

**Plate 7 Phased reconstruction of the house c.1740-45**



**St Giles's House, Wimborne St Giles, Dorset: historical development**

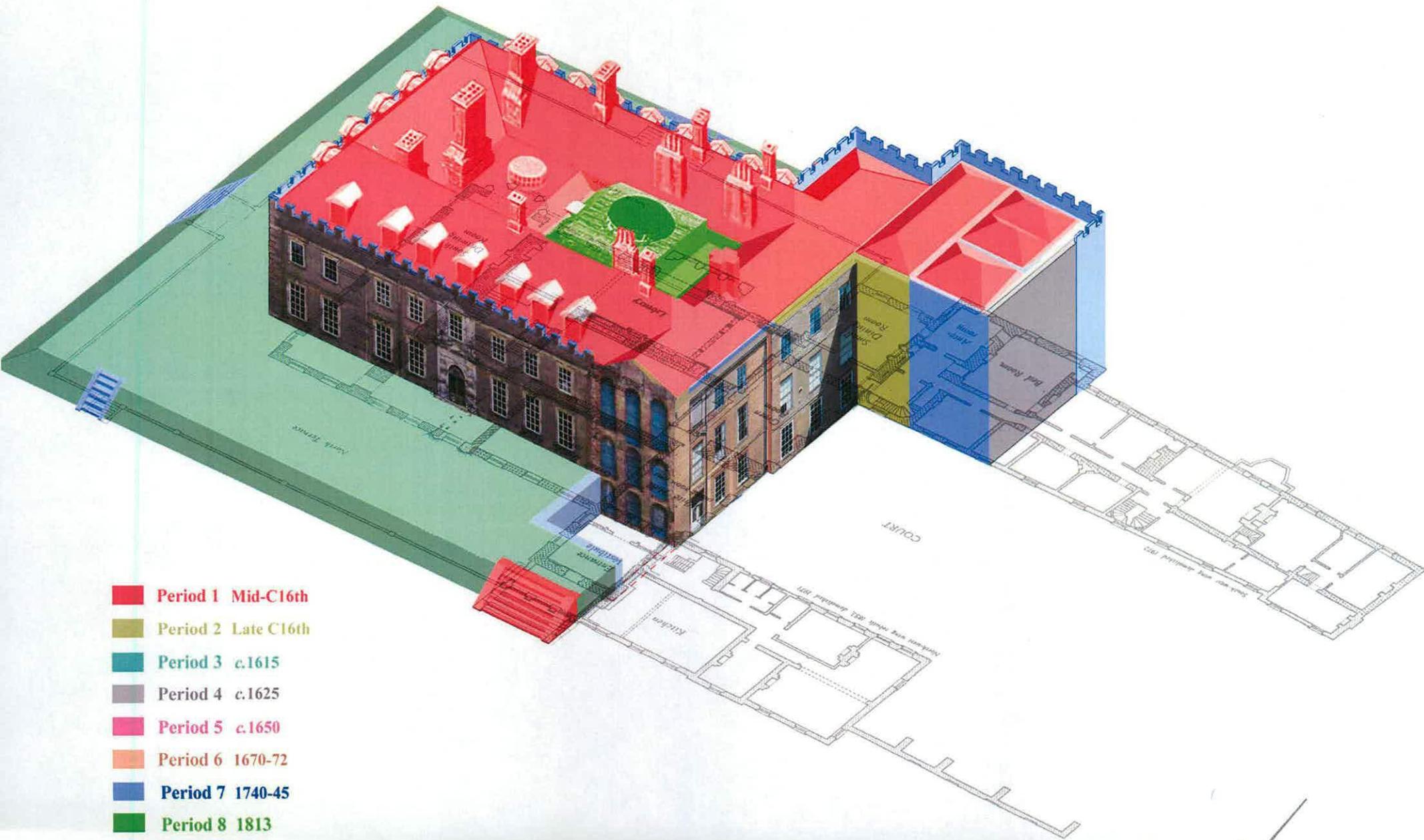
**Plate 8 Phased reconstruction of the house c.1813**



- Period 1** Mid-C16th
- Period 2** Late C16th
- Period 3** c.1615
- Period 4** c.1625
- Period 5** c.1650
- Period 6** 1670-72
- Period 7** 1740-45
- Period 8** 1813
- Period 9** 1854

**St Giles's House, Wimborne St Giles, Dorset: historical development**

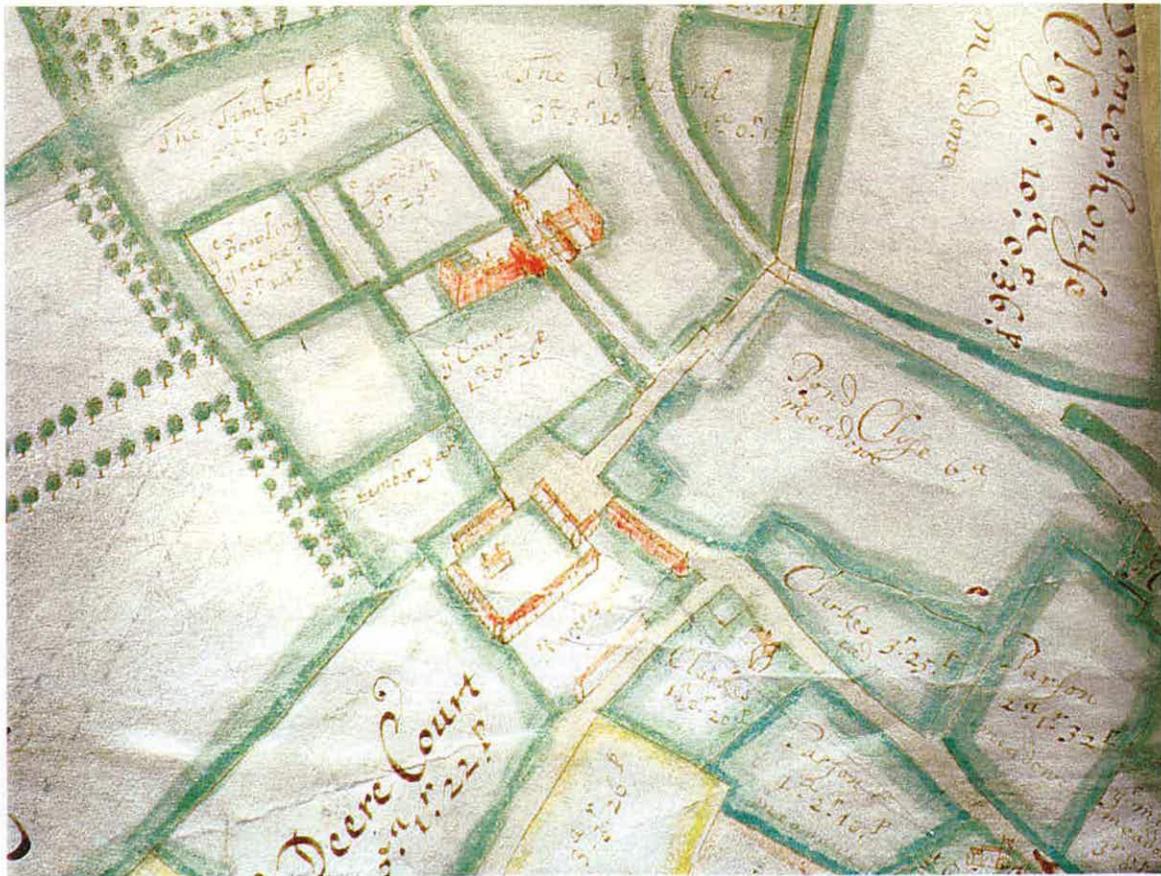
**Plate 9 Phased reconstruction of the house c.1854**



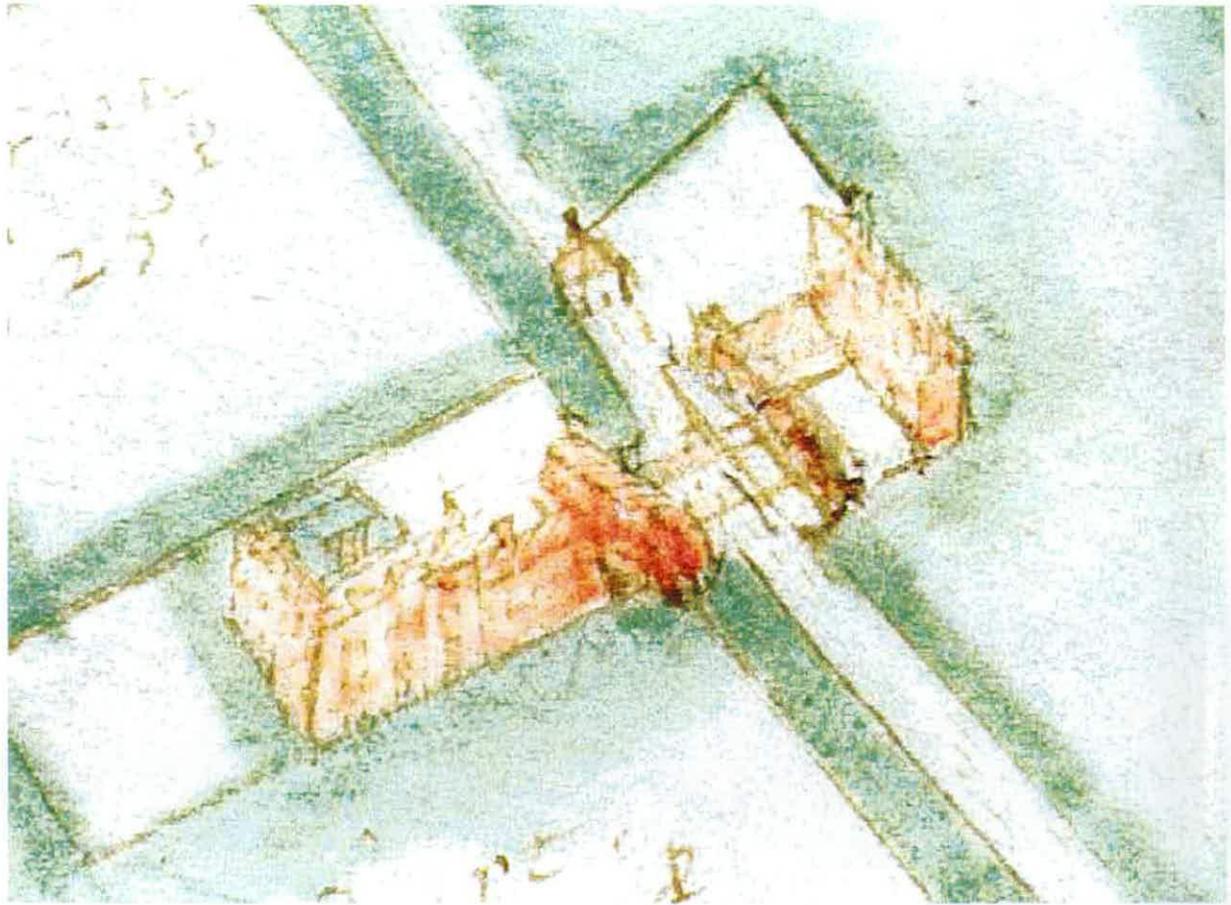
- Period 1** Mid-C16th
- Period 2** Late C16th
- Period 3** c.1615
- Period 4** c.1625
- Period 5** c.1650
- Period 6** 1670-72
- Period 7** 1740-45
- Period 8** 1813
- Period 9** 1854

