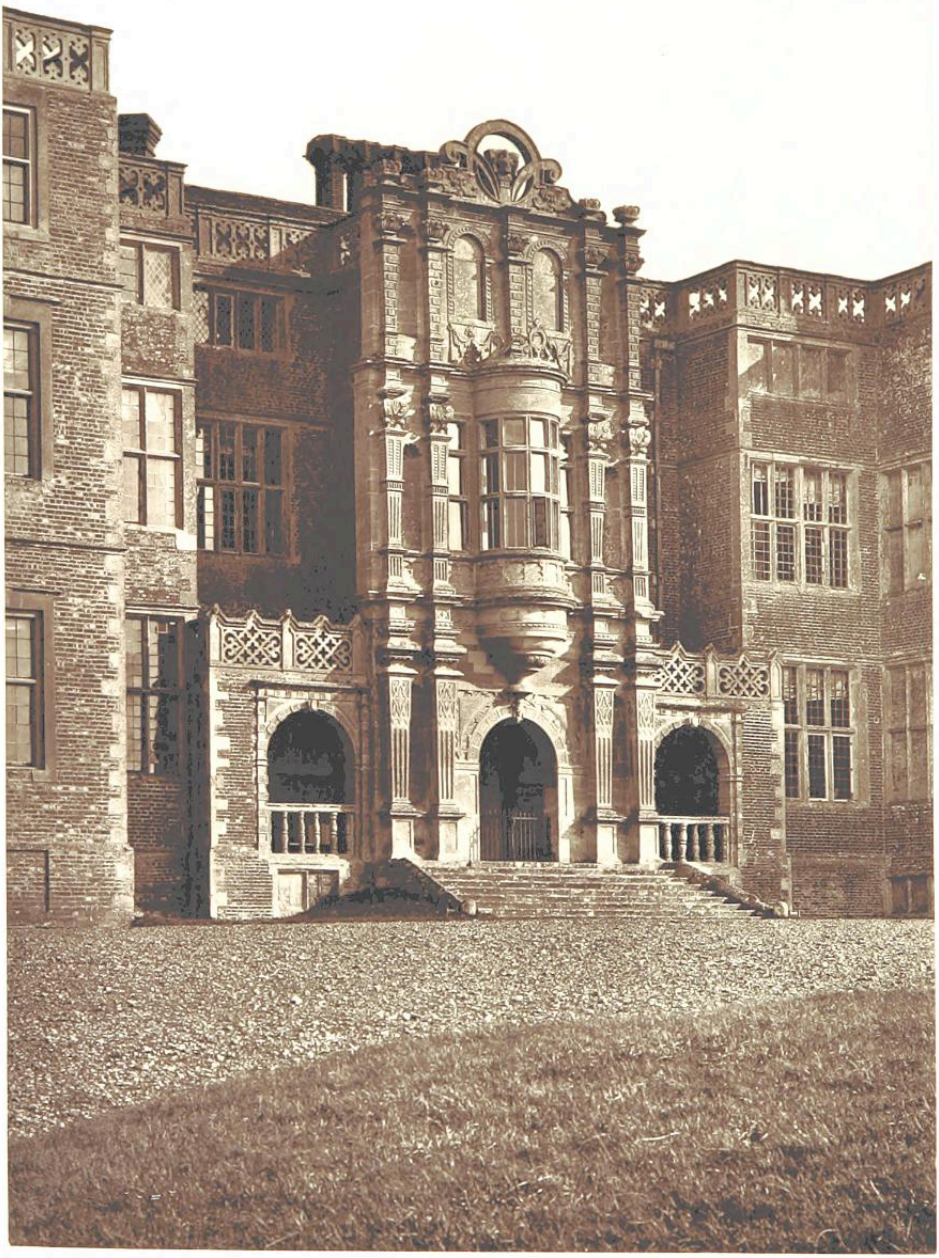
BRAMSHILL

ITS HISTORY AND ARCHITECTURE



F. M. Good, *Photo.* *Woodburytype.*

PRINCIPAL FRONT.

BRAMSHILL:

ITS

History & Architecture,

BY

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To

The Honourable

ISABEL GOUGH-CALTHORPE

this account of Bramshill,

undertaken at her suggestion,

is,

with sincere regard,

dedicated.

PREFACE.

It has been said that a faithful record of the events of any life would have some interest; it is perhaps truer still to say that the history and description of an ancient building of architectural note, on a site occupied for many centuries, have some claim to be preserved. This may be thought to justify me in publishing the records of the history of Bramshill which I had collected in a long life, during many years of which I was in almost daily study of its architectural features. The many friends who have visited it have been interested in my narrative of its history, and my observations on its architecture; and an invitation to read a paper before the Newbury Field Club, many years ago, led me to throw them together in a concise and rough shape. The suggestion of a kind friend that I should expand my notes and put them into a more enduring shape has led to the production of the following volume.

Prefaces are the vehicles of excuses. Mine are at least sincere when I say that I cannot presume to call myself an archæologist, and cannot pretend to architectural knowledge beyond that of the style and structure of my own house. But though thus slightly qualified for the work, I had accumulated a good deal of documentary evidence as to the History of Bramshill: and if a loving acquaintance with every part of the building could supply the lack of architectural knowledge, I felt that I ought at least to endeavour to perpetuate the history and description of Bramshill.

The reader will find how much I owe to the kindness of Mr. Fergusson, both in decyphering the structure of an older house on the same site, and indicating the manner in which portions of it were utilized in the present building. My best thanks are due to Mr. Ernest Collier, to whose pencil I owe the accurate architectural details which grace my pages; and I am indebted for the four photographic views (reproduced by the Woodbury process) to Mr. F. Mason Good, of Winchfield, whose many photographs of the exterior and interior of Bramshill and of the scenery of the park are well known.

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BRAMSHILL.

BRAMSHILL, a tything of the parish of Eversley, is situated in the extreme north of Hampshire, on the borders of Berkshire, from which it is separated by the river Blackwater, which bounds it on the north. On the east it is bounded by Eversley ; on the west by the parish of Heckfield ; and on the south by Hazeley, Hartley-Wintney, and Elvetham. It contains an area of 2,083 acres, of which nearly half (926 acres) is common land, consisting of heath, moor, and fir woods.

The earliest mention of it I have met with is in the Domesday Survey, in which it occurs twice.

One manor is noted as in Boseberg (now Bosmere) hundred : but, by a scribal error. Bosmere hundred is in the south-east corner of the county. The rubric *Boseberg Hd.* had been affixed to Hugh de Port's manor of Brochemptune, just above. And the scribe did not affix the rubric *Holesete Hd.* (Holdshot hundred) to the next following manor of Effele (Heckfield), which immediately precedes Bramshill. He did mark it opposite the manor of Stradfelle (Stratfieldsaye), which follows. By this mistake the manors of Heckfield and Bramshill are made to appear in Bosmere hundred, where no places having any similarity in name can be found. A curious result of this error has been that when Bramshill was taken out of Bosmere, it was placed, not in Holdshot hundred—to which it naturally belonged—but in Odiham hundred, in which it still remains.

At the time of the Survey, it was held by that Leviathan of Hampshire land-holders, Hugh de Port. Two free-men held it

allodially (in freehold) of King Edward the Confessor, as two manors. It was then assessed at one hide, now at half-a-hide. There were two villeins and two boors with one ploughland, and the fourth part of a mill worth tenpence, and three acres of meadow. There was wood for two hogs. In the time of King Edward, and since, it was valued at ten shillings ; now at twenty shillings.

Ipse Hugo tenet Bromeselle. Duo liberi homines tenuerunt de Rege Edwardo in alodium pro ii. maneriis ; tunc geldabat pro unâ hidâ, modo pro dimidiâ hidâ. Ibi sunt 2 villani et 2 bordarii cum unâ carucâ et quarta pars molini de 10 denariis et 3 acræ prati. Silva de 2 porcis. T. R. E. et post valebat 10 solidos ; modo 20 solidos.—*Domesday, Hants.*, f., 45, b.

The other manor is correctly described as in Holdshot hundred. At the time of the Survey it was the property of Gilbert de Breteville (or Breteuil), who held it with the King's manor of Swallowfield in Berkshire, from which it is separated only by the river Blackwater. Alwi and Elsi held it in freehold of King Edward as two manors. Then, and at the time of the Survey, it was assessed at two hides, less one yardland. There was land requiring two ploughs, and two were in demesne with four villeins and one plough and a mill, worth twenty-five pence, and six acres of meadow. There was wood sufficient for two hogs. In the time of the Confessor it was worth forty shillings, afterwards twenty shillings and five pence ; now twenty-five pence. It is added that the men of the hundred affirm that this manor was never attached to the Royal Manor [of Swallowfield].

Idem Gislebertus [de Bretevile] tenet Bromeselle, cum manerio Regis de Swalefelle quod est in Berchesire. Alwi et Elsi tenuerunt in alodium de Rege Edwardo pro ii. maneriis. Tunc et modo geldabat pro ii. hidis unâ virgatâ minus. Terra est ii. carucis. In dominio sunt duæ [carucæ] et iiii. villani cum i. carucâ et molinus de 25 denariis et vi. acræ prati. Silva de ii. porcis. T. R. E. valebat 40 solidos et post 20 solidos et 5 denarios. Modo 25 denarios. Hoc manerium nunquam pertinuit ad manerium Regis sicut hundredum dicit.—f., 48, a.

The manors thus described are easily identified with those now

known as Little and Great Bramshill. The former comprising the park and common immediately adjoining; the latter consisting of the farms and common lying along the Blackwater, and the hamlet known as Bramshill Row.

On the Domesday notices of them, some remarks may not be out of place. The mill, of the profits of which Little Bramshill is said to enjoy a fourth or ten-pence, must have been the mill situated in Great Bramshill (probably on the Blackwater), and which is there valued at twenty-five pence. In point of fact, as the mill was worth 25 pence to the one manor and 10 pence to the other = 35 pence, Little Bramshill had not really a fourth, but two sevenths, while Great Bramshill had the other five sevenths. But I was informed by Mr. Eyton that "Domesday avoids fractions and seldom expresses them with strict accuracy." [1.]

And the value stated as that of Great Bramshill at the time of the Survey—25 pence—seems, manifestly, a clerical error. For this is given as the value of the mill alone, while it is stated that there was arable land sufficient to require two ploughs, and that three ox-teams were actually employed. The value of Great Bramshill, as of so many other estates throughout the country, had fallen, on account of its disturbed state immediately after the Conquest, to nearly half what it was worth in the Confessor's time: from forty shillings to twenty shillings and five pence. But it probably somewhat improved in value as the country became more settled under the Norman rule; and, no doubt, we should read twenty-five *shillings* as its worth at the time of the Survey. The disclaimer of the jurors of all dependence of Great Bramshill manor on the King's manor of Swallowfield is interesting.

Both manors are spelt in Domesday *Bromeselle*. The first syllable is the Saxon form of its modern equivalent "Broom," which grows freely here, and perhaps was even more abundant when much of the land was waste or forest. The last syllable appears to be the Norman

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[1.] For this explanation of the record of Domesday I am indebted to the late Reverend R. W. Eyton, whose works on the Domesday of Dorset and Somerset attest his great knowledge of the text and meaning of that record.

scribe's version of the Saxon "hul," a hill.[1.] And, no doubt, the high ground on which the house is situated, radiant with the glories of the golden-blossomed broom, may well have led the neighbouring "bordarii" and "villani" to call the district the Hill of Broom, "Bromshill."

The local pronunciation of the name, which accents the first syllable with the broad Hampshire $\bar{a}=aw$, not differing materially from the Brom of Domesday, seems to confirm this derivation of the name. Certain it is that the modern spelling of Bramshill is not older than the seventeenth century, and seldom occurs till a much later period; while the pronunciation with the accent on the last syllable, or even the distinct expression of that syllable is utterly unknown in Hampshire. So much is this the case that some friends of mine (strangers to the neighbourhood) driving over to visit me, and asking their way to Brams*hill*, were answered, over and over again, by those of whom they enquired, that "They had never heard of it," or "That it wasn't near here"; till, on mentioning my name, the exclamation at once was "Oh! you mean Brāmzle."

The descent of De Breteville's manor I am unable to trace; or when the two manors, still locally distinguished as Great and Little Bramshill, coalesced and became the property of one Lord, as they have been from a remote period. The manor of Great Bramshill seems subsequently to have been known by the name of Moor Place. For I find in a document, dated 1666, and in another, without date but a little subsequent to it, the expression "The Mannors of Bramshill and Moore Place." The manor-house of Moor Place still stands, and is now a farm-house. Its chimney-stacks and one or two fire-places shew it to be of the time of Henry VII.

The other—Hugh de Port's—manor continued in the family of its Norman possessor for nine generations. It was owned by John St. John of Basing at his death in 1275,[2.] for such was then the family-name, his grandfather, William de Port, having assumed it. In 1337

[1.] This derivation of the name I owe to the kindness of the Reverend J. Earle, Professor of Anglo-Saxon in the University of Oxford.

[2.] Inquis post mortem, 3 Edward I., 67.

it was the property of Hugh St. John,[1] the grandson of John; and Edmund, the son of Hugh, died possessed of it in 1346.[2]

At his death the male line of his family failed; and his vast Hampshire estates passed, by marriages of heiresses, through the family of Poynings, to the Paulets; whom we shall find, two centuries later, owners of Bramshill, though not by descent.

But about this period Bramshill passed away from the St. Johns to the Foxleys. Indeed, at a little earlier date, we find that Sir John Foxley at his death was the owner, with Constance his wife (who probably held it in dower), of a messuage and some land at Bramshill.[3] Whether a house existed at Bramshill before that date I do not know; but Sir John Foxley appears to have founded and built a private chapel here. For as early as 1306, Henry Woodlock, Bishop of Winchester, granted to him and to Constance, his wife, permission to have the Divine Office celebrated in the Chapel of Bramshill, when and as often as they should be at their manor of Bramshill.[4] In 1312-13, Sir John endowed his Chapel at Bramshill; for he then paid a fine of forty shillings for a licence from the King (Edward II.) to give lands in Staines to Nicholas Hagman, then parson of the Church of Eversley, to find a chaplain to celebrate daily in his Chapel at Bramshill.[5] And a little later, in 1323, the Vicar-General of Reginald Asser, Bishop of Winchester (the Bishop himself being abroad), approved and confirmed the permission granted by Nicholas Walrond, then Rector of Eversley,

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[1] Inquis post mortem, 11 Edward III., 49.

[2] Inquis post mortem, 20 Edward III., 57.

[3] Inquis p. mort., 18 Edward II., 38, Bromshulle infra forest [de Pamber] un' messuag' iiiixx acr' terr' ibid.

[4] Bishop Woodlock's Register, fol. 41, b.

[5] Abbreviatio Rotul., Orig., 6 Edward II., Ro. 15.—Nicholas Hagman had been presented to the Rectory of Eversley by John Hagman (Bishop Woodlock's Regist, fol., 16, b). Alan de Hagheman, or Hagman, had in 1276 a release and quit-claim from William de Wanton, son and heir of Amicius de Wanton, to him and his wife Amicia, of the manor of Eversley, and advowson of the Church (Abbrev. Placitorum, Term. S. Mich. 4-5, Edward I.).

to Sir John Foxley and Constance his wife to hear the Divine Office, celebrated by their own chaplain, in the Chapel which they had caused to be built and erected in their manor of Bramshill.[1]

In 1316-17, Sir John Foxley had a grant of Free-warren in his Estates of Bramshill and Haseley, within the bounds of the Royal Forest of Eversley; and of Bray, in Windsor Forest[2] (more famous for its vicars than its owners).

Sir John Foxley died in 1324-5, and at the death of Constance, his widow, Bramshill passed to their son, Thomas Foxley. He had, in 1347, licence to inclose 2,500 acres in Bramshill and Haseley, and to make the Park,[3] now actually existing, which thus has a date of more than five centuries. In 1328, he was appointed Constable of Windsor Castle,[4] which office he held till his death;[5] and, in 1351, was, with two others, appointed to survey the workmen employed at Windsor at least once a month.[6] He died in 1361, possessed of Bramshill,[7] and was succeeded by his son, another Sir John Foxley. He was also a person of some eminence, and was Member of Parliament for Hampshire. He certainly resided at Bramshill; for his curious will is dated there on the 5th November, 1378. He seems to have been a personal friend of the great Bishop of the Diocese, William of Wykeham; for he bequeaths to him a gold ring set with a sapphire, and other things; and he directs his executors to be guided in certain matters by the ordering and consent of the Bishop of Winchester. This friendship seems to have been hereditary: for,

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[1] Bishop Asser's Regist. fol. 27.—Walrond seems to have been Hagman's successor in the Rectory of Eversley. See more of the History of the Chapel (which is curious) in Appendix 1.

[2] Calendarum Rotul. Chartarum, 10 Edward II., 26. The original charter is in my possession.

[3] Cal. Rot. Chart., 21 Edward III., 19. "Rege in partibus Cales commorante."

[4] Pat., 2 Edward III., p. 2, m. 19.

[5] Richard la Vache succeeded him in 1360-1. Rot. Orig., 34 Edward III., rot. 3.

[6] Pat. 25 Edward III., p. 1, m. 12.

[7] Inquis. p. mort., 34 Edward III., 55.

in the statutes of New College, one of the three persons for whom Bishop Wykeham orders mass to be daily said in the College-Chapel is Thomas Foxley, Sir John's father.[1.]

He appears to have taken much interest in the private Chapel of his house at Bramshill. For he bequeaths to its fabric three shillings and four pence, and to its altar a priestly vestment with ornaments, and a chasuble of white silk, with other things pertaining thereto ; and he desires that, in case of failure of issue of certain of his legatees, the ornaments bequeathed to them should revert to his Chapel.

He died soon after the execution of this will, and is buried at Bray, where his monument still exists. He was succeeded in his estate of Bramshill by his illegitimate son, Thomas Foxley. He was, in fact, what was called "bastard aisné," being the son of Sir John Foxley by Joan Martin, whom he afterwards married ; and he was by the Civil Law, and under certain conditions by the law of England, capable of inheriting real property[2.]. He did so inherit Bramshill and other estates of his father ; but his right to Bramshill was not undisputed. For, in 1412-13, William Warbleton brought an action against him for intruding in his (Warbleton's) Manor of Bramshill, which he claimed to be his in right of his grand-mother, Katherine[3.], (who was a legitimate daughter of Sir John Foxley, and married to John de Warbleton, of Sherfield-on-Loddon). And with the object, no doubt, of rebutting such claims, Thomas Foxley obtained, in 1429, from Margery, widow of John Hertington[4.] (his *quasi* niece), a demise,

[1.] Rub. 42.—Secunda vero missa ob requiem pro animabus bonæ memoriæ. . . . Radulphi de Sutton, militis, Johannis de Scures, militis, et Thomæ de Foxle, cæterorum nostri et ipsius colegii benefactorum. And again :—Duæ aliæ missæ . . . una specialiter pro animâ Radulphi de Sutton ; et alia specialiter pro animabus Johannis de Scures, militis, et Thomæ de Foxle defunctorum, etc. These statutes were promulgated in 1400. Thomas Foxley had died, as I have noted, in 1361.

[2.] Blackstone's Commentaries, 1793, ii., 248.

[3.] Rot. Coram Rege, 14 Hen. IV.

[4.] She was daughter of Margery Foxley, the other legitimate daughter of Sir John, who married Robert Bullock. Her mother and the grandmother of Warbleton, the claimant, were sisters, and (putting aside Thomas Foxley as illegitimate) co-heirs of Sir John Foxley.

to him, described as Thomas Foxley son of Sir John Foxley, of all her right, etc. in the manors of Bray, Finchampstead, *Bromshill*, Rumbledeswyke, and Apulderfield, together with the advowsons of the Churches of Finchampstead and Rumbledeswyke, and of the Chapel of Apulderfield—in the counties of Berks, Southampton, Wilts, Sussex, and Kent, which formerly were the possessions of Sir John Foxley, Knight.[1.]

Thomas Foxley died 2nd November, 1436; and, though he had been twice married, left no male issue. But, by his first wife, Margery Lytton, he had a daughter, Elizabeth Foxley, who married Sir Thomas Uvedale, of Wickham, in Hampshire. She died before 1454, having had issue a son, Henry Uvedale, who died childless in 1469,[2.] and two daughters, Elizabeth and Agnes.[3.] It would seem that Sir Thomas Uvedale possessed Bramshill in her right; for, on 19th June, 1467, William Waynflete, Bishop of Winchester, issued a sequestration of the fruits of the Chapel of Bramshill, directed to Sir Thomas Uvedale, Knight, and the [rural] Dean of Basingstoke, in consequence of the inefficiency of the said Chapel.[4.] No doubt, on the marriage of Elizabeth Foxley, and her residence (most probably) with her husband at Wickham, in the south of the county, the Chapel had fallen into desuetude and neglect. And Bishop Waynflete, a most active Prelate and a great reformer of abuses, sequestered the endowment of the proceeds of the land at Staines, no longer applied to its original purpose (see page 5), to Sir Thomas Uvedale, the representative in right of his wife of the original donors. Sir Thomas died on the 20th February, 1474.

Either Bramshill was sold, or, more probably, passed by marriage, to the family of Rogers, of Berkshire. I have been unable to find evidence of such a marriage; but, as Elizabeth Uvedale (Foxley) had two daughters, who were born before 1436, it is not unlikely that one of them may have married the father of Thomas Rogers, who certainly

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[1.] Close Roll, 8 Hen. VI., p. 1, m. 24.

[2.] Mr. Granville Leveson Gower's Notices of the Family of Uvedale, p. 31.

