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Parnham House, Beaminster, Dorset: Historic Building Assessment

Rebecca Lane, Jenny Chesher and Jo McAllister

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**PARNHAM HOUSE
BEAMINSTER
DORSET**

HISTORIC BUILDING ASSESSMENT

Rebecca Lane, Jenny Chesher and Jo McAllister

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SUMMARY

Parnham is a manor house predominantly of the 16th and 17th centuries, with a significant phase of alterations by John Nash in 1808-10, and further alterations of the early 20th and 21st centuries. This report presents the findings of emergency recording undertaken on Parnham House in 2018, following a serious fire in 2017. It comprises a building analysis based on external examination of the fabric, supplemented by an analysis of the drone photography which was used to survey the interior of the building. This has been accompanied by documentary research. This analysis has been used to highlight the significance of the building fabric which survived the fire. The significance of its surrounding landscape has also been assessed.

CONTRIBUTORS

This report was prepared by Rebecca Lane with contributions from Jo McAllister (landscape significance) and Jenny Chesher (building significance). Site investigation was undertaken by Rebecca Lane with photography by James O. Davies, and drone photography by Greg Colley of SuAVe Air Photos. The orthophotographs were processed from the drone survey data by Jon Bedford. Documentary research at Dorset History Centre was undertaken by Johanna Roethe.

ACKNOWLEDGEMENTS

Thanks are due to the owners who allowed access to the site for survey work in 2018. Unless otherwise stated all archive material in the report is in the copyright of Historic England. The tithe map is reproduced with permission from The National Archives.

ARCHIVE LOCATION

Historic England Archives, The Engine House, Fire Fly Avenue, Swindon, SN2 2EH.

DATE OF SURVEY

Site work was undertaken in August 2018. This report was prepared in October 2020 with minor amendments made prior to desk-top publishing in December 2021.

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INTRODUCTION

Parnham House is a grade I listed building (National Heritage List for England 1221178) currently on the Heritage at Risk Register following an extensive fire in 2017. It sits in the Brit Valley, approximately 2km southwest of the small town of Beaminster, and is set within its own parkland (Figure 1). This includes a formal garden which is a grade II* Registered Park and Garden (NHLE 1000722). Other designated elements include the grade II* stable block (now attached to the house; NHLE 1221179), and garden features including the front courtyard and south terrace walls and gazebos (grade II*, NHLE 1221181) and the walls of the kitchen garden (grade II, NHLE 1290612).

In 2018 emergency photographic recording of the site was undertaken by a team from the Historic England Research Department, at the request of the local Inspector for Historic Buildings and Areas. This included an external photographic survey, and internal photography taken from drone-mounted cameras. A series of 13 control points was also established surrounding the standing building. The location of each control point was determined using a Trimble R8 survey grade Global Navigation Satellite System (GNSS) receiver, connected to the Ordnance



Figure 1 Parnham and its immediate setting. (Base map (c) Crown Copyright and database right 2021. All rights reserved. Ordnance survey Licence number 100024900)

Survey's correction network (OSNet) via the Trimble VRS Now service. This provided a baseline for a Structure from Motion model of the house using the photographic material. This model has been used to create a series of orthophotos showing the interior of the building, as far as it could be accessed by the drone. A full set of these is provided as Appendix One. The external photographic survey is provided as Appendix Two, the full set is available from the Historic England Archive.

Following the sale of the house in early 2020 this report has been prepared to outline the history and phasing of the building, and its garden, and to assess their significance, in advance of discussion about the future of the site. The building analysis presented here is based on the 2018 photography, as a detailed inspection is not currently possible due to the condition of the building.

Constraints on research

Please note that this report was prepared in 2020, during the Covid-19 pandemic, which restricted access to archive and library material. It was therefore not possible to consult all relevant research sources. The Historic England Archive was closed at the time of research, although access to some digitised material was facilitated. Access to Dorset History Centre material was also limited by constraints on visiting, which did not allow an exhaustive search of their material. It was also not possible to search other potential repositories, including the Oglander Papers in the Isle of Wight Record Office, which may hold some relevant material.

Abbreviations in the text

DHC Dorset History Centre

HEA Historic England Archive

NHLE National Heritage List for England

OS Ordnance Survey

RCHME The Royal Commission on the Historical Monuments of England

HISTORY AND HISTORIOGRAPHY

Parnham was established in the medieval period as a manor and demesne held from the Bishop of Salisbury, who owned much of Beaminster hundred; this included Beaminster itself, which was the centre of an important early ecclesiastical estate.¹ According to the local historian Richard Hine the first identified holder was one Sir John de Parnham, although whether the manor took its name from him, or he from the manor, is not clear, and nor does he give a date or source for this information.² From him the manor appears to have descended to the Gerrard or Jerard family, and then by marriage to the Strode family, who were in possession by the mid-15th century.³ Parnham apparently came to them in 1428, when Richard Strode married the heiress to the Gerard family. Coker states that the Strodes take their name from Strode, 'a manor not two miles distant [from Parnham] and yet still in their possession'.⁴ Strode Manor is still extant, although the house is a later reconstruction, sitting south of Parnham in the parish of Netherbury. Oswald states that Richard Strode was living at East Hewstock manor when he married Elizabeth Gerard, but that the family had been landowners in the area since the 11th century.⁵ The Strodes were certainly a prominent West Country family, with branches spreading throughout Dorset, Somerset and Devon by the 15th century.

It seems almost certain that there would have been a house at Parnham in the medieval period, although there is no documentary evidence of any such building. The RCHME states that there was known to be building work going on at the site c 1499, but it is not clear what the evidence for this is.⁶

The first identified documentary record of a house on the site comes from a description of the estate written in 1628 by Sir John Strode, who had just inherited it from his brother. He stated that

The Capitall Mansion house [was] reedified & Enlarged wth Hambden Ashler stone by Rob^t Strode, Esq^r, my Grandfather (tempore Hen. 8th), the Gatehouse the Schoole house and the wall about the Inner court and the garden were walled by John Strode, Esq^r, my Father, the wall about the base court was sett up by S^r Rob^t. Strode, my Brother. The 3 Orchards, the out garden & the ponds containe about 4 acres; there are also a Barne, a stall & stable with out the Court walls, likewise there is an ancient Griest Mill below the house, now suffered to lye Ruinous & decayed for the advancemt of Beminster Customarie Mills.⁷

The survey also gives a description of the surrounding land held as part of the demesne, including a Warren 'lately inclosed with a dry stone wall', a bowling green, and a detached park 'paled in with cleft pales of oak'.⁸

The implication of this description is that the house at Parnham must at least have pre-dated the reign of Henry VIII, being remodelled and enlarged by Robert Strode. This Robert Strode (d 1559) married Elizabeth Hody in 1522.⁹ Elizabeth was the grand-daughter of Sir William Hody, Henry VIII's Lord Chief Baron of

the Exchequer, and it may have been her dowry which enabled him to invest in Parnham. The estate was then inherited by his eldest son John Strode (d 1581), who married Katherine, daughter of Gregory Cromwell.¹⁰ His eldest son, Robert then inherited, but he had only one daughter, who died without an heir before her father. Despite the concerted efforts of her husband (and cousin) Sir Richard Strode, to lay claim to Parnham through the marriage settlement, Robert instead chose to leave the estate to his younger brother Sir John Strode.

Sir John Strode (c 1561-1642) had a successful career as a lawyer at the Middle Temple and had purchased both East Stoke and Chantmarle manors in Dorset prior to inheriting Parnham from his brother in 1616.¹¹ He had spent £1,142 rebuilding the house at Chantmarle in 1612 and subsequently also purchased the Godmanstone estate, also in Dorset. He sat as an MP for Beaminster from 1621-25, and was knighted in 1623.¹² He appears predominantly to have lived at Chantmarle, as his brother's second wife Margaret (née Wyndham, d 1637) appears to have held a life interest in the house at Parnham.¹³ Sir John sponsored the construction of six almshouses in Beaminster in 1630, then after the death of his sister-in-law he lived at Parnham from 1637 until his death in 1642.¹⁴

His son Sir John (1624-1679) inherited the estate upon his death. The family supported the Royalist cause in the Civil War and his mother, Lady Anne Strode, was apparently killed by a Commonwealth soldier while at Parnham in 1645.¹⁵ This story is widely referred to, although it is not clear what the source for it is; however she is certainly recorded as dying in 1645.¹⁶ Sir John Strode was heavily fined under the Commonwealth, and died in 1679 succeeded by his son William.¹⁷ He was succeeded by his brother Thomas in 1705 and then by their sister Anne who died in 1727, unmarried. The estate then passed to a cousin, George Strode. There were evidently continued alterations and improvements to Parnham during the later 17th century. A 1908 *Country Life* article ascribes to William Strode the construction of the south staircase (which they date to 1700) and some of the panelling and fireplaces.¹⁸

Hine records that 'about the year 1740 further additions and considerable improvements were made at Parnham... The rooms in the south-west wing of the house were extended and embellished and the stables and garden wall rebuilt'.¹⁹ It has also been suggested that the mid-18th-century work on the house included the linking of the formerly separate kitchen and brewhouse range to the main house, the insertion of sash windows and the refitting of much of the interior with raised and fielded panelling, some of which survived prior to the 2017 fire.²⁰

George Strode (d 1753) was succeeded by Thomas Strode, but he died without heirs in 1764, and the estate passed to Sir John Oglander, 4th baronet (d 1767) of Nunwell on the Isle of Wight.²¹ Initially upon their inheriting the estate Parnham appears to have formed a secondary residence while the Oglanders continued to live on the Isle of Wight. Oswald suggests that 'it was during this period that the gatehouse and many other features ... disappeared'.²² In 1765 the house and the estate were depicted on Isaac Samuel's Map of Dorset. The house is shown using a

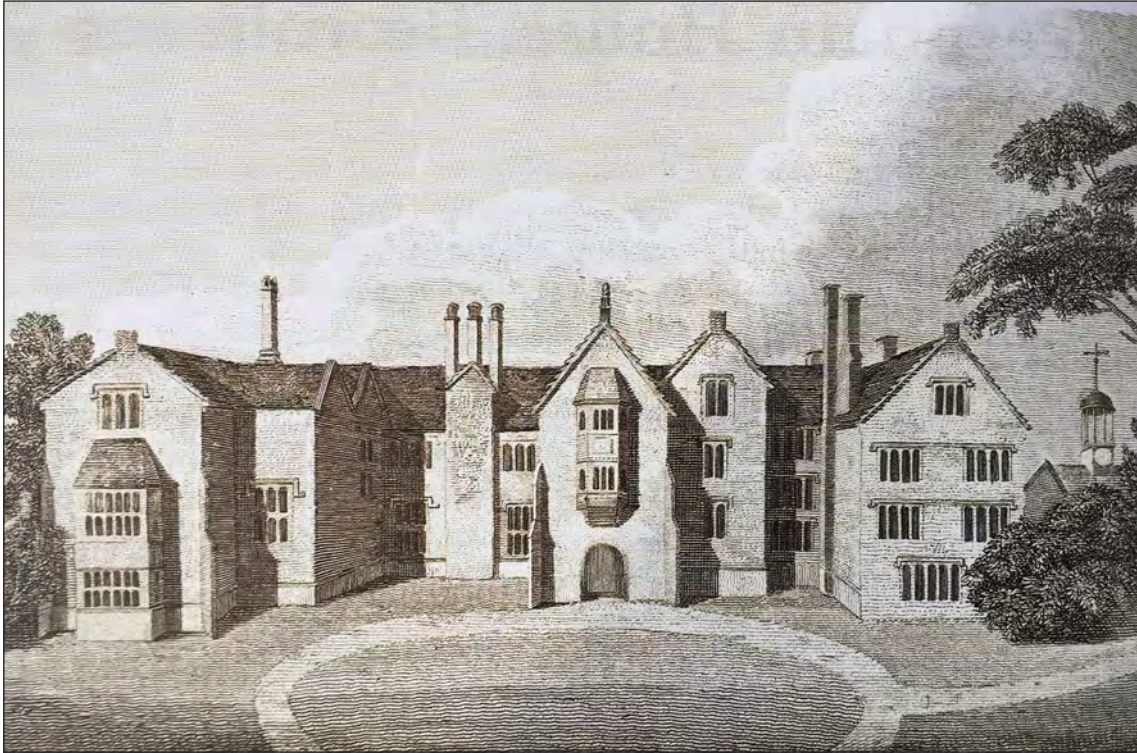


Figure 2 Parnham in 1796 (from Hutchins *The History and Antiquities of the County of Dorset* 2nd edtn Volume 1 Plate facing page 445)

standard convention for the period which shows it in profile rather than plan. The map does however depict two tree-lined avenues running towards the house, one from Beaminster to the north and the other from the Bridport road to the east. A late 18th-century engraving shows the house at this time (Figure 2).

The Oglander family and John Nash

In the first decade of the 19th century Sir William Oglander (1769-1856), 6th baronet commissioned extensive alterations to the house, designed by the architect John Nash. Hill, Newman and Pevsner state that the alterations took place between 1807 and 1811.²³ Sir William inherited the baronetcy and estates upon the death of his brother John (5th Baronet) in 1806, became MP for Bodmin in 1807 and in 1810 married Maria Anne Fitzroy, daughter of the Earl of Euston in 1810, so presumably he intended to create a house suitable for family life and entertaining.²⁴ Hine records that 'Many of the original features on the building on the western side were then entirely destroyed. The tower which contained 'the King's Room' was partly pulled down, and the present dining room erected, in which were inserted windows of wood, quite out of keeping with the Tudor style of architecture'.²⁵ The opinion of *Country Life* in 1908 was equally damning: 'it is a question whether the attention it then received was not more fatal to its architectural value than the preceding neglect'.²⁶

The building accounts of this work survive in the Dorset History Centre; they are incomplete, only covering the years 1807-09, with the final years cut out of the book.²⁷ There is considerable detail of wages paid, and of the personnel involved. References to the actual work on the house are therefore almost incidental, but some insight is provided particularly in the process of construction and in the use of materials. For example, the accounts mention the construction of a brick kiln at Parnham and the transport of stone to the site, predominantly from Ham Hill, but also from other places including Bothenhampton.

There is also reference to the demolition or alteration of elements of the existing building. This includes payment on 21 May 1808 for 'pulling down Stone Wall between Dining Room and Library and sorting old stone'; payment on 27 August 1808 for 'taking down Roof Beams & joists over the Bed Rooms in the South Front' and payment on 8 October 1808 for 'taking down the old Roofs, clearing away the Old Timber & Rubish [*sic*], digging out Ground under New Dining Room and Library and taking down the Old Screen in Great Hall &c'. Unfortunately there is less detail of the new work being undertaken, with much of this simply being accounted for by payment to the masons. There are very occasional references to a mason being paid for specific work for example on 18 November 1808 when a mason was paid for 'working 3 caps for top of pinicals [*sic*]'. Other work undertaken included the 're-tooling' and repointing of much of the earlier masonry of the East front in 1809 (see, for example, payments on 22 April).

The accounts also contain considerable detail on the extensive modifications to the area around the house, including huge amounts of ground levelling and the construction of extensive garden walling in brick. This appears to include the extant walled garden; the construction of a hothouse is also mentioned. Reference is made to construction of an icehouse, and the reconstruction of a bakehouse, as well as work carried out on other minor buildings including cottages.

There is some discrepancy over the possible date for the construction of the extant stable block. Sources including the RCHME attribute the construction to Nash.²⁸ Others have suggested it is an addition of c 1910 in Nash's style.²⁹ A block in roughly the position of the extant stable block is in fact shown on the 1796 engraving, although this appears to be a smaller building (see Figure 2). The present stable block is evidently multi-phase, and it seems that Nash added to an existing building (see description of the stable block below). The building accounts for the work done under Nash include an entry for April 2 1808 which specify the carpenter (Peach) being paid 'for pulling down Cupola of the old stable'. This was presumably the small cupola that is depicted on the northern block in the 1796 engraving, confirming that this was the earlier stable block, and suggesting that it was retained (although modified) in Nash's alterations.

Further references to the construction of 'the New Coach House' and 'the New Stables' indicate that Nash added considerably to this older block. Work to the 'New Coach House' included extensive construction in 'Bothenhampton stone' (21 October 1809), although other entries include reference to brick being used as a



Figure 3 Parnham in 1874, showing the stable block to the north (HEA BB80/883)

building material in works to this building. The extent of the stable block and coach house after Nash's work is shown on the tithe map, and the late 19th-century OS maps show a building with exactly the same footprint as the surviving stable block. The form of the block prior to the early 20th-century alterations is shown in one of the late 19th-century photographs of the house and gardens (Figure 3). This shows an architecturally relatively plain building with a pitched roof. The building accounts suggest that there was a distinction between the 'New Coach House', 'New Stables' and 'Old Stables' with various entries relating to each of these, although this seems more likely to relate to discrete areas within the block rather than separate buildings.

John Nash

Sir William Oglander's work has been widely attributed to the architect John Nash, although the main evidence for this is unclear and there appear to be no surviving drawings or any other material generated by Nash in relation to this commission. Stylistically, however, the work bears many of the hallmarks of Nash's other work on older buildings. Moreover, an incidental reference in the accounts would seem to confirm Nash's involvement, concerning the wages of a mason where 'his wife in London is to receive from Mr Nash a Guinea every Fortnight'.³⁰ This suggests that Nash was involved in the scheme as it was being built, as well as in its design.