**St Giles's House, Wimborne St Giles, Dorset: historical development**

**Plate 10 Phased reconstruction of the house as existing**



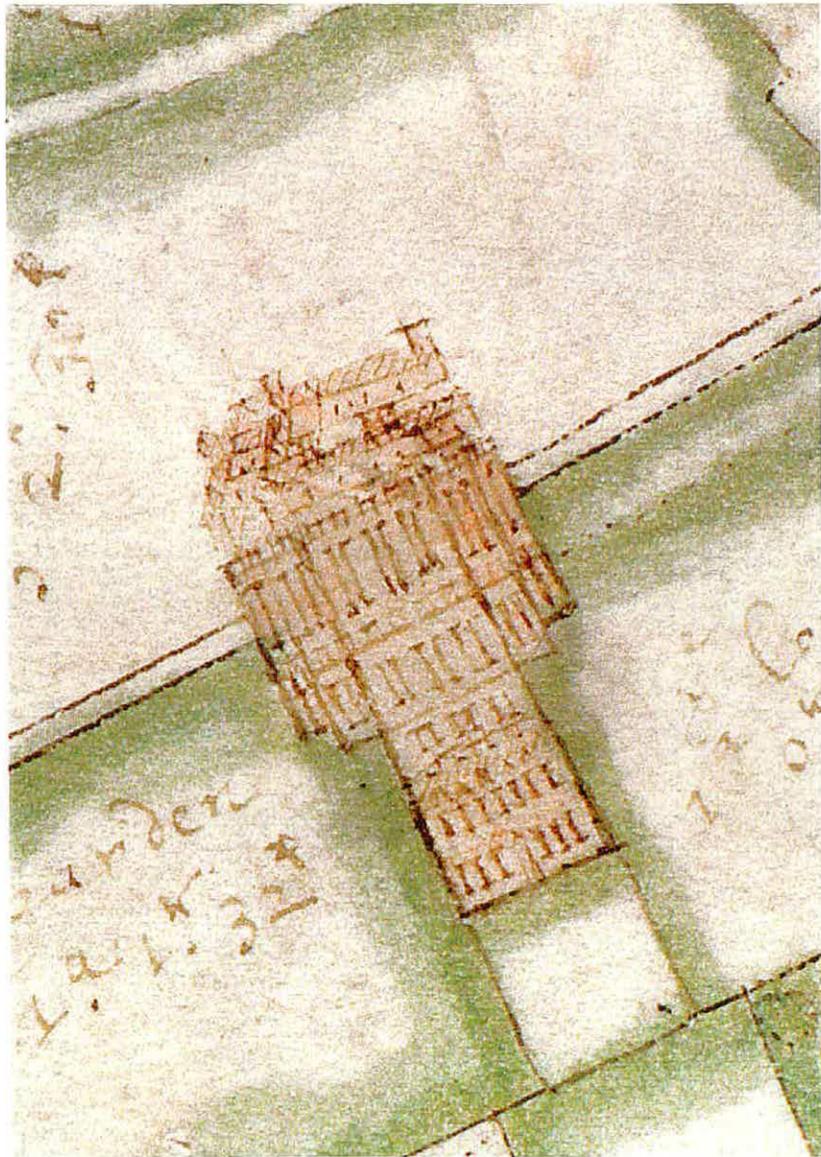
3.1 Excerpt from William Palmer's map of St Giles's House and park, 1659. The house is at the centre top of the picture. The map is orientated with north to the bottom



3.2 William Palmer's map of St Giles's House and park, 1659. Detail of house



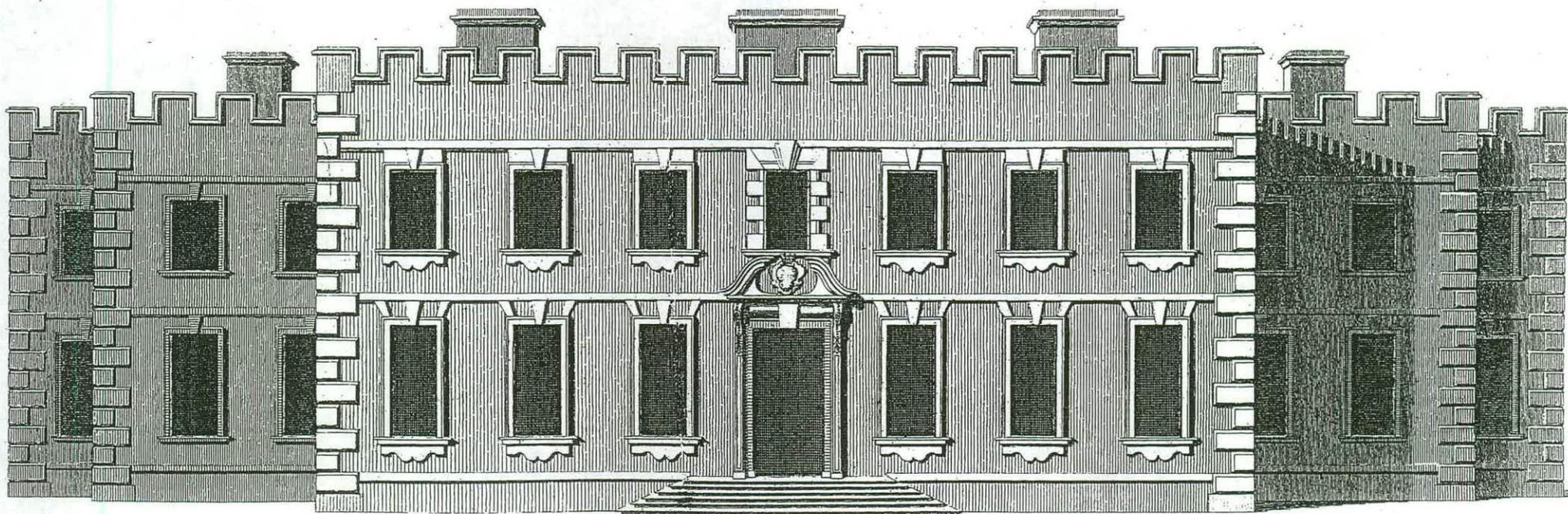
3.3 Excerpt from a survey of St Giles's House and park, 1672



3.4 Detail of St Giles's House from an estate map of 1672



3.5 Plan of c.1750 showing the house and northern end of the lake (St Giles's House, Muniment Room)

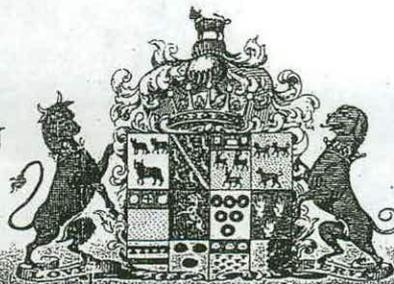


*The whole Extent of the Front is 145 Feet.*

*The Dining Room Front is 78 F. 6 In.*

*The East Front of WINBOURN*

*Anthony Ashley Cooper*

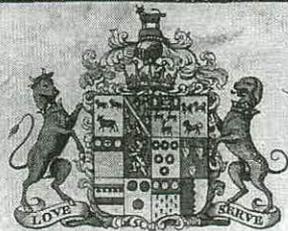


*ST. GILES, the Seat of*

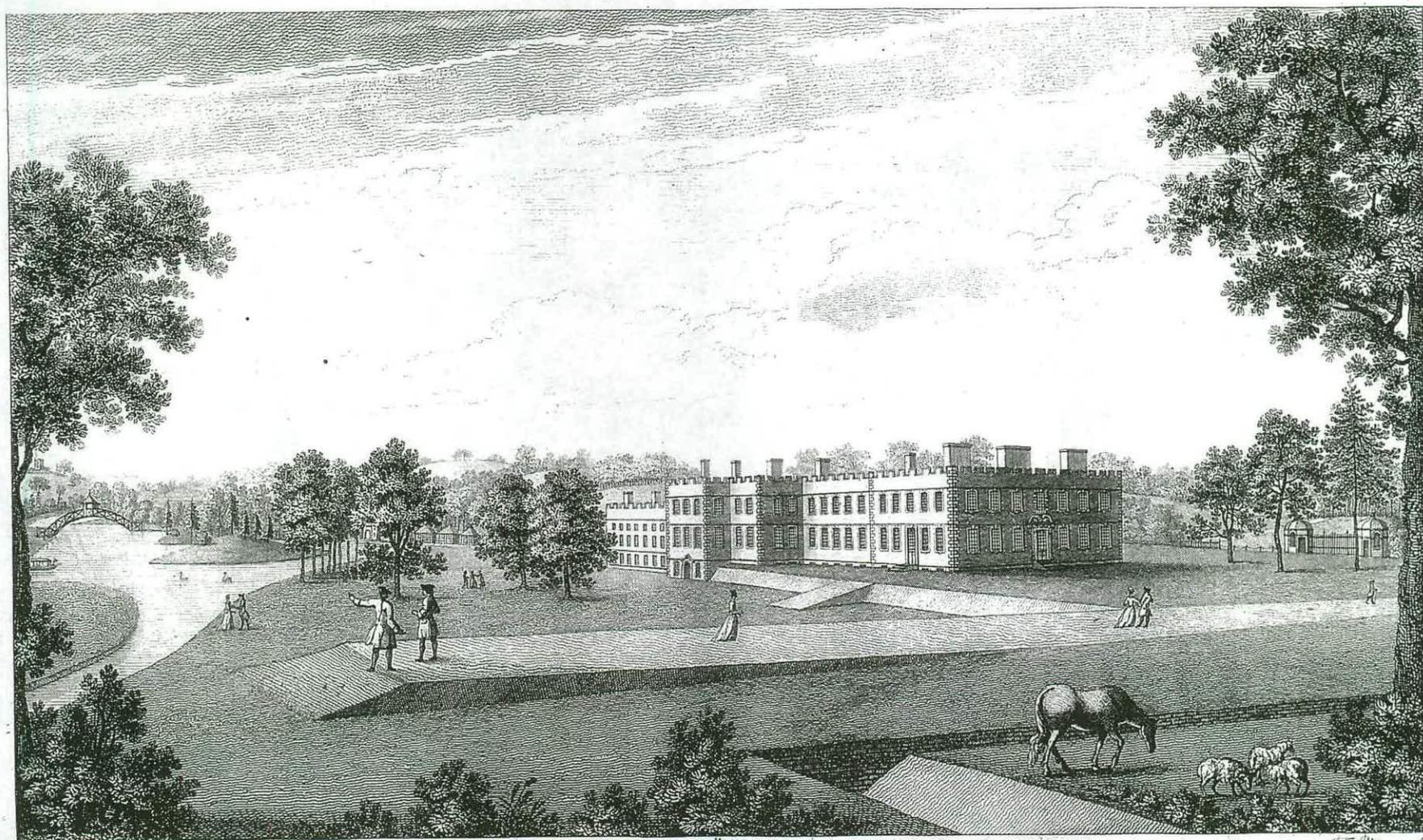
*EARL of SHAFTESBURY.*



South East View of Wimbourn  
Anthony Ashley Cooper

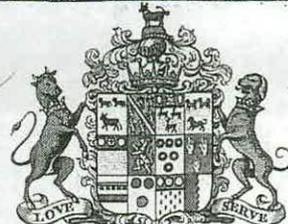


J<sup>ts</sup> Giles, the Seat of  
Earl of Shaftesbury



*The View sculp*

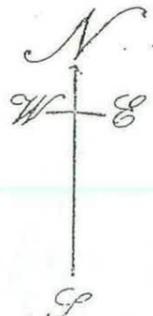
*South East View of Wimbourne  
Anthony Ashley Cooper*