[3.] Kerry's Hundred of Bray, p. 402.

[4.] Regist. Will. Waynflete, Bish. of Winton, i., f. 89, *b.

was in possession of Bramshill thirteen years after Sir Thomas Uvedale's death; for, on the 1st February, 1487, he, by deed, conveyed Bramshill (and other estates) to trustees to his own use for life, and then to William Essex (son of Thomas Essex) and Elizabeth, his wife, daughter and heir of the said Thomas Rogers.[1.] He died in January, 1489, in possession of Bramshill, and Elizabeth wife of William Essex was found to be his heir, and then of the age of thirteen years.[2.]

The youth of this young married lady is remarkable. As she was described as William Essex's wife two years before her father's death, she could not have been above eleven years old when she was married. We shall see presently that the boy-husband was not older, if so old.

However, the youthful couple, or their advisers, did not long retain possession of Bramshill. For on the 14th May, 1499, probably as soon as William and Elizabeth Essex came of age, they, with Thomas Essex his father, conveyed Bramshill to Giles, Lord Daubeney, Chamberlain to King Henry VII.[3.] It appears from the deed that Lord Daubeney already occupied the manor and lands he then purchased; and as Thomas Essex disclaims all responsibility for the performance of the covenants after his son attains the age of twenty-two years, it is evident that William Essex was not born before 1477, and, therefore, was the husband of Elizabeth Rogers when ten years old.

Whether Lord Daubeney resided at Bramshill I do not know. A trace of his connection with it exists in a noble brass cross, inlaid in a large slab of marble, in the chancel of Eversley Church, which bears at its foot the following inscription:—

"Hic iacet Ricardus pendilton quodam suus ppotentis viri Egidii dalwbney Regi nro Henrico septimo Camerarij Qui obiit Anno dni millmo 8 CCCCCCoii° xx die Septembris ista dncali B cui'aie ppicietur deus. Ame."

Lord Daubeney died in 1507, and seems to have been succeeded in the possession of Bramshill by his son. He in some way alienated it (probably mortgaged it) and afterwards recovered it; for, on the 26th

[1.] Information from Colonel Chester.

[2.] Inquis. p. mort., from Colonel Chester.

[3.] Close Roll, 14 Henry VII., No. 24 (Bromeshill).

June, 1515, he obtained a pardon for having acquired without licence the manor of Bramshill, Hants, from Sir Leonard Grey and Elizabeth his wife.[1]

At the death of Henry, 2nd Lord Daubeney, who had been created Earl of Bridgewater, Bramshill seems to have escheated to the Crown. For on the 20th September, 1547, it was granted[2] by Edward VI. to William Paulet, Lord St. John; and thus reverted, after it had been for two centuries in the hands of other owners, to the family who possessed it at the compilation of Domesday. Lord St. John, the grantee, was afterwards created Marquis of Winchester. He it was who attributed his passing safely through all the political and religious changes of his long life to his having been "a willow not an oak." But the long and versatile life at last had an end; and, at its conclusion in 1572, Bramshill passed to his son and successor, John, the 2nd Marquis. For I find that he held his first manorial court a few weeks after his father's death[3].

The Marquises of Winchester continued in possession till the end of the century: for on the 4th March, 1595, William, 3rd Marquis, made a lease of the lodge, park, and lands of Bramshill to William Poulet, otherwise Lambert, of Basingstoke, for 99 years, at the nominal rent of £3. 6s. 8d.[4] This lessee was, no doubt, the eldest of his four illegitimate sons by Mistress Lambert. He was afterwards knighted, and was seated at Eddington, in Wiltshire. All these four sons were knights; "to whom, as I have heard," says Sir William Dugdale, "he granted leases of lands for a term of an hundred years, of little less than four thousand pounds per annum value." This Mistress Lambert, the mother of his natural children, may have been his relation; for Sir George Powlet, of Crondal, third brother of the 1st Marquis of

[1] Pat. 7, Hen. VIII. (Bromyshyll).

[2] Pat. roll, 1 Edward VI., p. 3 (Bramley *alias* Bramshell).

[3] Curia legalis prima Johannis Powlett, Militis, Comitis Wilteschire et Marchionis Wintoniæ, tenta 22 die Aprilis, anno regni Elizabethæ Reginæ, xiv°. *Court Rolls of Bramshill, in my possession.*

[4] Original lease in my possession.

Winchester, had a daughter, Elizabeth, who married Walter Lambert. She may have been of that family.

On the 29th October, 1600, William, 4th Marquis of Winchester and the Lady Lucy, his wife, sold the manor and park of Bramshill to Sir Stephen Thornhurst and his wife. From them it passed by sale (William Poulet having assigned his lease) to Edward, Lord Zouche of Harringworth, the builder of the present house, in March, 1605.

The Marquises of Winchester do not appear ever to have resided at Bramshill, occupying their noble house of Basing, some eight miles distant. What the "lodge" was, which was leased to William Poulet, or Lambert, it is now impossible to tell. It may have been some part of the old Foxley mansion, of which we shall see that portions yet existed, which might still have been habitable.

But Lord Zouche certainly soon occupied his new-built mansion; for William Browne dedicates to him, in 1614, his "Shepherd's Pipe," in these lines:—

> "Be pleased (Great Lord) when underneath the shades
> Of your delightful Bramshill [1] (where the Spring
> Her flowers for gentle blasts with Zephyrs trades),
> Once more to hear a silly shepherd sing."

And in a letter from E. Wotton to Lord Zouche, without date,[2] he begins:—"Most noble Lorde, I am exceedingly sory it was my misfortune to be from home, when your Lp. came to my house, and I am no lesse sory that your Lp. would not stay there, where you have as absolute power to commande, as at your own sweet Bramshyll."

These epithets shew that the beauties of the place were appreciated even in the earliest days of the present structure.

But the most remarkable event connected with Bramshill during Lord Zouche's occupancy occurred in 1621; when George Abbot, Archbishop of Canterbury, being advised to take country-air, paid him a visit; and, on the 24th July, went out into the park to recreate

[1] It will be observed that the prosody of this line requires that the name, Bramshill, should be accented on the first syllable, as I have before pointed out.

[2] Communicated to me by my friend, Mr. Alfred J. Harwood.

himself by shooting at the deer with a cross-bow. While engaged in this sport, rather inconsistent with his strenuous support of the Puritanical faction in the Church, and with his opposition to the "Book of Sports" three years before, he discharged a barbed arrow at a deer, but, missing it, unfortunately shot the keeper, Peter Hawkins, in the left arm. Some large vessel was severed, and the poor keeper, who had been warned to keep out of the Archbishop's way (who was probably an unsafe shot), bled to death in an hour.[1.] The events which followed this accident: the suspension of Abbot from all Episcopal and Metropolitical functions; the Commission of Prelates and Canonists to examine and report on the matter; the refusal of four Bishops elect to receive consecration from "his blood-stained hands;" and his subsequent restoration; all these belong, not to the history of Bramshill, but to the ecclesiastical history of England.[2.] But I may notice that from that day to the close of his life the Archbishop observed a monthly fast on Tuesday, the day of his unhappy deer-shooting at Bramshill; and that he settled a pension of £20 a year on the widow of the keeper, and by his will bequeathed to her an annuity of that amount for her life.[3.] But the statement, often made, that he built his noble Hospital, at Guildford, as a fruit of his repentance for blood-shedding is groundless. He had, in fact, founded it two years before, in 1619; and he actually retired there after his misadventure at Bramshill, and there awaited the result of the proceedings consequent on it.

Lord Zouche was a man of eminence. He had been ambassador to Scotland, when that embassy was an important one, and required a skilled diplomatist and a wise man to fill it; he was Lord Warden of the Cinque Ports. He is said to have been a lover of horticulture; Bramshill proves that he had a taste in architecture; and Browne's verses seem to confirm the tradition that he was the associate and friend of literary men. He died in 1625, and was buried in the parish

[1.] Peter Hawkins was buried at Eversley on the 25th July, 1621.

[2.] They are fully detailed in Speaker Onslow's "Life of Archbishop Abbot."

[3.] See his Will, *ibid*, p. 65.

church of Eversley, but no memorial exists to his memory. By his will, dated 1617, he bequeathed Bramshill house, Park, and all his lands, tenements and hereditaments in Bramshill, Eversley, Heyslea [Hazeley], Heckfield and Mattingley, to Sir Edward Zouche, Knight, Marshal of the King's Household, and to his heires males, "as a token of" his "true affection to him and his being of" his "blood, and the son of him" he "loved best in" his "life, except the Lord Gray of Wilton."[1] But if Lord Zouche thought that by this bequest he had secured the continuance of Bramshill in his blood and name, it was a vain hope: for within thirteen years after his death, Dorothy, Lady Zouche, the widow of his devisee, and James Zouche, her son, sold Bramshill, for £12,000, to Randal MacDonnell, 2nd Earl of Antrim.

Some curious notices of this purchase occur in Archbishop Laud's correspondence with the celebrated Earl of Strafford, then Lord Deputy of Ireland. Writing on the 28th August, 1637, the Archbishop says: "Lord Antrim hath now purchased the house which my Lord Zouche built at Bramshill, near Hartley-row, with some little land to it; and a great pennyworth he had." Laud was a native of Reading, a few miles distant, and, no doubt, knew it well. "I think," he continues, "the reason of the purchase was the unhealthfulness of Newhall in Essex, which, especially at this time of the year, is very aguish; his Lordship is very much beholding to you for furnishing him with so much money."[2]

In another letter, from Lambeth, 11th November, 1637, the Archbishop adds:—"The truth is Bramsell was purchased for the unwholesomeness of Newhall. And I came thus to know it. In Hugh May's lifetime the purchase was offered to my choice for any friend I had;[3] and I, then knowing what was like to be between the

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[1] It may be worth notice that he bequeaths "to the Lord Archbishop now living [Abbot] a cup of gold of an hundred pounds, as a token of" his "love and entire affection towards him."

[2] Strafford Letters, ii. 100.

[3] Hugh May had a mortgage on Bramshill from James Zouche ("young Zouche" of this letter) for £2,700.

Duke of Lennox and his now Lady,[1] made him the offer of it: he could not go through with it. After the death of my Lord of Antrim, the father,[2] my Lady Duchess of Buckingham, disliking the air at Newhall (as she had reason), spake with me about Bramsell. Hugh May was then dead, so my interest was at an end; but I referred her to young Zouche the owner of it: so the thing went on."[3]

The Duchess of Buckingham was the widow of the favourite of James and Charles I., who was assassinated by Felton at Portsmouth; and mother of the witty and profligate Duke of Charles II.'s Court. She had re-married shortly before (in 1635) the Earl of Antrim.

Whether "My Lady Duchess" disliked the sharp air of Bramshill as much as the aguish air of Newhall, I know not. I have been informed by one of her descendants, who has perused some of her correspondence and papers, that these shew her to have been of a querulous and changeable disposition. Be this as it may, the Earl, her husband, did not retain his purchase much more than two years. For, on the 25th June, 1640, Lord Antrim sold Bramshill (for £9,500) to Sir Robert Henley.

His son, Sir Andrew, was created a Baronet at the Restoration. But the Henleys did not long retain possession of Bramshill; and the downward career of this family is remarkable. Sir Robert, the 2nd Baronet, is said to have left, at his death in 1681, the estate £20,000 in debt; and the number of his mortgages in my muniment-room confirm the truth of this statement. Sir Andrew his brother was more extravagant and culpable still. For, not only did the incumbrances on the estate multiply, and a marriage with a person apparently in humble life discredit him, but it is recorded that he "killed a man and fled for it in 1695."[4]

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[1] James Stuart, Duke of Lennox, married, in the month in which this letter is dated, Lady Mary Villiers, daughter of "My Lady Duchess of Buckingham."

[2] He died 10th December, 1636.

[3] Strafford Letters, ii., 131-2.

[4] He was still living in 1699, when he signed articles of agreement with Sir John Cope for the purchase of Bramzell.

Four years later, Sir John Cope, the eldest son of the 5th Baronet, purchased Bramshill house and estates from the representatives and creditors of the Henleys[1] for £21,500. As an illustration of the manners of the time, I may notice that I find, in a contemporary memorandum of the expenses incidental to the purchase, an item of "A present to Lady Henley, £53. 15s." = fifty guineas at £1. 1s. 6d., the then value of the guinea. This was, no doubt, intended to lubricate the purchase.

The bulk of the ancient estates of the Cope family, with the seats of Hanwell, Brewerne, and Tangley, in Oxfordshire, had been left by Sir Anthony, the 4th Baronet, to his brother and successor, Sir John, for life only; but he devised them at his death to pass to a cousin, to the exclusion of his brother's children by Anne (Booth), his wife. In consequence of this disinherison, the family would have been left without any capital seat at the decease of the 5th Baronet, now approaching his 70th year. Therefore I suppose it was that Sir John, his son, who had been knighted (as the eldest son of a Baronet), in January, 1696, and had married in the same year the beautiful Alice Monnoux, daughter of Sir Humphrey Monnoux, Baronet, entered into agreement for the purchase of Bramshill, which was conveyed to him in May, 1700. It has continued to the present time the possession and residence of the Cope family.

Having thus deduced the descent of Bramshill from the eleventh century to recent times, it remains to give some description of the architecture of the house. It is clear that the Foxleys had, and most probably erected, a mansion here, for, as I have noted, Sir John Foxley dates his will thence—"Datum apud Bromeshall"—in 1378; and I have little doubt that the house was erected, or much added to, by his father, Thomas Foxley, who, as I have stated, p. 6, formed the park, and who, from the existing remains of the house, may be assumed to have been the builder. For considerable remains of that

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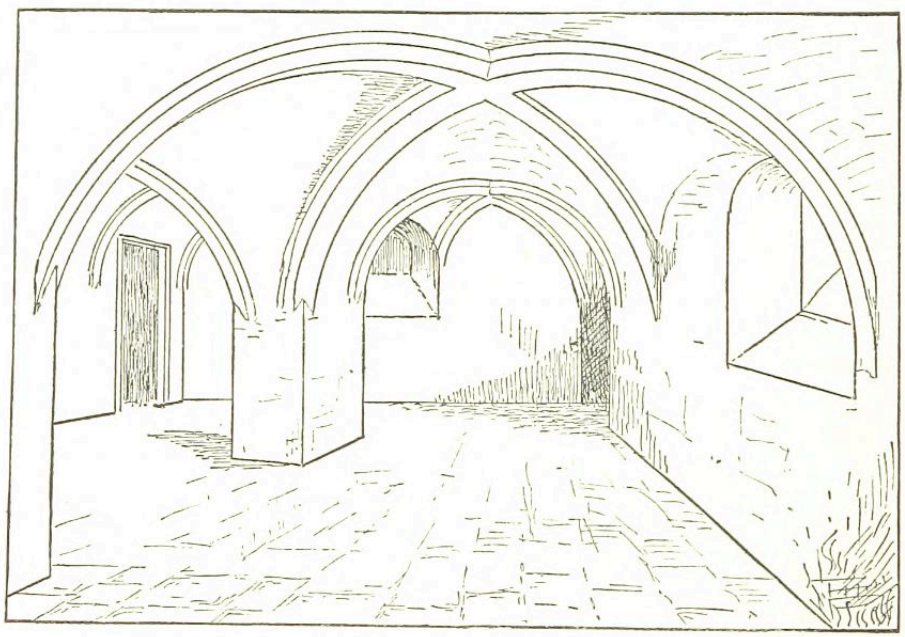
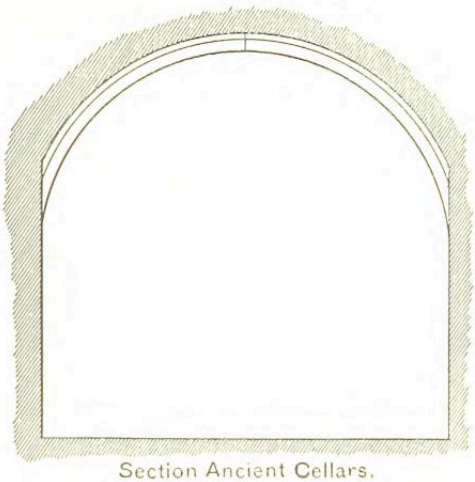
[1] The only trace of the ownership of the Henleys existing at Bramshill are the letters R. H. B., on the upright marble sun-dial affixed to the north-west front of the house.

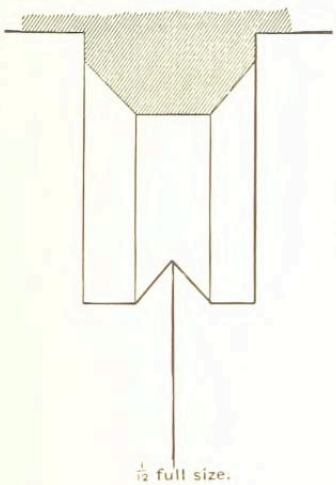
mansion still exist, and are worked-up into the present house. During some repairs of the great stair-case, some years ago, in which it was necessary to strip the plaster from the wall, I found beneath it a wide four-centred arch, which had been cut through in order to form the lobby above, and the door into the Chapel-room. And, in making a passage from the hall to the rooms in the southern wing or tower, in 1868, we had to cut through a wall 4 feet 9 inches thick, whereas the general thickness of the walls of the present house is about 2 feet, or two bricks and a half. And the cellars beneath this portion of the house are of an entirely different character to the vaults under the rest of the house. The ribs of the groining have a very peculiar moulding, which dies in a remarkable manner into the pier, while the vaults elsewhere under the house are quite plain and without moulded ribs.



CELLARS UNDER SOUTHERN WING.



Section Ancient Cellars.



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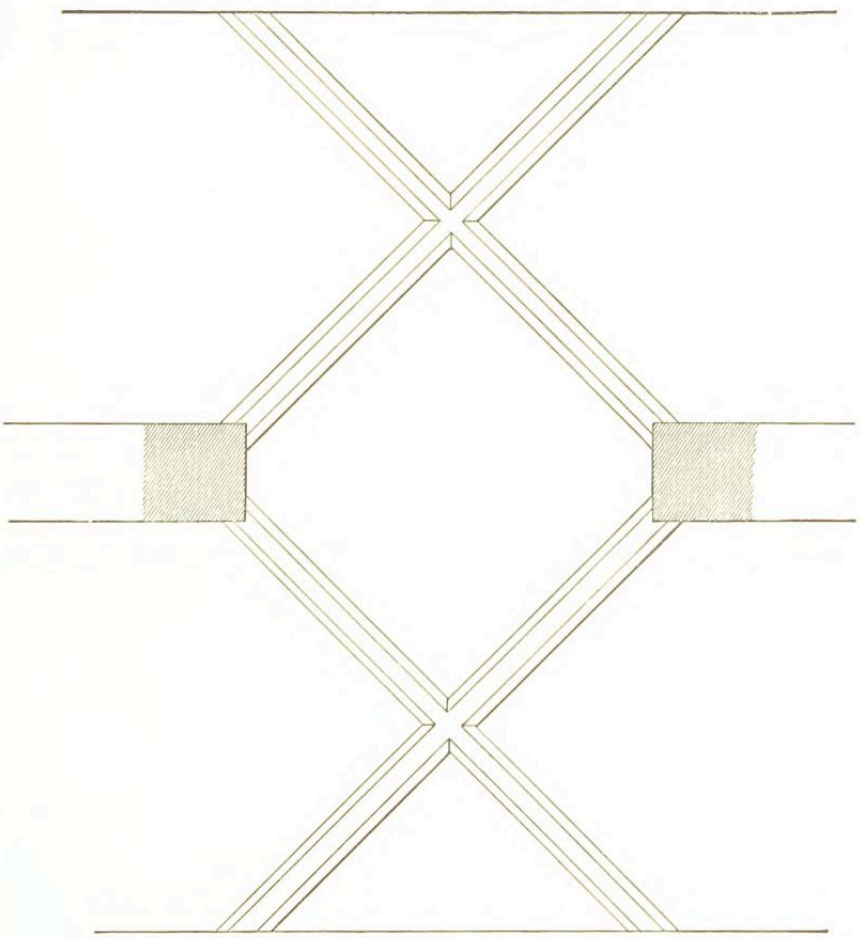


Vaulting Ancient Cellars.

$\frac{1}{4}$ inch = 1 foot.

I have recorded (page 6) that Thomas Foxley was Constable of Windsor Castle, and was appointed an inspector of the workmen there. At that very time the works at Windsor were being carried on by William of Wykeham; and I have observed upon the friendship existing between Thomas Foxley and his son, and the great Prelate. It is not a little remarkable that these older cellar-vaults at Bramshill are exactly similar to the vaulting and piers of the rooms now used as the steward's room and servants' hall at Windsor. So that it seems probable that Thomas Foxley exactly copied the work of his friend, the Bishop of Winchester, in constructing his house at Bramshill; or, as has been suggested, that the Constable of Windsor Castle may have actually employed the same workmen on his Hampshire mansion, when they had finished their work at the Royal residence.

Many other portions of thick wall remain, as well in the western wing or tower, as in other portions of the present house near the hall.

At the opposite end of the building, too, the entrance from the garden to the court inside the house seems to have been the gate-house of the older mansion. For, not to insist on the four-centred arches which are found in other parts of the Jacobean house, though of a rather different character, the mouldings of both the arches are external only, shewing that the porch to the garden, as well as the passage across the court, has been built on to these arches.