Figure 4 South and west fronts of Parnham in 1874 (HEA BB80/885)

John Nash (1752-1835) is best known for his work for the Prince Regent in the early 19th century, including Regent Street and Regent's Park, London, the Brighton Pavilion and significant work at Buckingham Palace (then known as Buckingham House). He is also noted as an architect at the forefront of the Picturesque movement, working closely with Humphrey Repton on a series of houses and their landscapes in the 1790s. His work in Wales and the Welsh borders brought him into close contact with the early proponents of the Picturesque movement, including Repton, Richard Payne Knight and Uvedale Price. By the early 19th century he was well established as an architect designing country houses in a diverse range of styles, including the Gothic.

Nash's work at Parnham took place during the peak of his private house career, between his move back to London in 1800 and the end of much of his private work in 1811, when he took over control of significant projects on behalf of the Crown Estate. Alongside the design of new houses, he also undertook the remodelling of earlier ones, often to eliminate 18th-century alterations which were out of keeping with the original architectural style.³¹ Important commissions in this respect were his early work on Kentchurch Court, Herefordshire, and Corsham Court, Wiltshire, both undertaken in the 1790s. As well as Parnham, his later work in this fashion included Helmingham Hall, Suffolk, where he reversed a series of 18th-century changes. Helmingham was 'enlivened by bay windows, pinnacled gables and battlements'.³²

Nash's work to the exterior of Parnham was very similar to his approach at Helmingham, particularly in the remodelling of the roofline. This included the



Figure 5 Interior of the library in the south range in 1874 (HEA B80/890)

removal of some smaller gables and reconstruction of some roofs to create a shallower pitch, and also the insertion of crenellations and pinnacles, both of which feature prominently on the Helmingham roofline (Figure 4). Similar architectural devices are also seen on some of his designs for new houses in the Gothic style of the same period, for example at Longner Hall, Atcham, Shropshire, of 1803-7.³³ This also shares the same tracery design for the main windows, which appears to have been a standard Nash motif. Nash referred to this style as ‘the gothic of Henry the 6th & 7th’.³⁴

The results of his work on the interior of Parnham can be seen in a series of late 19th-century photographs, copies of which are held by the Historic England Archive, although they are taken from originals still held by the Oglander family (Figure 5). These show the great hall, dining room and the two ground-floor rooms in the south wing as Nash decorated them. The theme of his decorative scheme appears to have continued the use of the ‘gothic’ detailing seen on the exterior of the house, in the use of plaster lierne vaulting in the library, and gothic-style cornices in the drawing room. Again this corresponds to work seen at other Nash houses of the same style, albeit at a more modest scale at Parnham; this is commensurate with the style of the house, and the fact that the features were largely being fitted into an existing building.

Following Nash’s work the Oglanders appear to have resided at Parnham; they are certainly recorded as living there in the census returns for 1851.³⁵ Sir William

Oglander died in 1852. In 1861 his son Sir Henry Oglander (1811-74) was at Nunwell on the night of the census, indicating that the family presumably divided their time between Nunwell and Parnham.³⁶

The earliest extant plan of the house and estate is the Tithe map of 1842 (Figure 6). Although the depiction is not exact, it shows that the house has roughly its present footprint and, as noted above, the stable block is also shown on the same footprint as it has today. The house was accessed via a straight, tree-lined drive from the east. The grounds about the house appear largely open to the east and south, with the 'pleasure grounds' limited to the area north of the house, consisting of the walled garden and a small wooded area around it. To the west of this, on the other side of the River Brit, a small enclosure is identified as 'Kennel orchard' with a small building within it.



Figure 6 Parnham and its immediate setting depicted on the 1842 Tithe map (The National Archives IR 90/10/13)

A similar layout is depicted on the 1889 Ordnance Survey (OS) mapping, although there is an enclosed garden area shown to the south and west of the house, with a small square pond shown on the centre of the southwest side (Figure 7). The parkland, shaded grey, encompasses a small area south of the house, and then the area north and east of the house defined by the Bridport Road and the River Brit, narrowing towards its northern end where the two converge. A further driveway or avenue is also shown running northeast from the house towards Beaminster. The 1903 1:25 inch OS shows this in further detail, including the terraces to the south and west of the house and what appears to be a residual avenue of trees to the west of the house, orientated on the house and garden (Figure 8). This avenue was already in place by the survey of the 1889 OS map. All three maps show a long detached block west of the stables and service wing. The 1903 map shows a path leading directly from the service wing to this block, suggesting it formed part of the service provision for the house.

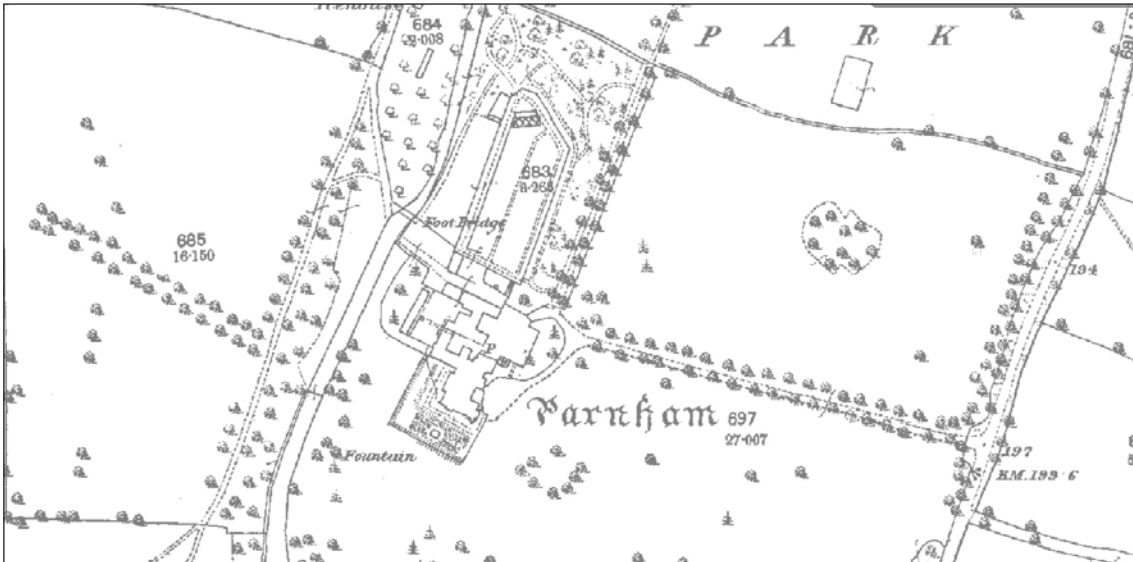


Figure 7 1889 OS map of Parnham (© and database right Crown Copyright and Landmark Information Group Ltd (All rights reserved 2021) Licence numbers 000394 and TP0024)

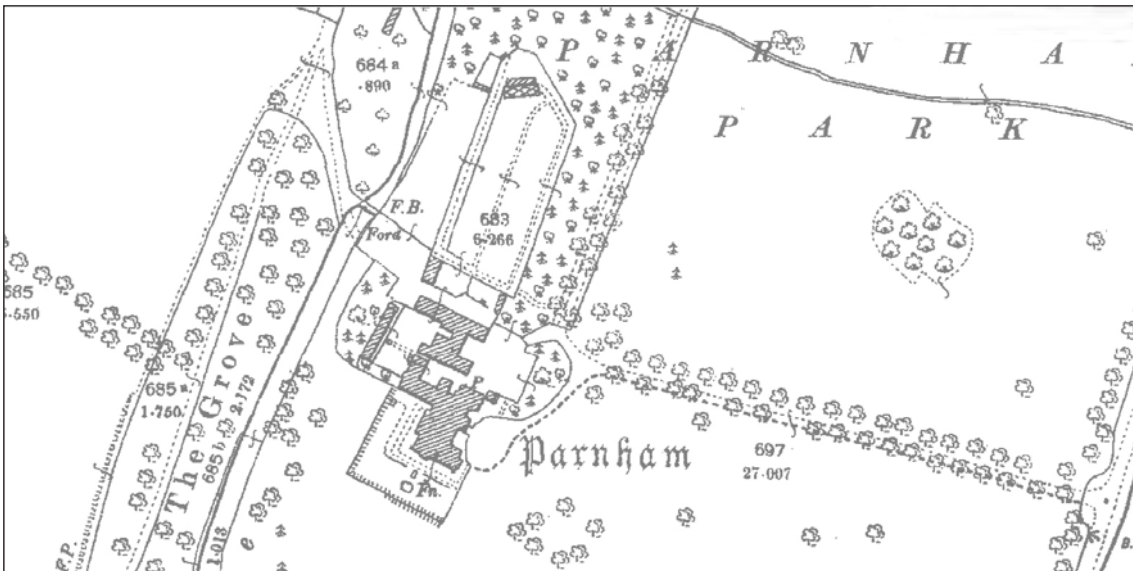


Figure 8 1903 OS map of Parnham (© and database right Crown Copyright and Landmark Information Group Ltd (All rights reserved 2021) Licence numbers 000394 and TP0024)

The Oglanders held the estate until the death of Louisa, the widow of Sir Henry, the 7th Baronet in April 1896. The estate then passed to Vice-Admiral Robert O'Brien Fitz-Roy; however, Hine states that 'this gentleman...never resided at Parnham, for whilst superintending some alterations at the mansion, he contracted a chill which terminated fatally on April 7th 1896'.³⁷ The 'house, park, gardens, stabling and pleasure grounds, representing an area of about 70a' were sold to Vincent J Robinson for £6,500.³⁸

Vincent J Robinson

Vincent Joseph Robinson (1829-1910) was a businessman dealing in oriental imports, and a specialist in Islamic artefacts.³⁹ He became a published expert on Indian carpets, many of which he sold to the South Kensington Museum (subsequently the Victoria and Albert Museum). He was a Fellow of the Society of Antiquaries and also a collector in his own right.⁴⁰ His own collection appears to have contained British as well as Italian and oriental objects and, together with his sister Elizabeth Julia Robinson, he amassed a considerable collection which they displayed at Parnham. Two *Country Life* articles on the house were published in 1908, and one of these describes the house as ‘the crowded home of an infinite number of beautiful things – a museum of the decorative arts of sixteenth and seventeenth century Europe’.⁴¹ In 1902 Robinson published a book entitled *‘Ancient Furniture and other works of Art. Illustrative of a Collection formed by Vincent J Robinson, C.I.E., of Parnham House, Dorset’*. This large quarto contained a photographic catalogue of the collection at Parnham, and appears to contain photography showing the house as well as the furniture.

Hine states that Robinson

... endeavoured to restore much that had been swept away by Nash. The woodwork of the central window in the dining room he had replaced by 17th-century stone mullions from Wroxton Abbey, which contain stained glass from the time of Henry VIII, representing St George and the Dragon, once in Nonsuch Palace, Surrey.⁴²

Photographs of two heraldic panels of glass in the dining room, presumably both introduced by Robinson, are also reproduced in Garner and Stratton's *The Domestic Architecture of the Tudor Period* which was published in 1910 (Figures 9 and 10). These display the arms of Edward III and Henry VII. Both are said to have come from Nonsuch Palace, and are noted as ‘preserved at Parnham House’.⁴³

Garner and Stratton also record that Robinson had brought in a 16th-century timber screen in the great hall ‘in place of the one doubtless removed by the Oglanders’, and he had also inserted the hall panelling ‘from a house in Norfolk’ with ‘the original panelling, some of which appears to have been brought from Chantmarle, having been at a previous date distributed amongst other parts of the house’.⁴⁴ Robinson’s work on the house was so extensive that *Country Life* stated in 1908 that he had ‘left few traces of either the structural or decorative work of the [Oglander] time’.⁴⁵ Robinson’s work to the house is showcased in the photographs accompanying the *Country Life* articles, which can be contrasted with the late 19th-century photographs which showed Nash’s decorative scheme intact. The result was a dark and heavily ornamented interior and even *Country Life* conceded that ‘the effect is rather bewildering and overwhelming to the brain’.⁴⁶

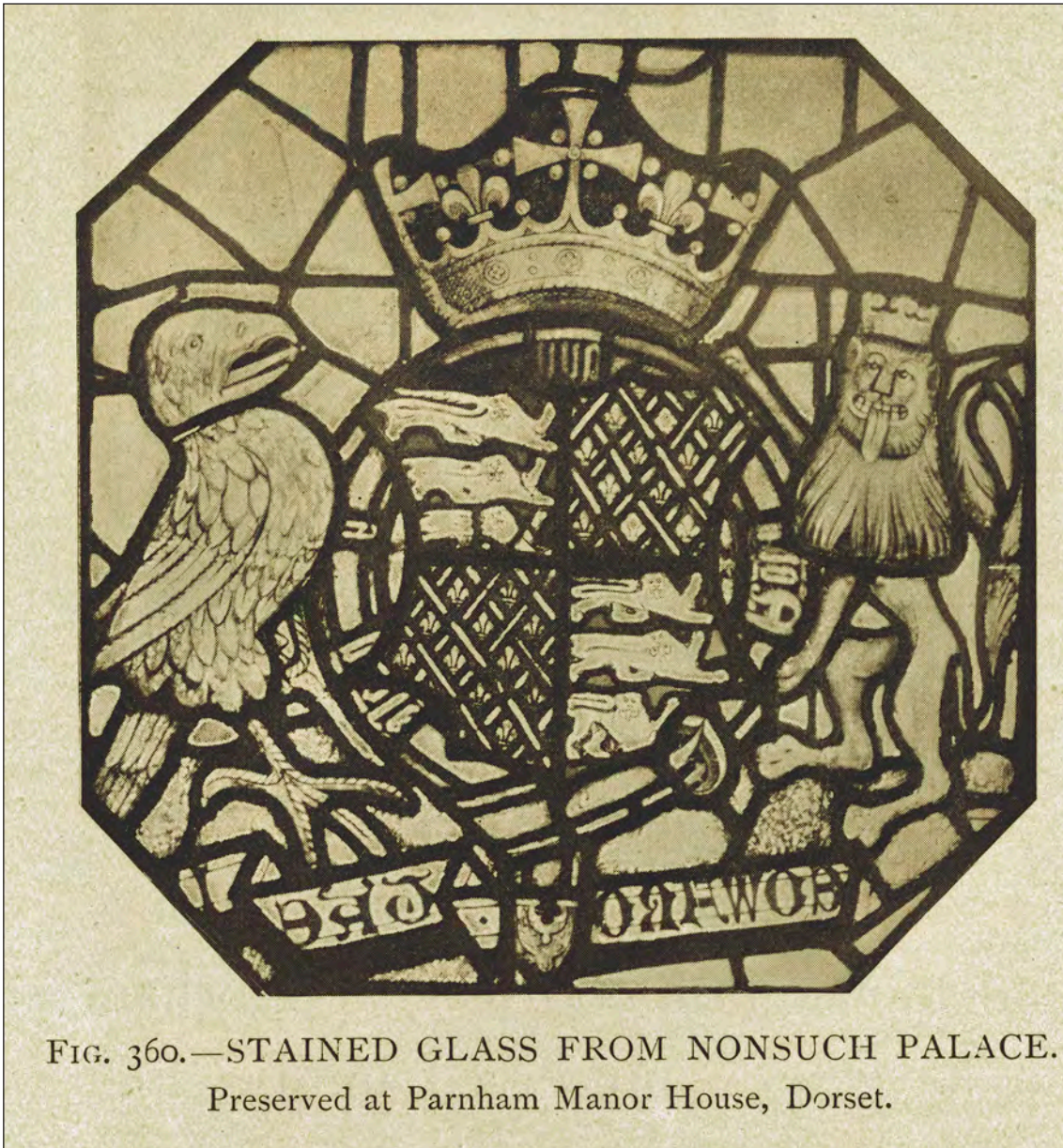


Figure 9 Stained glass panel placed in the dining room window by Robinson (from Garner and Stratton *The Domestic Architecture of the Tudor Period* 1910, Figure 360, 224)

Hine's description of the house as it was under Robinson, published in 1914 but evidently describing the house as it had been prior to Robinson's death in 1910, noted that the dining room was 'lined with carved oak stalls taken from the sacristy of an Italian church'. In the drawing room was a frieze,

... removed from one of the churches in Genoa, and painted by the artist Pietro del Vaga. The chimney in this room is also a magnificent specimen of Italian work, once in a palace at Venice. It is of Istrian marble, the fireplace being lined with Persian tiles from Kashan.⁴⁷