*S<sup>t</sup> Giles, the Seat of  
Earl of Shaftesbury*

Pleasure Gardens & Lawn  
c. 1770

3.9

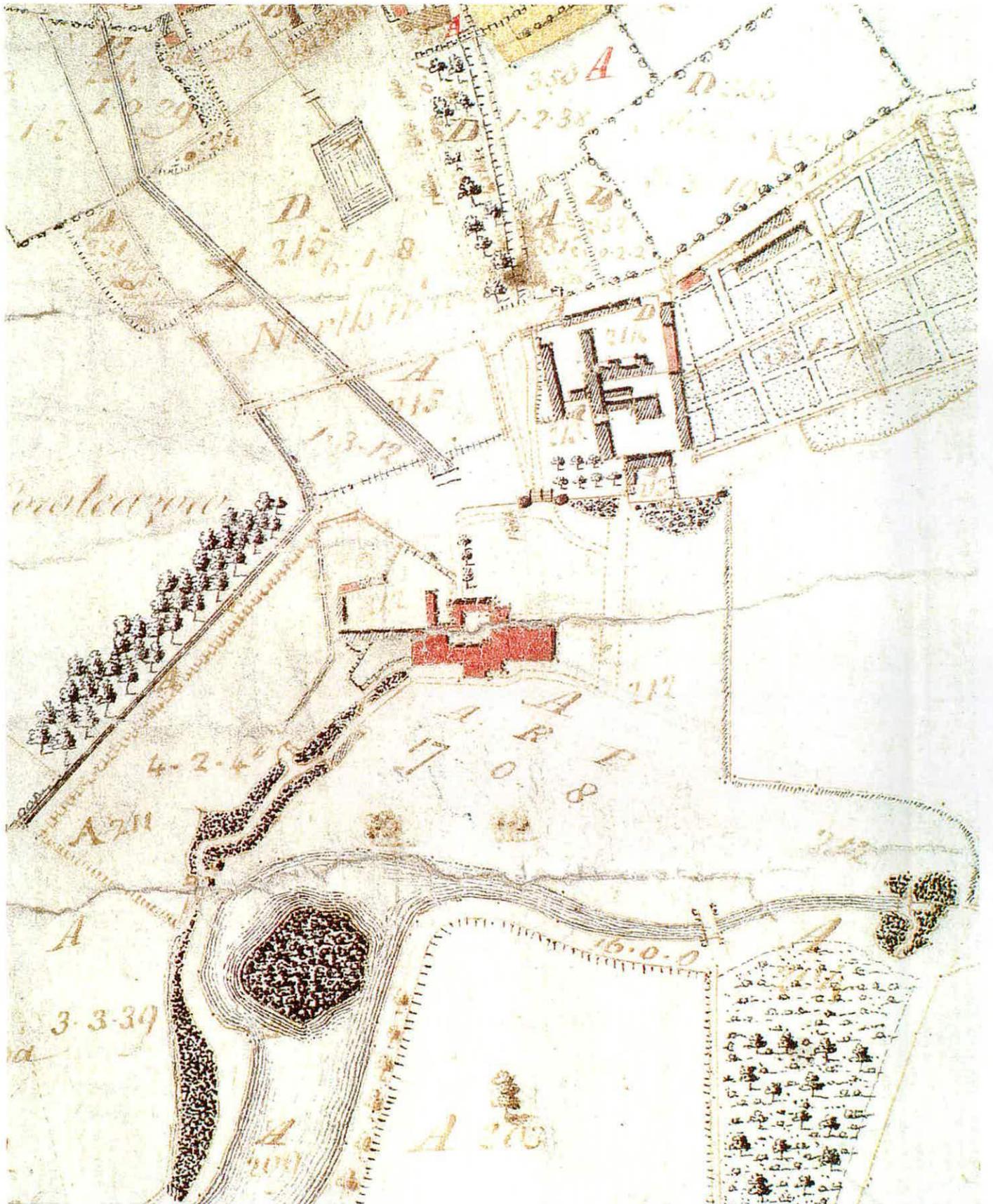


1-4450

G. M. P. L. E. S.  
Archives, Field Club, 1794 map & C. S. 1901

Benches  
paths  
boundaries  
paths

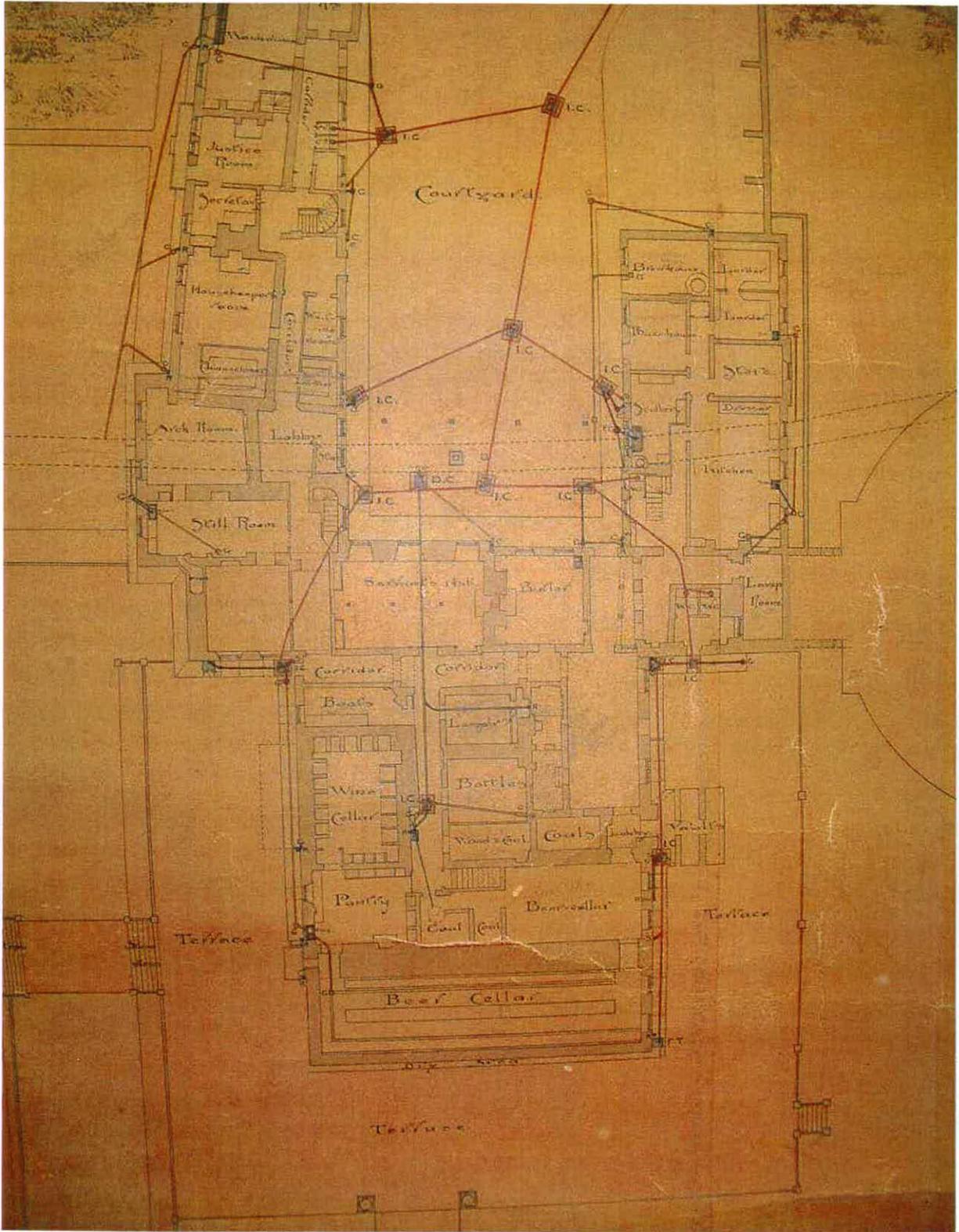
Jan 1866



3.10 Excerpt from an estate map of 1788 at St Giles's House, showing the house and its immediate surround



3.11 Excerpt from the Tithe map, 1839, showing St Giles's House and park (Dorset Record Office)



3.12 Plan of the basement of St Giles's House, 1889

## APPENDIX 4.1

### WIMBORNE ST. GILES

#### Book of Memoranda 1670-1675

Notes on a building contract by Lord Shaftesbury

Drawing Roome to be  
Length - 17 foot  
Breadth - 14 foot  
one chymney  
two doores  
two windows  
two casements double lock'd  
wainscotted hanging high

Great Parlor to be  
Long 24 foot

one foote wanting in length, nine  
inches in height

Broad 17 foot  
one chymney  
two doores  
two windows  
two casements as before  
wainscotted with the best of  
the old wainscott

Great Stayre to be  
long 17 foot  
broad 13 foot  
Hansume Rails & Bannister  
24 stepps  
two windows

A Roome under  
two windows  
one doore

A Passage  
Length of the new Building  
Breadth. 6 foote & halfe  
five windows  
two casements double lock'd  
two doores on the east side

one window wanting  
one wanting

One Passage under  
 Length as above  
 Broade six foot  
 High six foot  
 A building at south end  
 Stone stepps to goe  
 downe  
 two windows  
 paved with Bricks

these stepps are my board

Second Story  
 Such sutable  
 Chymneys  
 doores  
 windows  
 As the sd. T.G. shall  
 think fitt

severall doores wanting

The Passage above  
 the same dementions as below  
 5 windows  
 2 casements as before  
 A half pace at the end to  
 goe into the old building  
 with stepps

*(inadvertent)*  
 This may be a repetition of  
 the first entry

All the Low Roomes to be  
 boarded with old boards out  
 of the old building  
 The Parlor to be wainscoted  
 with old wainscott  
 The drawing roome hanging  
 high

The residue of the Roomes to  
 be well seeled & plaistered  
 & the seeling washed white

Chambers boarded with deale  
 All outward doores oake  
 wainscott fashion  
 Inward doores good deale  
 board  
 same.  
 Hanged in iron worke

these doores are all of leafe deale,  
 & not deale board

All the windows in the front  
of new building  
new square glasse  
All the rest of the windows  
with the best of the old  
glasse

All the doore cases & window  
frames of the best old oake  
or new & of Height &  
bignesse proportionall to  
the building

these are all too slender

All the stepps of the Stayre  
to be new quarter board

All the Timber of the House  
to be sufficient to discharge  
its burthen

Height of all the floores  
to be 12 foot in Cleare

want 9 inches of the Lower floore

All the outside walles to be  
of Bricks Burrs & flints.

The wall of the west side of  
the Dining Roome to be left  
8 foote high

Coped with brick or stone  
A paire of peeres & a gate to  
come in

noe peeres but instead posts of  
my Timber

The wall next the Court to be  
made of Bricks Burrs & flints  
& rough casted

The thicknesse of the walls to  
the ground base 3 bricks in  
length

from thense to wall plate  
2 bricks in length

The partitions between the  
 passage & Chambers to be  
 of old timber  
 Lathed & plaistered if not  
 wainscotted

The grownde base in the Front  
 to be of freestone

Att the head of the windows  
 in the Front of the First Story  
 A plint of freestone & an  
 Archetrive Rounde all the windows in the Front  
 this is not made

A freestone quoyne at each  
 corner of the building in the  
 front

To case all the front of the  
 new building with new brick  
 or ashler freestone

A hansume freestone doore  
 case in the Front to the Garden,  
 with freestone stepps up into the  
 Parlor

A hansume coved cornish  
 in the Front

Tyled with the best of the old Tyles  
 freestone stepps out of the  
 passage into the Court

The Garden wall each side  
 77 foot long & 10 foot high  
 to be made of bricks batts  
 burrs taken out of the House  
 & coped with Bricks

The front to be 102 foot long &  
 4 foot hight to be made with  
 Brick &c. as aforesaid  
 the Collumbs to be sett thereon  
 & coped with freestone

A paire of stone peeres in the  
 middle, & Balls

The like peeres & Balls on the  
 south side, with  
 This is not made

A paire of gates to each, well  
 hanged in iron  
 one payre of gates not made

To take the tyles of all the old  
House & new lay it well to make  
the Rafters sufficient  
To rough cast all the walls of the  
old building.