The architect of the present house is said to have been John Thorpe; and the tradition is confirmed by the similarity of the work here to his known erections. Notably to Hatfield, which is in many respects a sort of expansion of the idea of Bramshill. How much of the old house of the Foxleys still existed when Lord Zouche bought the estate, or in what condition it then was, cannot now be ascertained. It had, probably, or part of it, been occupied by Lord Daubeney's "servus" (steward?), Richard Pendilton; and, as it is described as a "lodge" in 1595, the greater part of it was most likely irremediably out of repair, if not in ruins. Yet, such as it was, Thorpe, when employed by Lord Zouche to build a mansion, did not destroy but utilised what remained.

How he did this, and how his adaptation of parts of the old mansion was carried out, so far as it can be discovered, my talented friend, Mr. Fergusson, the well-known Architect, permits me to give in his own words, after careful examination of the house:

"The main features of the old house seem to me clear within very narrow limits. From the existing remains it is easy to see that the old house was built round a court-yard, measuring about 100 feet by 80. This I look upon as certain, as all the houses—mansions—of that age, from Windsor Castle downwards, through all the colleges at Oxford and Cambridge, and all the mansions that still remain, between Edward IV. and Elizabeth, *without any exception*, so far as I know, were so planned; and in nine cases out of ten, the Hall was situated on the side of the court facing the entrance, and, like all the principal rooms, was lighted from the inside.

"Assuming this, for the nonce, the arrangement of the Hall side of the old house at Bramshill is easily made out. The Hall is still entire, but my impression is that the present 'Dais' is too narrow; that the wall at the upper end does not stand on the original foundation; but was 4 to 6 feet further back.[1] Beyond this would be the withdrawing room, flush I believe with your terrace-front, and to the southward from it, the Chapel, under the present one: but, whether attached to the parlour, or separated from it by a corridor, can only be ascertained by examination. At the opposite extremity of this wing was the kitchen, with the usual hatches and serving room, between it and the Hall.

"The present long gallery I believe to be built on the foundation of the entrance side of the court facing the Hall; and between it and the kitchen were the offices—the larders, pantries, bake-house, brew-house, store-room, and all the accommodation for the service of a country-house in the days in which it was built—and opposite it the living-rooms of the family, extending between the Hall wing and the guest-chamber, in the north-east or entrance front.

"The only remaining question is to know how far Thorpe used the old foundations for his new erection. My impression is that in the north-west front, the present outer wall is raised on the inner-court

[1] A strong confirmation of this surmise exists in the fact that the large arch leading from the hall to the stair-case, p. 16 (now walled up), does not come down to its spring on the terrace side, but has been cut across by the present wall; the original one having evidently been, as Mr. Fergusson suggests, a few feet further out.

wall,[1] and that in the opposite front the wall of the living-rooms was raised on what is now the terrace wall, as is shown in the tracing.[2]

"This would make the court of the same proportions nearly as those of Oxburgh Hall, Norfolk, erected in the reign of Edward IV., 92 feet by 118 (see Britton's 'Architectural Antiquities,' vol. ii., p. 87) and less would not, I conceive, be tolerated in a house of the period.

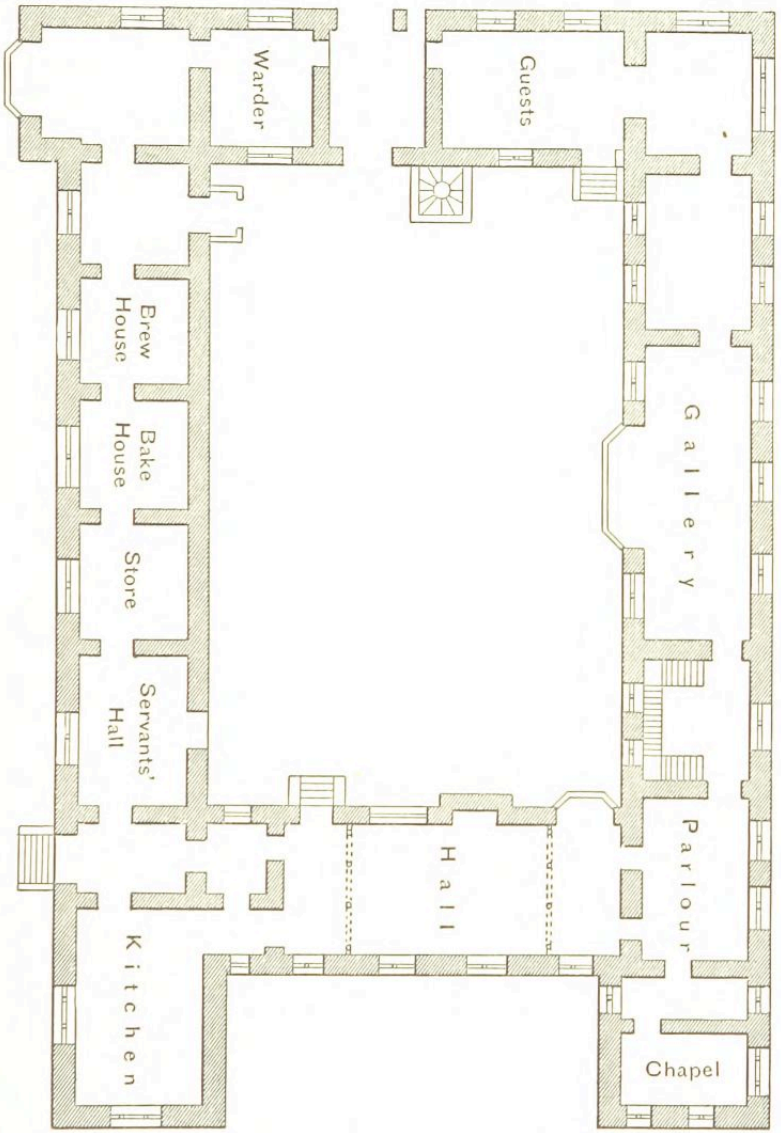
"By far the most instructive example, however, for a study of the peculiarities of Bramshill is that of the contemporary buildings at Hatfield. The original house there was built by Morton, Bishop of Ely, in the reign of Edward IV. It was, of course, built round a court of very nearly the same dimension as those at Oxburgh and Bramshill. A good deal of money was spent on it, either in Elizabeth's reign or by Sir Robert Cecil, in an attempt to adapt it to modern fashion; but apparently without success, as the latter cut the Gordian Knot by pulling down the buildings on three sides of the court, and adapting the fourth—the Hall side—for stables. This, as you know, is now standing; and a careful plan was made before it was pulled down, and is now in the library at Hatfield. The new house was then erected on another site, at some distance from the old, and where there was nothing to hamper the design.

"At Bramshill another scheme was adopted. There the same architect attempted to convert an 'inside' house—one surrounding a court—into an outside one—one in which all the windows looked outwards—by pushing back the two subordinate wings till they nearly met.

"The curious part of the business is why he did not do this completely, so that one central wall would have sufficed. It is difficult now to see why this was not done. Perhaps it was that a new invention is never, *at once*, pushed to its logical conclusion. Some superstition may have shrunk from the idea of a house wholly without an internal court; or it may have been that he wanted a site for a new Chapel; or to use some old foundations. In fact, there may have been fifty reasons or caprices which led to the present arrangement, on which it would now be idle to speculate. All that can be said is that on the whole it is a very tolerably successful transformation, but only as a transition example, that, so far as I know, was never attempted before, nor copied afterwards; but exactly therein lies its exceptional interest. Indeed, it would be easier to write a volume regarding it.

[1] Some breaks and straight joints in this wall seem to confirm this supposition. They may have been windows looking into the court.

[2] See Plan I.



PLAN OF A MANSION OF THE XIVTH OR XVTH CENTURY.

At present, however, the tracing[1] herewith will, perhaps, suffice to explain more clearly than this letter the information I intend to convey."

To this exhaustive reconstruction, as it were, of the old mansion of the Foxleys, and explanation of the use Thorpe made of its remains, I can only add my thanks; and the statement that on a second and yet more careful inspection of the buildings, Mr. Fergusson found much to confirm his original opinion.

I will now endeavour to give some architectural particulars of the present house. It is in the style usually called Elizabethan or Jacobean; but to which, I think, the name of English Renaissance might more fitly be given, seeing that it existed from the reign of Henry VIII. to that of Charles I. To the history and development of this style full justice has, as yet, scarcely been done. Inferior to Continental Renaissance in delicacy of execution, yet possessing a certain vigorous boldness of its own, in conception and detail, it seems to merit more careful attention than it has received; and a perfect account of the style might be constructed from a careful study of the architecture and details, not only of such houses as Bramshill, but of additions to Churches, and of sepulchral monuments.

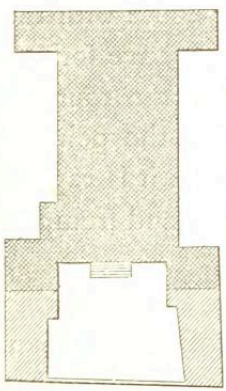
Bramshill was begun, probably, not long after Lord Zouche acquired the property in 1605. It was completed, externally at least, in 1612; which date is on the ornamental heads of some of the stack-pipes, as are the initials E. Z. [Edward Zouche] on others.

It is traditionally said to have been intended as a residence for Henry, Prince of Wales, eldest son of James I. It is not improbable that some idea of purchasing it from Lord Zouche for this object may have existed. He was much about the Court. But there is not, so far as I know, any documentary evidence connecting the Prince with Bramshill. I use the word "documentary" in the usual sense of written on parchment or paper. For there is a Prince's helmet now in the Hall, which has the Prince of Wales' plume and the Star of the

[1] See Plan I.

Garter enamelled on it. And, as I shall have occasion to point out, the crowning ornament of the great front has been considered to represent, and probably does represent, the Prince's Feathers and Coronet. But the death of the Prince at the close of the year 1612—the year Bramshill was completed—renders it certain that it never was his residence.

The general plan of the house may be roughly said to be an H, the transverse stroke being much elongated; or, perhaps more accurately, two Ts, one being reversed—⊢⊣. It is built of brick, with quoins, mullions, and dressings of Headington stone. This, so perishable in the damp atmosphere of Oxford, has lasted wonderfully in the dry air of North Hampshire; though it now occasionally shews marks of its endurance of more than two centuries and a half of rough weather. Extensive as the house now is, it was originally larger. Fuller, writing probably in 1645 at Basing (where he was during the siege), says of it:—"Next Basing, Bramsell, built by the last Lord Zouch, in a bleak and barren place, was a stately structure, especially before part thereof was defaced with a casual fire."[1] The part defaced seems to have been two projecting wings, which extended from the south-west front. These wings are clearly shewn in a plan of the park, dated 1699, which, though the house is necessarily represented on a small scale, shews correctly the outline of the building. Of the date or particulars of the fire no evidence or tradition exists; it may probably have occurred during Lord Antrim's occupancy, which would account for the great difference in the price at which he acquired it, and the price for which he disposed of it. I presume that these wings continued "defaced" during the time it was owned by the Henleys; and that they were removed soon after Bramshill was acquired by my family, when the house



64 FT. TO THE INCH.

[1] Worthies, i., 401.

appears to have undergone repair. For the initials $\frac{J.}{C.}\frac{A.}{}$ [John and Alice Cope] are on the heads of the stack-pipes of the present terminations of those wings, with the date 1703. A writer in the "Topographer," dating in 1782, says that thirty-four rooms were burnt.[1] In plans of the house taken in 1763 there is no indication of these wings, and the south-western front terminates as now. There is a very accurate plan, however, marked "Plan of the foundation of rooms pulled down in the front of Bramshill House," and noted as "taken in 1766," which shews exactly the position and extent of these wings. They extended about sixty feet beyond the present front; and it appears, from this plan, that the inner sides were not truly parallel, but, on the principle adopted by Mansard at Versailles, and by Wren (or whoever designed the garden front) at New College, diverged as they extended from the front.

Some traces of these wings still exist. In the vegetable-garden are the remains of a pier, now partly hidden by a buttress, at the exact distance to which the western wing extended from the front; and its straight joints are visible in the wall above. It evidently formed a pier similar to those opposite the terminations of the present fronts. And the wall on the other side, connecting the southern turret-house with the house, which originally must, so far as that wing extended, have formed the lower part of the wall of that wing, is capped with the rounded coping-bricks which cap the opposite wall, till it reaches the point to which the wing extended. From that point to the house it is capped with stone, of which a plentiful supply was, no doubt, at hand from the *débris* of the destroyed wings.

I may note that a portion of the inside wall of the southern wing is represented on the plan, as of thickness equal to, if not greater than, that of the existing walls which it joined; clearly shewing, I think, that the old mansion of the Foxleys extended in that direction.

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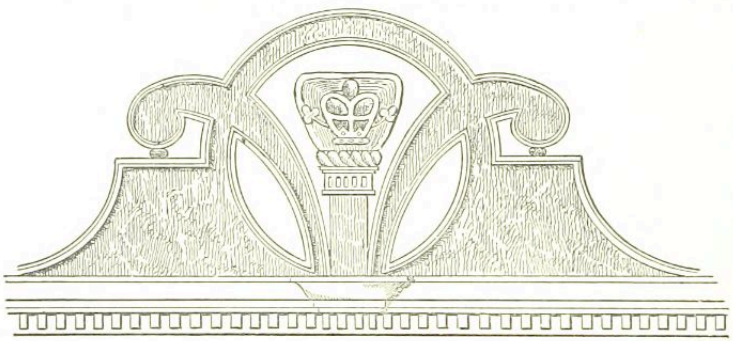
[1] Vol. ii., p. 287 :—"On the right of Hertford Bridge is *Bramshill*, standing on a knoll, looking like a little town, tho' 34 rooms were burnt some years ago." This must be understood to apply to Fuller's "casual fire," more than a century and a half before.

What rooms these wings contained cannot now be ascertained. There is some reason to suppose that the Chapel, either Thorpe's (as at Hatfield) or the original Foxley one, was in the southern wing. Some fragments of ruby glass were dug up on the site some years ago. At any rate there must have been much ornamental work of good character in these wings. For, in the year 1858, when making a drain on the north-west side of the house, the workmen came on the foundations of walls, which I directed to be followed and taken up. It was evident that a building (stables or offices) had stood there; and that the walls had been built—or the foundations laid—with fragments of the wings which were taken down. For in these foundations were found many pieces of Headington stone, wrought with very good Renaissance mouldings; fragments of window-heads, mullions, and cornices; and a piece with mouldings on both sides, which must have formed part of a screen, or the architrave of an arch. Some of these bore evident marks of fire. Subsequently, in pulling down a partition wall which had been built across a cellar, we found the panels carved with reliefs of an Elephant, a Camel, a Boar, and a Lion, executed in a very spirited style, which I have preserved by having them built into the wall under the southern terrace-arches. These panels seem to have belonged to the same screen, and with some others (too mutilated to be preserved) must have formed a sort of "Bestiarium" in stone. They had been used up, laid with brick, in building the cellar partition. And still more recently we have found a mutilated female figure, in the costume of the beginning of the XVII. century, in a Renaissance niche, supported on a foliated bracket. The whole is most beautifully executed. She holds in her left hand a torch; and above and below there has been an inscription, of which only the word ET remains above, and the letters LT below the figure.

The central compartment of the south-western, or principal front is constructed of stone,[1] and all its ornaments and details are as sharp as they were the day they left the hand of the carver. The

[1] It is I believe Ketton stone, or some stone of similar quality.

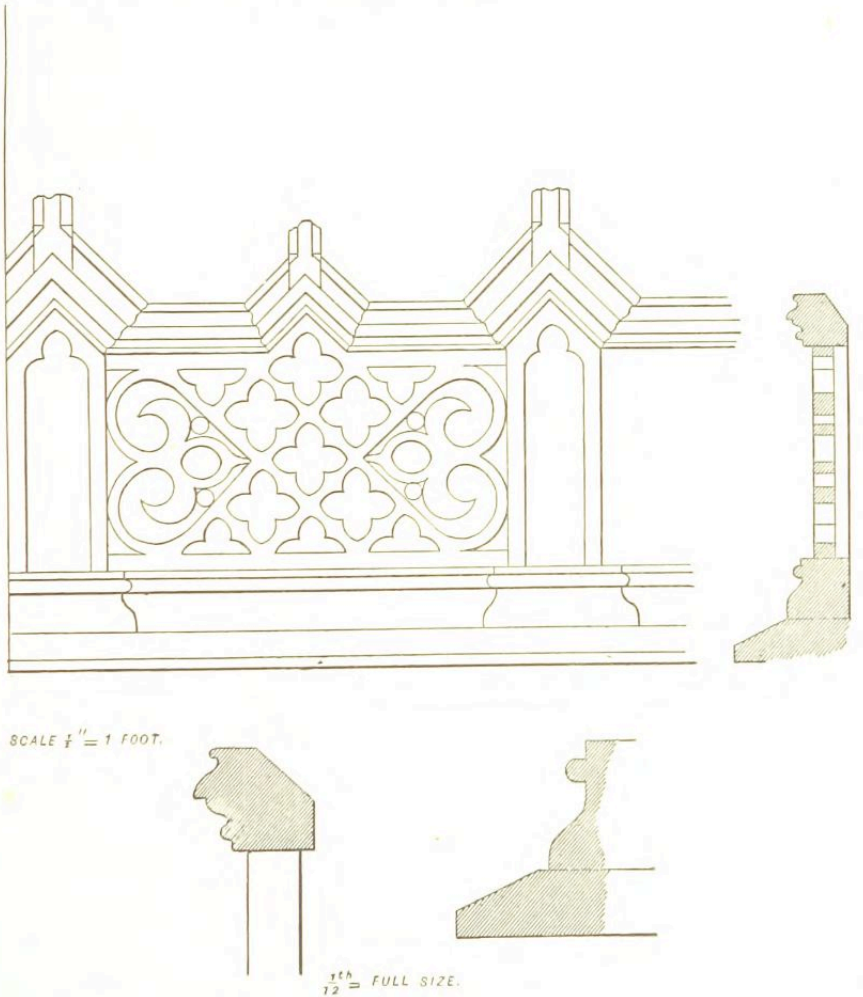
design consists in the lower portion of a porch or cloister of three arches, reached by a broad flight of steps; in the centre rises an ornamental erection having double pilasters of the Doric, Ionic, and Corinthian style, with ornamental niches between them, rising storey above storey, to the top of the building. In the first floor, above the central arch of the porch, is a most graceful oriel window boldly bracketed out. Above this are two arches, which, though now stopped and plastered, were originally open or intended to be so, whether as windows or to contain statues is uncertain. They are represented as open in a view of this front, forming one of a set of elevations of the *façades* of the house taken about 1760; and they are now closed only with thin brickwork, as may be seen in the attic at their back. Above these the central part terminates in an ornament which has been thought to represent the Feathers and Coronet of the Prince of Wales. That part which seems to represent the Prince's plume is, it is true, not unlike ornamental work occurring in Renaissance decoration of the period; but the Coronet is very distinct.



½ INCH = 1 FOOT.

And as Queen Victoria when she honoured Bramshill with a visit in 1845, and the Prince of Wales when encamped in the Park here during the Autumn Manœuvres of 1871, considered the sculpture to represent the Prince's Badge and Crown, it may be assumed that it does so; since no one could decide with such certainty on their Royal bearings as themselves. This then furnishes almost the only confirmation of the tradition that Bramshill was built for Henry, Prince of Wales.

The arches, pilasters, and niches, and the general treatment of this front are essentially Renaissance ; and yet the open-work parapet of the porch, and the panelling under the oriel window, are hardly removed from the perpendicular Gothic :



So long did that style keep its hold on English Architecture, and so closely did the expiring and succeeding styles impenetrate each other.

But ornamental and elaborate as this front is, the making it the principal *façade* or entrance to the house was an afterthought

of the Architect. This we shall see more fully, when I come to describe the opposite (or north-eastern) front. But here I must observe that the roof of the cloister-porch cuts across and blocks the heads of the Hall windows: a clear proof that when those windows were designed, and indeed constructed, the cloister-porch was not contemplated. Shorter windows, with wooden mullions[1] (probably because protected from the weather by the porch), were substituted; but the stone heads of the original windows remain.

It cannot be denied that the removal of the projecting wings, and the inferiority of the eighteenth century work which has refaced these terminations, give to the sides of this front, on a close view, a bald and tower-like aspect; at a distance the extent and mass of the front, and the deep shadows formed by the successive breaks of the recesses on each side of the central compartment, have a most picturesque and indeed magnificent appearance.

For some years after the projecting wings were removed this front remained in a naked and unfinished condition, as shewn in some views in my possession. A hideous buttress was added at the western angle, as may be seen in Neale's view, on some alarm of subsidence or insecurity of that wing. This idea increasing, it was pulled down and rebuilt by Sir John Cope about the year 1820. It was found, however, that the walls which were thought insecure were, from the hardness of the brick and the goodness of the mortar, extremely difficult to pull down; and I need scarcely say that the wing thus rebuilt has exhibited more insecurity and decay than any older portion of the building; and that I have been obliged, in more ways than one, to contribute to its stability, while endeavouring to bring it somewhat into harmony with the older work. The ornamental parapet was continued along these wings by Sir John Cope; and the chimneys, which were of the most hideous Georgian stumpiness, have been rebuilt in accordance with those in the older parts of the house.

[1] They are the only windows of the original date of the house which have wooden mullions.

The north-eastern front, I have already observed, Thorpe originally intended to make the principal one, or that by which access was to be obtained to the House. He, no doubt, found the gate-house of the old Foxley mansion standing, and at first proposed to continue it as the entrance to the house. With this view he threw out, or rather built on, the semi-octagonal porch with the bay-window above ; crowned the gate-house with the stepped gable and obelisks, and in a niche placed a statue of Lord Zouche ;[a] capping the whole with an open-work or pierced globe. In this state it would have resembled, though with larger proportions, the principal front of some other of our Jacobean mansions. We know not now what induced him or his employer, Lord Zouche, to change his plan, and to make the opposite front his principal one. Whether it was the want of sun and play of light on this north-eastern side ; or the superior beauty of the view from the other front,—"Looking out from its eyry of dark firs," over the expanse of country between it and the North Downs,—it was a happy thought.