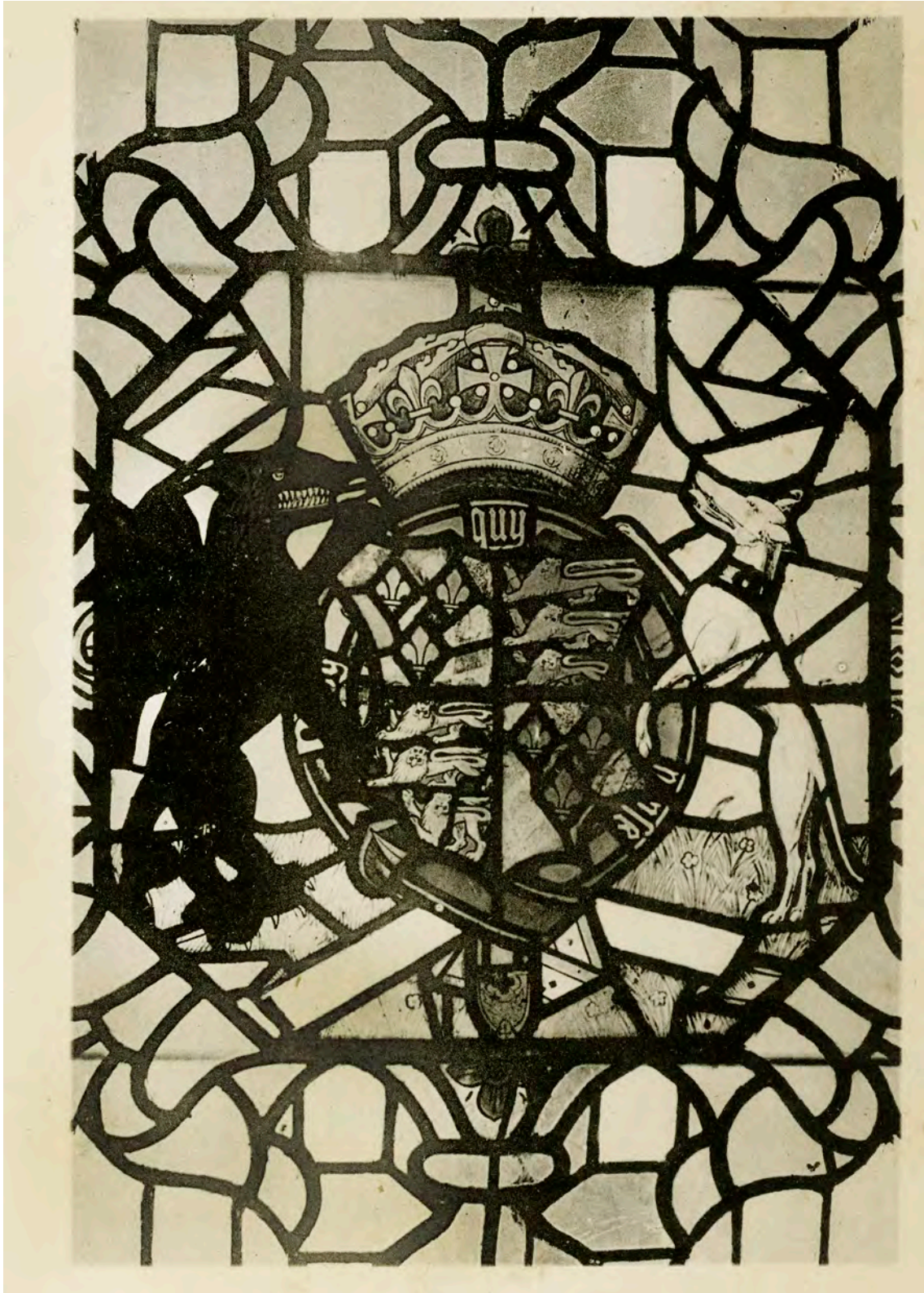


Figure 10 Stained glass panel placed in the dining room window by Robinson (from Garner and Stratton *The Domestic Architecture of the Tudor Period* 1910, Plate CLXXXI)

The library description noted that it contained ‘a rare Persian frieze brought from a Mosque at Meshed’ and that its ‘stone mullions have been substituted for the wooden window frames inserted by Sir William Oglander’.⁴⁸ Of the oak parlour ‘also known as Sir Henry’s smoking room’ (presumably Sir Henry Oglander, the final baronet associated with Parnham) Hine notes that ‘its windows have never been mutilated, they remain as they were when first erected in the reign of Henry VIII’. And that ‘the panelling which covers the walls has the appearance of having remained in situ since the room was built, it was however placed there by the present owner’. Hine also notes that the ‘Gothic chimney beam of oak’ in this room, along with the Hall door,

... Nash once banished from the mansion. Fortunately however Mr Robinson discovered these two treasures at a house near Taunton and brought them back again to Parnham.⁴⁹

The 1908 photographs illustrate many of these fittings and far more which must also date from Robinson’s work including coffered ceilings and significant additional fixtures and fittings.

The *Country Life* articles of 1908 indicate that Robinson’s zeal for collection extended to the gardens, including ‘the gates to the bowling green’ which are 16th-century Italian work imported from Fiesole, and the lion’s head in the arbour terrace apparently also Italian, or in the Italian style.⁵⁰ It also notes that ‘vases, gateposts, finials, balustrades are good and plentiful but not overcrowded and obtrusive’. Robinson died in 1910, and the contents of the house were sold the same year.⁵¹ The house also appears to have been sold at the same time; a later *Country Life* article noting that it had been sold in 1910 by the trustees of the late Mr Vincent J Robinson to Dr Hans Sauer for £22,000.⁵²

Hans Sauer

Hans Sauer (1857-1939) was a South African medical doctor and lawyer who had apparently made his fortune as a diamond merchant.⁵³ It appears that Sauer was responsible for stripping out much of the 19th-century material from the house. Oswald states that he ‘made so many alterations that little original work has been left undisturbed’.⁵⁴ Hill specifically attributes the interior of most of the public rooms to the architect Harry Lindsay.⁵⁵ Hill, Newman and Pevsner suggests that Lindsay was brought in to undertake a sensitive restoration, and that his work included reinstating ‘rather thinly detailed’ mullion and transom windows to replace Nash’s designs.⁵⁶

A description of the house by Richard Hine in 1914 indicates the extent of alteration that had taken place since Sauer had taken possession:

Parnham of to-day is approached by a newly made gravel drive. The handsome entrance gates are of hammered iron, and the pillars from which they hang are surmounted by stone eagles clasping shields, inscribed with boars' heads. A pleasing feature of the carriage-way is a stately cedar tree standing in the centre of a grassy mound, thus causing a break in the otherwise straight line of road.

Guarding the eastern side of the mansion is a spacious Forecourt, entered by a gateway whose piers support two boars carved from blocks of Portland stone; these heraldic emblems bear shields imprinted with an eagle's talon. The balustrade walls enclosing the court carry a number of miniature obelisks. At night the square is brilliantly lighted by means of electric torches placed on four lofty stone columns.

On the south side of the house three extensive terraces have been erected, for the land here suggested such a formation of the gardens, and these are now the chief features of the grounds. ... The upper terrace ... is paved and laid with turf. It is flanked by Ham stone balustrade, and at the east and west angles are imposing gazebos, built entirely of stone. ... A double flight of stone steps descend to a second terrace, the turf of which is bi-sected [sic] and encircled with a gravel walk.

Below this terrace extensive lawns slope gently to a pretty lake with an island, and a boat-house roofed with thatch.⁵⁷

Of the exterior of the house Hine notes that 'the present owner has wisely left the exterior of the mansion practically untouched'. However he records that 'the transformed brick stables now constitute a north wing' with a footnote stating that 'the coach-houses of past days have been converted into a commodious garage'. He goes on to explain that

In its architecture an effort has been made to render the building symmetrical with the eastern façade of the old house, by the addition of stone tiled gabled roof, minarets, battlements, mullioned windows, and by facing the walls with stone from the Ham Hill quarries'.⁵⁸

Hine goes on to describe the interior of the house in great detail. The modification of the great hall stripped out much of Nash and Robinson's work, revealing the ceiling beams. The original doorways to the minstrel's gallery were uncovered which prompted the reconstruction of this feature.

In its construction some old oak beams from a demolished cottage at Lower Meerhay have been requisitioned ... Beneath the gallery is an Elizabethan screen – removed from a church in Surrey – which has replaced the one erected by Mr Robinson.⁵⁹

The walls to a height of about eight feet are now panelled with oak wainscoting of a linen fold pattern. Displayed on the stone canopy over the mantelpiece are the arms, crest and motto of the present owner.⁶⁰

The description also makes it clear that the timber elements of this fireplace had been relocated from the Oak Parlour (where they had in fact been placed by Robinson, see above).

The dining-room now entered from the great hall by a Ham Stone doorway, is also panelled about eight feet high; from the walls plaster has been removed leaving bare the blocks of stone above. The woodwork of the smaller windows has been replaced by stone to harmonize with the large central Tudor window of this apartment ... From the drawing room – formerly the library – there is now a new approach to the upper terrace, constructed from an old stone doorway found embedded in the walls of the hall.⁶¹

The library walls ... are now wainscoted with oak panelling. A Portland stone mantel, with overmantel of oak has replaced one of marble of the Renaissance period. Stone mullions have also been added to the windows. In this, as in several other rooms, a new plaster ceiling has been placed.⁶²

Of the north wing Hine notes:

The oak parlour has been enlarged by removing a partition which divided it from the muniment room ... To give greater height to this pleasing chamber the floor has been sunk and the windows extended to a lower level. A new doorway on the north side of this apartment gives access to a Dutch garden. Oak panelling ... brought from Sir Walter Raleigh's bedroom at West Hawley Place, incloses the walls ... An Elizabethan staircase, worthy of the mansion, has been erected in place of the one brought in by Nash; this interesting link with Tudor days is from a house near Oxford.⁶³

The east bedroom in the south wing Hine calls 'The Strode Room', and describes it as 'recently enlarged ... to its windows stone mullions have been added. In this chamber the overmantel is a unique specimen of carved woodwork, portraying the biblical story of Joseph's interview with Potiphar's wife.' He also notes that:

Beneath the plaster at the north end of a corridor over the Hall, a stone doorway with its well worn step and solid oak door studded with nails, was lately discovered. This interesting relic has been allowed to remain undisturbed.⁶⁴

Captain Harry Lindsay

The extensive work to the house and grounds under Sauer has widely been ascribed to Captain (later Lieutenant-Colonel) Henry 'Harry' Lindsay (1866-1939). He was an army officer, and has been described as a 'gentleman architect' – and was a member of the aristocratic group of aesthetes known as The Souls.⁶⁵ He was evidently well connected, being a grandson of the Earl of Crawford, and through the marriage of his sister in 1882 he was also linked to the Dukes of Rutland; his brother-in-law became the 8th Duke in 1906. He married Norah Bourke who became a noted garden designer, although most of her design work appears to have taken place after they separated. On their marriage in 1895 he was given Sutton Courtney Manor in Oxfordshire, which included a 16th and 17th-century timber framed manor house, which he and Norah restored.⁶⁶ Much of the restoration was apparently undertaken directly by Harry, who set up workshops in the stables to dip and mend much of the timber work.⁶⁷ This appears to have been his first involvement in the type of restoration work which subsequently became a career.

According to John Martin Robinson he apparently also undertook restoration work at Haddon Hall, Derbyshire, and Beaudesert, Staffordshire.⁶⁸ At Haddon his involvement during the restoration which took place slowly over the period before and after the First World War appears to have been largely in relation to the restoration of the woodwork and furniture, although as the uncle of Lord Granby (heir to the Duke of Rutland) who instigated the restoration of the house, he may have provided more general advice.⁶⁹ The more significant structural elements that were undertaken however are thought to have been designed by Lord Granby, with Harold Brakspear designing the main new addition of the roof over the great hall.⁷⁰ Similarly at Beaudesert he seems mainly to have been involved in creating the interiors, using material from elsewhere.⁷¹

The extent of his involvement at Parnham is unclear. Hine makes no mention of him in his account of the work that had taken place prior to 1914, although he does note the craftsmen involved in Sauer's work as Messrs. A Hann and Sons of Beaminster.⁷² Moreover, Hayward in her account of Norah Lindsay's life suggests that up until, and during, the First World War he was still serving as an army officer. According to her account most of his professional involvement in house restoration, including his work at Haddon, took place after he had left the military at the end of the First World War. To this phase of his work she attributes work at Cothay Manor, Somerset, Melpash Court, Dorset and Parnham.⁷³ His work at Beaudesert apparently took place in 1911-12, however, which would correspond to the date at which Sauer's work at Parnham was underway.⁷⁴

The first attribution of the work to Lindsay appears to have been by John Martin Robinson, in his report written in advance of the works proposed to the house in 2001.⁷⁵ This was subsequently repeated in the *Country Life* article of 2005, also by Robinson.⁷⁶ The source of this attribution is unclear, but it may be that documentary material exists (or existed) to confirm his involvement.

To Sauer has also been ascribed the construction of the stable block.⁷⁷ Hine's description, however, makes it clear that this was an adaptation of an earlier building.⁷⁸ The presence of a building of exactly the footprint of the present building on the tithe map of 1842 and the late 19th-century OS maps, and the late 19th-century photograph of the east elevation confirm Hine's account (see Figures 4, 6 and 7). The extent of the alterations undertaken can be seen by comparing the present building with the late 19th-century photograph of the east front which shows the much more modest form of the earlier building (see Figure 4). The architect of these modifications is unknown. Lindsay's work at other houses was limited to interiors, particularly woodwork, and designing a substantial modification to an existing building appears unparalleled in his work. The design has evidently borrowed heavily from Nash's earlier modifications to the main house, but nonetheless the complexity of the scheme would have required some architectural knowledge to design and execute.

Sauer was also evidently responsible for redesigning the gardens around the house. This work has also been ascribed to Harry Lindsay, possibly with assistance from his wife Norah, who was a noted garden designer.⁷⁹ However, there is no documentary evidence for her involvement.⁸⁰ The list entry for the Registered Park and Garden suggests the work may be by F. Inigo Thomas.⁸¹ A letter from John Makepeace published in *Country Life* in 1999, indicates that this attribution was suggested by David Ottewill in his book on *The Edwardian Country Garden*.⁸² Inigo Thomas was a noted designer of gardens, particularly associated with Tudor-period houses, and is known to have worked in Dorset at Athelhampton and Chantmarle.⁸³

Sauer appears not to have been in occupation for long, as in 1913 Parnham was advertised for sale as 'probably one of the best specimens of Tudor architecture in the country'.⁸⁴ The description notes that the house was fitted with electric light, as well as its notable historic fixtures and fittings. The grounds are described as including a Dutch garden, and a private golf course is listed in the park.⁸⁵

1914 – 1976: the Rhodes-Moorhouse and Bullivant families, and institutional use

By 1915 Parnham had evidently been purchased by the Moorhouse family, as an article in *Country Life* entitled 'What the Country Gentleman has Done for the War' notes the story of William Rhodes-Moorhouse (1887-1915), son of Mr Edward Moorhouse of Parnham. William had been a 'well known aviator' before the war

and was killed returning from a bombing raid on targets in Belgium.⁸⁶ For this he was posthumously awarded the Victoria Cross, the first given to an airman.⁸⁷ He was buried in the grounds at Parnham.⁸⁸ It appears that his widow continued to live at Parnham until the late 1920s with his only child, a son, who was only one at the time of his father's death. William Henry Rhodes-Moorhouse subsequently served as a flight lieutenant in the Second World War and was killed in 1940; he is buried with his father at Parnham, despite the fact that the Rhodes-Moorhouse family no longer owned the property at the time of his death.⁸⁹

In 1926 the estate was once again advertised for sale in *Country Life*.⁹⁰ It extended to 340 acres, and the article notes that 'there is reason to think that a purchaser can, if he wishes, acquire the house practically as it stands, with its furniture and works of art'. A further description of the house in *Country Life* on 11 December 1926 describes the great hall as 'panelled in oak, and having a beamed ceiling and a panelled Henry VIII chimneypiece bearing the arms of the Oglanders'.⁹¹ Elsewhere, however, the description appears to refer to Robinson's decorative scheme for the main public rooms of the house, as the description of the dining room, drawing room and library included the chimney pieces, friezes and panelling that were noted in the descriptions of 1908. This was presumably an error based on an assumption that the interiors were still as described in the 1908 *Country Life* articles. It was not until 1928 that the house was noted as sold by Knight, Frank and Rutley for Mrs Rhodes-Moorhouse.⁹²

In 1930 the house was once again noted as sold, having been 'recently occupied by the Yeo Vale Country Club, but now sold for private occupation'.⁹³ It is not clear whether this is a further sale, or whether it was the result of the sales notes of 1926 and 1928. A month later, a sale of the contents was announced 'by Direction of the Receiver', suggesting that the Yeo Vale Country Club may have been an ill-advised venture.⁹⁴ The house was bought by Edward Bullivant, who returned the house to a family home.⁹⁵ Bullivant is said to have commissioned the murals on the south staircase, painted by Talbot Hughes RA in 1936.⁹⁶

The house was apparently requisitioned during the Second World War, and was used as a military hospital and then as 'a base for the 16th Infantry Division of the US army'.⁹⁷ In 1955 it was offered for sale, either with land totalling 55 acres, or the entire estate of 338 acres.⁹⁸

The house became a home for the elderly, or as *Country Life* put it 'pleasantly dotty, rich old ladies'.⁹⁹ An advertisement in *Country Life* in 1956 offered for sale 'Wrought iron railings, excellent condition, 186ft long by 4ft high. Also 2 lengths suitable for gates' suggesting that, perhaps following the sale, there was some sale of garden fixtures.¹⁰⁰ In 1967 the house was being advertised as a 'Residential Home (registered) administered by the National Association for Mental Health for mentally infirm elderly women' for 13 ½ guineas a week.¹⁰¹ The residential home remained in use until 1973 when it was deemed not to meet new safety regulations.



Figure 11 Interior of the library in 1998 (HEA BB99/04447)

John Makepeace

Having been empty for three years, in 1976 Parnham was bought by John Makepeace (b 1939), a noted furniture designer, as a base for his new school of woodworking. Over the next 25 years Makepeace undertook significant restoration work on the house, as well as running the school which appears to have principally occupied the service areas and outbuildings. Much of the work on the house was credited to his wife by *Country Life*.¹⁰² Makepeace's own pamphlet on the house and a series of photographs taken in 1998 in the Historic England Archive show that the house was used as a showcase for his work and that of his students and other contemporary artists. They also indicate the sensitive restoration of many of the earlier features of the house (Figure 11). Particularly notable is the interior of the dining room, which is shown with the windows into the great hall fully restored, and the stonework of the original external wall completely exposed.¹⁰³ The floor is also evidently an insertion of the Makepeace period.¹⁰⁴

In 2001 the house was sold to the Treichl family. They undertook a substantial restoration programme, with significant additions and alterations, particularly to the service wing which became a family living area. This work was done under architect William Bertram.¹⁰⁵ Alterations also included the addition of a new stair and circulation space on the northern side of the main house, and the replacement

of some of the 20th-century insertions into the house, including the fireplace in the drawing room. Restoration of the windows was undertaken during this time, and photographs of that work indicate that the glass introduced by Robinson into the dining room windows was still *in situ* immediately prior to the fire.¹⁰⁶ Following the fire in 2017 the house was put up for sale, and was sold in early 2020.