A Chamber over the end of Hall  
to make

one window noe window made  
& one doore

A partition of old tumber the partition & beame was my  
lathed & plaisterd timber  
boarded with old oake boards  
A roome under it  
one window  
one doore

In Red Chamber  
one window made

The Kitchin Floore  
to be levelled with the Little  
Parlor & Boarded

A passage taken out of the north  
side to communicate with the  
said Little Parlor & new building

The rest to be devided into Roomes  
as T.G. shall appoynt

with a doore out of the said passage q the crippling of the wal  
into the Court over this passage

In Little Parlor

A doore case in south side this was sett in the little stay  
a window over it

A window in the north side

A doore wider in the East side This not done

The passage on the East side

to be made levell with it

Stepps down to the Servants' Roome

Stepps down to the pastry

In the Pastry

To make two ovens

A doore into the Room under the  
stayres

A window to it

To make the stayres according to  
Mr. Tayler's designe

Wash House  
one window  
A partition  
sunck lower & paved

in the Kitchin  
A partition none made  
one chimney made naught  
two stews under an Arch  
one doore into the Pastry not done  
A window on the north side  
sunck lower & paved  
with paving tyles

In Servants' Roome  
One Chymney  
one window  
make good the wall in north side

In the Blew Chamber  
A partition  
a doore  
new lay the floore

In my Chamber  
two windows  
alter the portall

In the Wainscott Chamber  
Lower the floore  
stopp a window in south side  
make one in north side  
mend the Chymney

I paid for the Chymney the  
smoking not yet mended

Alter a stayre from the west end  
of the seller to the north end  
of the lower passage this stayre case not made

The said T.Glover shall fully  
make an end finish & compleat all  
& every parte therof in a hansume  
workmanlike manner as followeth  
The old building shalbe finished by  
August 1st new building tyled by  
November 1st The whole building finished

by Aprill 1st following  
Tho: Glover to have the materialls  
of what is to be pulled downe as  
aforesaid, except &c.  
Ann all other materialls that shalbe  
wanting toward the rebuilding &  
finishing of the said premisses as  
aforesaid shalbe provided & supplied  
at the proper cost and charges of T.Glover.

## APPENDIX 4.2

### Memorandum of work to be done at the Rt Hon the Earl of Shaftesburys at St Giles's

1. To fix the chimney in the middle of the new hall and make good the walls to it.
2. To fix the chimney, and repair the walls in the great Dining Room, and make the wall solid at the end next the musick room.
3. To prepare the cove bracketing: and bracketing to the cornice and frize and frames in the ceiling of the great Dining Room, in the doing of which, regard must be had, to the thickness of the wainscot, upon which the entablature and cove is to stand.
4. To prepare the bracketing for the Ionick cornice of the hall and vestibule, which must allow for the thickness of the stucco, which is to be upright with dado of the pedestall.
5. To put in the dresses to the windows of the front, and blanks over them, and make good the stone fascias, and according to the drawing, and the bricklayer to take particular care to make the walls solid to the stone, that the Jams of the stonework cramped.
6. To pave the bottom of the area or dry drain with brick.
7. To alter the chimney in Mrs Turneys room, and put a plane portland chimney piece, and wider slab, and new floor the room, and fit it up with old wainscot, but to have new doors and shutters, and framing round them.
8. To mend the rustick and fascias and put an upper member to answer the cornice of the middle window.
9. To brick up the lower part of two windows of the store room, and alter the window frames, that the dry drain may be arched quite over and the slope continued.
10. The steps and pavement up to the terrace and hall door to be completed according to the drawing.
11. The Smith to put plane iron rail and balusters  $\frac{7}{8}$  square to the stone steps of the back staircase and 3:3 high on the landing.
12. The window cirb to have iron grills according to the sketch long bars in  $\frac{1}{8}$  square the short bars thin bars edgeways inch by  $\frac{5}{8}$ .
13. Iron work to the garden steps 3:0 high bars and  $\frac{7}{8}$  square,
14. To new pave with old stone the Pheasant Court and make two channel courses to carry the rain water from the pipes to the sink grate, which should be fixed into a stone.

15. A fillet gutter, to take the water from the flat, and a pipe to bring it down.
16. To make good the parapet wall over the end of the hall roof.
17. To rise to floor of the Court Room, by boarding and joist on the present pavement, and new set the chimney piece with a slab 2:0 }  
5:1 }  
Make a new window of sashes, and repair the frame and mend the brickwork to it.  
To alter the lower part of the wainscot and raise the doorways.  
To raise the pavement in the corner passage, and Little Room, and take away the sink stone, and fill up that part of the drain solid.
18. To raise the bottom of the Wine Cellar 1:6 and raise the Binns and new pave the cellar.
19. To raise the tops of four stacks of chimneys and put potts of 11: diameter on the funnels, or rather 12 in diameter at bottom and 10 at top, and mend two other chimney tops.
20. To fasten the lead on the roof in some places, and put in a new flash to one of the chimneys.
21. To board with ordinary stuff (?) over part of the ceiling of the great Dining room, as far as the leaden trough, and to keep the door into that roof padlocked.
22. Mend floor in garret passage, and put up a post under one of the timbers of the roof, and a lintel over the doorway.
23. *LARDER*  
To brick up two blanks at the end next the front with a dead shore in each  
To make a foundation of brickwork under the chimneys by the doorway from the passage.
24. To provide materials for the plasterer and scaffolding.
25. Move board for the floor of the hall and dining room, and the worst to be used in court room before mentioned.
26. Deals for the wainscoting the great dining room and pedestal, and doorcase, and peers in the hall, and doorcases in the great stair case.
27. Drawings will be sent from Town for the hall, and dining room, with all the mouldings at large and the chimney piece for the hall, which will be of Portland Stone.

July 16<sup>th</sup> 1740

H Flitcroft

NB These things have [?] all

Explained to Geo. Osboldstone(?)

There will be wanting of tons of Lath and 3 thousand of the larger 3in nails  
These to } 10 hand of plaster at - 3:6 per hundred - two loads of Purbeck  
Lime to Buss:

be found } to a load }  
by customer } at 4 in } ----- 2.0.0

four loads of sand for the large room and the hall and passage.

Mr Cartwrights account of materials he will want

July 16<sup>th</sup> 1740

SG14 Muniments room archives

Estimate dated 16 July 1740 bearing signatures as witness of H Flitcroft and Matthew Percy of Wimbourne agreeing prices market 'proposals for performing masons work at St Giles in the best and most workmanlike manner.'

Proposal for performing masons works at St Giles the seat of the Rt hon the Earl of Shaftesbury in the best and most workmanlike manner according to the designs

1. Plane work in old stone at 3 pence halfpenny per foot superficial
2. Circular plane work in ditto at 5pence per foot superficial
3. Moulded work in ditto at 6 pence per foot superficial
4. Circular moulded work in ditto at 8pence per foot superficial
5. To furnish Portland block of a good kind free from hard stony veins or salt peter and of such scantlings as desired, not exceeding 7.00 long at 2 shillings per foot cube measured when wrought and set
6. Plane work in the same at 9 pence per foot sup.
7. Circular plane work in the same at 10d per foot sup.
8. Moulded work in same at 1 shilling per foot sup.
9. Circular moulded work in the same at 1shilling 1 penny per foot sup.
10. Iron cramps let in and run with lead at 2 pence per foot running
11. Work of Portland astragall steps 12inch tread and 6 inch rise at 1shilling 3 pence per foot running
12. Work of plane Portland steps of 12 inch tread and 6 inch rise at 1shilling 1 penny per foot running

All charges included in the forementioned prices except mortar, and scaffolding, and cramps which are to be found by his lordship.

As to article 5: Portland block made choice of at the quarry freight Pool carriage, portorage, keyage, and Town dews and land carriage to St Giles's at two shillings per foot cube

And re article 10, I leave to Mr Flitcroft til the work is finished or anything else if not rightly understood. Matthew Percy agrees. Witness: H Flitcroft  
July 16 1740.

1. Memorandum of materials to be provided for the alteration about the house

Oak timber for the roof and ceiling floor and to repair the timbers of the hall floor

Tyles to cover the roof, about 12 thousand

Right wainscot: half-inch bord for the hall floor about 11 squares

Two inch and half wainscot or oak for 5 windows of sashes

Inch and half wainscot or oak for 5 blank windows

Two inch wainscot or oak for three chamber windows

Three inch wainscot for a pair of great doors to the front 11 foot high

Some half inch Elm or Ash bord for the ribs of the cove and bracketting to the entablature and moulding of the ceiling

The flyer of the back stair also to be made of ash bord a quarter inch thick

Half a hundred (ie 50) of dry 14 foot double yellow deal

A hundred of 14 foot, half-inch dry yellow deal of the best sort

Some Right wainscot or oak for the shutters in the hall

About 60 ... of good brick and lime and sand in proportion

NB The old bricks are proposed to be used about the dry drain under the court terrace

Portland stone for door or frontispiece and steps to yard on the court front the dimensions of which will be sent from town

As will also the plan, front and sections for the alterations proposed

To enquire what the mason will have a foot squared for plane work in Portland Stone; moulded work in same- the stone found by his Lordship and how much per foot superficial for the new working and setting old stone

How much per rod for brickwork. All materials found by his Lordship, and scaffolding

29 August 1739

2: In the same hand and signed by Francis Cartwright.

Memorandum of agreement with the the Rt Hon the Earl Of Shaftesbury to perform the following work for him at his seat at St Giles Dorsetshire.

Lath and plaistering floated at six pence per yard superficial

Ditto rendering floated at two pence half penny per yard

Coves floated at seven pence per yard

Stucco on walls at nine pence per yard

Ditto on laths at twelve pence per yard

Plane moulding at five pence per foot superficial

All strait enriched moulding and cornices both Corinthian and Ionick at one shilling and three pence per foot superficial.

Cir plane moulding s at seven pence peer foot Superficial

Circular moulding enriched at one shilling and six pence per foot superficial

Also: foliages and other ornaments to be judged of by their merit when done by Mr Flitcroft

All materials to be found by his Lordship and scaffolding

July 16 1740 agreed to by Francis Cartwright

Witness H Flitcroft

## APPENDIX 5.1

Indenture headed ( in English ) a Schedule of Inventory of goodes implementes and ( left blank ) of household in the capitall messuage of Upwimborne at Geyles taken the day of the date of theis indentures.

( Note that being one half of the Indented pair of documents this is unfortunately not the dated half.

The document is of vellum measuring approx 30 cm wide and 55 cm long with an extra fold at the foot ( for sealing but no seal survives, nor does it appear that this document was ever sealed. ) fold approx 3.5 cm )

Date the hand would appear to be mid-fifteenth century. to mid 16 century \* marked verso " An old inventory "

H.M. Stowell. 7.6.1973

THE PARLER Imprimis one table bord  
one cubbard  
2 formes  
3 joynt stoules  
one chaire of murry velvet imbrodered with white satten  
1 nedle worke chaire  
1 (~~SCREEN~~ SCREEN) of satten of Bridge (sic) (Bruges)  
2 greine carpets  
1 carpet of turkey work ( Nb turkey work was an English imitation of Eastern carpets and consisted of cross-stitch on canvas, in coloured wools cut open to makepile. (Yarwood) At this period carpets were not put on the floors.  
1 chaire made of (coopes )sic  
2 chares covered with black velvet  
1 pair of andirons  
1 pair of dogs  
1 fire peeke ( possibly a poker )  
1 pair of bellows  
1 pair of tonges  
1 desk for a book ( this would have been something in the nature of a box with a sloping lid )

Note on the Parlour.

This was originally a smaller room built to give the family greater privacy than could be had in the Hall and was thus a private sitting room.

The table bord

was still of the medieval type which would have been put up on trestles and propped up against the wall when not in use. The formes were used for dining at the table. There seem to have been about 6 chairs some with stuffed seats also the two stools ( joynt refers to the type of construction - square topped and strengthened with stretchers. ) Only well-to-do families had chairs at all.