As now existing this front has, besides the great bay in the centre, two other bay windows, one on each side. When the architect intended this for the principal front, he designed (if he did not construct) projecting wings, similar to those he built on the south-west front. For, in forming the beds of the present flower-garden, foundations of former buildings were discovered ; and a careful examination of the external wall of the house discovers evident traces, by straight joints, etc., of buildings having joined it at right angles. A door on the first floor which led, or was intended to lead, to the northern wing is clearly perceptible ; and the set-off which runs along the north-west front does not return, but continues along the external wall of the flower-garden (doubtless the basement of the northern wing) for 61 feet, where it stops. But the clear proof that such wings were intended—and probably intended only—

[a] This statue is said much to resemble the picture of Lord Zouche by Mytens at Hampton Court.

is that the *toothings* at the northern angle to receive the projecting wall of the wing remained until the year 1853, when I had that angle quoined with Bath-stone quoins to match the other angles of the house.

Had the intention of making this the principal approach to the house been adhered to, access would have been obtained through the ornamental arch called the Postern, in the wall separating the Green-court from the Park, under the porch and through the old gate-house of the Foxleys to the internal court. The arches of this gate-house are four-centred;[1] the doors are of the date of the house, and of excellent character. This entrance must have been imposing; the window of the old Chapel being opposite. The quadrangle is now cut off by a transverse wall, and narrowed by the erection of passages, which I shall have to speak of when I come to describe the interior.

Before we leave this front I may mention that in restoring the Postern (which had sunk considerably, but has been rebuilt, stone for stone) we found that the side arches, long bricked up, had been open with a balustrade exactly similar to the side arches in the principal front. The marks of the "tie" of the handrail of the balustrade were very apparent in the sides of the arches. I could have wished to restore this arrangement; but a three-feet baluster would have afforded scant protection to pleasure ground and garden in this nineteenth century. It would seem that the approach from the Postern to the house was originally uninterrupted by the transverse wall; for the present wall between the Green-court and the flower garden bears the date 1675.

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[1] But rather different and of an earlier type than the perpendicular doorways used by Thorpe in the house. The existence of these two arches is a clear proof, I think, that we have here the old gate-house of the Foxley mansion. Having made the arches of his postern and of the porch semicircular, the Architect would surely have made his arches of entrance through the house semicircular and concentric, had he not resolved to "use up" what he found existing.

F. M. Good, *Photo.* *Woodburytype.*

NORTH-WESTERN FRONT.

The north-western front, though plainer than the other *façades*, is yet very picturesque from its length and mass, and its many gables. It is the only side of the house which has been at all altered in its aspect. It had, I presume, a range of lofty, mullioned windows above, and seated on, the set-off which runs along this front. Of these one only remains at the western end, distinguished from the other windows of the house by its more massive mullions, and by the rebate for external shutters. They, no doubt, lighted the kitchen and kitchen-offices, which still occupy this front, and which were lofty, and (as regards the kitchen) probably vaulted. But in the alterations and repairs at the beginning of last century, the *entresol*, which already existed at the northern corner, was continued throughout this front, affording additional rooms and convenience; but by the insertion of Queen Anne sashed windows detracting much from the effect of this side of the house. The extent of the original *entresol* may be traced by the mullioned windows, and by the drip-stone which runs round the northern projection, and returns as far as that *entresol* reached. The tall windows of the basement were then, with the one exception I have noted, done away; and unseemly windows, with flimsy mullions and transoms of wood, were inserted. These transoms have been replaced in stone in the year 1875.

But the south-eastern or Terrace-front is perhaps the great architectural beauty of Bramshill. It extends, broken by four projecting bays, 194 feet, and is terminated at each end by a bold projection, supported, on the terrace side, by two ornamental arches. The elevation of the Terrace and of this *façade* above the adjoining part; the play of light, broken by the projecting bays; the beauty of the pierced parapet, unequalled in any other example of English Renaissance; and the lightness of the terminating arches, give to this front, when viewed from any external point, a special charm. While the extensive prospect it commands, embracing Aldershot, the Hog's-back, the North Downs, and a vast extent of landscape, makes it as charming to look from as to look at.

But turning from its beauties to architectural details, I may note that in making some repairs we found that above the arches at each end there had originally been a four-light window. These must have very much lightened the effect of the wall, now altogether blank, which these arches bear. The plaster soffit of one of these windows was found built into the wall. It was of most excellent design, and I had it carefully and accurately reproduced in stone, and have used it as the frieze of a mantelpiece.[1]

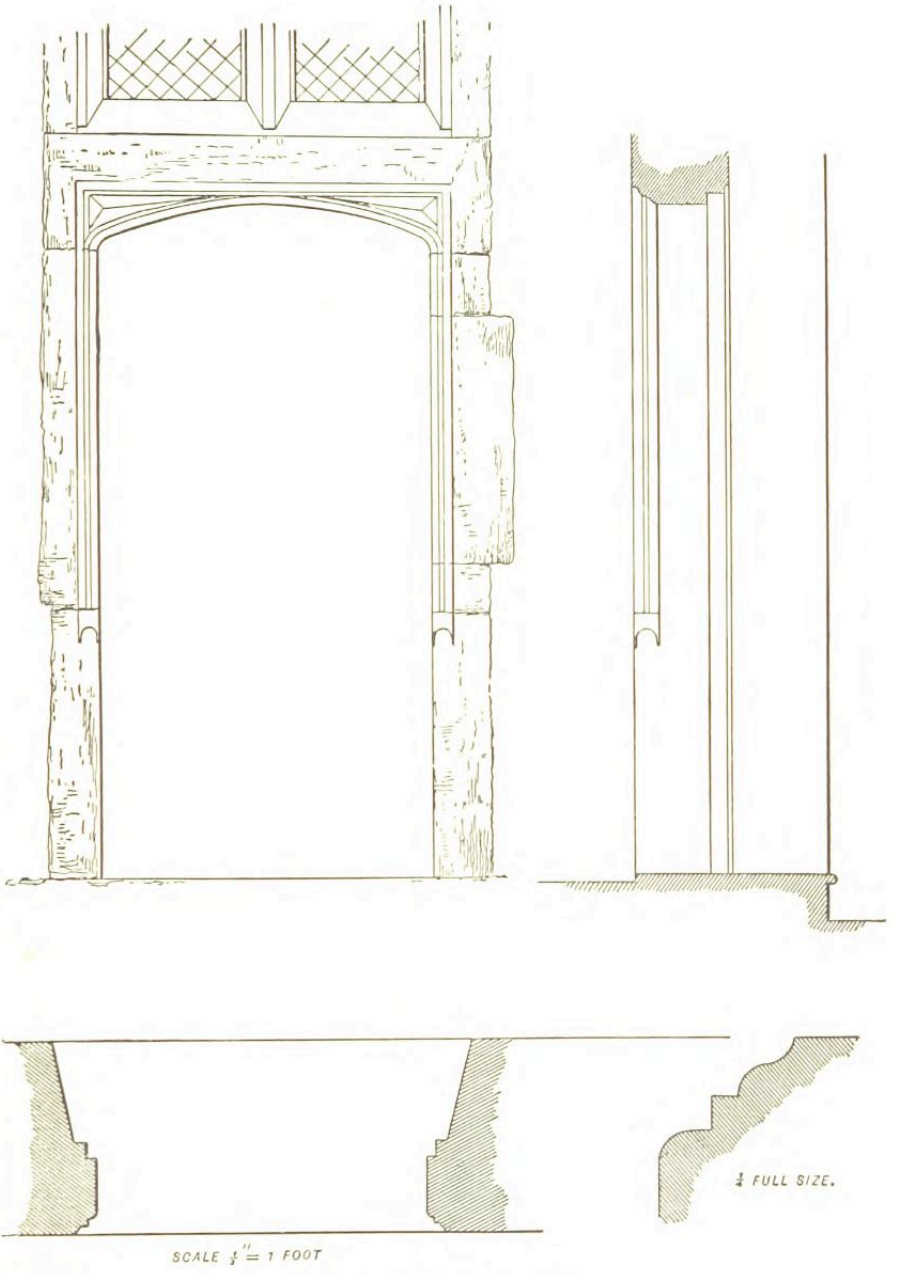
The door from the Terrace to the house with its four-centred, or rather tangential arch, is true perpendicular Gothic in its mouldings and general effect; and supplies another proof of the endurance of that style into the Renaissance in which this house is built.

The seats under the arches are apparently co-eval with the house, and are most curious in design and execution.

In three old drawings of this front, in my possession, the balustrade is represented as running the whole length of the Terrace; whereas it terminates at each end by the second panel raking down to a low pier. And modern illustrators of the house, Mr. Nash, Mr. Shaw, and others, have in like manner represented the balustrade as continuous from end to end. Yet there is every reason to doubt whether such an arrangement ever existed. Some years ago I made a most careful examination of the terminating piers, in which I was assisted by an eminent London builder; and we found the raking balusters and terminal piers, apparently of the same age, stone and workmanship; and the curb of the terrace shews no trace whatever of having been part of, or topped by, the sill of a balustrade. We were convinced that the balustrade had always terminated as now, at a short distance from the arches, leaving the greater part of the Terrace open.

It would seem as if the old draughtsmen, like their modern successors, observing that the balustrade goes entirely round the

[1] See *infra*.



DOOR FROM THE TERRACE.

external sides of the outer Terrace, supplied what, in their estimation, would have completed or ornamented the Terrace front. I cannot agree with their suggestion: for I think that a high balustrade would much dwarf the beautiful elevation and stint the noble proportion of this front, when seen from the park, or from a distance.

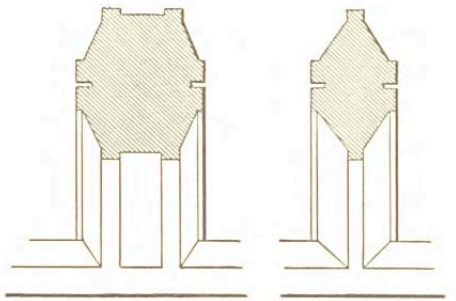
Passing under the arches at the eastern end of the Terrace a door gives access to the outer or *Troco* Terrace, which measures about 190 feet by 115 : It derives its name from the game of *Troco* formerly played on it, and which was not materially different I believe from "Lawn Billiards." The iron ring through which the balls were driven still remains, and a few of the cues and balls with which it was played are still in existence.

I have said that the entrance originally designed was by the Posterns to the north-east front, and under the four-centred arches of the old Foxley gate-house into a quadrangle. This court still exists, though much shorn of its original proportions, by the construction of a passage on the ground floor and first floor. This was built about the year 1810, and is a great convenience; on the ground floor, as affording communication between the opposite ends of the house without passing through the kitchen, &c., or crossing the quadrangle, exposed to the weather; and on the first floor by giving separate access to the bed-rooms, which did not exist before its erection: the bed-rooms being in pairs, one entered through the other.

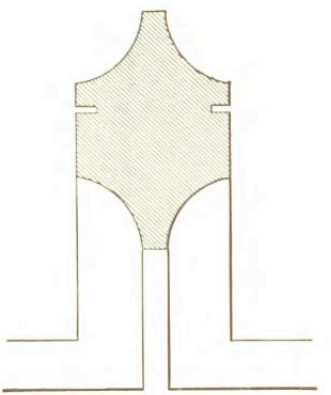
At the same time that this passage was constructed, the Chapel, the east-end of which formed the side of the quadrangle opposite the entrance, was desecrated; the passages being continued to form lobbies, for which purpose a floor was inserted, cutting the east window of the Chapel in two. For originally it ran through two floors, its height being 30 feet. It had two entrances: one from the inner (or terrace) hall at the foot of the great stair-case; the other from the quadrangle, by which, as I have been informed by ancient people who remembered it in use, not only the

domestics, but even the dependants and tenants, had access to the Chapel.

But this Chapel seems to have been an afterthought, and no part of the design of Thorpe's original building. For, as was pointed out to me by an eminent architect, the set-off which runs along the south-western wall of the quadrangle does not return along the east wall of the Chapel, but dies into it. And I may add that the mullions of this desecrated Chapel have a hollow in the internal moulding which occurs nowhere else in the house, and



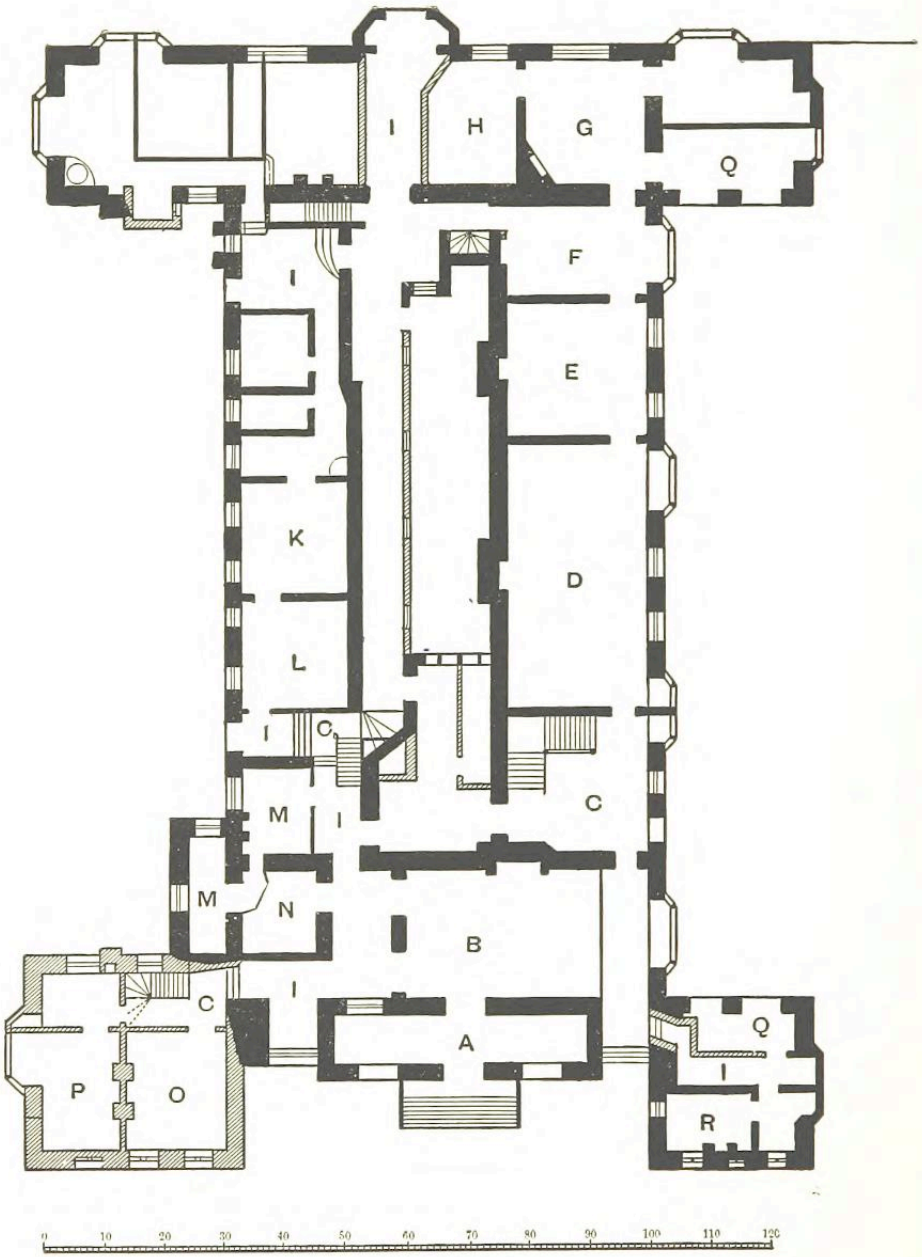
Mullions
½ FULL SIZE.



Mullion of Old Chapel Window.

which I believe is more common at a period later than that of the erection of this house. For I may here remark that the section of the mullions elsewhere throughout the building is peculiar and very effective.

The whole of the south-eastern and south-western sides of the house are built on vaulted cellars. These vaults or groinings in the south-western side spring from piers which divide the cellars into what may be called two equal aisles. The arches between the piers are pointed and four-centred. A glance at pages 16-17 will shew how much they differ from the earlier vaults of the old Foxley Mansion.



GROUND FLOOR.

The parts shaded lighter have been rebuilt or are additions.

GROUND FLOOR.

A. - - - EXTERNAL PORCH.

B. - - - HALL.

C, C, C. - - STAIR-CASES.

D. - - - DINING-ROOM.

E. - - - RED DRAWING-ROOM.

F. - - - BILLIARD-ROOM.

G. - - - GARDEN-ROOM.

H. - - - HOUSEKEEPER'S-ROOM.

I, I, I, I, I, I. - PASSAGES.

K. - - - KITCHEN, &c.

L. - - - SERVANTS' HALL.

M, M. - - PANTRIES.

N. - - - CLOAK-ROOM.

O. - - - GUN-ROOM.

P. - - - BED-ROOM.

Q, Q. - - TERRACE ARCHES.

R. - - - SMALL LIBRARIES.

To pass to the interior. The Hall is entered by a spacious doorway, leading from the central arch of the cloister porch. This opens in front of the screens; and I believe Bramshill is the first instance of a departure from the older construction, where the principal entrance to the Hall was invariably under the screens. The Hall too, departing from more ancient examples, does not run through two floors, and certainly it never did; for the frieze and cornice are evidently original, and the room above, with its stone chimney-opening and stone-arched entrance to the Chapel is certainly contemporary with the present arrangement of the house, and never —in Thorpe's construction—formed part of the Hall below.

The screens are of most elegant design. The arches are of a very remarkable curve: pointed, but the point is concealed by an ornamental keystone, charged with an escutcheon. The frieze and pilasters are charged with 92 shields. The three first are surmounted by coronets; and it has been suggested that they were intended to contain the bearings of the three Baronies, Zouche, Cantalupe, and St. Maur, which were vested in Lord Zouche, the builder of the House. This screen had at some time been daubed over with a dull stone-colour; but in a strong light traces could be discovered of brighter (and, no doubt, Heraldic) colours. At present the screens are painted with the arms and descent of the Cope family: the three coronetted shields bearing the arms of King Edward I.; and of the Bohuns and the Courteneys through whom (by the Mohuns) they derive their descent from him. [1.]

In the spandrils of the arches are figures, habited in the costume of the early part of the XVII. Century, of the four cardinal Virtues.

The Hall contains a collection of Arms and Armour.

In the arches of the carved Renaissance chimney-piece are the arms of the four principal heiresses, Spencer, Mohun, Chaworth, and Mordaunt, who have intermarried with the Cope family.

[1.] See Appendix ii.

At the upper end of the Hall is the dais, having the usual bay at one end of it.

The glass in the window contains the arms, inscribed with their names, of Royal visitors to Bramshill.

From the dais large double doors admit to the Terrace-hall, or foot of the great stair-case. Crossing it the Dining-room is entered. It is hung with Tapestry representing forest scenery in very subdued colours. There is every reason to believe that this is of English workmanship, and probably the produce of the looms of Mortlake. A factory was, as is well known, established there by Charles I., under the direction of Sir Francis Crane. It has been suggested that the *Crane* which occurs in some of the pieces of this tapestry confirms the opinion that it is of Mortlake manufacture.

A door, opposite to that from the Terrace-hall, leads into the Red Drawing-room. This room and the Billiard-room beyond it were modernized about seventy years ago, and are almost the only rooms which have undergone that process. As a part of this modernization, the mullions of the windows had been replaced by deal ones sanded over. They have within the last few years been restored in stone.

The lofty "Queen Anne" doors of these rooms and of the suite above them seem to have been inserted in the repairs of 1700-3. I believe that the original doorways had four-centred or tangential heads such as that which leads from the Chapel-room to the Chapel; or else square headed with perpendicular mouldings; such as that leading from the Gallery to the passage, and several others in the lower part of the house. In either case they must have been much lower than the present lofty doorways, which, however, with their oak wainscot doors, harmonize well with the earlier work. When I re-opened the communication from the Billiard-room to the Garden-room, which though marked as open in the old plans, had been blocked up, we found one of the original doorways, low, with a four-centred pointed arch, remaining in the party-wall.

The Garden-room ends the suite of apartments on the ground-floor. The panelling and the richly carved chimney piece were brought from Moor-place farm; and are certainly coeval with this house; the mouldings &c. being absolutely identical with some in the house. Whether they were removed from it to the farm in the Georgian period, when earlier work such as this was despised and taken down, or whether they were the fittings of some of the many rooms of the "defaced" wings, cannot now be ascertained. At any rate they have found a fitting resting place here.

Before I describe the interior further, I may remark that it seems that the inside of the house was not in all respects finished for some time after the exterior was completed, and the house inhabited. For my friend Mr. Harwood (whose kindness I have already had occasion to record), communicated to me a painter's bill for work done at Bramshill, beginning in May 1615—which he met with in the course of his labours as Assistant Commissioner of the Historical MSS. Commission. This document is so curious that I give it entire in the appendix.[n.] The windows (i.e., the mullions), painted "faire white," with their casements "faire red," must have had a lively effect, if not such as one would in this duller age appreciate. The petition which accompanies it is hardly less curious. It shews that Peers of James I. time were sometimes impecunious; and that the art of dunning is no new invention.