Historiography

The house has been subject to considerable antiquarian interest since the late 19th century. Much of this has focused on the house as the 'beau ideal' of a Tudor manor house, particularly in relation to the composition of the east front. Given the known documentary history, the house has traditionally been dated to the 1550s, with the date given on the stained glass in the great hall of 1559 taken as a *terminus ante quem*.

Detailed investigation of the house was undertaken by the RCHME as part of their county work on Dorset (Figure 12). The original investigator notes on the house survive in the Historic England Archive and provide a description of the house as it was in November 1938 when the commission visited. Of particular note is their description of some of the interior details, and an inventory of the stained glass in the house, including that in the hall which was lost in the 2017 fire. Much of the glass in the hall windows provided heraldic information relating to the Strode family. A transcription of this section of the inventory notes is provided in Appendix Three. The RCHME volume on West Dorset was published in 1952. The published summary of its evolution states:

A house is said to have been built here c. 1400 by John Gerard and some building was done here by William Strode at the end of the 15th century. Robert Strode seems to have largely or entirely rebuilt the house about the middle of the 16th century; to this date belongs the hall with its porches, the wing, originally the kitchen wing, immediately adjoining the hall on the N., and no doubt another wing to the S. The present kitchen-wing to the N.W. was built as a separate structure in the 17th century. The house was much altered by George Strode (d. 1753) who enlarged it and remodelled the S. and W. fronts. The house passed to the family of Oglander in 1764, and in 1808 various minor alterations were made. In 1810 the Dining Room was added from the designs of Nash who probably remodelled the S. front, and the parapets, pinnacles and gables are mostly of this period. There have been various later alterations and restorations, the kitchen-wing has been joined up to the main building and almost completely modernised.

Though much restored the house is still a building of considerable interest and W. front by John Nash and the S. front, almost certainly attributable to him, are an important early 19th century composition in the romantic style.¹⁰⁷

Subsequently the house has been the subject of some analysis as part of volumes on Dorset, the more notable including the work of Arthur Oswald (1935 and a second revised edition 1959) and Michael Hill (in 2014). These published accounts have not significantly altered the phasing suggested put forward by the RCHME, although there has been some further documentary work to elucidate the work of Nash.

Work on the house at the start of the 21st century was supported by a building assessment report completed by 'Historic Building Consultants', in 2001. The majority of the work appears to have been undertaken by John Martin Robinson. This was the first work to ascribe the majority of the surviving internal fittings to 'Captain Lindsay', although no evidence for this attribution is provided. The other notable difference in interpretation is the suggestion that the north wing of the house in fact incorporates material pre-dating the main 16th-century phase of work, with significant 17th-century remodelling.

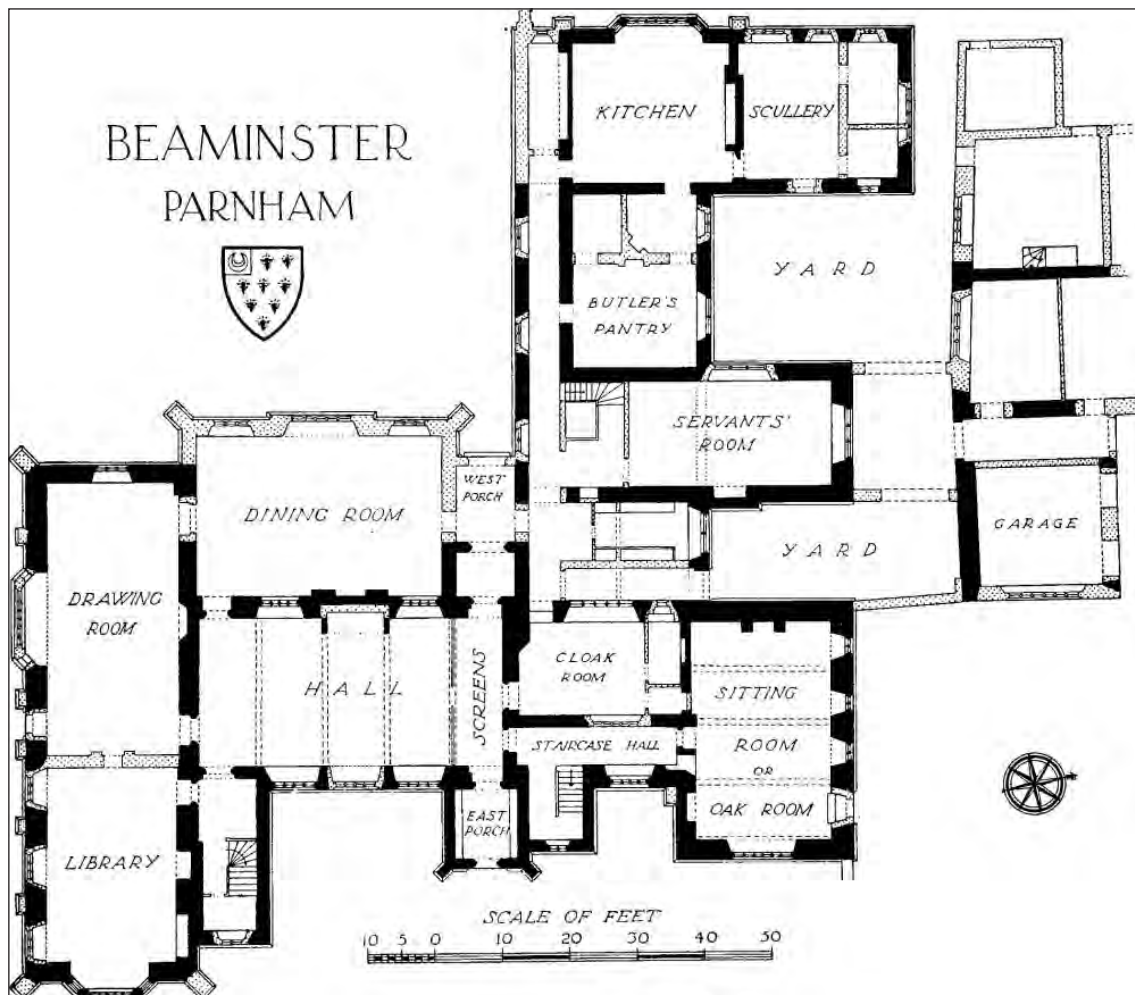


Figure 12 Phased plan of the house produced by the RCHME in 1952



Figure 13 Parnham House, with the main elements of the building labelled as they are referred to in the building description

BUILDING DESCRIPTION

This section is based on a fabric analysis of the building, as it could be observed from the photographic survey and recording undertaken in 2018. The condition of the building at that time did not allow close visual analysis of the exterior or interior of the building. It is likely that further inspection would refine the phasing suggested below.

For the purposes of this report, the main building has been subdivided into various areas, these comprise the main range, the east and west porches, the south wing, the south stair, the north wing, and the north stair. These are shown on Figure 13.

Phase One: Medieval

Both the RCHME and most subsequent sources have asserted that there was a medieval house on the site of Parnham. This can be inferred from the documentary sources stating that the house was ‘re-edified’ in the time of Henry VIII, suggesting that the work of this time was added to an earlier building. The extent of construction or reconstruction as part of this phase is discussed below.

Some sources have suggested that the extant north wing of the building in fact dates from this pre-16th century phase, although remodelled in the 17th century.¹⁰⁸ This suggestion appears to be largely on the basis of differing proportions of this wing, compared to those of the main house, with lower storeys in comparison to the taller storeys provided in the great hall and the south wing. This contrast may suggest a distinct phase, although the RCHME assumed that this area was part of the main 16th-century construction phase. It is notable that the three storey arrangement was not confined to the north wing, but also to the service area which formed the northern part of the hall block and the accompanying stair. This arrangement, although different to that of the rest of the house, may therefore simply reflect the provision of rooms at the ‘low’ end of the house, associated with the provision of services.

This area of the building was slightly less affected by the fire of 2017, with some internal fittings left *in situ*, particularly at ground-floor level. Any phasing evidence in the stonework of the wing is therefore still partly obscured. However, from what can be observed there is no obvious phase break between the main range and the north wing, with the materials consistent and the stonework of the elevations apparently coursing through. At present therefore, it seems more likely that the wing is in fact part of the 16th-century phase (see below). Close inspection, however, may reveal features which clarify the possible early phasing of this wing.

Although close visual inspection of the fabric of the building has not been possible, the stonework exposed by the fire includes several features which may suggest a different interpretation of the putative medieval phase. Most notable of these is a straight joint visible in the upper part of the north wall of the south wing, where it



Figure 14 Straight joint visible in the north wall of the south wing, west of the first-floor fireplace (Drone survey image © Historic England)

adjoins the south stair wing, just west of the first-floor fireplace (Figure 14). This appears to be the jamb of a doorway or other opening. Significantly, it does not appear to respect the present floor levels of the south wing and extends downwards below the extant floor level, although its base is truncated by later brickwork. The top of the joint only rises approximately one metre above the current floor level. The top stone of this feature appears to include the profile of a moulding on its western (inner) edge, although this stone may be reset. The extent of later alteration in this area makes it difficult to set this feature in context, and its possible relation to the south stair wing is discussed in phase two below, but it does suggest that there may be some earlier fabric within the walling between the south wing and the great hall.

Whether this indicates that further parts of the hall itself could be medieval is at present unclear. Perhaps the most likely interpretation would be that this walling has been retained during a process of alternate rebuilding; that is where both the great hall and south wing are replacements on the sites of earlier blocks, having been rebuilt at different dates. Survival of extant medieval fabric may therefore be fragmentary, but it is possible that there are further elements elsewhere in the building.

Phase Two: c 1522-59

The principal phase of construction of the extant house was ascribed to Robert Strode by his grandson Sir John, who stated in 1628 that the house was ‘reedified & Englarged wth Hambden Ashler stone by Rob^t Strode, Esq^r, my Grandfather



Figure 15 The great hall in the main range, showing the west elevation of the room including the original west window openings (DP275974)

(tempore Hen. 8th)'.¹⁰⁹ This implies that Robert was adding to or improving an existing building, although at present there is only very tentative evidence for any pre-16th-century phase. It has been suggested that the work was undertaken using money brought into the family by his marriage to Elizabeth Hody, which would put the work sometime after their marriage in 1522.¹¹⁰ Robert Strode died in 1559, which is the date that appeared underneath the arms of the Strode family in the heraldic glass of the great hall.

As constructed, and notwithstanding the adaptation of any earlier material, the building work by Robert Strode appears to have comprised the great hall, the associated service end to the north, and also the south wing. Both the east and west porches to the great hall also appear to form part of this phase, as do both the north stair and probably the south stair although the latter has probably been extended (see below). Whether this was all constructed at the same time, or on a more



Figure 16 North end of the great hall, showing the service doorways to the north of the original screens passage (Drone survey image © Historic England)

piecemeal basis over the course of his ownership is unclear, but the suggestion he was working with an earlier building would perhaps make a gradual process more likely than a single construction phase.

Much of this work has been heavily altered, but prior to 2017 the most intact space associated with this phase was the great hall. This never appears to have been open to the roof structure of the building, but was double height, although still providing rooms at upper level above the hall. The original 16th century ceiling beams appear to have survived until the 2017 fire. Many original features of the space survive, including the northern and southern window openings in the east wall (although not that in the centre) and the two windows flanking the (later) fireplace in the western wall. They appear to represent the original arrangement, although there may have been renewal of some stonework (Figure 15). To the south end of the great hall, the doorway from the hall into the south wing also appears to be in its original position.

The central and eastern of the three doorways at the north end of the hall, and some of their associated stonework, also appear original although the central doorway has been blocked and reopened (Figure 16; see below). The western doorway in its current form appears to be a later modification (see below), although it may represent the reinsertion of an original feature. The eastern doorway appears always to have led to the north stair, which sits in a small square projection to the north of the east porch. At first-floor level an original doorway at the eastern end of the north wall of the hall must have originally given access to a gallery above the screens passage and through this to the room above the west porch. A further doorway directly above this gave access from the north stair to the floor above the great hall. It is not clear what form the room over the great hall took in the original



Figure 17 Northern area of the main range, showing a blocked original fireplace opening at first-floor level (Drone survey image © Historic England)

arrangement, but it is likely to have been a large high-status space, heated by a fireplace in the east wall.

Beyond the screens passage the northern area of the main range appears always to have been of three lower storeys, corresponding to the ceiling heights of the north wing rather than those of the great hall. Each floor was lit by windows in the east wall, north of the north stair, and by larger windows in the west wall. The exact original arrangement at each floor level in this area is unclear as there has been much alteration, but what appears to be an original fireplace opening is visible at first-floor level in the north wall (Figure 17). Given the conventional three-door arrangement in the north wall of the great hall it is likely that this area was subdivided and formed service rooms at ground-floor level.

The east porch appears to have been of three storeys as originally constructed, and the window arrangement visible externally appears largely original although the heraldic shield is later (see below). The two small rooms provided above the entrance way appear to have been heated via a small stack in the eastern wall of the great hall (the rear of the porch) and were accessed from the adjacent north stair. The western porch is now largely subsumed within the later additions but it appears originally to have been only of a low two storeys in height (corresponding to the full height of the great hall, i.e. its upper storey was at the level of the gallery above the screens passage), with the top storey added later (see below). An original doorway survives at first-floor level in the western wall of the great hall, above the screens passage, indicating that the first-floor room in the porch was originally accessed via the gallery over the screens passage.



Figure 18 The south wall of the south wing, showing residual jamb from an original window opening between two of Nash's inserted windows (Drone survey image © Historic England)

Although much modified, the south wing appears to have originated in this phase, if not before (see Phase One). The original extent of the wing is hard to determine. The fabric evidence now visible in the north wall of this wing shows the survival of extensive coursed rubble stonework defining the full eastern extent of the wing, and extending as far west as the western wall of the great hall. Beyond this the north wall of the wing is largely constructed of brick, relating to the 19th-century alteration of the wing. Although less of the internal south wall of this wing is currently visible, the stonework of this wall appears to extend the full extent of the surviving wing to the west. Close inspection would assist in confirming that this material is likely to be 16th century, but at present it is suggested that the 16th-century south wing occupied the full footprint of the surviving wing. The current windows are part of Nash's work but one earlier jamb, apparently from an original ground-floor window opening, is currently visible internally, to the east of the partition wall between the two south-wing rooms (Figure 18). Although the current partition in the centre of the wing is a later replacement, evidence from the accounts of the Nash work suggests that there was an original stone partition wall which was removed as part of his work; this indicates that the south wing originally contained two high-status ground-floor rooms.¹¹¹

Adjoining the great hall and the south wing is the south stair, which occupies a small projecting wing on the north-eastern side of the south wing. This has traditionally been interpreted as an original 16th-century feature in its entirety. However, the fabric evidence now visible in the north wall of the south wing suggests that to the east of the library fireplace there were originally a large recess extending through ground- and first-floor level, its jambs formed of dressed stone (Figure 19).



Figure 19 The eastern end of the north wall of the south wing, showing recess infilled with rubble stone (Drone survey image © Historic England)

The rear of this recess is blocked with rubble stonework of a different, much poorer quality than the stonework of the rest of this wall. The most likely interpretation of this feature is that it provided for original window openings at both ground- and first-floor level, which have been blocked at a later date (see below). The 1796 illustration of this stair wing shows it with a roofline comprising two separate gabled roofs, orientated north to south (see Figure 3). This roof arrangement, together with the evidence exposed in the walling, suggests that originally this stair wing was a smaller, square structure, which has later been extended to the east (see below). It seems possible the original smaller wing always housed a stair, as this would have facilitated access from the hall to what must have been the higher-status bedrooms in the south wing. It is unclear how this putative earlier stair might have worked with the identified straight joint described above (see Phase One), which sits in the area of early walling. It is possible that the joint relates to the stair in some way, but if so, the doorway leading from the stair must have sat at an intermediate height in relation to the south wing.

The extent of 16th-century work in the associated service building to the west of the north wing is uncertain. The RCHME suggested that much of the west service range, and the section linking this to the main house, are of a 16th-century date. Others have suggested that the west service range was originally a detached building of the 17th century. It seems certain that this range was originally detached, and later connected to the main building (see Phase Five). The extent of later modification to this range means there are almost no stylistic features to help in dating it. It was also relatively undamaged by the 2017 fire so has little exposed internal fabric.



Figure 20 West wall of north wing, showing the earlier, lower roof line visible in 1998, prior to the construction of the Bertram Stair (HEA BB99/04424)

Phase Three: late 16th and 17th century

The documentary sources indicate that the house and estate continued to be modified in the 17th century. They suggest that much of this work was focused on ancillary structures rather than the main house. Sir John Strode stated that ‘the Gatehouse the Schoole house and the wall about the Inner court and the garden were walled by John Strode, Esq^r, my Father, the wall about the base court was sett up by S^r Rob^t. Strode, my Brother’.¹¹² Much of this work was later swept away (see Phase Four below).

There has been a suggestion that the north wing relates to this phase of development, either in its entirety or as modified from an earlier block. The possibility of it being medieval has been discussed in phase one above, and seems unlikely given the present evidence. The extent of later modification makes a precise date for the wing difficult to establish. Its position at the low end of the hall would suggest that in the 16th century this wing would have been part of the

Figure 21 One of stained glass panel in the windows of the ground-floor room of the north wing, possibly of Continental origin, photographed in 1998 (HEA AA99/04684)



service provision for the house, at least at ground-floor level. The doorway and an associated hatch uncovered in the early 20th century where the wing meets the stair area seem to confirm a direct relationship between the two sections at an early date. However, a photograph taken in 1998 (prior to the construction of the William Bertram stair wing to the west) shows that at that time the west wall of the wing had a clear junction visible above the first floor, profiling a steep gable end which rises to an apex immediately below the central attic window (Figure 20). It seems possible this indicates the original height of this wing, suggesting it was originally of two storeys, but heightened at a relatively early date, possibly as part of a remodelling in the 17th century. As discussed above, however, the later fixtures and fittings still *in situ* in this wing make further analysis difficult, so the suggested interpretation is only tentative.