Chairs

THE HAULE

In early medieval times this was the centre of family life and the sparse furnishing indicates that the family at St Giles were no longer using the Hall for ordinary living purposes I think.

continued

\* handwriting changed little among the class of people used to write out documents the court hand was influenced by the secretary hand and as in this document the "H" sank below the line, indicating that it is 16 rather than 15 century in date

## APPENDIX 5.2

### Transcription of an inventory of goods at Wimborne St Giles (dated 7 May 1639) St Giles's House, Muniment Room F/C/1

f.2An Inventory of all such goods as are now remayninge att St Giles Wimborne this vii th  
of May  
1639

In the Dyninge Chamber

Six peeces of Tapestry hangings- £25-0-0

One Large Drawinge Table- £2-0-0

Two Courte Cubbords- 0-15s-0

One Square Table- 0-3s-4d

Two greate Chayers of Needleworke- £3-0-0

Eleven Backe Chayers of Needleworke-£8-5s-0

Six Crimson damaske quishions- £1-4s-0

Five Tapestry quishions - £1-0-0

One longe stoole of black Tustaffety  
two longe quishions of cloth of Silver - £3-0-0

One longe greene table Carpitt of Cloth with a Cubbord cloth of the same- £2-0-0

One little Turkey Carpitt- £1-0-0

Two window Curtaines of collord stript stuff and the rods- 0-10s-0

One pair of brass Andirons one pair of Iron Creeps one pair of tongs and fier shovell and a  
pair  
of bellis- £3-0-0

One little footstoole of Needleworke- 0-3s-0

The Armes of Sir Anthony Ashly- 0-5s-0

(Total in margin) £51-5s-4d

In Sir John Coupers Chamber

Item 4 peeces of Hangings and one little peece on the Chimny- £10-0-0

Item the high beadstead and a cubbord- £3-0-0

Item a little Table with a drawer- 0-5s-0

Item 5 Curtaines of watchett dammaske with buttons and loops- £15-0-0

Item the teaster, beadcloth and vallens of the same- £10-0-0

Item a downe bead of ffusion a bolster a holland quilt a canvis quilt & a canvis mattres-  
£15-3s-4d

Item a pair of pillowes a pair of fustion blancketts & a pair of Holland blancketts- £3-13s-  
4d.

Item a watchett Rugg a taffety quilt- £6 10s-0

Item 5 white fustion Curtaines & 3 blew perpetuana curtaines with curtaine rods- £3-0-0

Item 2 little blew carpitts with fringe & needleworke- £1-10s-0

Item a great Chayer a little Chayer and two low stooles of cloth of gold with yeallow bayes  
coverings- £6-10s-0

Item a pair of Andirons with brass heads, a pair of Creeps a pair of tonges a fyre shovell, a  
pair  
of bellis, a wooden skreene a quilt deske & two iryne stooles- 0

Page- £126-10s

f.2v

In the Inner Chamber to Sir John and the Ladyes Chamber

Item a halfe headed bedstead one table & a little carved Cubbord- 0-14s-0

Item a fether bed a bolster a pair of pillows three blancketts & a yeallow rugg-£5-0-0

Item a watchett perpetunana cannopie-Curtaynes of the same & vallens all of them last &  
two  
blew window curtains- £2-10s-0

Item a little lether chayer a lowe stoole of needleworke a parir of creeps, ffyer shovell and  
tongs-  
0-6s-8d

In the Ladyes Wardropp

Item 4 peeces of hangings- £4-0-0

Item a waynscott press- £1-0-0

Item a great waynscott box- 0-2s-0

Item the window curtaines worl - 0-0

In the Chamber over the Kitching

Item viii peeces of jacke hangings- £2-0-0

Item a standinge beadsteed teaster & vallens of blacke & yeallow 5 curtaines of purple and

yeallow Say: one matt one ffether bead: one bolster one pair of pillowes one pair of blancketts one yeallow rugg -£7-0-0

Item one trundle bed a feather bed a bolster, a pair of blancketts & a covered- £2-10s-0

Item a table, a low backe chayer, a pair of andirons with brass heads, a fyershovell & a pair of tongs- 0-13s-4d.

Item a fowlinge peece, 4 petronills one with a velvet case one bullett peece 2 pistoll cases- £4-3s-4d.

In the Taylors Roome

Item a waynscott seate & a cubbord with drawers- £1-5s-0d

In the Chaplains Chamber

Item a canopy of blew Say with 3 Curtaines a carpitt & a cubbord cloth of blew: a table of Cipress 2 window curtaines of darnix a wicker chayer and embrodered stoole one (needleworke?)

stoole one needleworke quishion- £1-0-0

In Mr Phillipps Chamber

Ther is nothings remayninge

(Page total partly illegible, appears to be £32-4s-4d)

f.3

In Sir Anthonys Chamber

Item a trundle bedsteed a little square table 2 greene stooles imbrodered one low stoole imbrodered one joyne stoole 2 window curtaines of greene, one pair of andiornes with brass

knobbs fyer shovell & tonges and bellowes a little greene carpitt & a greene stoole in the Closett-  
£1-0-0

In the Chamber within Sir Anthonys Chamber

Item a darnix canopie 2 greene window curtaines: a side cubbord 2 Mapps one greene stoole a rotten joyne stoole & a half hed bedsteed- £1-0-0

In the Chappell Chamber

Item vii peeces of course hangings- £1-15-0

Item one mattress one fether bed one bolster one pair of blancketts two pillowes one red rugg one red cloth bead imbrodered with blacke and gold one beadsteed- £18-0-0

Item one greate Chayer imbrodered, one low chayer & two stooles of the same, a side cubbord a foulding table a turkey carpitt & a turky cubbord cloth- £3-16s-0

Item two window curtaines a longe velvett quishion imbridged one nedleworke quishion a pair of andiorns with brass heads a pair of tongs fier shovell & bellowes- £1-0-0

In the Inner Chamber to that

Item the standinge bedsteed the vallens of tapestry 5 darnix curtaines a mattress a fether bead, a bolster, two pillowes, two blancketts one coverlett of tapestrie- £6-10s-0

In the passage to the greate chamber

Item two greate wainscott presses a greate drawinge table, a carpitt to it: 3 jacks- £3-0-0 (In margin- 3 Jacks not inventoid)

In the Staier head Chamber

Item 4 peeces of hangings- £5-0-0

Item one bedsted 2 feather beads 2 blanketts one greene rugg: 5 curtaines of greene cloth with duple vallens of the same, one bolster two pillowes- £11-0-0 (in margin- Sarum- one blankett wanting)

Item a great greene chayer imbrodered with blacke, two low stooles of the same- £1-0-0

Page- £56-0-0

f.3v Item one quishion one Turkey worke stoole one side cubbord one greene carpitt with fringe-  
0-10s-0

Item one pair of andiorns with brass knobbs on pair of tongs & fiershovell & bellowes- 0-8s-0

In the Inner Chamber to that

Item one standinge beadsted one table, one mattress, one feather bead one bolster one pillow one pair of blanketts one yeallow rugg, 5 ould stuff curtaines to the bead, one window curtaine one ould greene carpitt one backe chayer one greene Turkey worke stoole- £6-10s-0

In the Hawle Chamber

Item a high bedsteed a mattress a ffetherbed a boulster two pillowes one pair of blanketts- a red rugg five red cloth curtaines with duple vallens of the same- £6 13s 4d

Item a slope bedsteed with teaster and curtaines of red cloth one fether bed one bolster one pillow one pair of blanketts one red rugg- £4-0-0

Item a side cubbord with drawers a drawinge table an ould carpett- 0-15s-0d

Item two red window curtaines two back chaires of red cloth. One greate leather chayer one little ould imbrodered stoole one square needleworke quishion one little cipress chest- £1 5s 0d

Item one pair of andiornes with brass heads one pair of tonges one fier shovell & a pair of bellowes - £1-0-0

In the Parlor:

Item one longe drawinge table one little drawinge table one court cubbord- 0-15s-0

Item one square wooden foot stole a wooden skreene a couch chayer of red cloth and two greate chayers of turkey worke- £3-0-0

Item vi high backe chaires & six stooles of Turkey worke- £3-0-0

Item three formes of the same- £1-0-0

Item two low greene stooles imbrodered- 0-5s-0d

Item a low chaier and a low stoole of greene velvett- 0-10s-0

Item a longe carpitt of greene cloth & a cubbord cloth of turkey worke- £1-15s-0

Item a little square turkey carpitt- 0-6s-8d

Item 15 quishions of Turkey worke and a longe quishion of the same- £2-0-0

Page- £33-13s-0

f.4 Item six velvett quishions last with yeallow lace- £1-4s-0d

Item one needleworke quishion- 0-10s-0

Item 5 curtaines of greene Say one pair of Andiornes with brass topps- 0-13s-4d

Item one pair of tongs a fier shovell a pair of bellis a pair of snuffers- 0-12s-0

Item one pair of playing tables- 12s.

In the Hawle

Item 2 longe tables vii fformes one square table, two desks one Bible one Communion booke-  
£4-6s-8d

Item two pair of playinge tables one greate mapp three red window curtaines a picture of the ould Baylife- £1-6s-8d

Item eleven holberts 12 pickes one leadinge holbert- £4-15s-0

Item seaven musketts 5 pair of bandolers 4 petronells 3 muskett rests- £6-13s-4d

Item one pair of plaine andiorns two brass plate candle sticks one iron fier shovell one iron fforke one battle axe- £1-0-0

In the Gatehowse Chamber

Item a high beadsteed 5 crimson sarsnett curtaines the teaster and vallens of crimson and silver stuff viii quilt knobs on the bed one side cubbord one turkey worke stoole one joyne stoole- £2-0-0

In the Pantrie

Item one greate fier shovell eleven peuter candlesticks two latten candlesticks, two ould peuter flaggons two peuter salts three peuter beakers one ould blackejack one brass candlesticke one square table two chayers two formes two iron doggs one press to screw lininge-£2-10s-0

Item a silver bowle a silver sault and six spoons - £8-5s-0

In the Brewhouse

Item 3 keyves one great Trow: 2 table bords: 1 forme: 1 great brewing covell one greate mault bine- £8-0-0

In the Boltinge howse

Item two trowes to make dough & a mouldinge board- £1-0-0

Page- £46-5s-0

f.4v

In the Wash howse & dary (dairy) howse

Item 5 butter tubbs one greate cheese tubb 2 payles 2 bookinge tubbs one greate bowle one little paile a brass pann a skimmer a pair of Brandiorns & a pair of Andiornes a cherne and a cheese press-£4-10s-0

In the yeotinge howse

Item two hen coopes- 0-10s-0

In the ffouldinge howse

Item two table boards one pair of iron creeps and three stills- £2-0-0

In the Wardrop Chamber

Item two white quilts two presses and five ould rotten couverleds- £2-0-0

In the fouldinge house loft

Item 3 wooden chests 2 table boords 2 trunckes with writings 2 bedsteeds one pair of Andiornes a joyne stoole & an ould turkey worke stoole- £2-10s-0

In the upper mault loft there doeth remain nothinge

In the cheese loft

Item two tables 3 fformes & a cheese racke- £10-0-0

In the Wett Larder

Item 4 saultinge tubbs one covell and a table bord- £2-0-0

In the Pastry

Item a pestle and a mortar- £1-0-0

In the Sadle howse

Item one greate sadle with ould rusty bitts- £1-0-0

In the 2 Stable Chambers

Item 2 feather beds 3 bolsters one mattress two white rotten ruggs & a blanckett- £7-0-0

Page- £23-10s-0

f.5 Brass and Peuter

In the Kitchinge

Item brass potts 4 brass pans 4 brass kettles 5 skilletts 3 chaser 1 skimmer one ladle 1 basons 4 dishes vi dozen pie plates vi: pastie plate 1 sawcers xxii- £20-3s-0

Item one bastinge ladle 2 ffrieinge pans vii spitts 2 dripping panns 12 griddiorns one beefe forke one clever one choppinge knife one fyer pan one fyer forke one pair of iron racks: vi pott hangers 2 pair of potthooks one pair of tongs: 2 fowlinge peeces one fforme one lead cesterne one iron fender one aple roster-£9-0-0

In the lofte where the Armor was

Item an ould cubbord- 0-2s-0

Item 2 petternills one buff coate: 3 Jacks- £3-0-0

In the Bowlinge howse- £2-0-0

Item some ould Hogsheads remayninge- £1-0-0

Item the waights and scales- £1-0-0

Item a Gynn to emptie a pond- £2-10s-0

Item 21 chamber potts-£1-1s-0

Item the Boards lying over the Stables- £8-0-0

Item the ould Hangings within the Wardropp Chamber- £2-0-0

Item the books that were in the Studdy next to the White Roome most of them beinge now removed hence by Sir Anthony- £10-0-0

Item under the Gurnard (?) 2 greate doores and two windows with iron barrs- £2-10s-0

Those things in the truncke in the Wardrop Chamber

Item a crimson velvett mantle with gold lace: a wastcoate of gold and silver a quaife with gold and silver: a quaife & crosclouth crimson silke and gold a pair of sleeves of the same: a tent worke quishion two little downe pillowes 5 pair of pillow bers wrought with blacke silke- £19-10s-0

Page-£73 18s-0

f.5v Item two potts the one of Bristoll the other of whiter stone- £8-0-0

Item a bell- £2-0-0

Item the goods att Lyddiard and Purton & Hey were apprised- £22-15s-4d

(Crossed out Item the ffurnace at Whitchurch with iron grates & two yeotinge stones- £5-0-0)

(Crossed out- Item the Pursland Bason and yeare (rest illegible) )

(m margin In the Closett) Item the remaynder of the linninge unsould as was first apprised comes to - £91-10s-2d.