A door from the Garden-room leads to the eastern arches of the Terrace. Above this door externally are now placed four small figures which seem to have formed part of a screen or other Renaissance ornament.

A secret door in the Billiard-room leads to the original entrance from the north-eastern front to the quadrangle, called "the Pebble-court," no doubt from the flint pebbles with which

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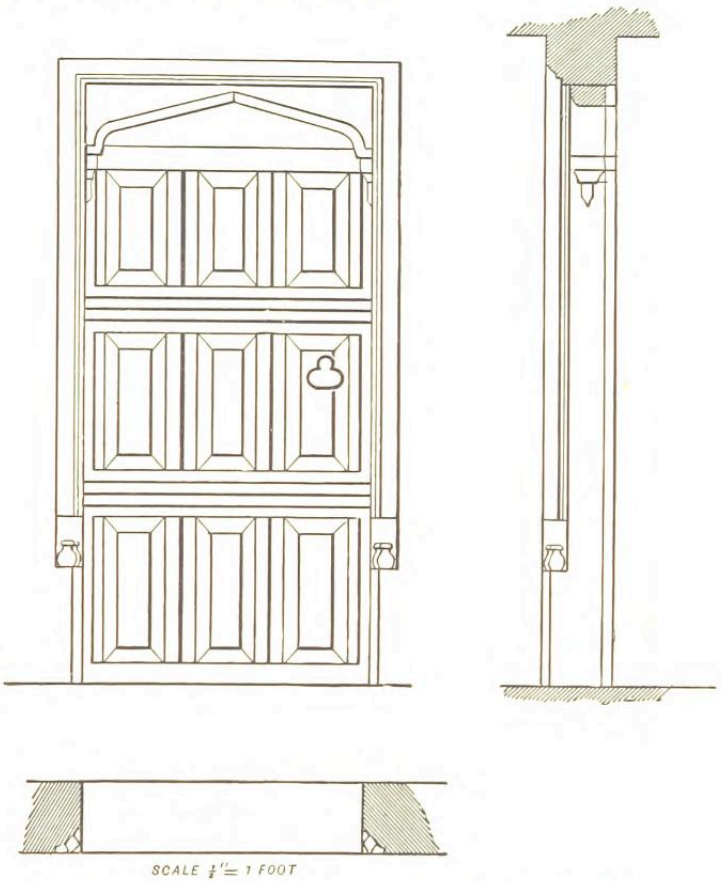
[n.] See Appendix iii.

F. M. Good, *Photo.*

Woodburytype.

TERRACE FRONT.

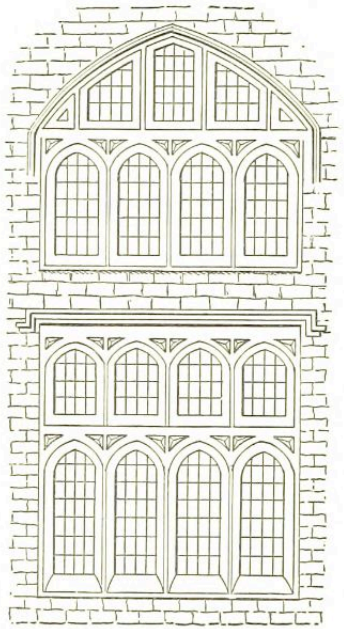
it was paved. A doorway, with a four-centred arch springing from brackets, is characteristic of the style and deserves attention. The door is original and very good.



Several other doorways, square-headed but with perpendicular mouldings, occur in this part of the house. The old entrance through the two four-centred arches of the Foxley gate-house can here be observed. The wall on one side has been thrown out in modern times, narrowing this entrance to give more space for the Housekeeper's-room. On the opposite side of the passage is a staircase leading to the original *entresol* at the northern corner of the house.

G.

Here the effect of the Georgian passages—the "Red passage" on this floor, and the "White passage" above—may be seen, and their intrusion into the court may be appreciated. By stepping out from the "Red passage" to the court, the window of the Chapel will be seen, and opposite to it the tower-like effect which still remains of the Foxley gate-house. Beyond the "Red passage" are the Kitchen and Domestic offices. A good pointed doorway at the end of the "Red passage" with an original (or early) door, which still retains its hatch for examining those who sought admittance, leads to the north-western (and most usual) entrance, and to the Servants'-Hall and Pantry. Of course before the "Red passage" was built this door opened to the court. Returning through the rooms already traversed the foot of the great stair-case is reached. The stair-case is spacious, as was generally the case in houses of the period. It had been sadly mutilated. A puny Georgian banister and hand-rail (a corresponding part of which still exists on the inside of the red cloth doors) had replaced the Jacobean or Renaissance standards and balusters; which no doubt, as at Hatfield, Crewe, and other great houses of the date, originally decorated this stair-case. The present ones were brought here from Eversley Manor House. As they bore marks of older mortices, and of a previous removal, it may be that they were relegated from this house to Eversley, and are now restored to their original position. But however this may be, they are, if not the original standards and balusters of this stair-case, of the same period as the house, or of a date very little subsequent to it.

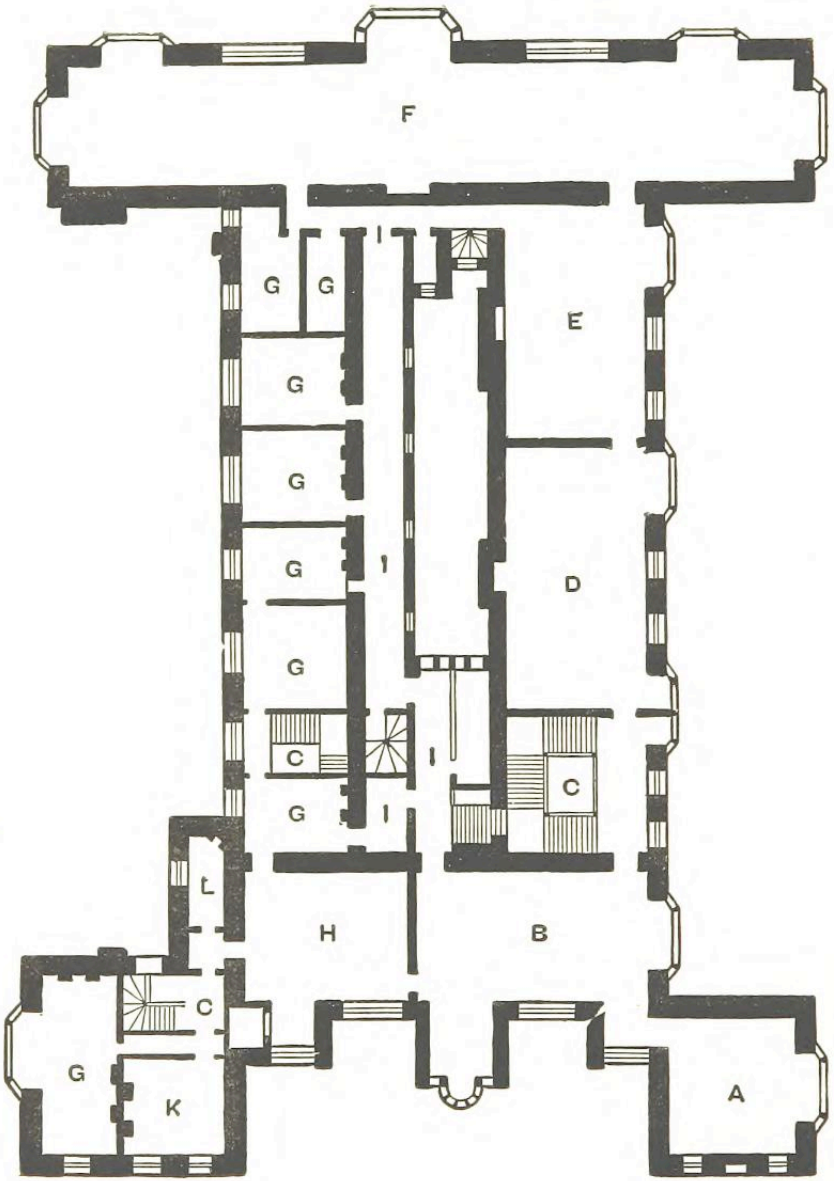


The lobby above, connecting the great Drawing-room and the Chapel-room, is that for the construction of which the great arch, in the right hand wall ascending the stair-case, had been cut through: as I have noted pp. 16 and 18.

On the left at the top of the stair-case the great Drawing-room is entered. This noble room, whose dimensions very nearly approach the perfection of architectural proportion—the double cube—strikes every one who enters it with admiration. The ceiling is extremely beautiful, and is enriched with pendants. The frieze of the cornice, representing vine branches with leaves and bunches of grapes, is of most delicate design. It has been thought that the chimney-piece in this room, being so purely Italian, and differing so much from mere Renaissance, must be of a later date than the other parts of the room and of the house. But there can be scarcely a doubt that it is the work of the same architect. It consists of two storeys: the lower Doric; the upper Ionic; both are treated, it is said, after the manner of Vignola. The shafts of the pillars are of red variegated marble, as are the frieze of the upper order, and the pattern between the Ionic columns. The rest is white marble. The ornamented open-work pediment at the top, and the ornament just mentioned are true Renaissance, and, I think, prove the contemporary date of the whole work. This is still further shewn by the way in which the coloured marbles are brought down into the hearth; and no doubt the hearth-back and the tall brass fire-dogs were, as well as the chimney-piece, designed by the architect of the house.

The panelling of this room is of an elaborate and beautiful pattern, which, if not unique, is certainly uncommon in English Renaissance.

The Tapestries with which this room is hung are very fine and of peculiar interest. They were worked from cartoons by Rubens, and executed at Brussels under his supervision or direction. It seems that the great painter was anxious to obtain a collection of marbles from Sir Dudley Carleton, then English Ambassador at the Hague,



First Floor, Bramshill, 32 feet to the inch

FIRST FLOOR.

A. . . . CHAPEL.

B. . . . CHAPEL-ROOM.

C, C, C. . . STAIR-CASES.

D. . . . GREAT DRAWING-ROOM.

E. . . . LIBRARY.

F. . . . GALLERY.

G, G. . . . BED-ROOMS.

H. . . . GREEN BED-CHAMBER.

I, I. . . . PASSAGES.

K. . . . DRESSING-ROOM.

L. . . . BOUDOIR.

and to give him in exchange some of his own pictures, and a set of tapestries worked from his designs. In a letter to Sir Dudley dated 26 May, 1618, he thus writes of these very tapestries;

"Toccante le Tapezzerie . . . . Mandara a v. E. tutte le misure del mio cartone della storia di Decius Mus, Console Romano, che si devovò per la vittoria del popolo Romano, ma bisognara scrivere a Brusselles per averle giuste, havendo io consigniato ogni cosa al maestro del lavoro."

"In respect of the tapestries . . . . . I will send your Excellency the whole measurements of my cartoons of the History of Decius Mus, the Roman Consul, who devoted himself for the success of the Roman people; but I shall write to Brussels to have them correct, having given everything to the master of the works."

Sir Dudley Carleton did not, however, eventually obtain these tapestries, having preferred a set representing the History of Scipio. It is impossible now to ascertain how they found their way to Bramshill. Whether Sir Dudley passed them on to his brother diplomatist, Lord Zouche; whether he obtained them for the Cope family, whose near relation he was[1]; or whether they were purchased by Sir John Cope, the 5th Baronet, during his long residence on the Continent in the XVII. Century, must be matter of conjecture.

It will be observed that though the tapestries very nearly fit the spaces in which they are hung at Bramshill, they do not fit exactly; and consequently a strip of a different tapestry has been inserted at each end of the room, to make out the width required to fill the walls.

The first subject of the series is at the further end of the room on entering from the staircase: "Decius Consulting the Augurs."

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[1] Frances, Lady Cope, the wife of the first Baronet, daughter of Rowland Lytton, of Knebworth, was first cousin of Sir Dudley, her mother having been a Carleton. There was an earlier connection: Elizabeth Cope, widow of Edward Cope, of Hanwell, and mother of the first Baronet, having re-married George Carleton, of Walton-on-Thames, uncle of Sir Dudley.

"Decius, clad in armour, over which is cast the paludamentum, stands before the priests, awaiting the result of their divinations: one of the latter, habited in splendid sacerdotal robes, is by the altar; and the second priest stands on his right holding the entrails of the victim; a stag lies on the ground in front; on the left are two men bringing forward a white heifer." This has been engraved by Schmuzer.

The next in order is on the adjacent wall: "Decius taking leave of the Senate before engaging in the war against the Samnites."

On an elevated platform are six Senators, before whom, at the foot of the steps, stand the two Consuls, Decius and Manlius. The former holds in his right hand a small statue of Mars, which itself holds a little figure of Victory. Both Consuls carry in their left hands the staves of office. Behind them is a standard-bearer, with the banner inscribed S. P. Q. R.; and in the distance is a view of Rome.

This, I believe, has never been engraved; but I possess an admirable and accurate pencil drawing from it, by a talented lady in this neighbourhood, now deceased.

The third subject is on the wall dividing the room from the stair-case: "The Death of Decius." "In the midst of the battle and confusion of an obstinate and sanguinary conflict, is seen the noble Decius falling backwards from his plunging charger, pierced by a spear in the neck—while one of his valiant troops, mounted on a spirited piebald horse, is avenging his death. Among the dead and dying, with which the field is covered, is one lying prostrate on his back in the foreground, with a spear broken in his breast." Engraved by G. A. Müller.

The fourth subject of the series is on the adjoining wall: "The Obsequies of Decius." "The dead soldier is extended on a couch, on each side of which are several of his companions in arms. Among those on the left, is a subaltern, rudely holding a female by the skirts of her dress with one hand, and a captive

by the hair of the head with the other. The former has an infant in her arms and another by her side; near them is a second soldier dragging forward a young woman by the hair of her head; three prisoners lie bound in front, and the rich spoils of victory, consisting of gold and silver vases, etc., are distributed on the right. The head of the couch is decorated with trophies, composed of arms, banners, and the heads of enemies."[1] Engraved in a large plate by Adam Bartsch.

The Cartoons, "done for patterns to be executed in [this] tapestry," were sold in the collection of M. Bertells of Brussels for 1500 florins. Two of them were brought to England, and were exhibited at the European Gallery in 1791. I have been unable to trace what has become of these cartoons. Rubens' original sketches for the first and last subjects of these tapestries are in the Munich Gallery; and a finished study of the captives who lie bound in the front of the last subject was in the collection of Sir Abraham Hume, and was exhibited at the British Gallery in 1829.

Rubens seems to have been fond of the subject and of his designs for it; for later in life he painted in oils six pictures of the History of Decius, which are now in the Liechtenstein Gallery, near Vienna. In this set he reproduced exactly the first, third, and fourth of these tapestries.

Of these designs a critic observes that they are "most striking, bold, vigorous, and rapid"; [2] and another that "they do honour to the name of the master, ... the creative genius of Rubens reigns throughout, in the grandeur and simplicity of the composition." [3]

It is worthy of notice that Rubens, in his correspondence with Sir Dudley Carleton states that the tapestries—or his designs for

[1] Smith's Catalogue, part ii., pp. 101-103. The prints and drawing from these tapestries are in the first white room. See *infra*.

[2] Murray's Handbook of Southern Germany, p. 172.

[3] Smith's Catalogue.

them—were to be purchased by measure: "Le Tapezzerie che si comprano à misura."

In the two bays of this room are two tables which contain panels of early English needlework; it would appear from the costume of the figures not to be later than the first quarter of the XVII. Century.

Passing through the door opposite to that of entrance, the Library is reached. This room contains about 5000 volumes; less than half the number of books which constitute the valuable collection here. Of the "book rarities" I need not say anything here, as I propose to give a list of the earliest printed and most curious in a separate form.

The ceiling and frieze of the cornice of this room, though not quite so elaborate as those of the drawing-room just passed through, are very beautiful, and admirably treated. The chimney-piece reaching to the ceiling is in white and black marble. It was originally heightened with gold, of which the traces in the mouldings, etc., are still apparent.

A door leads from the Library to the Gallery, said to be the longest in England in a Jacobean house. Its dimensions are 127 feet, 6 inches, by 20 feet, 6 inches.

The ceiling and frieze of the cornice are of excellent Renaissance design.

The Gallery is now panelled with deal, painted to represent pollard oak. The mouldings, much later in character than those of the panelling in other parts of the house, prove it to be more recent. This panelling extended across the segmental arch, leading into the great central bay-window. But on removing the panelling for some repairs, I found this arch so ornamental and characteristic of the style that I had it laid open.[1] I then ascertained that the whole of the wall-surface of the Gallery had been brought up to

[1] The arms in the spandrils of the arch of the central bay are those of King James I., in whose reign Bramshill was built; and of Edward, Lord Zouch, the builder of it.

a fine face of plaster; no doubt intended for wall-decoration or painting. I suppose at some period the plaster was thought to look bare and cold; the money perhaps required for having the walls painted, or the ability to paint them, was wanting; and the panelling was set up to cover their nakedness. I should attribute the panelling to the repairs of 1700-3.

But the chimney-piece is original, and both it and its frieze (in fire-stone) are good specimens of Renaissance. The grate-back however has a history. It bears the Anchor, entwined with a cable, surrounded with the Garter, and surmounted by a Coronet. These appear to be the official badges of James, Duke of York (afterwards James II.), as Lord High Admiral. How or whence it found its way to Bramshill, I know not. But in examining or altering a drain, some years ago, it was found, face-down, used as a covering slab. In this stoneless country, anything that could cover the drain was used; and a hearth-back, ejected from the house, no doubt when grates and sea-coal came into fashion, came to hand, was laid down and buried.

I believe that no sufficient explanation has, as yet, been given of the purpose and use of the very spacious galleries in houses of this and earlier date. When the country (especially such a wild heath country as that surrounding Bramshill) was sparsely inhabited, and when wheeled carriages were unknown, or never used as means of short transit, it is impossible to suppose that galleries were required for balls, or such like entertainments. Nor is it conceivable that they were intended for picture-galleries; for picture collecting was unknown in England when this house was built.[1] Nor had as yet

"Some dæmon whispered, 'Visto, have a taste.'"

It has been suggested that they were meant as places of refuge in case of an attack, where valuables might be carried, and where the weaker part of the household—the women and children—might

[1] The first private picture-collector in England was Thomas, Earl of Arundel, *temp.* Charles I.

retire for safety. But not to mention that all danger of such attacks had ceased, in the south of England at least, before this house was built, this Gallery on three of its sides and part of a fourth[1] looks to the outside, and is therefore the apartment most exposed to attack and least fitted for safety or defence.

But I do not know whether it throws light on the purpose of the Gallery to mention that it had originally strong double doors separating it from the rest of the house. The traces of a door, opening with two *battants*, are very evident inside the door leading from the Library, by the marks of the hinges remaining, and by the bolt-holes in the floor and in the soffit above. Outside the secret door leading from the Gallery to the bed-rooms are the hooks which supported a second door; and their size and the stoutness of the bolt-staples remaining shew that this door must have been a very strong one.

As tradition has associated Bramshill with the story told by Rogers in "Ginevra," and by Haines Bailey in the "Mistletoe Bough," I suppose that, in describing the Gallery, I must make some mention of the chest in which the "lost bride" is said to have been entombed. The chest to which the tradition applied was removed from Bramshill by the widow of Sir Denzil Cope, who died in 1812, to whom he had bequeathed his personal property. I have often spoken to those who had seen the chest; one, a woman of comely proportions, told me that she had laid down in it, and had so proved the possibility of the bride's disaster. But the event never took place at Bramshill. No lady of my family ever died on her bridal day nor for years after it. And I have been informed, by one who knew him well, that Sir Richard Cope, whose memory must have reached back to the first quarter of the

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[1] Originally there was a four-light window at each end of the fourth side. They are now blocked, see p. 32. The mullions of the one at the northern end remain on the outside.

last century,[1] scouted the story, and never heard the mention of it with patience. But relics never disappear. Another chest, which probably no human being ever entered, has taken the place of the genuine one in the fancies of house-visitors and the narration of servants; and has now been immortalized as "*The Chest*" in the pictures of a distinguished photographer. Whence then came the legend, and when did it arise? I do not know when the story of the bride and the chest was first attributed to Bramshill. At a distant period evidently; since Sir Richard Cope had been interrogated as to its truth. That it may have, as most legends have, a molecule of truth may be thus explained. I have been informed that a lady of a distinguished Italian house affirmed that the event told by Rogers had actually occurred in her own family; and that it was well known to them that on some occasion of a succession in the family the chest, with other personal property, had been sold, and was purchased by an Englishman. Now, if we connect this story with the fact of Sir John Cope, the 5th Baronet, having spent many years of his life in Italy, there is, at least, a possibility that he was the purchaser, and that the chest once at Bramshill had contained the lost bride.[2]

A door, not easily observed, in the panelling leads from the Gallery into a passage, and immediately opposite is the entrance to a room called "Flower-de-luce" from the pattern of golden-coloured fleurs-de-lys on dark green ovals which occur in the centre of each panel. This colouring has been restored; but exactly on the lines and in the tints of the original work. The chimney-opening and the arch continuing the room into an addition cut off from the passage are modern. Of course, a house of the age and appearance of Bramshill cannot be without a ghost; and this Flower-de-luce room is the chamber wherein the "White Lady" is said to haunt. Whether it is the disembodied spirit of the bride, who still lingers

[1] He was born about 1720.

[2] See more about this Legend, Appendix iv.

near the place where the chest which ended her life once was; or whether it was, as I have heard a sceptic declare, the actual bodily presence of a young lady of the last generation soon to be a bride, who was wont to walk up and down the Gallery with her future husband in the sweet moonlight after dinner, I will not take upon me to decide. If the former, the removal of the chest has been followed by the flitting of the ghost; if the latter, marriage removed that White Lady fifty or sixty years ago. But however accounted for, no spectral White Lady has been seen there by any living witness.