Externally there are some features of the detailing of this wing which are different from those of the rest of the main building, most notably the form of the windows on the eastern and northern elevations. These are of a plainer, hollow chamfered

mullion form on the east elevation and transom and mullion form on the north elevation, with no embellishment. The lights are square headed and less elaborately moulded than those on the great hall and the south wing. Only the attic window on the east elevation has the same four-centred arched tracery as is used ubiquitously throughout the rest of the building. There is also a distinct treatment of the hood moulds, which run continuously over the openings on each floor level. These could simply reflect the hierarchy of the building, with the service end receiving plainer treatment than the rest of the building, but on balance they seem more likely to form part of a slightly later phase. It may be that the wing was constructed in the 16th century as a service wing, but heavily remodelled and heightened in the 17th century, perhaps to provide further high-status accommodation.

One further feature of the north wing also appears to date to the 17th century. This is the glass in the northern windows at ground-floor level which includes a series of painted panels, probably of Continental origin, some dated. They depict a mixture of heraldic shields, a series of round panels showing ships and some biblical scenes (Figure 21). The form of the ground-floor windows appears to have been designed specifically to take the panels, with an extra transom dividing the windows into six lights, the central two panels of which contain the roundels. Although most of the historic fixtures and fittings in this wing have been brought into the building in the 20th century, it has been suggested that the glass represents an original 17th-century feature of the house.¹¹³ The stonework of these windows however, and the patterning of the leadwork in some of the upper lights, appears much newer than the surrounding stonework. It seems more than likely that these are also insertions of the 19th or early 20th century, rather than original to the house (see Phase Seven below).

Phase Four: 18th century

There have been suggestions from various sources that the building received some modification in the 18th century, although much of this work appears to have been undocumented. The standard interpretation of Nash's work is that he was brought in to undo some of the less sympathetic modifications of this period.¹¹⁴ The late 18th-century engraving of the house, however, suggests that, of the east elevation at least, there had not been much in the way of alteration (see Figure 2). So thorough have been the phases of subsequent alteration that little of the extant fabric can be confidently ascribed to this phase. However, the south stair which survived until the fire of 2017 was ascribed by *Country Life* to c 1700 (Figure 22).¹¹⁵ Given the suggested original form of this stair wing was a smaller, square plan space (see Phase Two, above), it seems reasonable to suggest that the extension of this wing may have taken place at the same time as the insertion of this stair. It is notable, moreover, that the blocking of the original windows at the east end of the north wall of the south wing uses rubble stone which is very different from the brick used for most of the 19th and 20th-century alterations.



Figure 22 The south stair, photographed in 1998 (HEA BB99/04693)

Other alterations to the house appear less certain, although there is the suggestion that the link between the formerly detached west service wing and the main house was constructed as part of this phase.¹¹⁶ As the original date for this wing is unclear, it is difficult to confirm this, and it seems more likely that the corridor was added as part of Nash's alterations to the building (see Phase Five).

Significant alterations to the setting of the house also appear to have taken place at this time. It is generally agreed that many of the features described by Sir John Strode in his 1628 document, including the gatehouse and the forecourt walls, were demolished and the house given a parkland setting. This seems consistent with the 1796 illustration of the house, which shows a relatively open setting to the east of the house (see Figure 2). The construction of the stable block is also attributed to the 18th century, and again this is consistent with the building shown north of the house on the illustration (see Phasing of the Stable Block below).

Phase Five: Sir William Oglander and John Nash, 1807-11

Nash's involvement at Parnham is perhaps the best-documented phase of alteration to the house. The original building accounts partially survive, and the late 19th-century photographs of the interiors record much of his work. The extent of 20th-century alteration to the house makes these sources extremely valuable as a record of the work. The attribution to Nash of this work appears to be based on only a passing reference in the accounts, but the similarity between the alterations to Parnham and other known work by him strongly supports the interpretation.

Nash's work on the house was extensive. The extent to which this was necessitated by the previous state of the building or the preferences of Sir William Oglander is unclear, but Nash certainly appears to have provided a house which met the standards of comfort and entertainment required by the early 19th century.

Externally Nash appears to have focused on embellishing the south wing, and on the rooflines throughout most of the building (see Figures 3 and 4). To the south wing he added a series of projecting buttresses, topped with finials which rose above the roofline. He appears to have modified the original windows of the south elevation, providing narrower window openings which fit between the buttresses (see Figure 18). He also added a two-storey bay window to the west end of the south elevation, echoing the original bay on the eastern elevation. This work appears to have necessitated considerable reconstruction of the south and west elevations of the wing, although in places short sections of earlier stone walling appear to survive at ground-floor level.

On both the north and south wings he appears to have rebuilt the east and west gable ends, to which he gave a heavier stone coping, and central finials. He also added an almost continuous battlemented parapet around the building, hiding much of the roofline. This apparently included removing the earlier double gable profile to the south stair wing (as shown in the 1796 illustration; see Figure 2). All of the chimney stacks appear to have been replaced and rebuilt as part of this roof work; they all share the same octagonal form as the finials (Figure 23). The accounts also indicate that he replaced much of the roof structure, which would seem likely given the modifications that would have been required to create the parapet.

The most significant addition to the plan of the building was the creation of the dining room block to the west of the great hall. This necessitated the blocking of the hall's ground-floor west windows and, as is now clear, the total reconstruction of the upper section of the original west wall of the hall range (see Figure 15). The walling between the dining room and the south wing was also totally reconstructed. The west porch was raised by an extra storey to provide access into the room over the dining room.

Modifications to the great hall included the relocation of the fireplace to the west wall of the room, in order to allow for the insertion of an additional ground-floor



Figure 23 Surviving roof line, showing the pinnacles added by Nash, and the chimney stacks of the same overall form (Drone survey photograph © Historic England)

window into the east elevation, presumably in order to mitigate the loss of light from the blocking of the west windows. Externally this was achieved by removing the lower portion of the chimney stack, but the stack was retained at first-floor level with new corbelling to support it above the inserted ground-floor window. In the south wing the two ground-floor rooms were also redesigned. It is not clear what form these rooms had previously taken, although it seems likely that there were always two rooms at ground-floor level in this wing. The wall between the two rooms was heavily modified with the stonework apparently completely replaced by brick at ground-floor level. It seems likely that the position of the fireplaces in this wing at both ground- and first-floor level were altered, or at least renewed, as part of Nash's work, although they have all been modified again since. None of Nash's interior finishes to any of the principal rooms survived the subsequent 20th-century alterations.

It is also likely that Nash was responsible for significant alteration to the service wing, if not its construction in its entirety. The possibility of it having been a detached 16th or 17th century building have been discussed previously (see Phase Two), but if so then Nash was responsible for heavy modification to the block, with the insertion of the same battlemented parapet, pinnacles, and other features consistent with the main building. It is also likely that Nash was responsible for the corridor linking the service block to the main house, as this is clearly shown on the 1842 Tithe map (see Figure 6).



Figure 24
Fireplace in
the great hall
photographed
in 1999 (HEA
BB99/04437)

Phase Six: c 1896 to 1910, Vincent Robinson

Robinson's work to the house seems mainly to have been confined to the interior, together with some elements of the gardens. As with Nash's interiors much of this work has been swept away by later alterations to the house, but a few elements survived until the fire of 2017. These included some of the historic fixtures and fittings which Robinson brought into the house, mostly notably the central stone mullioned window in the dining room, with its associated glass, although this appears to have been completely lost in the 2017 fire.

Other elements brought in by Robinson included the fireplace bressumer in the great hall, which may originally have come from the house but which was brought back into the building by Robinson; it was initially used over the fireplace in the Oak Parlour before being relocated to the great hall (Figure 24). It is likely that Robinson made piecemeal alterations to the walling of the building to accommodate



Figure 25 Stonework of the north elevation of the dining room, showing the original ashlar of the west porch to the east of the doorway, and added ashlar carefully pieced in (Drone survey image © Historic England)

some of these inserted features. The phases of brickwork now visible in the walls include several different types of brick, and some of this work may be attributable to Robinson with further analysis.

Phase Seven: 1911-13, Hans Sauer

Sauer's extensive work to the house again appears largely to have been confined to the interior of the building. However, it is likely that he was also responsible for the construction of the link building between the house and the stable block and the modifications to the stable block itself (see phasing of the stable block below). Many of Sauer's alterations to the interior were clearly described by Hine in his 1914 description of the building, and it is clear from later photographs that much of his internal modifications, including fixtures and fittings, survived until the 2017 fire.

Of this work a number of identifiable features currently survive. Perhaps most notable amongst these is one which is not fully identified by Hine. In his description of the dining room he describes how the room 'is also panelled about eight feet high; from the walls plaster has been removed leaving bare the blocks of stone above'.¹¹⁷ What is now evident is that the bare blocks of stone which were visible are apparently a refacing of Ham stonework, which appears to have been introduced by Sauer. This now survives on both the east and north walls of the room, the latter carefully pieced in with the earlier surviving ashlar stonework of the south wall of the west porch (Figure 25). Elsewhere in the building ashlar stonework



Figure 26 The northwest corner of the dining room, showing the applied ashlar blocks coming away from the west wall (Drone survey image © Historic England)

was confined to the exterior walls of the building, and is of a different quality to the material seen in this room. In places on the east wall it is now bulging or has completely collapsed away from the original walling, showing that it represents a thin veneer of stone applied to the earlier wall behind (Figure 26). Given Hine's description of these bare blocks being on show in Sauer's time, it seems most likely to have been introduced as part of his work here. It could also correspond to his refacing of the stable block in Ham stone (see below). The pinkish hue of the stone (in comparison to the greyer tone of the exterior masonry of the stable block) can be explained by the heat from the 2017 fire.

Hine's description also suggests that a number of other modifications relate to Sauer's work. These include the insertion of the small doorway into the south wall of the south wing, giving access onto the terrace, which Hine records as having come from the great hall. This feature has commonly been ascribed to Nash, but in fact is clearly missing from the 1874 and 1908 photographs of the south wing, so must be a subsequent insertion (see Figure 4). Other features in the south wing also relate to Sauer's work including the fireplace in the eastern first-floor bedroom, although the timber surround is presumed to have been destroyed in the 2017 fire (see Figure 14). Similarly the panelling in the ground-floor rooms appears to have been lost in the fire, although the fireplace in the eastern ground-floor room may also be of Sauer's introduction.

Sauer was also responsible for remodelling the hall fireplace, using the carved timbers which Robinson had placed over the fireplace in the oak parlour (the ground-floor room of the north wing). The stone hood of this fireplace survives. As well as moving this feature from the Oak Parlour, Sauer also appears to have

been responsible for bringing in a 16th-century screen, replacing that inserted by Robinson. This was brought in from a church in Surrey, together with further oak timbers from a cottage in Lower Meerhay, Dorset.¹¹⁸ All of this timber work is no longer *in situ* and is presumed destroyed by the fire.

Sauer's modifications also stretched to the north wing, where the north stair was brought in from a house in Oxford (again presumed to have been completely destroyed in 2017). Hine also notes that the linenfold panelling in the oak parlour was brought in by Sauer, apparently from 'West Hawsley' home of Sir Walter Raleigh (by which he appears to mean West Horsley Place, Surrey), and fitted into a much modified space which was enlarged and the floor lowered.¹¹⁹ It seems likely that the glass in this room was also brought in by Sauer, not least because Hine notes that the windows of this room were altered and lowered as part of his modifications, although the glass is not specifically mentioned.¹²⁰ Some of these features appeared to have survived at the time of the 2018 emergency recording.

Hine's description of the grounds makes clear the extent to which the extant landscape was created by Sauer, although he appears to have re-used some features (for example the lion's head water spout) introduced by Robinson. The extensive balustrading and the gazebos are certainly of this phase.

Phase Eight: 1914-2001

Following Sauer's work there are likely to have been phases of alteration to the house throughout the rest of the 20th century, but none of these now emerge as significant phases of alteration to the core fabric of the building. As noted above a careful analysis of the brickwork phases to the walls of the building is needed to see if these can be identified and attributed to any specific phase.

Phase Nine: 2001-2

Following the sale of the house in 2001 some larger-scale work was undertaken, the most significant being the construction of the additional stair in a small extension immediately west of the north wing. This was designed by William Bertram, and housed in a block designed to blend in with the existing stonework of the house. The external north wall of this block survives. Other modifications include significant internal remodelling of the service wing, much of which survives as the area was less affected by the 2017 fire, including the addition of a stone solar or conservatory on the southern end of the former service block.

Phasing of the stable block

This building was not photographically recorded in 2018, as the condition of the building made access at ground level and by drone all but impossible. A brief visual inspection of the block was undertaken at the time, however, to which can be added the documentary evidence for the main phases of the block's construction. Given the discrepancy in the published sources as to the age of this block a suggested phasing on the basis of the documentary and map evidence is set out here.

Phase One – 18th century

A small block is visible to the north of the house on the 1796 engraving of the east front of the building (see Figure 2). This appears to correspond to Hine's description of the house having had a stable block added in the mid-18th century.¹²¹ The engraving shows that its roofline had a short clock tower with a small cupola and wind vane, a typical stable block feature of the period. The accounts of the building works at the house in the early 19th century included a payment on 2 April 1808 'for pulling down the cupola of the old stable'.¹²² This appears to confirm the identification of this building as the stable block. The implication of itemising the removal of the cupola is that the remainder of the block was retained as part of this phase.

Exactly how this relates to the 19th-century phases is unclear. At this stage it can only be postulated that this earlier stable block may correspond to the rear (western) portion of the extant block, which is separately roofed from the front block. This in fact forms an L-shape, with a larger block orientated north to south, and a narrower block projecting from the northern end of this and running west. This could tentatively be suggested to have formed a coach house and stables, although further investigation is required to confirm this hypothesis.

Phase Two – 1807-11, John Nash

The surviving building accounts from Nash's work are explicit about the construction of a 'New Coach House', 'New Stables' and modification to the 'Old Stables'. Despite these separate titles it seems likely that the three parts formed part of a single block rather than three separate buildings. The 1842 tithe map confirms the plan form of this block as constructed by Nash. This follows the same broad plan form as that extant today, with wings projecting eastwards from a large main range, forming a U-shaped block. The southwest corner of this block appears to be built up against the earlier western block on its southern edge, where it now forms part of the service courtyard (Figure 27), suggesting that it is later than the western block. The stable block is also shown on the subsequent OS mapping, occupying the



Figure 27 South wall of the stable block from the service courtyard, showing the junction of the east and west ranges of the block (Investigator photograph © Historic England)

same footprint as the extant building. As built by Nash its style was quite different, however, and is shown on the 1874 photograph of the east front of the range (see Figure 3). Hine suggests that it was built of brick (see below), although the building accounts mention significant amounts of stonework being brought in for the 'New Coach House' and 'New Stable'. For example, on 21 October 1809 the mason was paid for 'working, jointing and laying 351ft 6in of Bothenhampton stone in coachhouse'.¹²³ The late 19th-century photograph of the building also suggests that it had a stone-like finish (see Figure 3). The only other feature of the building visible in the photograph is a hipped roof with heavily overhanging eaves.

Although very different in character to Nash's work to the main house it is not inconsistent with other elements of his work. Nash used a variety of different styles, and heavy overhanging eaves are characteristic of much of his villa work, for example at Cronkhill, Shropshire.

Phase Three – 1911-13

Hine's description of the house in 1914 makes it clear that Sauer was responsible for the heavy modification of the stable block.¹²⁴ He states that Sauer turned the stable block into a 'north wing' for the house, strongly suggesting that he was responsible for the construction of the link block which now defines the eastern side of the service courtyard. This connected the house to the stable block at first-floor level, with an archway below to allow access to the service yard. Hine also notes that the earlier carriage house was turned into a garage. This corresponds to the large openings on the southeast wing of the building. This section is labelled as a garage on the RCHME plan (see Figure 12). Hine also makes clear the extent to which the exterior of the stable block was adapted:

In its architecture an effort has been made to render the building symmetrical with the eastern façade of the old house, by the addition of stone tiled gabled roof, minarets, battlements, mullioned windows, and by facing the walls with stone from the Ham Hill quarries.¹²⁵

The architect responsible for this work is unclear, although it has been attributed to Harry Lindsay.¹²⁶

Phase Four – 2001-2

The area was significantly altered in the early 21st century, with the insertion of a swimming pool into the western block and associated changing rooms and other areas in the main portion of the U-shaped block. The upper storey was converted into further accommodation, including guest bedrooms. The garage area was converted into offices, with a new detached garage built to the northeast of the former stables.

ASSESSMENT OF SIGNIFICANCE

As is evident from the description above, Parnham is a complex building which has been subject to a significant number of changes, particularly in the 20th century. In terms of the significance of the surviving fabric however, there are three main phases of work which need placing in wider context. They are the 16th and 17th-century house (possibly incorporating some earlier phases), the 1807-1811 alterations by Nash, and the 1911-13 restoration by Sauer.

The 16th- and 17th-century house

The early and sustained level of antiquarian and architectural interest in Parnham demonstrates its importance as a surviving example of a 16th-century manor house. Despite the extent of later alteration and the recent fire damage, it is clear that much of the original plan form of the building is still discernible, and many of the external features relate to this phase. Indeed, the exposure of fabric as a result of the fire has allowed a much greater appreciation of the extent of this survival, and full analysis would almost certainly reveal more about the building's original form and function.