(In margin In the Iron Chest)

Damaske-

3 damaske table clothes.

3 damaske cubbord clothes

3 damaske towells

3 dozen & one of damaske napkings

Dyaper

12 table clothes

20 cubbord clothes

10 towells

15 dozen of napkings

Holland

8 napkings wrought with layer worke

8 playne napkings

2 cubbord clothes

6 pair of pillow bers

8 pair of sheets

In the press

38 pair of sheets of coursest sort

10 pair of sheets of a better sort

1 pair of ffustian blanketts

18 dozen of flaxen napkings

6 dozen of course napkings

4 odd napkings

22 fflaxen towells

11 pair of course pillow bers  
1 white inbrodered quilt  
15 large flaxen tableclothes  
13 lesser flaxen table clothes  
12 flaxen cubbord clothes  
6 course towells for the hawle  
6 course table clothes for the hawle  
10 ould dresser clothes  
4 ould kitchinge clothes

Page- £129-5s-6d.

f.6 (Crossed out- Item one silver bowle of silver salte 6 Apostles spoones- £8-5-0)

Item in the White Chamber 5 Cipres sheets- £4-0-0

Item 5 peeces of hangings- £10-0-0

Item one new fframe for a screne- 0-6s-0

Item one curtaine with a redd and one imbroydered cupbord cloth- 0-10s-0

Item one sumpter cloth one cupbord cloth one old plaine greene cloth one blankett-£2-5s-0

Item two window quishions- 0-13s-4d.

Item one other chest- 0-10s-0

Item one tester & headpiece- £4-0-0

Item ffree stone one tombe stone- £13-0-0

Item pavinge stone one stone roller two stone troughes- £5-0-0

Item for two stone howes- £1-0-0

Item for one watch- £4-0-0

Total £50-9s-4d.

## APPENDIX 5.3

### **Sale and inventory Jan 4 1683 – list of rooms St Giles's House, Muniments Room SG7:**

Dining room, lesser drawing room, little room within, closet to the best chamber, room without the best chamber, room against the hall, cedar room, passage under the great stairs, browne room, Lawnell room, Parrett room, passage room, little red room, blue room, best garrett, great new room, room next to winter room, winter room, Mr Stringer's room, room over the dairy, Mr Creswell's room, two rooms next to Mr Creswell's room, Mr Percival's room, 3 garretts over dairy, dairy house, cheese loft, larder, pantry, kitchen bakehouse, brewhouse, malthouse, garrett over the bakehouse, washhouse, laundry, maids' chamber by laundry, hall, steward's room, ushers room, pantry, and cellars. Still house, wardrobe, porter's lodge, stable, garden house, dog kennel, gardens.

## APPENDIX 5.4

### Inventory Nov 28 1699 St Giles's House, Muniment Room SG 9

Stags' head hall: 25 stag heads, chimney back  
Leader room: chimneys  
Picture room: chimneys  
Great drawing room: 2 pieces of Hero and Leander hangings, large looking glass with stands and table to it. Chimney.  
Wroat room: bed; 3 pieces Hero and Leander hangings.  
Green damask room: bed; 3 pieces Moses and Aaron hangings; cabinet picture over the chimney.  
Closet by the Green room, bed and table.  
Great Dining room: 12 chairs, large folding table, screen, gilt leather hangings.  
Lesser drawing room: 12 wooden chairs  
Closet within the drawing room: 4 pieces of gilt leather hangings  
Hanom's room: bed  
Little dining room: 12 chairs, 3 folding tables, chimney back  
Parobe room: bed; 3 pieces of tapestry hangings  
Lowrill room: bed  
Bedchamber by the wardrobe  
One of the best stare cases (landing?): pictures in frames, tables  
My Lady Dorothy's room: 2 pieces Moses and Aaron hangings, bed.  
In the room by my Lady Dorothy's: bed  
In the passage room-cupboards, table, chair  
In Mr Ashley's room: bed  
In the inner room: bed  
Inner room closet: chairs and table  
In the wardrobe  
Then a list of bedrooms:  
In my Lord's room  
In my Lady Frances room  
My Lady Betty's room  
In the chapel room  
Housemaids  
Dairy maids  
Laundry maids  
Browne room  
Closet  
Slaters room  
Bailey's room  
Thomas Burbage's room  
Jonathan's room  
Buttery  
Servants' hall  
Stewards' room  
Laundry  
Wash house  
Upper laundry

## APPENDIX 5.5

### INVENTORY OF c.1713 (just after 3rd Earl's death) – *LIST OF ROOMS* St Giles's House, Muniment Room SG12

Refers to 'In ye 2 Great Rooms'

Contents:

Twenty Cain chaires with and Without Arms, Fine Doggs, Shovell, Tongs, Brooms, Bellows, Iron Backs. Tow fine heads, 3 stone pieces at Length in the Wainscot 9 very fine pecs of the Family Invaluable, Two large Velvett Sqabbbs and Six Chayres 2 Tables and two large Glasses Two pecs of Tapestry Hanging of Hero and Leander, Window Curtains

Refers to Ceader Room and Great Hall

Contents:

Two flower Tables, 4 Wainscot Tables, 10 Cain Chayres, eight Cushions, 17 Waynscoat chayres, two sconces, a Press, a weather Glass, Iron Backs, Shovells, Tongs, Doggs, 23 very large Stags and Elks heads

Pictures:

Sir John Cropleys and Mr Mickicthwatyes at length My lady Shaftesbury and her brothers Ruttlands and her 4 Daughters. Upon the Great Staires with my late Lords his Bothers John and Maurice when youths also two of Ld Shaftesbury and more of his Family, relations and the Spencers Family all left as heir Looms to the Family and so not to be vallued... Also the Library of Books

In the Winter Dineing Room

In the Little Chamber

In the Great Dining Room & withdrawing Rooms

Three pecs of Tapestry, the History of Moses  
Four pecs The History of the Apostles and a Guilt Leather piece  
Two large Glasses and Four square tables and stands  
8 ovell Tables  
12 Arm'd chairs with wrought cushens  
A Tea table India  
2 Bowles and Bason  
China potts and Cupps  
Window Curtains  
Three pair of Tongs, Shovell, Doggs and Iron Backs, brooms and bellows

In the dressing room and Nursery

In the Chappelle Chamber & closet chamber within and Garretts over them

In the Four next chambers and Garretts over them

In the Rooms over the Bake house and Boulting House

In the Four chmabers over the Washouse

In the Laundry Washouse

In the Parlour; Below, and Stewards Room, & Hall, and Smoking Room & Court

In the Pantry's & cellars

In the Bakehouse, Bunting house and Brewhouse

In the Maulte House

In the Kitchem, Scullery's, Pastry Nett and Dry Larders

In the Still House

## APPENDIX 6

### Traditions of St Giles by the 7th Earl, 1855 and later St Giles's House, Muniment Room SG24

#### St Giles House

I have collected here a few traditions of the Mansion & Estate – heard them from my father – being interesting to myself; and I hope they may be so to those who come after me.

S. 1855.  
Enlarged Dec: 1869  
Revised Nov: 1873  
Ditto – Oct: 1874

#### St Giles House

1855

#### Traditions

Of the exteriors of the house, as of the inner arrangements, little or no memorial. It is said that two drawing rooms at the East End were added by the first Lord S, under the direction of Inigo Jones. The Chimney-piece in the larger room, made of stone, is decidedly Inigo, a print of it being in his published works and : a small volume of engravings in the Library.

The outer wall, to, which there corners were appended, is of great thickness, as may be seen at the two ends, one between the E. room & the Library; the other between E. room & Billiard [*Tapestry*] room. In repairing the house in 1853, a piece of carved stone was found in the East attics, clearly a piece of the ancient Exterior.

In old times, I have heard my father say that the Lord & Lady Shaftesbury of the time liked to dine early during the summer, in the E. room, & then go to play at bowls on the Lawn. They then ordered out the Coach & Six and drove to Copley? Walk in the Chase, where they drank tea. There is every reason to believe that the place of the Chancellor's [*first Earl's*] full length portrait, in these rooms, was selected by himself.

Formerly the inner East room had no windows except to the East. The Bay window was opened two years ago by my orders.

It would have been difficult from as early as the time of the 3rd Earl to determine the position and outline of the old House, as it stood in the time of the first Lord. It was, no doubt, a moated House, the moat being formed by the river which now runs under it. In the time of the 5th Earl the house was cut away both inside and out after such a fashion, and those who knew it before the changes could scarcely recognise it.

The South Wing beginning from Lord S's bedroom to end of Landing was pulled [down] & rebuilt three times in some twenty years. Much of the stability of the Building was destroyed, by cementing? The walls to the sides.

The North Wing was pulled down (being in a ruinous state) and rebuilt by 7th Earl – Mr Holland was the Builder, and Mr Hardwicke the Architect, & ditto of the alterations in the Library & rooms above. It was shamefully done as may be seen? by the settlements in the Portico; sixteen ditto. [settlements?] on the Court side of N. Wing and the state of the Long room? [library?] doors.

I should add that when the Earl [7th] came to the Estate very many parts of the house were not "safe".

Note in 1877. Often asked what is date of your house? To this can give no reply. But there is every reason to believe that a residence has been on the same spot as the present house long anterior to the time of Henry VI, the reign in which the Ashleys came into Dorset.

### **Library**

Consisted formerly, in my Uncle's time, of two rooms called the State bedroom and dressing-room, & a passage. The passage at the West End. [These rooms, no doubt, also added to outer wall by Inigo Jones]. The books, previously to this alteration were kept in two rooms upstairs; hence the words "Inner & bales?" which are written in the covers of nearly all the old Collection. The bay-window was made in the repairs of 1853, 1854 [The book cases are cut out of the solid wall, the same was done on the opposite side in the Stone Hall. This later of such? impregnable thickness, was reduced to almost? incapacity of supporting the weight of stone (*not sure about this last sentence*)]. Owing to the incautious changes made by my uncle or rather my aunt (for he was ?) main walls having been struck away, without substituting props of any kind, or iron-girders, the rooms above had sunk a good deal; and the house had been in some peril.

In the square door-way between the E. room & the Library a specimen of the old ceiling discovered in 1854.