The "White Passage" which runs at right angles with the passage entered from the Gallery was built, as I have said, about 70 years ago. It had cut off the light from a window which looked from the small room next Flower-de-luce chamber into the court. This is, of course, now blocked, and its place has been supplied by a window high up in the wall, and above the roof of the passage.

This passage gives access to two bed-rooms and a dressing room which, before it was built, were entered one through the other. Indeed the two "White-rooms" (as they are called) and Flower-de-luce room all communicated, as is evident, by a door in the last now nailed up. The truth is the sanctity of the bed-room is a modern idea. In all old houses traces remain of bed-chambers which could only be reached by passing through others; and it would be easy to prove from old English authors how little the privacy of the bed-room was regarded. Indeed many still living may recollect when a "young Ladies' room," and a "Batchelors' room" were usual in most country houses; into which many visitors were respectively associated, three or four or more, in a room. And I have been assured that so late as the time of Bishop Tomline, of Winchester (1820-1827), three gentlemen of position in Hampshire were lodged in one apartment at Farnham Castle.

Of these two White-rooms there is nothing to observe except that they are both panelled, and have good Renaissance chimney

pieces. There were traces, before they were re-painted, that the panels had all had arabesque patterns, in dark green, blue, or black, on the white panels. These I had carefully traced, and they have been used in the panel decoration of the Garden-room (see p. 40) The wall between these rooms and the passage is in some places of great thickness, and may have been a portion of the old Foxley mansion.

There was originally a stair-case where now is the Chintz dressing-room. This being no longer needed when the White-passage was constructed, the stair space was floored over, and converted into a dressing-room. The traces of a second window which lighted this stair-case are noticeable in the exterior of the wall ; and a beam or bond which formed part of the stopping of this window, and which very much marred the appearance of the north-eastern front, was taken out, and replaced with brickwork, a few years ago.

The chimney-piece in this Chintz-dressing-room, of the same date as, or but little later than, this house was removed here from Eversley Manor house.

A door from this room leads into the Chintz-bed-chamber ; in which there is nothing to observe except the panelling and the Renaissance chimney-piece, not quite so ornamental as those in the bed-rooms passed through.

Crossing a lobby, or landing, the "Wrought-room" is entered; no doubt, deriving its name from the "wrought" hangings of the bed etc. This room has an ornamental ceiling. The Renaissance chimney-piece has been cut through in order to introduce an incongruous frontispiece of the last century. I was in hopes that this deformity had been placed in front of, and only concealed, the original work ; but on investigation, some years ago, we found that all the Renaissance work below the present chimney-piece had been cut away and destroyed.

At the back of the present moveable grate (itself of no litttle antiquity and interest) is a hearth-back having the arms of King

Philip and Queen Mary, borne on the Austrian Eagle, most boldly cast. Either this hearth-back is older than the house, and has been brought here from some other place; or else, the mould must have been preserved and used for castings up to the time this house was built.

The door-locks in this room are worthy of notice: one is brass, one steel with brass-mountings, and one japanned. The two first are of peculiar construction, and are probably coeval with the room; the last is similar to several others in this suite of bed-rooms.

Passing through double doors the Green-bed-chamber, which ends the suite of rooms on this front, is reached. This large and quaint room has an ornamental ceiling. The walls are panelled, and the panels are painted with a pattern in green on a white ground. This room had in the Georgian æra been hung with paper; and on the paper being removed the panelling behind it was found perfect. The stencil-plates for restoring the colouring were made from tracings of the faded but still very distinct patterns. The frieze is also restored exactly as originally coloured: the only exception being that there were evident traces of lions'-heads, carved in relief, on the styles dividing the panels of the frieze. These (which had apparently been gilt) had been chopped off flat to allow the modern paper to fit close to the wall.

The frieze of the chimney-breast is the exact reproduction in stone of the plaster soffit of a stopped window over the Terrace-arches, which I have mentioned p. 32.

The chimney-piece is a restoration: the original having been removed, as incongruous with the Georgian paper and fittings.

In this room are a small oaken wardrobe, and also an oaken cabinet, the only pieces of furniture in the house which seem, from the style, carving, and ornament, to be coeval with the house itself.

A closet off this room, in the bay, deserves notice as an example of English Renaissance colour. The pattern on the inside of the door is the same as the room itself, but is white on a red ground. This is exactly restored according to the original colours.

This room opens through double doors into the Chapel-room; so called from its contiguity to the former, now desecrated Chapel; a name it now fitly retains as access to the present Chapel is only gained through it.

The peculiar shape, proportions and aspect of this room render it one of the most striking in the house, or probably in any house of the period. The two deep bays in the south-western front—so deep that they almost form separate cabinets—and the shallower bay in the Terrace front, give it a special charm; and these two sides being almost all glazed afford a play of light which renders it charming as a summer room. The ceiling, of an admirable Renaissance design with pendants, occupies a middle point between the plainer ceilings of the bed-rooms just passed through, and the richer and more elaborate ceilings of the great Drawing-room and Library. This room is panelled; and though the chimney-piece is less prominent and ornamental than most of the others, the quaint design and the execution of its frieze merit attention. The hearth-back has the Royal Arms of the Stuarts, with the initials I. R. and the date 1604.

In this room is a very fine cabinet of Florentine Mosaic; a most beautifully carved looking-glass frame; Italian work of the Renaissance, or succeeding Louis XIV. style, with its accompanying sconces. From the emblems surrounding the glass it seems to have been a wedding present. The sconces on the adjoining pier bear the crest and coronet of the Robartes, Earls of Falmouth, in the reign of Charles II.

A stone doorway with a tangential arch leads, through the thick wall of the remains of the Foxley house, into the Chapel. Round the doorway is painted the inscription:

> "Open me the gates of Righteousnesse that I may go into them and give thanks unto the Lord."

The Chapel rises to the roof, not having any attic over it. The ceiling is of most beautiful design and is the most elaborate in the

house. It represents in the panels the Royal badges of the Crown and of the Stuarts: the rose within the garter crowned; the red lion of Scotland; and a most graceful flowering fleur-de-lys; divided by a flowing pattern of roses and thistles.

The frieze of the cornice bears the inscription:

"Holy, Holy, Holy, Lord God Almighty, Which was, and is, and is to come. Thou art worthy, O Lord, to receive glory and honour and power, for Thou hast created all things, and for Thy pleasure they are, and were created."

A curious discovery was made in restoring and colouring this ceiling. It is well known that these ceilings, when originally made, were hand-worked, *i.e.*, the plaster was not cast in moulds, as now, and then joined together, but was stamped and finished off by hand. In some restoration of part of the ceiling, when, I suppose, the craft of hand-working had been lost, and the shorter method of casting had not yet come into vogue, a few square feet of the ceiling had actually been carved in wood, exactly to match the original, and had been fitted into its place. The whole had then been whitewashed, and the carved portion was undistinguishable, as it is now that it is painted. The present colouring was done in the year 1852.

The Altar window contains the emblems of the Passion.

The Pictures in the Reredos of the Altar, painted by Mr. Alexander Rowan, represent the four Saints recorded in Holy Scripture to have been the nearest to our Blessed Lord.

The Blessed Virgin Mary, His Mother, the nearest in the flesh; in that He took on Him and bore her nature. (*St. Luke*, i. 31, 32; *Galatians*, iv. 4.)

St. Stephen, the nearest to Him in suffering; having been the first who shed his blood for the confession of his Lord. (*Acts*, vii. 59.)

St. Mary Magdalene, the nearest to Him in love. (*St. Luke*, vii. 47; *St. John*, xi. 5.)

St. John the Evangelist, the nearest to Him in person; having been the constant companion of His life, a witness of all His

miracles, favoured by especial nearness to Him at His Last Supper, present at His Agony and at His Death. (*St. Luke*, ix. 28; *St. Matt.* xvii. 1; *St. John*, xiii. 23, xix. 26; *St. Mark*, xiv. 33.)

St. Stephen is represented in his vestments as Deacon, being one of the first chosen to that holy order (*Acts*, vi. 5, 6); he wears the Dalmatic of crimson (emblematical of his blood shed for the faith). In his left hand he bears the Book of the Gospels, in reference to his office as Deacon, of reading the Holy Gospel (*Ordination of Deacons*); and on it is placed a Stone, allusive to the manner of his martyrdom. (*Acts*, vii. 59.) In his right hand he holds the Palm Branch, the emblem of his victory as martyr over mortal suffering, and of the reward of his constancy. (*Revelation*, vii. 9, 14.)

The Blessed Virgin is represented as holding in her arms the Divine Infant, Who, with arms extended in the form of a Cross, and eyes raised to Heaven, devotes Himself (as it were), from the moment of His birth, to the great object of His Incarnation, the suffering for men in the nature He had assumed of His Virgin Mother, and thereby reconciling man to God. (*Coloss.* i. 21, 22.) The inclination of the head of the Babe to the left symbolises His act and motion at the instant the great work of Redemption was consummated. (*St. John*, xix. 30.) The Blessed Virgin sustains the Babe in a linen veil, her hands nowhere touching His flesh; a method taken by the old painters to express the perfect union of the Divine and human nature in His Person, and the immeasurable super-excellence of that body "in which dwelt all the fulness of the Godhead bodily" (*Coloss.* ii. 9); which made any mere human nature (however pure), as was the Blessed Virgin's, unfit to touch it. She is represented as gazing, in love and reverence, on her Son and Saviour. She wears a robe of red (the colour of love), and a mantle of dark blue (the colour of constancy); because she alone of all did not forsake him and flee, but in love and constancy stood by at His Passion, beside His Cross, and at His grave. On her brow shines

a Star; her emblem as bearing "the Star" that should "come out of Jacob" (*Numbers*, xxiv. 17), and allusive to a meaning attached to the Hebrew form of her name, MIRIAM, signifying "Star of the Sea."

St. Mary Magdalene is represented bearing the Alabaster Box of very precious ointment, wherewith she anointed our Blessed Lord (*St. Matt.* xxvi. 7); and with the long fair hair with which she wiped His feet (*St. Luke*, vii. 38); both means by which she showed the earnestness and fruitfulness of her repentance. She wears a splendid and richly jewelled dress, alluding as well to the worldliness of her life before her repentance, as to her riches, which are traditionally recorded to have been great. The colour of her robe, violet (emblematical of sorrow), represents the depth and sincerity of her repentance.

St. John the Evangelist is represented with his right hand raised in blessing in the name of the Trinity, the thumb and two fingers being elevated; while his left holds a Chalice, from which a serpent or dragon is issuing. This is in allusion to the "Cup" of sufferings which our Lord had prophesied that he "should indeed drink of" (*St. Matt.* xx. 23); but in all which he triumphed, and overcame by faith in the Holy Trinity: whereby the snares and bitterness the Old Serpent, or dragon, had prepared for him in the cup of suffering were cast out and done away. He is vested in red, the colour of love, of which he is, in his Epistles, the great teacher; and green, the colour of hope, as being, in a special manner, the type of those who wait and hope for their blessed Lord's coming (*St. John*, xxi. 20—24; *Rev.* xxii. 20).

The whole of these figures are pictured as bowing in reverent love and devotion before the Holy Babe, borne in His Mother's arms.

Altogether, the Altarpiece may be taken to be symbolical of the INCARNATION, as represented in the Divine Infant; and of the influence that event has had on our nature in regenerating it, and enabling it with *Purity* (represented by the Blessed Virgin Mary), *Courage* (by

St. Stephen), *Love to God* (by St. Mary Magdalene), and *Love to our Brethren* (by St. John).

The predella, representing the Entry into Jerusalem, the Procession to Calvary, and the Crucifixion, was painted by Mr. Rowan.

The panels below, on each side of the Altar, are painted with the Monstrance and Wafer, the Pelican feeding her young, the Holy Lamb, and the Chalice, divided by a graceful pattern of vine branches bearing grapes; and surmounted with the inscription, Glory be to Thee, O Lord. These panels are painted from designs by the late James Redfern, the well-known sculptor.

The Tapestry in this Chapel is of very early date; and has been pronounced by a competent authority to be not later than 1450. I do not know where it originally came from [1]; but in the early years of this century it covered the walls of the Red Drawing-room; as I have been informed by Lord Eversley, who remembers seeing it there in his childhood. When that room was modernized it was relegated to the attics, and was cut to pieces to fit the doors and partitions of servants' rooms to keep out draughts. From this I rescued it. As far as could be the pieces were matched and sewn together. But much had perished: the whole lower part of the portion between the door and side window of the Chapel was so jagged and mutilated that it was impossible to piece or preserve it; and portions of it were used to patch (as is but too evident) the missing parts of the large piece on the North-Eastern wall. But injured and pieced as it is, this Tapestry is very remarkable; it has been thought by those qualified to form an opinion to be of German workmanship, or, at least, of German design.

[1] Probably from Hanwell or Brewerne. At the former there was, I believe, no Chapel, the Church being adjacent to the house, with a communication between them. In the old house of Brewerne there was a Chapel (I suppose the old conventual one), which is repeatedly mentioned in Lady Elizabeth Cope's Diary, 1632-1656. That house was pulled down and a new one built in Queen Anne's time and style by Sir Jonathan Cope, the first Baronet of *Brewerne*. The subjects would seem to suggest that this Tapestry was for a sacred building, but this was not universally the case in the Middle Ages.

Beginning on the side facing the Altar the subject in the medallion is: Aaron in the Holy of Holies praying before the Ark of the Covenant, in which are twelve rods, one of which is budding; the altar on which the Ark rests is vested like a Catholic altar of the middle ages. On his sleeve is his name arō (Aaron).

Large Subject: The people waiting without; two priests draw the curtains of the Sanctuary in which is seen the Ark; beyond which are two figures also looking in.

In the centre medallion: A figure of a King praying, probably David; (the head has been destroyed and supplied with a piece of drapery,) before him a lamb.

Large Subject: The Assumption of the Blessed Virgin Mary. The blessed Virgin crowned, and with long hair flowing over her shoulders, bears the holy Infant on her left arm, and holds an apple in her right hand. She is attired in an under robe of blue, and in a magnificent upper robe of red. She is surrounded by Angels, one of whom plays on a viol, another on a harp. Below are the heads of a multitude gazing upwards in adoration.

Medallion: the Prophet Isaiah, represented as an old bearded man; on his robe is his name Isaias. He bears a tablet, on which is a figure (of Jacob?) bearing an uprooted tree, branching into two boughs which bear twelve crowns; at the top it ends in a crowned head. The allusion seems to be to Isaiah xxvii. 6.

The Tapestry is continued on the North-Eastern wall, where the first medallion represents a crowned figure vested in a crimson robe with an ermine cape; in his left hand he bears a sceptre and tablet, to which he points with the fore-finger of the right hand. This tablet contains a figure of the blessed Virgin, crowned, and richly robed in blue and red, riding on an eagle; in allusion to Revelations xii. 14.

Between this and the next medallion is represented the star—figured as a comet—appearing to the wise men, who are lying in a plain beside their tents.

The centre medallion contains the Adoration of the Royal Sages. The blessed Virgin bears the Divine Child Who is adored by the three Magi; one of whom bears a crown; another has an eastern head-dress; the third is bare-headed. The murder of the Innocents is indicated by the dead body of a child lying on the fore-ground.

In the third medallion the Queen of Sheba, crowned and most richly attired, attended by her waiting-woman, appears before Solomon who is seated on his throne, crowned, and surrounded by his court.

In the rest of this Tapestry, the Church and the world appear before our Blessed Lord seated in the arms of the Virgin. He is in the act of receiving an olive-branch presented by a figure, on whose robe is inscribed Mr̄a (misericordia: mercy); while another figure on the other side of the blessed Infant bears on her wrist a dove; on her robe is inscribed Humilitas (Humility).

In various parts of this piece of Tapestry are represented an Emperor, crowned; a Cardinal, having a Patriarchal cross borne before him; a Bishop carrying his pastoral staff; a King bearing his sceptre; monks, ladies, etc., all looking up to and adoring the Saviour, borne on His Mother's arm; some of whom bear labels inscribed :—

Ad te clamamus.—D pia.—D dulcis Maria,

being extracts from the ancient Catholic Hymn: "Salve Regina."

In the adjacent compartment, separated from this by the shaft which bears the central medallion, are representations of several vices. Among them one (nearest the door) in a rich robe inscribed Avaricia; one bearing an ornamental casket filled with money, inscribed on her robe, Fraus (Deceit). Another, with a very rich robe, and several rows of necklace; she is inscribed Vanitas. Another, with long hair, in an ermine robe, with a richly jewelled head-dress, is inscribed Salacia (Salacitas? Lust). Another bears the inscription Prdicio (Perditio, Wastefulness); close to her is an animal resembling a pig. Another female figure, of which the bust is seen, appears to be undraped, except by a crimson mantle, the fastening of which crosses her

bosom. Another female figure, with long hair, wearing a red hood, with a hat over it, holds a cock against her breast.

The effect of these Tapestries, when the colours were still fresh and bright, must have been very fine. Even now, in their decay, they are very noteworthy. The expression of the heads is finely conceived and executed; the drawing of the figures admirable; and the draperies disposed with great breadth and elegance.

Round the fire-place is the inscription:

Behold the Fire and the Wood; But where is the Lamb for a Burnt-Offering.

And over the door, on leaving the Chapel:

Lead me forth in Thy truth, and learn me.

It has been thought that the present Chapel was probably the gallery for the use of the family, looking into the original Chapel; if, as has been suggested, it ran out in the southern wing. But however that may be, the present apartment from its dimensions (29 feet by 21) is admirably suited for a domestic Oratory: the bay at the end affording an excellent recess for the Altar.

Returning to the Hall and passing under the arch of the screens nearest to the window, a door in a rustic semicircular arch gives access to the western wing. This, as I have stated p. 28, has been rebuilt; it is therefore, with the exception of the short passage leading to it, entirely modern. The stair-case, though constructed so much more recently than any other part of the house, was in danger of collapsing; and the props and struts introduced to secure its stability have been designed so as to give it a character somewhat in harmony with the rest of the house.

A door near the other arch of the screens leads to a staircase in the Queen Anne style, constructed no doubt in the repairs of the beginning of the last century.

On a landing at the top of the first flight is a small room—of which the window is now blocked,—which still retains the name of the "Powdering Closet"; being, no doubt, the apartment to which ladies or gentlemen resorted to be powdered by their hand-maids or valets; in order, I presume, to spare the hangings and furniture of their rooms from being impregnated with that impalpable dust.

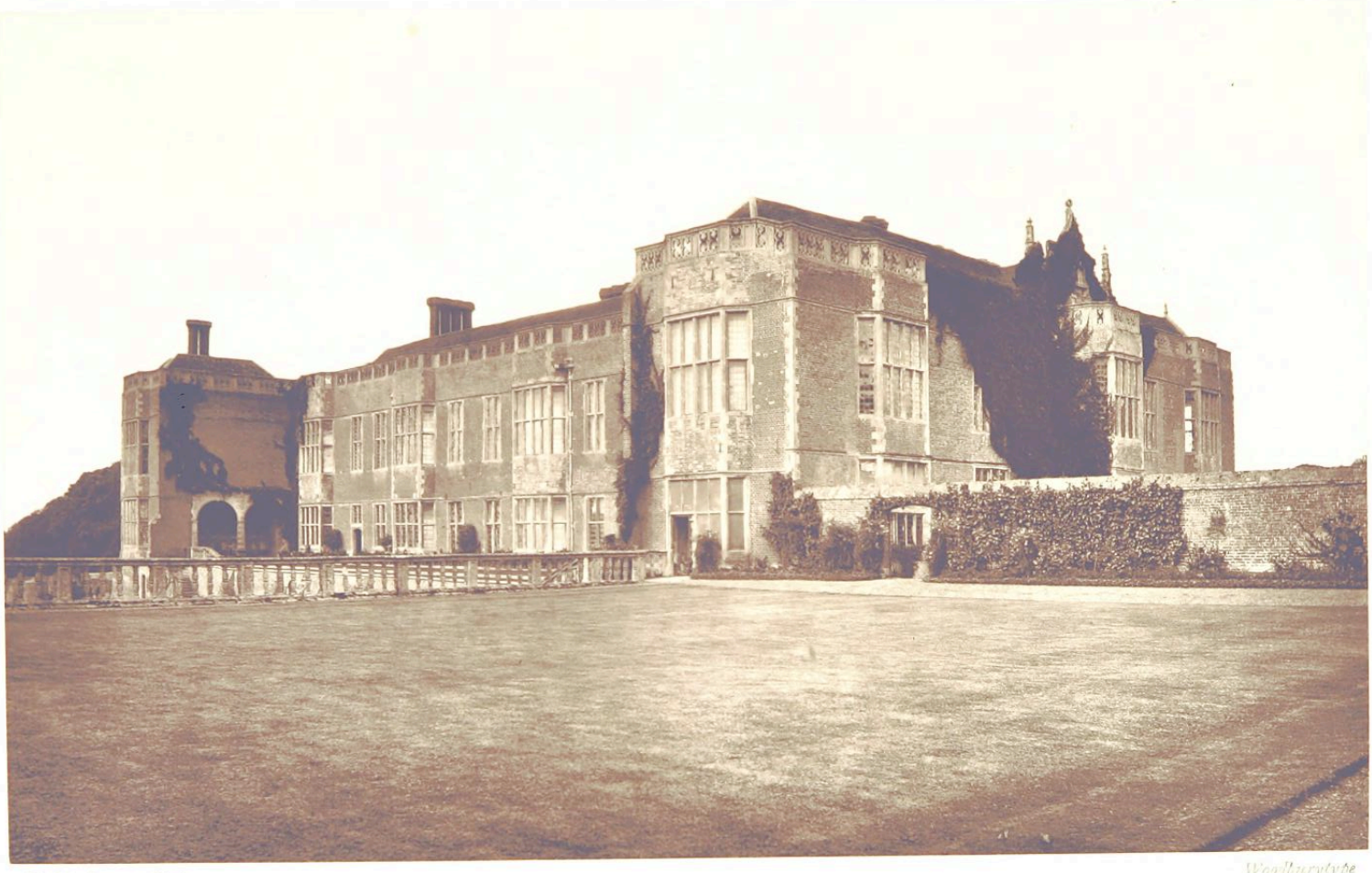
A doorway[1] at the top of the lower flight leads into the *entresol* introduced between the first and ground floors in the repairs of 1701-3. This *entresol* contains five rooms, of which there is nothing further to remark than that they are panelled and fitted according to the style in vogue at the time of their construction. Beyond these are three other rooms, the *entresol* of the original construction; see p. 31. These are of course stone-mullioned and Jacobean.