The main east façade of the building appears to survive largely in its original form, with only minor alterations by Nash to the roofline and hall chimney stack. This has always been the main show front to the house, albeit probably set within a courtyard arrangement originally. Although asymmetrical, the overall form and composition is balanced, with the north and south wings providing counterpoints to each side, and the porch provides a main focal point. The façade also makes the overall E-shape of the original plan of the building clear, a form which was often deliberately employed in the later 16th century.

The aesthetic qualities of the east front have led to it being widely illustrated in engravings and photographs from the 18th century onwards, and throughout the 20th century it has been this façade which was most frequently photographed and reproduced. It is this front which has been used to illustrate and enhance Parnham's romantic appeal, as embodying much of the ideal in terms of manor houses of this period.

As well as the east façade, the other substantial surviving element of the 16th century is the basic plan form of the house, particularly the great hall, its associated service area, porches, and staircase wings, and the overall form of the north and south ranges. Although damaged by the fire, the basic framework of the 16th-century house is still legible and the scale and sense of space of the different elements of the original building are still apparent.

The significance of the plan is enhanced by the potential for the survival of fabric relating to the medieval phases of building which are thought to have stood on the site. Again, further investigation and analysis of the building may improve our understanding of these putative earlier phases.

The 16th-century house in its wider context

In its original form Parnham forms part of a notable series of 16th-century houses built in west Dorset. Michael Hill has noted a 'burst of building activity' in this area of the county in the 1540s and 1550s, in part relating to the transfer of land following the Dissolution of the Monasteries.¹²⁷ Arthur Oswald, Michael Hill and others have identified these manor houses as one of the defining characteristics of the Dorset countryside, and the manor house in 'deep seclusion' has become synonymous with the appeal of the county.¹²⁸

Of this phase of building, Hill notes the houses built by the masons associated with the Hamdon Hill quarries, including Athelhampton, Bingham's Melcome, Melbury, Clifton Maybank, Mapperton Manor and Sandford Orcas.¹²⁹ This is the context in which Parnham's main construction phase can be viewed, with its likely construction some time before 1559 placing it in the same date range. The stonework at Parnham in particular can be seen as being of the highest quality for this period, and it has established an overall character which subsequent phases of work on the house have maintained.

Significant as:

One of a notable collection of manor houses in the western portion of Dorset, built from the mid-16th to the 17th centuries reflecting the wealth of the area and the aspirations of their owners (with Mapperton, Chantmarle, Athelhampton).

Aesthetically considered the 'beau ideal' of this type of manor house, due to the extent of the survival of original features and the extent to which later alterations have respected that original form.

Archaeologically significant for the extent to which the original form of the building can be discerned, and the potential for the survival of further features. And for the potential for the survival of features relating to an earlier house on the site.

Connection to the Strode family, an important and prominent West Country family, and the continuity of their ownership (up to the 19th century).

John Nash, 1807-11

Nash's work at Parnham is well documented, and again much of this is legible in the surviving fabric of the building. Nash's main external work focused on the south front of the south range, and the addition of the dining room, as well as alterations to the interior which were largely removed in the 20th century. Of his work the

main survival following the fire is the south façade. As with the east front, the south façade is one of the prominent features of the building, although it was traditionally a slightly more private elevation facing the gardens rather than the main approach. Aesthetically, Nash's work retained much of the character of the 16th and 17th-century phases of the house, with the use of the same Ham Hill stone, and sympathetic detailing.

As well as the south front, the other main features of Nash's work to survive are the battlements and pinnacles which he added to the roofline throughout the building. This was a typical feature of Nash's 'gothic' work and is now a key characteristic of the house, later replicated by others.

Nash's work in a wider context

Recent analysis of Nash's work demonstrates that Parnham shares many characteristics with other work of this type undertaken by the architect.¹³⁰ This included work on buildings such as Kentchurch Court, Herefordshire, and Helmingham Hall, Suffolk.

The extent of his alterations to Parnham, amongst other houses, was not without controversy, and many of the features that he typically introduced were roundly condemned by the more accurate historicists of the late 19th and early 20th century. Nonetheless, more recent analysis has sought to demonstrate the sensitivity that Nash could employ at such sites, as part of his role in preserving historic character. At Parnham Nash's surviving alterations, while extensive, show an understanding of the earlier fabric of the building, particularly in the retention of much of the original east façade, with his additions seeking to harmonise with the earlier building.

Significant as:

One of the small group of historic buildings which Nash worked on (as opposed to new commissions) – an important surviving example of this type of work by the architect.

An early example of the interest in historic buildings, and appreciation for their aesthetic and historic appeal.

The extent to which Nash's work can be seen to have harmonised with the earlier building, and enhanced some of its early features.

Hans Sauer, 1911-13

Sauer's work on Parnham was undertaken as part of his remarkably short, four-year ownership of the estate. Nonetheless, his role in modifying and preserving the fabric of the building is notable, and his work endured throughout many of the later 20th- and 21st-century changes to the house. Much of this work has been attributed to Harry Lindsay, although the source of this attribution remains unclear and the extent of the changes at Parnham is unprecedented in his known work.

Sauer's work at Parnham is now principally identifiable in his work to the stable block, which he remodelled with features corresponding to Nash's work to the main house, including the addition of a battlements and pinnacles. It is also likely that he constructed the link range between the main house and the stables, creating the service courtyard to the west of this. In this, and in other features such as the addition of a doorway in the south façade, Sauer's work clearly sought to respect the earlier form of the house, both in terms of original work and that of Nash. Aesthetically much of this work is again of the highest quality, with a consistency of material and finish which allows the work to successfully blend with the earlier house. Although at present it is unclear who was responsible for designing much of this work, the sensitivity of its treatment owes much to the Arts and Crafts approach to repairing and restoring earlier buildings.

Significant as:

A notable example of a sensitive early 20th-century restoration of an historic house.

DEVELOPMENT AND SIGNIFICANCE OF THE REGISTERED PARK AND GARDEN

Jo McAllister

Parnham House is located within a small, picturesque valley on the course of the River Brit. This harmonious setting has prevailed since the 16th century. Under the ownership of the Strode family (1552-1764), the relatively modest gardens included an enclosed forecourt and gatehouse at the eastern entrance, a pleasure garden and ponds extending to four acres (c 1628 survey). Access to the house and gardens was via the north and east drives, as first depicted on Isaac Taylor's Survey of Dorset of 1765. Some of the existing veteran parkland trees date back to this period, including the lime trees in the parkland west of the river, and the cedars in the parkland south of the house.

The landscape remained largely unaltered until it passed to the Oglander family (1767-1896). The first significant development, under Sir William Oglander, was the remodelling of the house and stables by John Nash in 1807-11. This also included the stable court. Changes to the wider landscape were still relatively modest at this time.

By 1842, the Tithe map – the first detailed map of the estate – showed that the enclosed forecourt and gatehouse at the eastern entrance had been removed (see Figure 6). The tree-lined east drive, referred to as Parnham First Walk, extends through open pasture directly up to the east front of the house. The walled garden extends north of the stables, with pleasure grounds wrapping around the west, north and east perimeter. To the west, on the other side of the River Brit, a small enclosure is identified as 'Kennel Orchard' with a small building within it. The icehouse was constructed in 1808 but is not indicated on the map.

Also not evident on the Tithe map is the north drive, and the tree-lined public footpath depicted on the 1765 map, extending along the west side of the river linking to Netherbury. The latter became a more informal plantation, The Grove, as part of Henry and his predecessor William Oglander's picturesque design changes. The plantation helped to frame distant views of Netherbury church from the house, which have since been lost.

The areas extending to the south, east and north of the house and core gardens were managed as open pasture, contained by the River Brit to the west and Bridport Road to the east.

Further changes to the grounds were made during the mid to late 19th century. However, it is unclear if these changes are attributable to Sir William before his death in 1852, or by his successor, Sir Henry Oglander and his wife Louisa, who divided their time between Parnham and Nunwell House.

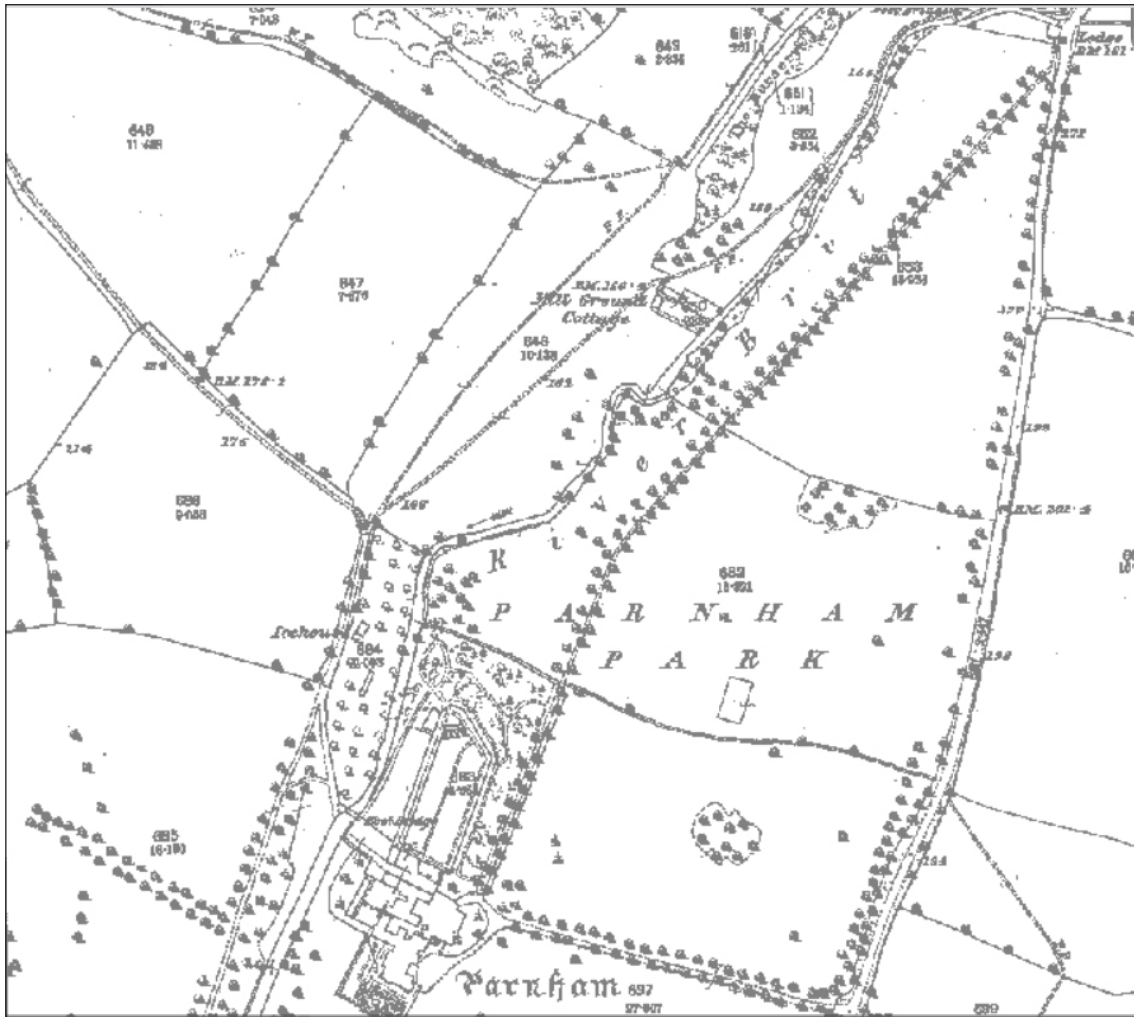


Figure 28 1889 OS map of Parnham (© and database right Crown Copyright and Landmark Information Group Ltd (All rights reserved 2021) Licence numbers 000394 and TP0024)

On the 1st edition 1889 OS map, a new lodge demarcates the entrance to the tree-lined north drive (Figure 28). Views either side of the drive extend across open parkland with scattered trees and copses. These views are contained along Bridport Road by a belt of planting. Similarly, planting appears to have increased along the eastern riverbank, possibly to screen the adjacent properties such as Mill Ground Cottages and to punctuate views from the drive. The construction of the weirs and widening of the river was also undertaken at this time, reinforcing the picturesque character.

From The Grove, west of the river, an avenue of trees extends west into the adjoining parkland. Some of the surviving trees date from the mid to late 18th century. The avenue is now terminated by a small cemetery, where two members of the Rhodes-Moorhouse family (owners between 1914 and 1928) are buried.

A simple, formal terrace with a fountain extends to the south of the house overlooking open parkland. The Ladies Garden and bowling green adjacent to the

walled garden, north of the house, have also been attributed to the Oglander family but are not depicted in detail on the 1st or 2nd edition OS maps. The gardens are illustrated in the 29 August 1908 edition of *Country Life*.

In summary, the Oglander family established the framework of the north, west and eastern park and gardens that is largely present in form and character today.

The next owner, collector Vincent Robinson (1896-1908), introduced a modest number of ornamental features into the grounds (as documented in the 1908 edition of *Country Life*), including an arbour terrace, lion's-mask wall fountain, Italian gates, urns and sundials.

The most significant design phase was to follow in 1911, when the estate was purchased by Dr Hans Sauer. Inspired by the Elizabethan Renaissance architecture and design of the gardens at Montacute in Somerset (grade I registered), and drawing on the mid-16th-century character of Parnham House, Sauer radically altered the landscape, introducing new formal gardens to the south.¹³¹ The new layout has been attributed to Captain Harry Lindsay, who was also working on the house, with possible with assistance from his wife Norah. The design has also been attributed to Francis Inigo Thomas, noted garden designer, who revived the Elizabethan garden style at neighbouring Athelhampton (grade I registered) and Chantmarle (grade II* registered) in c 1891 and c 1907 respectively. As exemplified in all three gardens the design and layout are of a particularly high quality, as expressed in the successful combination of the geometrical arrangement of planting and formal architectural features.

The principal elements of Sauer's formal gardens at Parnham comprise a remodelled version of the 19th-century upper terrace, enclosed by an elaborate stone balustrade. This is terminated to east and west by a pair of circular stone gazebos inspired by early-17th-century examples at Montacute. A double flight of stone steps (listed grade II*) descends from the terrace to a two-tiered lawn. The upper lawn is planted with a symmetrical arrangement of clipped yew pyramids. An axial grass walk, flanked by yew, extends south between a pair of stone-lined rills and is terminated by a further flight of stone steps, cascades and balustrade walls (all listed grade II*) descending to the lower lawn. The latter extends south to a stone balustrade and a flight of stone steps (listed grade II*) terminating at the principal focal point of the lake, flanked by specimen trees and ornamental shrubbery. The lake replaced an artificially widened section of the River Brit, which is indicated on the late 19th-century OS map (1890). Sauer also laid out a new drive on the axis of the east facade of the house, joining Bridport Road. This replaced an earlier drive and avenue, which extended on the axis of the stable court, shown on the 1st edition OS map. The drive leads from a gate lodge at Bridport Road and enters a forecourt to the house, between a pair of tall stone piers surmounted by boars holding coats of arms (grade II* listed). The forecourt is enclosed by stone walls surmounted by piers and balustrades (grade II* listed).¹³²

Sauer's additions to the grounds remain the most striking features today. Subsequent owners did not seek to radically alter the layout.

During the Second World War, the house and park were used as a military compound. From then the grounds fell into decline, when the estate was divided, and the house converted into a nursing home (c 1955). The east and north gate lodges are also likely to have been sold off at this time, with small areas of associated land converted into domestic gardens, thus severing the lodges and entrances from the rest of the grounds. Between the 1950s and early 2000s there was a 47% loss of trees across the park, due to Dutch Elm disease, storm damage and commercial felling.

Parts of the garden were restored under the ownership of John and Jenny Makepeace (1976-2001), comprising the house and 12.5 acres. This included Sauer's lake, formal water rills and ha-ha.

The following owners, the Treichls, reunited the house and park into a single holding. They sought to clarify Parnham's historical development, whilst accommodating contemporary needs at the same time. Notable interventions and additions under their ownership included restoration and adaptation of the walled garden and Ladies Garden; planting of the double lime avenue on the lower lawn; introduction of a horse manège; further restoration of the lake; and restocking of the parkland and increasing the acreage to 200 acres. A small deer herd was introduced in the north park.

They also adopted the north drive as the principal approach to the house, introducing a new entrance south of the original gate lodge, now in private ownership.

In summary, the gardens at Parnham House are included on the register of parks and gardens at grade II* for the following principal reasons [referenced from the register description]:

- Date: as representative examples of early 20th-century formal gardens which illustrate the taste for Revivalism in English garden design at this time;
- Design quality: the design and layout of the gardens are of a particularly high quality as expressed in the successful combination of the geometrical arrangement of planting and formal architectural features, along with their appropriateness as settings to an exceptionally important mid-16th-century house;
- Group value: it has strong group value with Parnham House (listed grade I), along with the stable block, the front courtyard and south terrace walls and gazebos (all listed grade II*), and the ice house, kitchen garden walls and lodge (all listed grade II).

CONCLUSION AND RECOMMENDATIONS

This report has sought to establish the known history of Parnham, and the significance of the original form of the house and its later alterations. This has been done within restrictions caused by the current condition of the building, with no internal access possible and only limited access to the exterior. Further work is therefore required to confirm the interpretation presented here.

Recommendations for further work include:

Further investigation of the building's fabric evidence once safe access has been established, including further photographic survey and potentially measured survey of elevations. This is likely to correspond to survey work required for engineering and other work.

Systematic survey work of debris and other material from the fire to identify any significant surviving elements including elements which may assist in providing evidence of historic fabric and decorative schemes including panelling and stained glass.