Most of the ? belonged to the 3rd Lord S. – may were brought from his collection at Chelsea. His notes and his hand-writing may be seen in many of them... (rest not transcribed as about the various books in the Earl's collection).

### **Green Room**

Called respectively breakfast-room, Billiard Room – no particular reminiscences of it. The walls of it towards the west, appear to be among the oldest remaining parts of the house. There has been a house here from time immemorial; it is now very difficult to find ? the ancient foundations. Of parts resided in; there is work of earlier date than the walls just mentioned & the

western walls of the [*then*] Billiard Room [*i.e. Tapestry Room*], & the larger staircase.

### **Oak Hall (now White Hall)**

Always, in my recollection at least, a passage-room; but made part of the Entrance in 1853, by the addition of a small inconvenient room and staircase converted into the small outer hall. The Entrance to the house, before this change, was in the present billiard room [*Tapestry Room?*] at the window next to the dining room. By that arrangement house much chilled every time door was opened. The suite of rooms besides completed by the new distribution. A new ash floor put down in 1892.

### **Dining Room**

Formed out of two rooms on the ground floor and two above, by my grandfather the 4th Earl, whose portrait is in the room - ? during the time of his first wife. The architect was named Wright [*Wrong! It was Henry Flitcroft*], the same who designed the Church.

The Gilding was cleaned in 1854, but not retouched. It has been done once? these 120 years. The London workpeople were astonished at this fact, but they soon ascertained that the gilding was 3 times as thick as that which would be used in the present day

### **Billiard Room [*Tapestry Room*]**

Formerly the Entrance Hall. The tapestry brought from the room now called Lady Shaftesbury's Sitting-room, opposite the Green Room. In former days there were, I have heard my father say, two very handsome and massive stone Pillars on the left hand of the passage between the old Entrance & the door of the Parlour. This room [*present Tapestry Room*] had the stone floor taken up & relaid in oak in 1892.

### **Saloon or Stone Hall**

Formerly an open court – roofed in & made a room by my uncle, the 5th Lord. The present Lantern put up by my father. The Pictures first placed there in 1854. The carved mahogany chairs & sofas are very valuable & very fine, being by Chippendale. They formerly constituted part of the Furniture of the two Drawing Rooms. The stone floor taken up & relaid in oak in 1892. The lantern was also found to be quite unsafe & was rebuilt 1892.

### **The Cellars**

The large cellar, supposed to have been the Entrance hall, before the ground was raised, which forms the Terrace! Two ornamented door ways, one in the Engine-passage, & the other in the old Butler's pantry, confirm that superstition. It is a tradition that King Charles II was frequently at St Giles, and that he gave his name to the principal hogs head.

The Entrance to the house from Wimborne & Blandford, was, probably, on this side – Breckington? Avenue was connected by a long line of fine trees (which the 6th Lord cut down) with Baily's Hill. The avenue then turning at right angles, west, it seems, straight to the House door.

### **Exterior of House**

Originally red brick with Stone corners – Cement added by the 5th Earl. The cement was necessary (after the rough treatment the House received at the hands of the 5th Earl, or rather his wife) to make the walls weather-proof. Terraces in their present form adapted in 1854, but by whom and when the Ground was raised all round the mansion, & the terraces first formed, we have no tradition. It is clear from examination of the lower part of the house, now concealed by the brickwork of the terraces, that the windows were intended for display, like those in the higher stories. This may be seen particularly in the Store-room, next to the Plate room.

Entrance formerly in room now called the Billiard Room; changed to present position in 1854. Whole of N. [service] wing rebuilt & Towers added in same year. Lady Chall? [*check family tree*], sister of 7th Earl, bore the Expense.

In the year 1886 the towers were found not to be safe. In the month of January an estimate was made for their removal, which was carried out in the summer. The slate part was found to be in a very bad state, & so was the brick work round the upper part of the tower. The stone work round the top & on the porch made sound? 1889-90. The chimneys also lined in 1888. The drainage was also perfected in this year by Dr Corfield & a new water supply introduced by Easton & Anderson of Whitehall Place. A nearly new roof was put on the house in 1890 by Franklin Builder - £2000. Estimates were also prepared for new girders in ?? & gallery floor etc. were found to be unsafe. All this was completed in July 1892. – in this year the whole of the windows were repaired & painted inside and out & most of the woodwork in all the bedrooms. New blinds all over the house – a strong room built & the butlers pantry moved to a room just the Servants hall. The wires for Electric light were also put into the whole house. The roof of the North Wing was also renewed, & new Chimney stacks placed on North and South Wings. New carpets for staircases & Library & most of the bedrooms, were supplied by Hampton of Pall Mall. The house was let from Aug 1 of that year to ? E.B. Portman for 3 years.

### **Stables**

No tradition of time when built. So late as 1825 or thereabouts, interior remained the same as at earliest construction- altered by my father. The woodwork, now over the doors, formed part of the internal fittings. Stables almost entirely re-roofed in 1889. In 1892 the cart horse stable was turned into loose boxes, the fittings by M? of Belfast, & the rooms above made habitable at the cost of £800.

### **Kitchen Garden**

Must have been originally a Horse-park similar to that at Breckington Farm. The long square walls & the Towers at the corners are ancient. The K. G. stood formerly where the Paddock now is, opposite the drying ground.

### **New Lodge**

This was built at the end of park near to Timber Yard in the year 1898 to complete the circle & to ensure the privacy of the Park. It had been contemplated for many years. Built by Harriet Countess of Shaftesbury who did so much for the place.

### **Avenue**

Formerly consisting of trees of same size & character as those which remain, two deep on either side. Beyond the centre the sides were three deep, the outer trees being walnuts. It was cut down in compliance with the vile taste of the time by my grandfather during the minority of my uncle.

There is a young oak now about 40 feet high on left hand of the walk to the Church, as you turn into it from the stable. It was planted from an acorn in the year 1826 or 27. I brought the acorn from the Greendale Oak in the park at Welbeck (D. of Portland's). Sowed it in a tub, and when it was about two feet high the Gardener planted it in the place where it is now growing (1873).

### **Grotto**

Constructed by my grandfather to please his first wife Susan daughter of the Earl of Gainsborough. He was rich & without children. It cost ten thousand pounds, but many of the shells, at the time of so much value, are now of no account. The builder? it is reported, would never allow any one to see him at work.

### **The Gardens**

Generally on the plan of the great Decorator of the place, Countess Susan. My ? has been to Enclose? them as nearly as possible.

The long broad walk added in 1854-5. Several magnificent Plane trees were cut down by my father in the belief that they were dead. The few that remain were left on trial & proved that their appearance was only the result of a temporary sickness which affected the Planes almost universally.

The large Horse Chestnut planted, as well as the others, it is believed by the Chancellor. In Locke's Life by Lord King there is a letter from Lord S to Locke at Amsterdam requiring him to purchase two or three sacks of good chestnuts, which he had heard were of a fine quality. It is supposed that the lake was arranged by the Chancellor. It was cleaned out in 1896 by ??

The cedars are all planted by my Grandfather's first wife – perhaps now (1874) 130 years old. The mutilated one at the end of the long walk was the finest I believe. Its splendid boughs were broken by the heavy weight of snow.

### **The River**

Runs across the meadow at least a branch of it & passes thro the house under the kitchen. Formerly turned a millwheel at the Bull. Now the Stewrads House – 1873 – formerly a mill- then a Public House, which I part use?. Became estate office again 1889. Steward's house was at end of village called for a short time '? Haul'. Harriet Lady Shaftesbury had it cased? In the year 1891 & made a new kitchen garden & lived there.

The reason of this passage under the house no one can give. The builders who were here in 1853, 54 were of the opinion that the house had been formerly a moated house. It is convenient as giving a ready supply of water & at the southern end furnishing a capital drainage.

## APPENDIX 7

'DIRECTIONS OF THINGS TO BE DONE' [Notes by the third Earl, Muniment Room, St Giles's House, F/C/1]

### ST GILES, NOVEMBER 6 1702

#### GARDENS

New wilderness – in each of the sixteen triangles within the hedges of a scotch fir to be planted in a good season in the Spring and kept watered.

New winter grown (?) nursery. To be made at the end of the orchard at the meeting of the Safe (?) and Canal cutting off so much of the orchard for this use as lies with a straight line from the wall at the end of the parlour garden to the other wall that runs at the south end of the orchard beyond the palisade. The ground to be fitted for it but no fruit trees (if any) to be cut down.

The safe (?) through the orchard. To be cut wider and the bank raised with the same this next summer if the charge be not above. The house of office drain need not be meddled with, the open not being to come within three or four yards of it.

#### Yew Tree Courts

That those who are about the stables look after the watering of the trees by the drain of backside matters as they have often been shown by me and that David and Matthew and George too when there, look to this as well as the gardener.

That the bricklayer makes a new drain as I ordered him lately for the mouth of the drain coming into the little bason in this court and so along the wall close under the bay hedge to the porter's lodge or within a little of it, and let him make this with ordinary brick as he did the farther end next the house.

Remember the canvas on the rail and balaster. All the yew trees in the great court excepting the 4 great ones to be dug round at a good distance from the storm, they having been so served already close round about. But to make them thrive the better I would have that circle larger and some of the best earth put to the furthest out running fibres that they may recover the soonest and flourish this being the chief ornaments of my house and let the gardener do what he can to make them grow out at the bottom by harrowing them well and encouraging any bottom shoots.

#### Holly Hedge to the Church

To be cut and lay'd ditch'd and good mould put about it and a little trench by the side left so as to throw some of the backside water along it.

The layers cut low(?) and of the younger wood close the ground and covered with good mould at the place where it is planted. And this ground to be laid as depending

larch (?) for the backside water to water it from the pond to be dug there as I ordered within the woodyard.

This to be done out of hand.

### Long Walk

To (?) all the beeches Mr Buckland promised me about 40 or 50 but I would not rob him of so many therefore would get them if possible elsewhere.

The Cherry Trees to be cut within 2 or 3 inches of the main stem. This about the beginning of the Spring.

### Park

The Spruce Firs on the Parlour Garden Terrace to be planted in the park on the further hill where the --- Load is choosing a sandy part thereabouts on the hither side in ---- though within the shelter of the wood.

The 20 silver firs of Mr Eyres of Rockbourne to be set on Park Hill in front of the house by the clay pits choosing a good place on the side of the hill pretty high in the clay stiff (?) ground.

Cashbrook Wheelock. That Bishop should plant half a dozen poplars and as many more of any suitable tree for a thicket on the bank of the hill in the corner of Doucis Ground above the spring called Cashbrook's fence in the corner and trees altogether charging the farms with the care.

Hen House To be made separate from the woodyard, woodhouse, slaughterhouse, etc., being the men's offices.

The garden house door out to the woodyard to be walled up.

Floor paved a good way into the room from the chimney.

### Park

The grounds in the park to be laid smooth and sowed up to grass seed with Lent (?) Grain now this next Spring in 1703 observed an exact season the very best grass seed (clover and ray grass mixed) and a good quantity with less (?) best (?) corn. This being in the main (remain?) a fine sword and turf as possible for the advantage and beauty of the park.

### Archfield

To make a quickset to divide this lower archfield from the higher to be set square from the house by the eye. The hedge on the east side the arch I think is pretty well on the west side. I think it will do if it be run high upon a straight with the standing of the arch. But it matters not that the two hedges on each hand be on the line. The hood(?) of trees being between.

### Deercourt Field

To fence out (with Quick which is to be hereafter a butt hedge) a field next the house up the long walkside to be laid up in the best manner with grass seed as directed in the park grounds. This to be done likewise this Spring, and the ground laid out (the ----- to be fenced the same year because of the next field's being sown together with it) so as to bring a straight line from the 2 turrets of the east end of the Dovecourt to the long walk there a pair of bars even a cross and from the other side of the walk the line to go to the three great elms at the head of the chalk pit so as to have the way out of the Hurst field above the pit and beyond on the otherside of the new hedge: and no passage through this hither home field. The breadth of the pit may be taken in and levelled (?) for a drove to the pond for the sheep and cattle to drink.