Another doorway, adjoining that by which the *entresol* is entered, leads to a newel staircase ascending to the attics. This staircase was constructed when the red and white passages were built and the Chapel desecrated. For it blocks a window which previously looked into the Court.

But the best approach to the attic floor is by a newel staircase near the Billiard-room, which is part of the original construction, and seems to have been inserted in, or formed out of, the old Foxley gate-house. At the top of this staircase is a short flat balustrade of excellent design, and of the date of the house. It probably came from some other place.

The attics in the North-Western—the gabled—front are bed-rooms. Those over the gallery are mostly store-rooms. But on the South-Eastern front is in the attic storey one enormous apartment lighted by windows looking into the Court. There is, of course, a tradition

[1] Over this door is a piece of tapestry representing David. It came from Cumnor Hall; but is (I am afraid) of too late a date to have been looked on by Amy Robsart.



F. M. Good, *Photo.* Woodburytype

GARDEN AND TERRACE FRONT.

that on one occasion (in the Civil War, probably) a whole troop, or a regiment, was accommodated in this vast attic.[a]

A short passage from the newel-staircase leads to the exterior of the roof. A passage three feet wide (expanding, over the principal front, into much wider terraces) forms a path on the flat leads round three sides of the house, between the sloping tiled roof and the ornamental parapet. From these leads a most magnificent view is obtained on a clear day; embracing the Nettlebed Hills in Oxfordshire, the Buckinghamshire Hills, the nearest high ground of Farley Hill and the Finchampstead ridges in Berkshire, the Surrey Hills, Cæsar's Camp and the Queen's Pavilion at Aldershot, Odiham Clump, the North Downs, and Siden Hill in Highclere Park; and all the richly wooded and diversified landscape comprised within this circuit, which seems to lie, mapped-out, at the observer's feet.

On the North-Eastern front, an iron half-hoop is fixed to, and projects from, the ornamental parapet. It is said that in olden days a lamp was on winter evenings placed in this support, to guide those returning from hunting, or belated members of the family, when wending their way across the vast expanse of Hartfordbridge-flats and the neighbouring heaths, which extend for miles in this direction. In times long past this beacon may have been useful, and doubtless was so; the light would then have been perceptible from a great distance. But now the fir-woods have so much grown up and are so dense, that such a light would be visible only by glimpses—if at all—until the wayfarer was so near as to need no further guidance.

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[a] Nothing is known of the history of Bramshill during the Civil War. Lying but little off the road between Reading and Basing, and on the direct road from London to Basing, it must have seen many troops of Cavaliers and Roundheads, and some skirmishes too; for in digging foundations in a cottage garden at Bramshill-row, a little more than a mile from the house, a two pound iron shot was found; no doubt a relic of that time. It is now in the Hall.

Something must now be said of the surroundings of the house: the Park, its scenery and its trees.

The Park, as we have seen, was formed in 1347. It has been considerably increased since that period by enclosures from the adjoining heath, and now consists of about 1000 acres. Its surface is singularly and beautifully diversified. The house stands on the western edge of the plateau which rises from the vale of the Blackwater and forms Hartfordbridge-flats. From the South-Western front of the house the ground falls to the little river which rises near Aldershot and falls into the Blackwater: it is here dammed up to a considerable breadth, and crossed by an ornamental bridge. From this the ground rises slightly to Haseley heath, and then subsides to the flat country towards Basingstoke, and to the North Downs. This position of the house gives it the command of the extensive prospect which I have already described.

Three principal avenues lead to the house. The front avenue, which leads straight from Haseley Heath to the principal front, is planted with a double row of elms from the house to the bridge, and thence with oaks. The length of this avenue is about three-quarters of a mile to the lodges, and about a mile in total length till it ends on Haseley Heath; but the configuration of the ground which I have just mentioned, falling steeply from the house to the stream and thence gently rising, gives it the appearance of a much greater length to any one looking down on it from the house.

Another avenue leads from the North-Eastern front to the little hamlet of Bramshill; and from its being the road to the nearest large town, Reading, is called the Reading avenue.

The third leads from that front in a North-Easterly direction to Eversley. It is for nearly a mile of its length straight, and being planted on each side with fir-trees, mostly Scotch and Silver of great size, is named the Fir avenue, and is of extreme beauty and grandeur.

A ride or drive which branches from this avenue and leads to the neighbouring village of Hartfordbridge, dips into a narrow valley, and runs through scenery of great beauty. It is known as Lady Eversley's ride. [1]

The scenery of the Park is, as I have said, of great beauty Situated on the lower Bagshot sands, the ground is much broken, and clothed in the wilder parts with fern and heath. The former in some seasons grows to a very great height—six feet or more. The Scotch fir too grows here self-sown, in great quantities. The aspect of the Park and its avenues has seldom failed to strike those who have any eye for the picturesque.

"The scenery on each side of the" [Reading] "avenue, through which we approach the mansion, is singularly wild and romantic. All around looks as if it had just come forth from the hands of Nature. The wild heather blooms in rich and luxuriant beauty on the velvet turf, as though the foot of man had never been there to trample on its blossoms. The Park looks as though it was coeval with the formation of the universe. Nothing can be more striking than the effect produced by the fine old pile suddenly breaking on the view, in the midst of scenery so primeval in its character, and so completely harmonizing with its peculiar style of architecture." [2]

"Its great charm lies in the air of unprofaned antiquity which surrounds it. There are no modern additions; and the broad balustraded terraces, the quaint gardens, and the venerable oaks and yew trees whose branches overshadow the walks, call up visions of stately white-plumed cavaliers, whose talk will be of the unhappy fight of Cheriton, or of the downfall of 'Loyalty' at Basing." [3]

[1] It was made in consequence of a suggestion of the late Viscountess Eversley that so beautiful a part of the Park, which was then only accessible to pedestrians, should be opened up.

[2] Robertson's Environs of Reading, p. 151.

[3] Murray's Handbook of Hants, p. 159.

The trees deserve special notice. Some remains of oaks of great size stand on the South-Eastern side of the house, and from the way in which those which still exist are disposed, they seem to have formed an avenue to that side of the original mansion. For they are undoubtedly as old as the formation of the park. They are now mere ruins of their former greatness; butare very picturesque. The oak on the brow of the hill on the East of the house is from its size and position very striking. Its dimensions are:

Girth (at 4 feet from the ground) ... 17 feet.
Diameter of the spread of branches ... 110 feet.

The late Charles Kingsley, who with the eye not only of a lover of nature but of a true poet, revelled in these trees, speaks of "James the First's gnarled oaks up in Bramshill Park, the only place in England where a painter can see what Scotch firs are."

It is so: the habit of the Scotch Fir in this park, whether it be that the soil is exceptionally favourable to their growth, or that they have grown up separate, and unconfined by the proximity of surrounding trees, is quite different from the usual habit of such conifers. Many of them are as round-headed as oaks or beeches, and at a distance present the same outline. I give the measurements of some of the largest: the girth being taken (when not otherwise stated) at four feet from the ground:

	feet.	inches.
1. *In the Fir Avenue*—		
Girth	15	0
Ditto at the root	18	11
Spread of branches	72	0
2. *On the edge of the hill opposite the terrace-front*—		
Girth	14	9
Ditto at the root	21	3
Spread of branches	72	3
In the ride from that to gravel hill—		
3. Girth...	9	1
4. Girth...	9	2

	feet.	inches.
5. *On the edge of the hill, on the right*—		
Girth	11	6
In the ride from thence towards the Temple—		
6. Girth...	10	10
Girth of the lowest bough near the trunk	3	4
7. Girth...	11	4
8. Girth...	13	2
Girth of the lowest bough near the trunk	8	2
Girth at the roots	18	8
9. Girth...	11	6
10. *In the valley*—		
Girth	9	7
Girth of a bough, near the trunk ...	6	2
11. *In the valley near the large yew*[1]—		
Girth	8	1
12. Girth	11	2
13. Girth	11	2
It forks about seven feet from the ground.		
Girth of one branch	7	3
Ditto of the lowest bough, one foot from the trunk	3	0
Ditto of the next bough	3	1
14. *Opposite the Temple*—		
Girth	9	0
15. *In the avenue thence towards the House*—		
Girth	10	0

[1] There are several ancient yews here, which seem to have formed an avenue. The girth of this one, at four feet from the ground, is 7 feet 11 inches.

16. *In the avenue thence towards the Temple—*

	feet.	inches.
Girth	9	2

A branch of this tree is most curiously decumbent and where it touches the ground appears to have become rooted and to have sent up another limb.

I am aware that it is universally considered that resinous trees are non-reproductive, and incapable of propagation from layers. I can only state the patent fact that where the decumbent branch of this tree touches the ground it is partly buried and apparently rooted ; and that from that point a limb or small tree grows up. All those to whom I have shewn it have been of opinion that there has been reproduction from the rooted bough.

	feet.	inches.
17. Girth	10	0
18. *Next tree, at the corner of the avenue leading from the house to the Temple—*		
Girth	9	6
19. *Next tree, on the left of that avenue—*		
Girth	10	4
20. *Mile tree,*[1] *in "South's Moor"—*		
Girth	11	3
21. *At the head of the valley from Lady Eversley's ride—*		
Girth	11	4
Girth of lowest bough	4	0
Ditto of the next bough	8	4
22. *Outside the eastern hunting-gate—*		
Girth	8	5
Ditto of the lowest bough	4	10
23. *Inside the park palings, between the eastern hunting-gate and the Fir Avenue gate—*		
Girth	9	3

[1] So called because it marks a point in Lady Eversley's ride exactly a measured mile from the house.

24. *On the right of the Fir Avenue near the park gate (going out)—*

	feet.	inches.
Girth	8	6
Ditto of the lowest bough	5	1
Above the fork :		
Girth of one branch	4	9
Ditto of the other	6	10

25. *On the brow of the hill between gravel-hill and the new road—*

Girth at 2 feet 6 inches from the ground	11	8
Ditto at 4 feet from the ground, above the spring of the lower boughs...	9	2
Ditto of first bough	4	5
Ditto of second bough	3	6
Ditto of third bough	3	3
Ditto of fourth bough	4	4

The dimensions of the largest trees here given exceed those of any of the Scotch fir trees given in the "Transactions of the Highland Society, January, 1865." Many of the girths in that list which at first sight seem to be larger are taken *at the root.*

It is said by carpenters who have worked at Bramshill for more than fifty years that the wood of the "Avenue Fir" (as they called it), *viz.* the great old trees or those produced from their cones, was as close grained and almost as hard as (foreign) yellow deal; and easily distinguishable from the wood of common Scotch fir.

And I may add that the suggested distinction of this species into Pinus Silvestris and P. Montana is easily perceptible in this park.

The question remains where did the seeds of these trees come from. I have read somewhere (I have mislaid the reference) that Lord Zouche was an eminent horticulturist. Was he also an arboriculturist, and did he procure the seeds from Lombardy or some foreign country? or did he, by means of his former embassy to Scotland, obtain the seeds from some of the great Highland Lords

there ? or again are any of these trees so old as his time ? These are questions which must be left to others better versed in the history and habits of these Pines. I observe however that the table in the Highland Society's transactions gives an estimate of two hundred, three hundred, and even five hundred years of age, to some of the trees there enumerated.

One other *lusus naturæ* besides that noted in No. 16, occurs in this park, where the branches of a large oak and beech tree have not only interlaced but interpenetrated each other ; so that boughs of the one are growing out of the other. This is most remarkable, as they are both of great size. I suppose at a very remote period they formed part of a hedge—which indeed the ground and surroundings seem to intimate—and that when young they had been "plashed," and then allowed to grow, the cuts (in plashing) having healed over the interlaced shoot.

A ride or *allée verte* leading from the southern angle of the "troco terrace" is named in the old plans "Lady Abney's walk ;" I suppose from the wife of Sir Thomas Abney, the friend and patron of Watts. He was, I believe, one of the founders of the Bank of England ; and he and Sir John Cope, the sixth Baronet, were two of the original directors, which may have led to Lady Abney's visits to Bramshill, and to her love for the pretty and secluded "walk" which has preserved her name.

LIST OF THE PICTURES AT BRAMSHILL.

In the Hall.

1.—*Thomas, Lord Wyndham.*

Lord Chancellor of Ireland, died 1745. In robes as Lord Chancellor. The left hand on the purse.

He was first cousin to Anne (Wyndham), Lady Cope (16).

Marked "Isaac Seeman, P^ct^"; and inscribed on the back: "The Right Honourable Thomas, Lord Wyndham, Baron of Finglass, Lord Steward of Ireland."

2.—*Meet of Sir John Cope's hounds at Bramshill*, with a view of part of the front of the house, and portraits of Sir John Cope, Bart., T. Peers Williams of Temple, Esq., Gerard Blisson Wharton, Esq., and (sitting in a chair) John Warde, of Squerries, Esq.

Painted by Edwd. Havell, 1837.

The servants, horses, and dogs are all portraits.

3.—*Lady Wyndham.*

Half-length, sitting; in black satin dress, and cloak lined with miniver.

Barbara, wife of Sir Wadham Wyndham (4); and daughter of Sir George Clerke of Watford in Northamptonshire. She was great-grandmother of Anne, Lady Cope (16).

4.—*Sir Wadham Wyndham.*

Half-length sitting,

He was a judge of the King's-bench in the reign of Charles II. Husband of the preceding and great-grandfather of Anne, Lady Cope (16).

Under the Screens.

5.—*William Stratton, with a favourite retriever "Turk."*

Stratton was gamekeeper to Sir John and Sir William Cope for nearly half a century. Died 1869.

Painted by E. Havell.

Terrace Hall.

6.—*Lieutenant-General Cope.*

Father of Sir William Cope. Died 1835.

7.—*Mrs. Susanna Cope.*

Grandmother of Lieutenant-General Cope. Died 1794.

Dining Room.

8.—*William Cope, Esq.*

Grandfather of Sir William Cope. Died 1820.

9.—*Mrs. Charlotte Cope.*

Daughter of Samuel Hautenville, Esq., wife of the preceding, and grandmother of Sir William Cope. Died 1774.

Red Drawing Room.

Over the door on entering.

10—*Mr. Wadham Wyndham.*

Of Fir-grove, Eversley; uncle of Anne, Lady Cope (16). Died 1779.

Drawn in Pastel.

11—*Lady Bolingbroke.*

Inscribed on the back: "Frances, daughter of Sr. Henry Winchcombe, and wife to Henry St. John, Viscount Bolingbroke."

Half-length, seated; in white satin dress and blue scarf; in her left hand a bunch of flowers; the right hand supporting the head.

She was the eldest daughter and co-heiress of Sir Henry Winchcombe, and was married in 1700 to Lord Bolingbroke, Queen Anne's Minister. She died in France in 1718, aged 38, and is buried at Bucklebury, near Reading. She had retired into a life of strict devotion, weaned from the world by the neglect and infidelity of her husband, who had formed an adulterous connection with Marie Claire des Champs de Maresilly, Marchioness de Villette, a widow of fifty-two, with several children.

His first wife, the subject of this portrait, was, as she is here represented, a celebrated beauty. John Phillips, in an ode to Bolingbroke, thus celebrates her charms:—

. . . . . Quin precor, Optima
Ut usque conjux sospitetur.
Perpetuo recreans amore
Te consulentem militiæ super
Rebus togatum. Macte! Tori decus
Formosa cui *Francesca* cessit,
Crine placens, niveoque collo!
Quam gratiarum cura decentium,
O! O! labellis cui Venus insidet,
Tu sorte felix.[1]

Thus "Englished" by an unknown hand:—

Health to the fair, whose charms can soothe
The statesman's arduous toils, and smooth
The patriot's rough career—
The factious court, the camp's alarms,
St. John forgets in Fanny's arms,
Supremely blest in her—
The sparkling glance, the lofty brow,
The curls that round her neck of snow
In clustering ringlets twine,
The cultured mind, the modest grace,
And lips the roseate resting place
Where Venus smiles are thine.

And again, in his poem of "Cyder," in lamenting the death of her sister Elizabeth Winchcombe, he thus apostrophizes her:

. . . . . Such heats prevailed when fair *Eliza*, last
Of Winchcombe's name (next thee in blood and worth,
O fairest St. John), left this toilsome world.[2]

But Bolingbroke did not consider himself "Supremely blest in her," beautiful, accomplished, and rich though she was. For whether her temper was not conformable to his, or whether he was not

[1] Poems of Mr. John Phillips. p. 42.
[2] Cyder, Book i.

weaned by her charms from his former libertinage, it is said[1] that they separated, and that on his flight she remained in England. However as she certainly was afterwards in France, she seems to have followed him. But there they did not live together long; for he married, while she was still alive, in 1716, Madame de Villette.[2]

This portrait used to be attributed to Sir Peter Lely; but Lady Bolingbroke was born in the year (1680) in which Lely died. It is a most admirably painted portrait, and as she seems to have resided in France, and died there, it may probably be attributed to some of the great portrait painters of the French School.

12.—*Mrs. Garnett.*

Alice, daughter of William Cope (8), wife of Henry Garnett, Esq., and mother of Marianne, Lady Cope.

Painted by Catterson Smith, President of the Royal Irish Academy, in 1854, Mrs. Garnett being then in her 79th year. She died 1862.

13.—*The Infant Saviour and St. John the Baptist, encircled with flowers.*

By Daniel Seghers.

14.—*Mrs. Pitt.*

Inscribed on the back: "Elizabeth, dau^r^ of Thomas Wyndham (of Hawkchurch, Dorset), wife to William Pitt, of Kingston, Dorset. ob. circa 1760,[3] ætat. 65."

Arms on the picture: Pitt impaling Wyndham.

Half-length, seated; in white satin and lace; in her right hand flowers.

A most beautiful and pleasing portrait. I do not know by whom it was painted. Mrs. Pitt was aunt of Anne, Lady Cope (16).

15.—*Marie de' Medici, Queen of France.*

Vandyke.

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[1] Life of Henry St. John, Viscount Bolingbroke, 1770, p. 12.

[2] Biographical Dictionary, 1784, xi. p. 219.

[3] This is a mistake; the codicil of her will is dated 25th November, 1765, about which time she died, aged 70. She was born 1695. See No. 134.

This picture belonged to King Charles I., and is thus described in his catalogue, No. 22 :—

"Done by Sir Ant. Vandyke, bought by the King."

"Itm. A picture of the Queen's Mother of France, sitting in an arm-chair in a black habit, holding in her right hand a handful of roses, half a figure so big as life, in a carved gilded frame."

In the back-ground is a view of Cologne.

Engraved by P. Pontius, with the inscription: "Mater Trium Regum;" also by P. van Soaper, in an embellished frame, and also by P. de Jode.

Mrs. Jameson, in her "Handbook to the Public Galleries" (p. 187) after describing this portrait, says "I know not where this picture is." It was, no doubt, sold at the dispersion of Charles the First's gallery; but when it found its way to Bramshill, I do not know.

16.—*Anne, Lady Cope.*

In white satin, and blue mantle.

Anne, daughter of Thomas Wyndham, Esq., of Yately; first wife of Sir Richard Cope, 9th Baronet. She died 1785.

17.—*Sir Anthony Vandyke.*

Painted by himself.

He seems to be about twenty-five years of age. With light hair. He is dressed in a purple-coloured vest and a large black silk mantle, which covers the left shoulder and arm. The fingers of that hand touch the edge of a pedestal on which he leans. The right hand is raised towards the face. The hands most beautifully modelled.

"This excellent and interesting picture appears to be the work of the painter about the time he resided at Genoa." [1]

Engraved by P. Pontius; and etched by Geddes.

18.—*Mrs. Bethel.*

By Sir Godfrey Kneller.

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[1] Smith's Catalogue, ii. 210-211.

Inscribed on the back: "Anne Bethell, daughter of Sir John Cope [6th], Bart., and wife to Hugh Bethel.[1] Ob.: 1731."

Half length seated. In blue velvet dress, holding a flower in her right hand. Landscape back-ground.

19.—*The Holy Family.* By Rubens.

The Blessed Virgin, seated on a throne, holds the Holy Infant extended on her lap; to whom the Infant Baptist, standing near her right knee, leans forward. Behind him is a cradle, and in front a lamb. St. Joseph in the back-ground.

A very pleasing picture; painted in his early manner, probably while he was in Italy. The Virgin is very delicately and gracefully depicted: very differently from the coarse representations of his later style.

20.—*Rachel, Countess of Bath.* By Vandyke.

Half length; standing at a table, on which she is holding flowers. In white satin, with green scarf. The hair in curls.