Any surviving timberwork surveyed and assessed for likely date and potential for scientific dating.

Further documentary research to identify any positive attribution of the 1910 work to Captain Harry Lindsay.

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APPENDIX ONE: ORTHOPHOTOGRAPHS

These orthophotographs provide sections through the main house as indicated on Figure 1. They largely cover the internal elevations of the main building at Parnham, reflecting the access and coverage that was possible as part of the emergency recording undertaken in the summer of 2018. See the introduction to the report for detail of the methodology employed to generate the images. Fully scaled versions of the drawings are deposited in the Historic England Archive.



Appendix One Figure 1: Orthophotograph showing plan of building, with section lines marked, August 2018 (not to scale)



Appendix One Figure 2: Orthophotograph showing section A-A1, including the internal north elevation of the south wing, August 2018 (not to scale)



Appendix One Figure 3: Orthophotograph showing section B-B1 including the internal north elevation of the dining room and the external south elevation of the east porch, August 2018 (not to scale)



Appendix One Figure 4: Orthophotograph showing section C-C1 the external south elevation of the east end of the service range, the internal north elevation of the main hall and internal north elevation of the east porch August 2018 (not to scale)



Appendix One Figure 5: Orthophotograph showing section D-D1, including the internal north elevation of the main range and the external east end of the south elevation of the north wing, August 2018 (not to scale)



Appendix One Figure 6: Orthophotograph showing section E-E1, including the internal east end of the north elevation of the Bertram stair and the internal north elevation of the north wing, August 2018 (not to scale)



Appendix One Figure 7: Orthophotograph showing section F-F1, including the internal west elevation of the south wing and the dining room, August 2018 (not to scale)



Appendix One Figure 8: Orthophotograph showing section G-G1, including the west elevation of the central partition in the south wing, August 2018 (not to scale)



Appendix One Figure 9: Orthophotograph showing section H-H1, including the internal west elevation of the main range and the north wing, August 2018 (not to scale)



Appendix One Figure 10: Orthophotograph showing section I-II, including the internal west elevation of the north end of the main range and the Bertram stair, August 2018 (not to scale)



Appendix One Figure 11: Orthophotograph showing section J-J1, including the internal west elevation of the central partition in the south wing and the south stair, the external east elevation of the main hall, the internal west elevation of the east porch, and the external east elevation of the north end of the main range, August 2018 (not to scale)



Appendix One Figure 12: Orthophotograph showing section K-K1, including the internal east elevation of the south wing, the south stair tower, the east porch, the north stair tower and the north wing, August 2018 (not to scale)



Appendix One Figure 13: Orthophotograph showing section L-L1, including the internal east elevation of the central partition in the south wing, the main range and the north wing, August 2018 (not to scale)



Appendix One Figure 14: Orthophotograph showing section M-M1, including the internal east elevation of the Bertram stair, the west porch and the dining room, August 2018 (not to scale)



Appendix One Figure 15: Orthophotograph showing section N to N1, including the internal south elevation of the south wing, August 2018 (not to scale)



Appendix One Figure 16: Orthophotograph showing section O-O1, including the internal south elevation of the south stair, the main range and the dining room, August 2018 (not to scale)



Appendix One Figure 17: Orthophotograph showing section P-P1, including the internal south elevation of the east porch and west porch, and external north elevation of the dining room, August 2018 (not to scale)



Appendix One Figure 18: Orthophotograph showing section Q-Q1, including the internal south elevation of the north stair, the northern part of the main range and the Bertram stair, August 2018 (not to scale)



Appendix One Figure 19: Orthophotograph showing section R-R1, including the internal south elevation of the north wing, August 2018 (not to scale)

APPENDIX TWO: EXTERNAL PHOTOGRAPHIC SURVEY



Appendix Two Figure 1: Exterior, east porch and north stair, looking west (DP275891)



Appendix Two Figure 2: Exterior, south wing, south elevation, detail of ground-floor bay window, looking north (DP275892)



Appendix Two Figure 3: Exterior, dining room, west elevation, looking east (DP275893)



Appendix Two Figure 4: Interior, service range, first-floor with Bertram stair beyond, looking east (DP275894)



Appendix Two Figure 5: Exterior, south wing, east elevation, looking west (DP275895)



Appendix Two Figure 6: Exterior, east elevation, looking north west (DP275896)



Appendix Two Figure 7: Exterior, main range and north wing, east elevation, looking west (DP275897)



Appendix Two Figure 8: Exterior, east porch and north stair, east elevation, looking south west (DP275898)



Appendix Two Figure 9: Exterior, north wing, east elevation, looking north west (DP275899)



Appendix Two Figure 10: Exterior, north stair and main range, east elevation, looking west (DP275900)



Appendix Two Figure 11: Exterior, stable block, central section, east elevation, looking west (DP275901)



Appendix Two Figure 12: Exterior, stable block, east elevation, looking west (DP275902)



Appendix Two Figure 13: Exterior, east elevation and forecourt, looking west (DP275903)



Appendix Two Figure 14: Exterior, east elevation, forecourt and drive, looking west (DP275904)



Appendix Two Figure 15: Exterior, north wing, north elevation, looking south (DP275905)



Appendix Two Figure 16: Exterior, north wing, north elevation, looking south east (DP275906)



Appendix Two Figure 17: Exterior, north wing, north elevation, detail of western ground-floor window, looking south (DP275907)



Appendix Two Figure 18: Exterior, north elevation, north wing, detail of central ground-floor window, looking south (DP275908)



Appendix Two Figure 19: Exterior, north wing, north elevation, detail of eastern ground-floor window, looking south (DP275909)



Appendix Two Figure 20: Exterior, north wing, north elevation, detail of door, looking south (DP275910)



Appendix Two Figure 21: Exterior, north wing, north elevation, detail of westernmost second-floor window, looking south west (DP275911)



Appendix Two Figure 22: Exterior, stable block, detail of pinnacle at apex, looking west (DP275912)



Appendix Two Figure 23: Exterior, north wing, north elevation, detail of second-floor window, second window from west, looking south (DP275913)



Appendix Two Figure 24: Exterior, north wing, north elevation detail of first-floor window, second from west, looking south (DP275914)



Appendix Two Figure 25: Exterior, east porch, east elevation, detail of heraldic shield, looking west (DP275915)



Appendix Two Figure 26: Exterior, north wing, east elevation, detail of apex pinnacle, looking north west (DP275916)



Appendix Two Figure 27: Exterior north wing, east elevation, detail of gable-end window, looking west (DP275917)



Appendix Two Figure 28: Exterior, north wing, east elevation, detail of second-floor south window, looking west (DP275918)



Appendix Two Figure 29: Exterior, north wing, east elevation, detail of first-floor south window, looking west (DP275919)



Appendix Two Figure 30: Exterior, north wing, east elevation, looking west (DP275920)



Appendix Two Figure 31: Exterior, main range and north stair, east elevation, looking west (DP275921)



Appendix Two Figure 32: Exterior, north stair and east porch, east elevation, looking west (DP275922)



Appendix Two Figure 33: Exterior, main range, hall, east elevation, looking west (DP275923)



Appendix Two Figure 34: Exterior, main range, hall, east elevation, looking west (DP275924)



Appendix Two Figure 35: Exterior, north wing, east elevation, looking north west (DP275925)



Appendix Two Figure 36: Exterior, east porch and north stair, east elevation, looking north west (DP275926)



Appendix Two Figure 37: Exterior, south wing, east elevation, detail of bay window (DP275927)



Appendix Two Figure 38: Exterior, south wing, east elevation, detail of ground floor of bay window, looking south west (DP275928)



Appendix Two Figure 39: Exterior, south wing, east elevation, detail of ground floor of bay window showing window latch, looking west (DP275929)



Appendix Two Figure 40: Exterior, south wing, east elevation, looking west (DP275930)



Appendix Two Figure 41: Interior, south wing, looking west (DP275931)



Appendix Two Figure 42: Exterior, south wing, south and east elevations, looking north west (DP275932)



Appendix Two Figure 43: Interior, south wing, east section, looking north (DP275933)



Appendix Two Figure 44: Exterior, south wing, south elevation, looking north east (DP275934)



Appendix Two Figure 45: Exterior, south wing, west and south elevations, looking north east (DP275935)



Appendix Two Figure 46: Interior, south wing, west end, looking north (DP275936)



Appendix Two Figure 47: Exterior, dining room and south wing, west elevation, looking east (DP275937)



Appendix Two Figure 48: Exterior, south wing, south elevation, detail of bay window, looking north (DP275938)



Appendix Two Figure 49: Exterior, south wing, south elevation, detail of doorway, looking north (DP275939)



Appendix Two Figure 50: Exterior, south wing, south elevation, detail of window to the east of the central partition, looking north (DP275940)



Appendix Two Figure 51: Exterior, south wing, east end of south elevation, looking north (DP275941)



Appendix Two Figure 52: Exterior, south wing, south elevation, east end, looking north east (DP275942)



Appendix Two Figure 53: Exterior, south wing, west elevation and west end of south elevation, looking north east (DP275943)



Appendix Two Figure 54: Exterior, south wing and dining room, west and south elevations (DP275944)



Appendix Two Figure 55: Interior, dining room, north elevation, looking north east (DP275945)



Appendix Two Figure 56: Interior, dining room, east elevation, looking east (DP275946)



Appendix Two Figure 57: Exterior, service range, south elevation, looking north (DP275947)



Appendix Two Figure 58: Exterior, south wing, south elevation, detail of bay window, looking north east (DP275948)



Appendix Two Figure 59: Forecourt, looking southeast (DP275949)



Appendix Two Figure 60: Exterior, south wing, south elevation, looking north (DP27950)



Appendix Two Figure 61: Corner pavilion on the south terrace, looking north east (DP275951)



Appendix Two Figure 62: Exterior, south wing, south and east elevations and south terrace, looking north west (DP275952)



Appendix Two Figure 63: Exterior, south wing, south elevation, detail of bay window, looking north west (DP275953)



Appendix Two Figure 64: Interior, dining room, detail of fireplace, looking east (DP275954)



Appendix Two Figure 65: Interior, first floor over dining room, north elevation, looking north east (DP275955)



Appendix Two Figure 66: Interior, south wing, looking east (DP275956)

[Opposite page] Appendix Two Figure 67: Interior, south wing, showing north elevation and junction with dining room, looking north east (DP275957)





Appendix Two Figure 68: Interior, south wing, ground-floor east room fireplace, looking north (DP275958)



Appendix Two Figure 69: Interior, south wing, first-floor east room, showing detail of fireplace, looking north (DP275959)



Appendix Two Figure 70: Interior, south wing, ground-floor east room, detail of doorway to south stair, looking north west (DP275960)



Appendix Two Figure 71: Interior, main range, hall, detail of west elevation, looking west (DP275961)



Appendix Two Figure 72: Interior, main range, hall, detail of doorway to dining room, looking west (DP275962)

[Opposite page] Appendix Two Figure 73: Interior, dining room, first-floor, detail of fireplace in north elevation, photographed through window of south wing, looking north (DP275963)





Appendix Two Figure 74: Interior, main range, south elevation and junction with south wing, looking south east (DP275964)



Appendix Two Figure 75: Exterior, south wing, south elevation, detail of parapet, looking north east (DP275965)



Appendix Two Figure 76: Interior, dining room, west elevation, looking east (DP275966)



Appendix Two Figure 77: Interior, south wing, looking east (DP275967)



Appendix Two Figure 78: Exterior, service courtyard, service range, north elevation, looking south (DP275968)



Appendix Two Figure 79: Exterior, service courtyard, service range, east elevation looking west (DP275969)



Appendix Two Figure 80: Interior, south wing, north elevation, looking north west (DP275970)



Appendix Two Figure 81: Interior, south wing, south elevation, looking south west (DP275971)



Appendix Two Figure 82: Interior, south stair, looking south west (DP275972)



Appendix Two Figure 83: Interior, south stair, looking north west (DP275973)



Appendix Two Figure 84: Interior, main range, hall, west elevation, looking west (DP275974)



Appendix Two Figure 85: Interior, main range, hall, west elevation, looking north west (DP275975)



Appendix Two Figure 86: Interior, north stair, looking west (DP275976)



Appendix Two Figure 87: Interior, north stair, looking north west (DP275977)



Appendix Two Figure 88: Interior, north wing, ground-floor room, looking north west (DP275978)



Appendix Two Figure 89: Interior, north wing, ground-floor room, detail of frieze, looking north west (DP275979)



Appendix Two Figure 90: Interior, north wing, ground-floor room, detail of frieze, looking south west (DP275980)



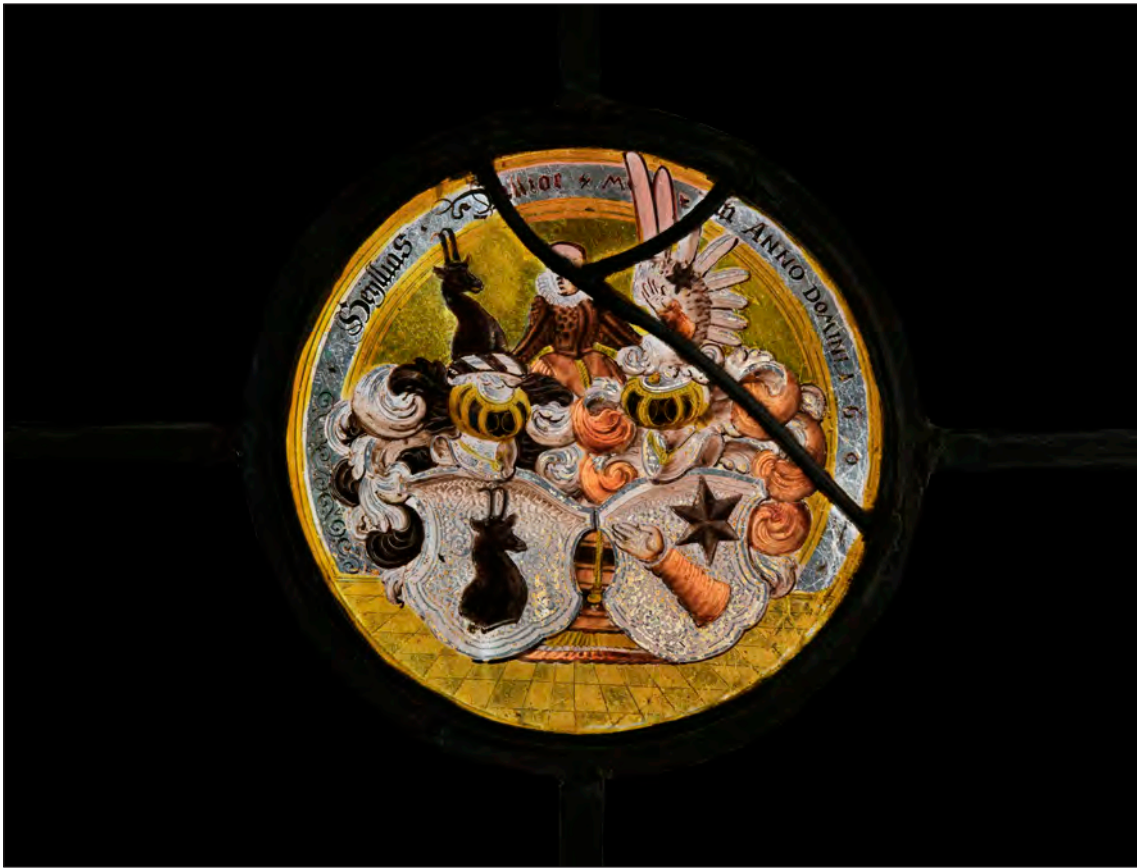
Appendix Two Figure 91: Interior, north wing, ground-floor room, detail of frieze, looking south west (DP275981)