All cottages or houses with only a garden in those two parishes never to be let out for life or lives and those already so let never to be renewed(?).

The same of the houses about the park grounds as Baccons, slaters, Bon: Durdols, John Welcher etc.

Old Wilderness: To be pool'd(?) that is to say: cutt little by little every year according to the instructions given.

SU 0311

## WIMBORNE ST GILES

ST GILES HOUSE

13/108

St Giles House

18.3.55

GV

I

Country house, possibly incorporating late medieval work in the basements, main body of house begun 1651 for Sir A Ashley-Cooper, first Earl of Shaftesbury, further C17 work with some interiors possibly by John Webb (Newman and Pevsner), extensive alterations of 1740-4 by Henry Flitcroft, further work of the 1790s possibly by Soane (Newman and Pevsner), further work of 1813-20 by Thomas Cundy, alterations of 1854 by P C Hardwick. Rear wings demolished early 1970s. Brick, formerly rendered, with ashlar dressings and slate and lead roofs. Rendered C19 stacks. C17 rusticated brick quoin exposed on south front. Some C18 embattled parapets remain. Parapet and first-floor plat bands. Main front to east. Symmetrical: 2 storeys with attics and basements; 7 bay. Ashlar architraves with keystones. Sashes largely C20 replacements in the C18 style (corresponding to Flitcroft's alterations) having thick moulded glazing-bars. Central doorway with moulded ashlar architrave with keystone supporting a curvilinear broken pediment containing a blank shield. 5 pedimented dormer windows. The details of the other facades are broadly similar to those of the east front. A central open courtyard was roofed in the early C19.

Main interior features (house largely in the process of renovation to counter the effects of dry rot at time of survey, 1985): C17 work; large stone chimney piece with swags and garlands of fruit dropping from lions' mouths; ceiling with oval wreath of fruit and oak leaves with side panels; C18 work: a number of Palladian chimney pieces, enriched friezes and cornices and joinery; C19 work: central hallway with columned galleries; staircase with wrought iron balustrade; various joinery and fittings. The basements contains a C16 moulded stone doorway with depressed 4-centred head.

A house of great archaeological complexity. (RCHM, Dorset, vol V, p 94-97, no. 4. Newman, J and Pevsner, N. The Buildings of England: Dorset, 1972, p 471-2).

WIMBORNE ST GILES

SU 01 SW

6/102  
18.3.55

The Roundhouse

II

Gazebo. c. 1700 for the 3rd earl of Shaftesbury. Brick walls with tiled and leaded domical roof. Square plan. 2 storeys. First floor plat band. Square headed doorways east and west. 18-pane sash windows. West side has oval window over entrance. Carved stone cartouche of arms to the south. (RCHM, Dorset, vol V, p 99-100, no. 25).

## WIMBORNE ST GILES

SU 0311

ST GILES HOUSE

13/109

Home Farm Buildings  
approximately 150Io  
north-east of  
St Giles House

GV

II\*

Group of farm buildings consisting of a riding house, stables, barns and other ancillary buildings arranged around a courtyard. Riding house early C17, other buildings early C16 with some refacing and remodelling of the C17, C18 and C19. Riding house of Flemish bond brickwork with tiled roof having stone gable copings and brick stack left. Ashlar quoins. Symmetrical. South front of 9 bays, alternate bays being gabled having shaped kneelers, moulded copings and obelisk finials. 4 ground floor stone windows of 4 elliptically headed lights with ovolo-moulded mullions. Small square-headed stone lights to the upper floor. Central elliptically headed doorway with chamfered ashlar surround. To the rear the range is irregular with some timber mullioned windows having wrought iron casements with leaded lights. The doors have reset C17 timber spandrels with carved pendants and grotesque masks. To the west the building connects to the other ranges by a gabled C17 brick gateway.

The other ranges are to timber-framed construction, partly weather-boarded, partly refaced in brick in the C17 and C18. Tiled roofs. Basic construction is of shouldered, braced uprights supporting collared tie-beam trusses with cambered tie-beams and queen struts. In places part of the original flint plinth with weathered greens and ashlar buttresses retains. The south gable of the west range was rebuilt in the C17 to match the riding house. The east facade of the same range was refaced in brick in the early C18 and has casement windows of the period with moulded timber frames and leaded-lights. The northern range has a transeptal exit porch to the north. The south end of the east range was rebuilt as a pair of brick cottages in the C19.

Internally the buildings retain a number of stalls, loose boxes and other fittings of the C18 and C19.

A remarkably complete and architecturally impressive group of early farm buildings. (RCHM, Dorset, vol V, p 97, nos. 8, 9, 10, 11. Newman, J and Pevsner, N. The Buildings of England: Dorset, 1972, p 473).

WIMBORNE ST GILES  
SU 0311

13/110

GV

ST GILES HOUSE

Home Farmhouse

II

Farmhouse, late C18 or early C19. Whitewashed brick with first floor plat band. Tiled roof with end brick stacks. Symmetrical. 2 storeys and attics, 5 bay. Sashes, of 16-panes below and 9 panes above. Central porch with pointed window having Y tracery. Is attached to, and forms a part of, the important Home Farm Buildings group (GV). (RCHM, Dorset, vol V, p 97, no. 11).

SU 0311

WIMBORNE ST GILES  
ST GILES HOUSE

13/111

Grotto 250m south-east  
of St Giles House

II\*

Grotto, 1750s by Castles of Marylebone. Flint and rubble with tiled and slated roof. Overgrown and in a state of dereliction so that much of the structure is hidden. Positioned so that the structure appears to be the source of a spring feeding the ornamental lake. Three rounded arches, the central one leading into the main grotto and the outer ones leading into subsidiary compartments. The main grotto which cannot now be easily entered has walls lined with shells, fossils, coral and stone mounted on a lathe and plaster vault, partially collapsed. It consists of 2 chambers the innermost of which is said to contain a C19 tiled floor and fireplace. The subsidiary compartments contain flints suspended from iron hooks. Main grotto has a plank door. An important example of this type of grotto but now in a state of considerable disrepair. (RCHM, Dorset, vol V, p 97, no. 6. Newman, J and Pevsner, N. The Buildings of England: Dorset, 1972, p 473. Jones, B, Follies and Grottoes, 1953, p 47-9).

WIMBORNE ST GILES

SU 0311

ST GILES' HOUSE

13/112

Castellated Archway  
approximately 200m  
south-west of St Giles'  
House

II

Folly in form of a Castellated Archway said to date from 1748 (RCHM). Ashlar with bands of rock-faced heathstone rustication. Interior lined with brickwork. Embattled. Central semi-circular rusticated archway flanked by 2 round towers. These have casements with lozenge shaped panes and ashlar architraves. Blind round panels above. Studded plank doors with ashlar architraves. (RCHM, Dorset, vol V, p 97, no. 5. Newman, J and Pevsner, N. The Buildings of England: Dorset, 1972, p 473).

## WIMBORNE ST GILES

SU 01 SW and SU 0311

13/113 and 6/113  
15.3.55

GV

## WIMBORNE ST GILES' VILLAGE

Mill House (formerly  
listed as Brook House)

II

Possibly originally a paper mill, an inn in the C19, now a private house. English-bond brickwork with tiled roofs and gable copings. Brick projecting stack with 2 diagonally set flues bearing traces of arabesque decoration in cement above. Further stack with 4 clustered flues on the ridge, right of centre. Near symmetrical. 2 storeys and attics, 6 bays. 2 central bays are surmounted by a gable with coping, apex finial and brick kneelers. Much restored stone mullioned windows with square-headed lights and labels. Those to the ground floor have sunk-chamfered surrounds and those to the upper floor are ovolo-moulded. Gable has similar 3-light window. Central elliptical-headed chamfered stone doorway. A mill race formerly passed under the left-hand end of the structure.

Internal features (RCHM): left ground floor rooms have intersecting ceiling beams, now cased but said to be unmoulded; central room has open fireplace with plain timber bressummer and lightly chamfered stone jambs; first floor rooms have plain beams resting on shaped brackets; roof of 4 plain collar-beam trusses. (RCHM, Dorset, vol V, p 98, no. 14. Newman, J and Pevsner, N. The Buildings of England: Dorset, 1972, p 470).

## WIMBORNE ST GILES

SU 0311

WIMBORNE ST GILES' VILLAGE

13/115

Almshouses including front wall (formerly listed as the Almshouses)

18.3.55

GV

II\*

Range of 10 almshouses with central common room, c. 1624. Flemish-bond brickwork with tiled roof having end stone copings and brick kneelers. Heavy, moulded brick cornice. Diagonally set, paired brick stacks with moulded caps between almshouses. Single storey, 10 window range. Moulded, square-headed, 2-light stone mullioned windows. Paired ashlar doorways with depressed 4-centred heads and plank doors. Central former common room has an ashlar loggia of 3 round arches. The common room range is gabled above and bears a central cartouche of arms flanked by square-headed casement windows. The central doorway from the loggia to the former common room is highly ornate having a surround with arabesques to the uprights and palmette above. The doorway has moulded stiles and rails and a round-headed open panel above containing a fretwork panel with a carved grotesque mask. (RCHM, Dorset, vol V, p 94, no. 2).

## WIMBORNE ST GILES

SU 0311

WIMBORNE ST GILES VILLAGE

13/116  
18.3.55  
GV

Church of St Giles

I

Parish church, some possibly medieval work in north wall of tower, main body of church 1732, north aisle, colonnades and refitting 1910. C18 work stylistically attributed to John and William Bastard, C20 work by Sir Ninian Comper. In style the building is early-Georgian classical eclectically gothised in the early C20. Ashlar, chequered flint and ashlar and banded flint and ashlar with ashlar dressings. Slate roof. Plan: structurally undivided nave and chancel; west tower incorporating west porch; north aisle; extremely narrow south aisle; south porch. I; Test tower; 3 stages separated by moulded strings; rusticated quoins; plain parapet with balustraded panel above a modillioned cornice; corner vase finials; west doorway with panelled door and Tuscan pilasters supporting entablature and pediment; round-headed window with rusticated surround above; small round-headed window to south wall; middle stage has circular openings; round-headed belfry windows with key blocks and imposts. Rave has 3 round headed windows with moulded architraves, imposts and keystones. Chancel doorway has panelled door, Tuscan columns supporting entablature with pulvinated frieze. Chancel has rounded window with bulls-eye over. C20 windows with square heads and idiosyncratic tracery. South porch is pedimented with round arch having keystone and imposts.

Internal features; 4 bay arcades with round columns with moulded bases and caps bearing shields supporting 4-centred arches of 2 chamfered orders; C20 nave and chancel roof with braced tie-beam trusses springing from carved angels and having queen struts, the out parts of the trusses being filled with open grilles, plasterwork ceiling; C20 braced, beamed roof to aisle; C20 carved oak screen to chancel with figures of the Crucifixion, the Apostles etc; C20 alabaster reredos with figures of saints etc; C20 gallery with organ by Harrison and Harrison; C17 strapwork font with C20 cover; some reset C16 glass; other glass C20 by Comper; a number of fine monuments, including effigies, to the Ashley family from the C17 to date and a largely reconstructed effigy of an early c14 Knight; other fittings largely C20. (RCHM, Dorset, vol V, p 92-4, no. 1, Newman, J and Pevsner, N. The Buildings of England: Dorset, 1972, p 469-10).

WIMBORNE ST GILES

SU 01 SW

6/118

18.3.55

GV

WIMBORNE ST GILES VILLAGE

Stables 30m north-west of  
the Rectory (formerly  
listed as Rectory Stables)

II

Stable block, C17 origin with extensive alterations of later periods.  
Brick with half-hipped tiled roof. Heavy queen-strut trusses visible  
in end walls. Various casements with glazing bars. Plank doors.  
Included principally for group value.