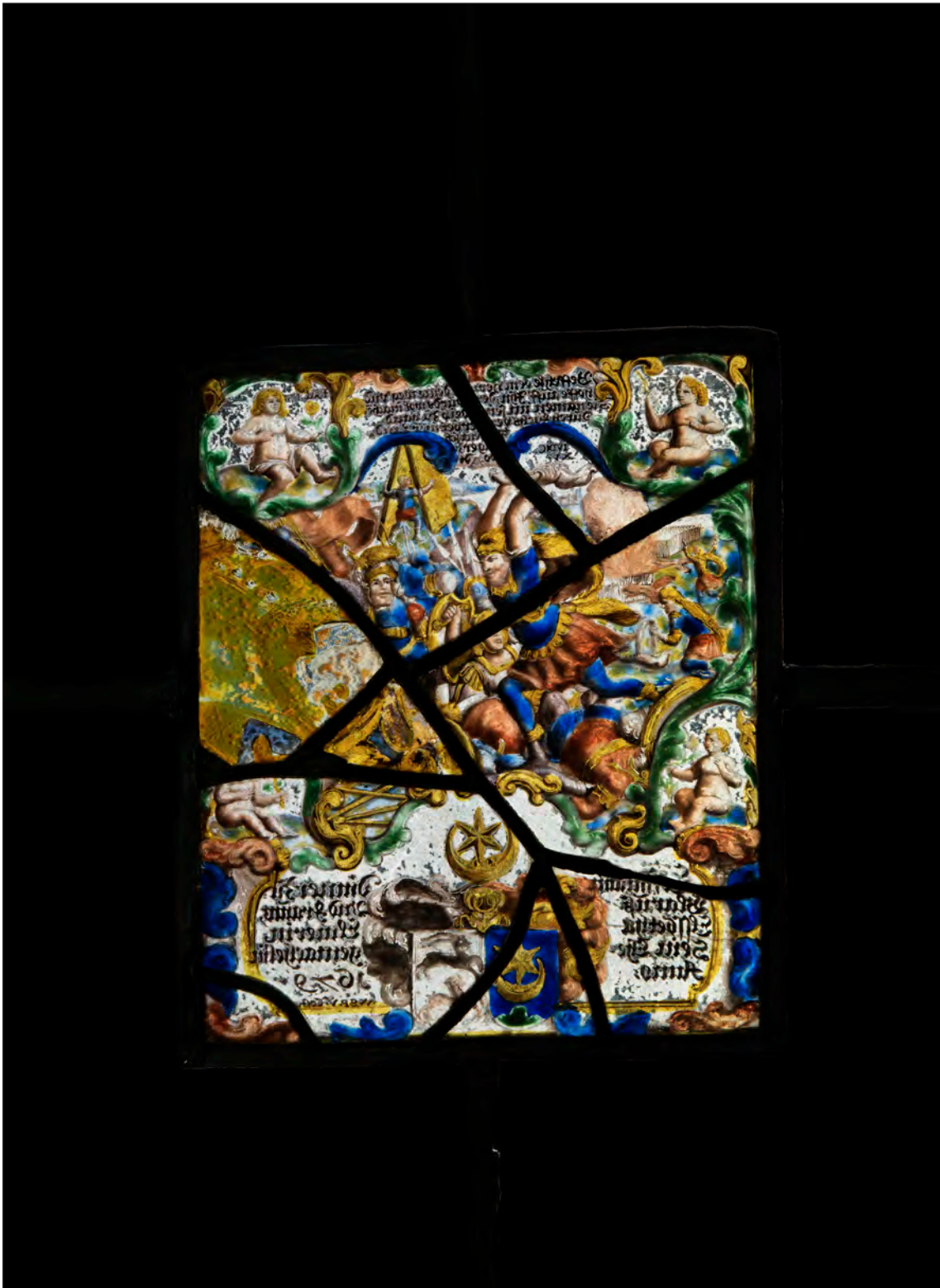
Appendix Two Figure 92: Interior, north wing, ground-floor room, detail of frieze, looking south (DP275982)



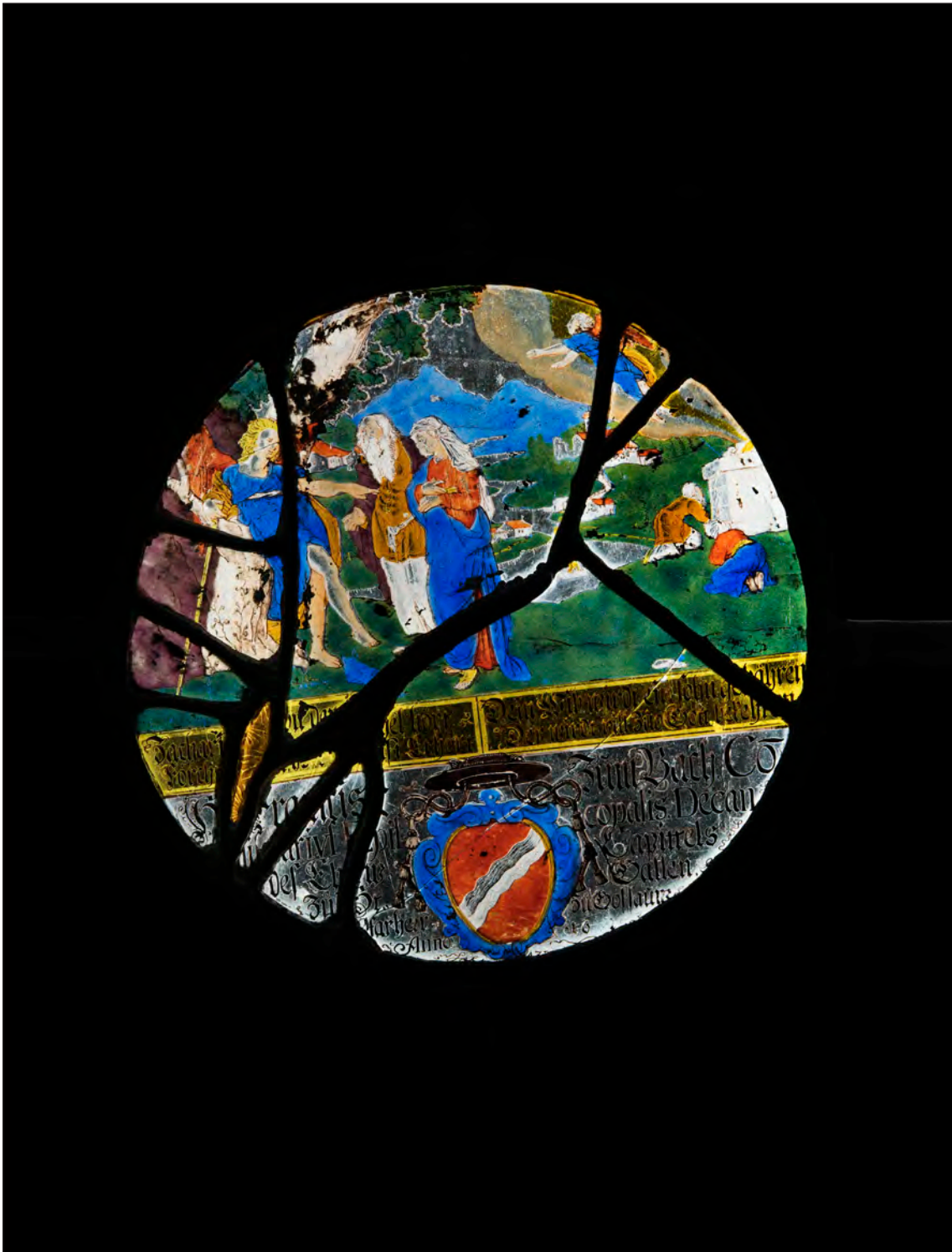
Appendix Two Figure 93: Interior, north wing, ground-floor room, detail of moulding on ceiling beam, looking north west (DP275983)



Appendix Two Figure 94: Interior, north wing, ground-floor room, detail of stained glass in eastern window, looking north (DP275983)



Appendix Two Figure 95: Interior, north wing, ground-floor room, detail of stained glass in eastern window, looking north (DP275985)



Appendix Two Figure 96: Interior, north wing, ground-floor room, detail of stained glass in eastern window, looking north (DP275986)



Appendix Two Figure 97: Exterior, north wing, north elevation, detail of stained glass in eastern ground-floor window, looking south (DP275987)



Appendix Two Figure 98: Exterior, north wing, north elevation, detail of stained glass in eastern ground-floor window, looking south (DP275988)



Appendix Two Figure 99: Exterior, north wing, north elevation, detail of stained glass in central ground-floor window, looking south (DP275989)



Appendix Two Figure 100: Exterior, north wing, north elevation, detail of stained glass in central ground-floor window, looking south (DP275990)



Appendix Two Figure 101: Exterior, north wing, north elevation, detail of stained glass in central ground-floor window, looking south (DP275991)



Appendix Two Figure 102: Exterior, north wing, north elevation, detail of stained glass in central ground-floor window, looking south (DP275902)



Appendix Two Figure 103: Exterior, north wing, north elevation, detail of stained glass in central ground-floor window, looking south (DP275993)



Appendix Two Figure 104: Exterior, north wing, north elevation, detail of stained glass in western ground-floor window, looking south (DP275994)



Appendix Two Figure 105: Interior, south wing, north elevation, detail of fireplace, looking north (DP275995)



Appendix Two Figure 106: Interior, south wing, north elevation, detail of first-floor fireplace, looking north (DP275996)



Appendix Two Figure 107: Interior, south wing, north elevation, detail of doorway to south stair, looking north (DP275997)



Appendix Two Figure 108: Interior, main range, hall, north elevation, detail of west doorway, seen through the doorway from the south wing, looking north (DP275998)



Appendix Two Figure 109: Exterior, service courtyard, link building, west elevation, looking east (DP275999)



Appendix Two Figure 110: Exterior, service range, west elevation, looking east (DP276000)



Appendix Two Figure 111: Exterior, service range, north and west elevations, looking south east (DP276001)



Appendix Two Figure 112: Exterior, stable block, west elevation, looking east (DP276002)



Appendix Two Figure 113: Exterior, stable block, north and west elevations, looking south east (DP276003)



Appendix Two Figure 114: Exterior, stable block, north elevation, looking south east (DP276004)



Appendix Two Figure 115: Interior, south wing, west end of north elevation, looking north (DP276005)



Appendix Two Figure 116: Interior, south wing, centre of north elevation, looking north (DP276006)



Appendix Two Figure 117: Interior, south wing, eastern portion of north elevation, looking north (DP276007)



Appendix Two Figure 118: Interior, south wing, eastern end of north elevation, looking north (DP276008)



Appendix Two Figure 119: Interior, south wing, western portion of north elevation, showing fireplaces, looking north (DP276009)



Appendix Two Figure 120: Interior, south wing, central portion of north elevation, detail of door to south stair, looking north (DP276010)



Appendix Two Figure 121: Interior, south wing, north elevation, detail of collapsed wall between south wing and dining room, looking north (DP276011)



Appendix Two Figure 122: Interior, south wing, north and west elevations, looking north west (DP276012)



Appendix Two Figure 123: Exterior, service range and orangerie, west and south elevations, looking north east (DP276013)



Appendix Two Figure 124: Interior, dining room, north and east elevations, looking north east (DP276014)



Appendix Two Figure 125: Interior, dining room, north end of east elevation, looking east (DP276015)



Appendix Two Figure 126: Interior, west porch, north and east elevations, looking north east (DP276016)



Appendix Two Figure 127: Interior, west porch, detail of fittings, looking north (DP276017)



Appendix Two Figure 128: Exterior, east elevation and forecourt, looking west (DP276018)



Appendix Two Figure 129: Exterior, forecourt, looking south (DP276019)



Appendix Two Figure 130: Exterior, south elevation, looking north (DP276020)



Appendix Two Figure 131: Exterior, south terrace showing east pavilion, looking east (DP276021)



Appendix Two Figure 132: Topiary garden, looking south west (DP275622)

APPENDIX THREE: TRANSCRIPTION FROM RCHME INVENTORY NOTES

The following transcription is taken from the RCHME Inventory notes on Parnham, held in the Historic England Archive. It describes the detail of the heraldic glass that was situated in the eastern hall windows at the time of the RCHME visit. The notes were made in 1938 in preparation of the published RCHME volume *An Inventory of the Historical Monuments in Dorset, Volume 1, West* published in 1952. The original notes also include sketches of some of the heraldic shields. In places the original notes are evidently uncertain about the form or interpretation of features of the glass, with the frequent use of question marks or alternative interpretations. These have been transcribed directly from the notes, as have inconsistencies in spelling and nomenclature. Any uncertainties in transcribing are distinguished from the original notes by the use of square brackets.

No photographic record of the glass has been identified. The glass is presumed to have been destroyed in the 2017 fire.

The three windows in the East Wall all have old glass with modern repair which makes it difficult at times to identify the hereditaments

1. A shaped shield with arms. Pale of light argent and sables impaling – azure (Trenchard) The shield is within a chaplet of banded laurel interrupted by cherubs heads at the top & bottom, and in the centre of each side, a circular wreath enclosing pseudo-classical heads. The laurel is in green, potmetal; the bands & cherubs heads & wreaths have yellow ornament on white glass. Mid 16th c
2. Is a companion panel except that the laurel is in purple. The arms on the shield are – Gules a chevron argent between three roses argent, on the chevron a molet for difference (Wadham)
3. Wreath as to (2). Arms on shield:- Argent on a chevron sable four crosslets fitchy argent, between three bugle horns sable stringed or (Burt)
4. Wreath as to (1). Arms:- Sable two lions passant argent, over all, two pales gules (Strangways)
5. Wreath as to (1). Arms:- Quarterly (i)+(iv) Or (diapered) three roundels gules, a label of three points gules for difference (Courtenay) (ii) & (iii) Quaterley – 1 + 4 Sable six six-pointed stars feasure[?] argent (?Bonville) 2+3 Argent six lions or ([empty]) – (The field appears to be modern repair)
6. The wreath has been made of miscellaneous pieces of varying dates from the 15th – 18th centuries. In the centre is a roundel with a shield. Quarterly – (i) [illegible] Ermine, on a canton sable, a crescent argent (Strode) impaling – quarterly (i) +(iv) Ermine on a fess sable a [intersecting band symbol] ?horses bit, for Bitton. (ii) + (iii) Gules a bend or between six crosslets or (Furneaux). (ii) Gules a lion or, over all, on a bend argent three ermine tails (Fitchet[?] [illeg]). (iii) ?Argent a chevron gules between three ermine tails (?Gerard or Jerrard). (iv) Argent on a chevron sable between three ermine tails, three rounded cinquefoils or (?More). Above is a helm in yellow & brown enamel on white & mantling. There is also a black letter inscription – ANNO 1559 IOHN STRODE. This shield is of a later date than the others i.e. L 16th or early 17th.

7. Panel of mid-16th c. date with a Garter with the motto in silver stain and enamel brown. The words alternating, with quarries of plain blue, pot-metal. The shield is set in a field of diapered white glass & has arms – Quarterly of [illeg] (i) sable three swords argent, a crescent argent for difference (Paulet) (2) Gules three water bougets argent (Roos) (3) Barry seven or and vert, over all a bend gules, a chief or (? For barry of six, over or all a bend gules, for Poynings) (4) Argent on a chief gules two molets or (St John) (5) Gules two lions passant argent (Delamaire) (6) Barry of six ermines and gules (Hussey) (7) Azure a fess or between three fleurs de lis argent (Skelton) (8) Argent a fret sable, a canton sable (Earby) (9) Argent eight martlets sable (for argent six martlets sable for Delainex[sic?]) Both 8 & 9 have modern repair. (N.B. The same coat appears in the house at Mapperton)
8. Companion to (1), with arms – Gules three stags' heads argent (Delalynde)

SECOND WINDOW The roundels in this window are all of Flemish origin

1. A wreath of miscellaneous pieces of 15th to 17th century date, enclosing a circular roundel in yellow stain and enamel, with picture of (?) St Peter with key and lamp. In the background is a castle. Of c 1530-40
2. Similar wreath & roundel with figure of a man wearing a Doctor's cap, seated on clouds, & holding a horn in his right, and a cornucopia in his left hand. Behind are the sun & moon. In the foreground are seven nude children playing, one of them on a hobby horse, another in a child's pen on wheels. In yellow & enamel brown on white.
[some text missing]
The wreath encloses a roundel with a lion supporting a shield – Quarterly (i) & (iv) Sable five fleurs de lis or (ii) & (iii) Vair (in brown line only)
4. Wreath and roundel with St Jerome, wearing a Doctor's cap, seated, and writing in a book. In front of him is a lion holding a tablet. All within a ring of clouds. In silver stain & brown line
5. Wreath and roundel with an Abbess (not Winifred) with book and crozier In front of her is a kneeling priest. In the background is a shield hanging to a tree by the guige[?]. The shield has arms – Three bugle horns impaling Three bars. In stain & enamel brown.
6. Wreath which includes part of an inscription: - "Tobias hem – is blint ghe – ". The roundel has a saint (? St James the Less) with a club. Landscape background with a church.
7. Wreath and roundel with a man in a jester's cap, & wearing a long robe. He points to a scroll and is talking to a man holding a jester's bauble and has a belled skirt to his tunic. Sea Landscape background
8. Wreath, and roundel, with a Saint John Baptist. He holds a Lamb and Cross, and stands in front of an altar. At the side is a shield with Quarterly (i) Two embattled cheverons (ii) Three rings (iii) Three cinquoils (iv) a bend sinister. There are also the initials S[reversed] V I K

THIRD WINDOW

1. Wreath similar to those in the first window, enclosing shield with arms – Quarterly (i) (much worn) ? sable eight beads argent ([empty]) (ii) Gules a ? double & single arch for Arches impaling Gules on a fess sable four lozenges argent (iii)

- Argent a bend or (Carminow) (iv) Gules a roundle argent or cinqfoil between eight (?) martlets argent (?Bowne) Over all a crescent for difference
2. Wreath as to 1., enclosing a shield with argent (diapered) on a fess argent cotised sable. Between three rooks sable, three roundels sable (Tregonwell)
3. Wreath, and shield with sable three swords pelewise[?] argent, a crescent and a molet for difference (Paulet) impaling argent on a fess sable between three rooks sable three molets or (?Tregonwell)
4. Wreath with blue laurel. The shield has been made up with odd pieces which include parts of coats of arms – (1) On a bend sable cotised argent, with green roundels (?pommés) on the cotisies, four fleurs de lis argent (?Morgan) (2) Azure a pelican or and two (?) croziers or (3) Two quarries have argent a voided moles sable (4) On a bend gules two ?fleurs de lis argent. The wreath has modern repair [Some text missing]
6. Wreath with blue laurel. The shield has quarterly of five :- (i) Quaterley (i) & (iv) Bitton (ii) & (iii) Furneaux (ii) Fitchet (iii) Argent (diapered) a cheveron gules (Jerard (with ermine spots.) (iv) Gules a wyvern argent (Brent) (v) Argent on a cheveron sable between five ermine tails sable three voided molets argent (?More??) [illeg]
7. Wreath with purple laurel. The shield has, quarterly (i) argent on a bend sable cotised argent a fleur de lis and two cinqfoils argent, on a chief azure a cross paly or between two [foliate symbol] or (Morgan) (ii) Or a lion vert, a border vert (Charlet) (iii) Azure a fess or between three crescents or (Hodges) (iv) Or a lion gules [illeg]
8. Wreath with blue laurel. The shield has gules a fess ermine between three birds (?Parrots or martlets) or (?Marward)



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