Lady Rachel Fane, daughter of Francis, 1st Earl of Westmoreland, widow of Henry Bourchier, Earl of Bath, and sister of Lady Elizabeth Cope, wife of the 3rd Bart.

Inscribed: "Rachell, Countese Dowager of Bath." Beneath is the Bourchier knot.

21.—*Catherine, Lady Cope.*

Daughter and heir of John Law, Esq., of Rotherham, Yorkshire, and widow of John Burton, Esq., of Owlerton, Yorkshire. Second wife of Sir Richard Cope, 9th Bart. She died in 1801.

BILLIARD-ROOM.

22.—*Portrait of a young Lady.*

In blue low dress, white under-sleeves, and red scarf round her waist. Long curls. She holds an arrow in her right hand. At her

[1] He was of Rise, Yorkshire. They were married at Eversley, 20th January, 1727. The date of her death is an error; she died 28th February, 1728-9.

side, a large dog. Landscape back-ground. Marked on back: "Mistress Cope." I do not know who it can represent, unless it be Elizabeth, daughter of Sir John Cope, 3rd Baronet, who married 1665 Thomas Estcourt, of Lachbury in Gloucestershire and died in 1677. She was born in 1638, and in this picture appears to be about 16 or 18 years old.

23.—*Henry VIII. and Anne Boleyn.* By Hogarth.

The other figures represent Cardinal Wolsey, Queen Catherine of Arragon, and Lord Percy.

Hogarth painted this picture (with others) in 1730, for his friend Jonathan Tyers, who then opened Vauxhall gardens. It hung in the portico of the great room at Vauxhall, on the right hand of the entry into the garden.[1] Engraved by Hogarth.

24.—*A Lady, un-named.* Ascribed to Mark Garrard.

In a red dress embroidered; white ruff. In the costume of the time of Elizabeth or James I.

25.—*A gentleman, un-named.*

Half-length; in black, with falling collar and white sleeves puffed at the wrist; long hair. Landscape seen through an open window. The dress is of the time of Charles I.

26.—*Mrs. Honor Cope.*

In black velvet mantle, trimmed with black lace; a cap, a flat ermine boa, both hands in a scarlet velvet muff, edged with ermine.

Daughter of Charles Sampey, of Rossmoyle, Esq., wife of William Cope, whom she survived nearly fifty years and died in 1764. Grandmother of William Cope (8).

27.—*Queen Mary.*[2]

Three-quarter length standing. In a rich dress embroidered in red and yellow, much distended; white under-petticoat, white sleeves

[1] Nichol's Hogarth, i 47. ii. 71, 72.

[2] Called in the old Catalogue Queen Elizabeth; but it is evident from comparison of portraits, and from descriptions of the two sisters that it represents the elder.

richly jewelled; lace starched ruff; reddish hair, and jewelled head-dress. Round her waist a stomacher of jewels, which falls in a long pendant over the petticoat. In her left hand a white handkerchief edged and tasselled with gold.

28.—*Mrs. Maria Cope.* Painted (1844) by J. W. Sage.

In a widow's dress; the left arm resting on a table covered with a red and white cover; the hand holding a pair of silver mounted spectacles. Wife of General Cope (6) and mother of Sir William Cope.

29.—*Mrs. Penelope Cope.*

Full length sitting. In a red dress, holding a wreath of flowers with both hands; her left arm round a lamb; white shoes embroidered in colours. Landscape back-ground.

Only daughter of General the Honourable Harry Mordaunt (brother of Charles, Earl of Peterborough) by his second wife, Penelope, only surviving child of William Tipping of Ewelme, Esq. She was born in 1712, married at the age of 14, in 1726 to Monoux Cope (31), eldest son of the 6th Baronet, but died at the age of 25 in 1737 long before he succeeded to the title.

It may be amusing to mention, as illustrative of the habits and the value of money at the beginning of the last century, that the Master of the Rolls, Sir Joseph Jekyll, allocated for the maintenance and education of this young Lady, the niece of the celebrated Earl of Peterborough, and heiress to a considerable landed property, the sum of £70 a year, in 1720, when she was eight years old. She was a ward in Chancery, her parents being then both dead; and this sum was thus made up and approved by a Master-in-Chancery:—[1]

For boarding herself and her maid ...	£35	0	0
For dancing, writing, singing, playing on ye spinette, learning French, etc. ...	15	0	0
For Cloaths, etc.	20	0	0
	£70	0	0

[1] Original document in my possession.

A table laid with fruit, etc.

By De Heem.

A wonderful specimen of the naturalistic style.

31.—*Sir Monoux Cope.*

Inscribed on the back: "Sir Monoux Cope, Bart. ob: 1763. Ætat 65."

In crimson velvet coat and waistcoat; hat under left arm, the hand of which holds a glove. Landscape back-ground.

Son of Sir John Cope (57) and Alice, Lady Cope (56), succeeded as 7th Bart. and died 1763.

32.—*Dead game and a cat.*

By E. Havell.

STAIR CASE.

33.—*Mr. Bethell.*

Hugh Bethell, of Rise, Yorkshire; husband of Anne Cope (18 and 52). He died 1752.

34.—*Colonel Mordaunt.*

By Bartholomew Dandridge.

He is dressed in a scarlet coat faced with leopard skin; a blue over-coat. His hand on a very large yellow and white dog.

Afterwards General Sir John Mordaunt, K.B. Son of the Honourable Harry Mordaunt, and half-brother of Penelope Cope (29). He died in 1780.

35.—*Mrs. Tipping.*

By Sir Godfrey Kneller.

In loose red dress, and blue mantle.

Elizabeth (Colet) wife of William Tipping Esq. of Ewelme, mother of Penelope Mordaunt, and grand-mother of Penelope Cope (29).

36.—*Mr. Wyndham.*

In murrey-coat, with sword; holding his hat in his right hand.

Thomas Wyndham, of Hawkchurch, Dorset, and of Yateley, Hants; father of Anne, Lady Cope (16). He died 1763.

37.—*Anne, Lady Cope.*

By T. Gibson.

Inscribed on the back "Lady (Anne) Cope, wife of Sir John ii. ob. 1713."

In a blue dress richly embroidered in gold; lace cap, and large veil hanging down on each side of her face. She is here represented as aged; sitting under a crimson canopy.

Daughter of Philip Booth, and wife of Sir John Cope the 5th Bart. She died 1713.

38.—*Sir John Cope, 5th Bart.*

Inscribed on the back: "Sir John Cope ii., Bart., ob. 1721. Ætat 87."

In armour, crossed with a red scarf; the right hand on his helmet on a table; the left holds the hilt of his sword. In the back-ground a fortress, and several horsemen.

His history and that of his Lady (the preceding portrait) is a curious one.

He was the second son of Sir John Cope, the 3rd Baronet, by Lady Elizabeth Fane, his second wife. He was born at Hanwell, in Oxfordshire, the ancient seat of the family, on the 19th November 1634, and was educated at Queen's College, Oxford. His subsequent story is thus narrated by himself:—

"Having spent many years of my youth in travell beyond the seas, in France,[1] Italy,[2] Germany, Flanders, and Holland, I returned home with a great desire and a firm resolution to marry, but with the consent and approbation of my friends and relations, and in order thereunto proposed several matches to my elder brother, Sir

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[1] "A brief description of what he saw most remarkable in France, 1654," remains in manuscript in the library at Bramshill. It is dedicated to his mother, Lady Elizabeth Cope.

[2] In his copy of the learned Jesuit, Athanasius Kircher's "Magneticum Naturæ Regnum," he has noted "Dono dedit ingeniosissimus Author propriâ manu in Museo in Româ, Junii 7, 1670."

Anthony Cope, then living.[1] But he not complying with any of them nor consenting to make any settlement upon me in marriage whereby he might better my fortune (though his own children were all dead), I did thereupon contract myself to one Mrs. Anne Booth, a neighbouring gentlewoman, and took her to wife, but very privately, least if my brother should come to know it he might have been so farr displeased as to have given away his estate from me, having not long before (as I was informed) cut off the entail."

This actually happened: for his brother, whom he succeeded in the title, dying in 1675, left him only a life interest in his estates; and, rendering his issue by his wife, Anne Booth, incapable of inheriting them, bequeathed them in remainder to a second cousin, whose descendants still possess most of them. But alas! for the short-sightedness of family pride: the cousin, whom Sir Anthony endowed with his estates, because he thought Anne Booth "a neighbouring gentle woman" unfit to occupy the place of his noble wife and mother, married in a few years the daughter of a London Alderman, who carried on the trade of a goldsmith in a shop in Fleet Street bearing the sign of "The Black Lion."[2]

On his brother's death, he goes on to say, he "did publickly own his said wife and children, and with his said wife he lived faithfully ever after (being above forty years), and he verily believes she did the like to him, to their mutuall satisfaction."

At the cession of Dunkirk to the French, the subject of this portrait was Captain of a troop of Horse there. He was elected

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[1] This is confirmed by an *unexecuted* marriage settlement, January 1664, on a proposed marriage between him, John Cope, and Elizabeth, daughter of Sir John Franklyn, of Moor Place, Herts, in the muniment-room at Bramshill. It is curious that he should have preserved it. The lady survived the disappointment and married —as he did.

[2] Jonathan Cope of Ranton Abbey, Staffordshire, married Susan, daughter of Alderman Sir Thomas Fowle. Her mother was daughter of Roger Norton, the king's printer.

member for Oxfordshire, on his brother's death, in his room; which he also represented in two other parliaments in Charles II.'s reign. And in the parliaments of William and Mary he twice sat for Banbury.

He seems to have been a man of considerable information. He added largely to the "study of books" which his brother had bequeathed to him, and purchased many books during his residence abroad. Many of his books contain notes in his hand-writing. And a MS. memorandum book of his contains notes of chemical and other experiments and receipts. Above all he was evidently a religious man, [1] and of vast charity; for notwithstanding his disinherison he sums up his remarkable will in these words:

"I leave the following advice as my chief legacy to all my children, but more especially to my eldest son, Sir John Cope, Knt. (viz.). In the first place, since they are so unfortunate as not immediately to inheritt my paternal estate, they will consider how many thousands in Great Britain who (though as well descended) are not so well provided for. And therefore that they would be contented with what I have left them, and bear no malice or hatred to those on whom that estate is immediately settled after me. But, on the contrary, shew all reciprocall love and friendship towards them if their behaviour deserves it, and particularly in shewing them any writings in their custodys which may be of use for them to see relating to the estate. And above all to avoid going to law with them or anybody else, if it may possibly be avoided without great detriment to themselves. And I do hereby strictly charge and require all my children upon my blessing that they love one another and give to each other their best advice and assistance at all times."

So far as I know, or have ever heard, this injunction, as it were from the grave, has been blest in its effect, and his descendants have lived in peace and harmony.

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[1] The Library at Bramshill, contains his "Opinion Concerning Religion," in MS., addressed to his mother, Lady Elizabeth.

He lived to a great age, dying on the 11th January, 1721, in his 87th year. He had seen and could remember six sovereigns, from Charles I. to George I. on the throne of England, besides the Rebellion and the Protectorate of Cromwell. [1] He lies buried in the vault at Eversley, which he had caused to be prepared seventeen years before his death, and to which his much loved wife, Anne Booth, had preceded him eight years. To its marble covering he affixed the following inscription :

Posteritati Sacrum.
Memor fragelitatis vitæ humanæ
cum non procul abesset
ab anno ætatis 70
et hunc locum sepulturæ deligisset
Vivus
Monumentum hoc marmoreum
cum subjecto conditorio
sibi et posteris
poni curavit
Johannes Cope, Baronettus
Anno Dom. 1704.
Tu quoq : viator quisquis es
Memento Mori.

39.—*Charles, Earl of Peterborough.* By Amiconi. [2]

Full length ; in general's uniform ; his foot on a cannon, in his right hand a baton ; and pointing with his left towards some ships at sea.

The celebrated General in the Spanish war in Queen Anne's time, "whose eccentric career was destined to amuse Europe." [3] He was uncle of Penelope Cope (29). He died 1735.

40.—*Mrs. Poyntz and her Son.*

By Mary Grace.

[1] He was more than fourteen when Charles I. was put to death ; when he died George I. had been more than five years on the throne.

[2] I am not quite sure whether this is the original or a copy.

[3] Macaulay's History of England ii. 33.

Full length. She is represented as Minerva, in a short yellow dress and crimson mantle; her short green under-petticoat is looped up to shew her naked left leg, and sandalled feet. Her red-plumed helmet and shield are on the ground. In her right hand she holds a spear; her left is on her son William Poyntz, represented as about twelve years of age, in a blue court suit embroidered with silver.

Anna Maria, daughter of the Honourable Lewis Mordaunt, niece of Lord Peterborough and first-cousin of Penelope Cope (29). She was married to Stephen Poyntz, of Midgham in Berkshire, and died in 1771.

She was known as "the Fair Circassian," from a poem with that title dedicated to her. Horace Walpole mentions her by that name, in a letter to Sir Horace Mann, and adds in a note: "A young gentleman of Oxford wrote the 'Fair Circassian' on her, and died for love of her." [1.] Elsewhere he observes: "she had been a great beauty; the poem of the 'Fair Circassian' was written by a gentleman who was in love with her." [2.]

The poem of "The Fair Circassian" was written by Samuel Croxhall, and first published (anonymously) with a dedication to her in 1720. He did not "die for love of her," but lived to become a Doctor of Divinity. The poem is exceedingly "broad," as the phrase now is; and one wonders, even in this latter part of the nineteenth century when breadth in poetry and prose is only too common, that a poem so grossly indelicate should have been addressed to a young lady, the niece of one of the most noted and distinguished noblemen of the day, and should have run through, at least, six editions: the sixth published when she had been for years the wife of Mr. Poyntz.

In her husband's apartments in St. James's Palace, and no doubt in her presence, her eccentric uncle, Lord Peterborough, disclosed his private marriage to the beautiful Anastasia Robinson, and acknowledged her as his wife.

[1.] Walpole's Letters (ed. 1857), ii. 233.

[2.] Walpole's George iii. vol. i. 238.

41.—*Mr. Helyar Wadham Wyndham.*

Half length. In brown velvet coat, white satin waistcoat; the right hand in the pocket, the left on his sword; his hat under his left arm. Architectural back-ground.

Son of Mr. Wyndham of Yateley (36), and brother of Anne, Lady Cope (16).

42.—*A Lady, un-named.*

Portrait of a young person in a yellow dress; pearl necklace.

43.—*Lady Monoux.*

In blue dress, and red mantle.

Alice, daughter of Sir Thomas Cotton, and grand-daughter of Sir Robert Cotton, the collector of the Cottonian Library; wife of Sir Humphrey Monoux, Bart., and mother of Alice, Lady Cope (56).

44.—*The Honourable Mrs. Mordaunt.*

By Sir Godfrey Kneller.

In loose yellow dress, blue scarf, white under sleeves; her left hand on a bunch of jessamine; landscape back-ground.

Penelope, daughter of William Tipping, Esq., of Ewelme, and Elizabeth (35) his wife. She was the second wife of the Honourable General Mordaunt, and mother of Penelope, wife of Sir Monoux Cope. She died two years after her marriage, aged 25, at Bath, in 1713.

45.—*Lady Gould.*

In loose red dress, green mantle, white under sleeves; dark hair in curls at the back; landscape back-ground.

Inscribed on the back: "Frances, daughter of Sir Humphrey Monnoux, Bt. wife of Sir Edward Gould."

After his death she married James Venables, of Woodcote, Hants, Esq. She was sister to Alice, Lady Cope (56).

46.—*William, 3rd Earl of Pembroke.* By Van Somer.

Full length. In black, with white collar turned back; gold sword belt; ribbon and jewel of the Garter, and the garter on his

left leg; the left hand holds his hat, the right the staff as Lord Chamberlain to James I.; yellow gloves, white shoes with large black bows. He is represented in a hall, the open windows of which shew a landscape. On the key-stone of an arch are the arms of Herbert.

He was son of

"The subject of all verse,
Sydney's sister, Pembroke's mother."

He bore a great and amiable character, and was the most universally esteemed and beloved of any man of that age. He died universally lamented in 1630.

47.—*Posthumus and Imogen.*

By William Hamilton.

Cymbeline, Act i., Scene ii.

Painted for Boydell's Shakespeare Gallery, and engraved by Thomas Burke, though I believe that it is not inserted in Boydell's Edition of Shakespeare.

GREAT DRAWING ROOM.

48.—*View of Rome, the Vatican, &c.*

By Canaletti [c]

49.—*A Sea Piece.*

By Allan Ramsay.

On the right a large ship, under sail, English flag, firing her guns; near her another large ship, with the English flag, in half sail; on the left a third ship, lower in the water. All these are men of war. On the left foreground a boat under sail, on the right foreground two boats pulled by sailors in white jackets. Near the largest ship two small vessels. In the distance other ships. The prominent ship is the Queen Charlotte.

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[c] In the old catalogue it is ascribed to *Accali*; but I can find no account of any painter of that name; and I am assured by those whose opinion is entitled to weight, that it is probably by Canaletti.

LIBRARY.

50.—*Sir Anthony Cope, 4th Bart.*

In a close yellow coat fastened with clasps; a red mantle; and a peruke. He leans his left arm on the pedestal of a column. Landscape back-ground.

He was born in 1632, the eldest son of the 3rd Baronet by his second wife Lady Elizabeth Fane.

Shortly before the Restoration he took an active part in the communications held between the exiled King and his adherents in England; and many private meetings of these loyalists were held at his seat at Hanwell. The messenger employed on these missions was his Chaplain, Richard Allestree, afterwards Canon of Christ Church and Provost of Eton. Bishop Fell (of Oxford), in his Life of Allestree, states that, having joined Dolben, afterwards Archbishop of York, and Fell himself, in maintaining privately the service of the Church at Oxford, [1] Allestree "continued with them till such time as Sir Anthony Cope, a loyal young gentleman of quality and fortune in the county of Oxford, prevailed upon him to live in his family, which he did for several years having liberty to go or stay as his occasions required. Whereby he was enabled to step aside without notice upon messages from the King's friends, which service he managed with great courage and dexterity." [2]

In the Convention Parliament, which met in April 1660, and which effected the Restoration, Sir Anthony was returned for Banbury. In the next Parliament, which met in the following year, he was elected for Oxfordshire, and continued to represent that county till his death. In recognition, no doubt, of his endeavours to promote the Restoration he was selected to be one of the Knights of the Royal Oak; an order which Charles II. intended to institute; but

[1] A well-known picture in the Hall of Christ Church represents these three Divines saying the services of the Church.

[2] Fell's Life of Allestree, prefixed to his Sermons. These secret meetings and ransactions at Hanwell are fully described in Beesley's History of Banbury, pp. 471-474.

which design he was afterwards induced to lay aside, lest it might kindle jealousies and animosities which were smouldering or dying out.

He also retained in his family as Chaplain another loyalist clergyman, George Ashwell, whom he presented to the Rectory of Hanwell in 1658. Ashwell was a man of learning, and author of several theological works. And in one of them "Gestus Eucharisticus," dedicated to Sir Anthony, he speaks of his "known zeal for maintaining the good Orders of the Church," and his "Exemplary reverence at the public Service and particularly at this Sacrament;" and also of "the influence which his suffrage and authority had in reviving the ancient law for the kneeling thereat."

But it was not only to loyalists and learned Divines that Sir Anthony extended his hospitality and patronage; he was the means of introducing into England the modern style of violin playing. For when Thomas Baltzar of Lübeck, who was esteemed the first violinist of his time, arrived in England in 1658, Sir Anthony brought him to Hanwell, and he lived there about two years.[1] Baltzar was the first violinist who in England had practiced and taught shifting; and Anthony à'Wood mentions the amazement with which he saw him run his fingers to the end of the finger-board of the violin, and then run back with alacrity and in very good tune, "which," he says, "he nor any in England ever saw before."

Besides his patronage of loyalists and musicians, Sir Anthony seems to have kept up sport and lived in some state at Hanwell. The register of the church there records the burial of the "falconer to Sir Anthy Cope," and the Baptism of his "Blackmore [black-a-moor] by ye name of Thomas."

He died in 1675, and was buried at Hanwell with a costly funeral.

51.—*John Cope, second son of the 6th Baronet, inscribed on the back: "John Cope, son of Sir John Cope, Bart. obt. 1760. Ætat 55."*

[1] Baltzar afterwards became master of King Charles the Second's band, and died in 1683.

He is here represented about 16 years of age; in a white satin coat embroidered in gold, lace neck-cloth and ruff.

He was gentleman-usher to George II., and died suddenly in his carriage between London and Hampton Court.

52.—*Anne Cope, daughter of the 6th Baronet.*

Sister of the foregoing; and afterwards Mrs. Bethel. See 18.

She is here represented about 20 years of age; in a pink dress.

53.—*Anthony Cope, second son of the 5th Baronet.*

Inscribed "T. Gibson pinx, 1729." On the strainer is his own monogram.

Dark blue coat, red vest, and blue cap. See 64.

54.—*Anne Cope, wife of the preceding.*

Marked "T. Gibson pinx, 1729."

Inscribed on the back "daughter of Mr. Spinkes, and wife to Anthony Cope, Esq. ob: 1758."

In yellow, with blue mantle.

She was daughter of Nathaniel Spinckes, a clergyman who was deprived of his preferments in 1690, for refusing to take the oaths to William III. He was afterwards consecrated Bishop among the non-jurors. He wrote many theological, controversial and devotional works. [1.]

55.—*Sir Robert Cotton.*

Arms on the front, *Cotton*, with crest, and marked: "Sir Robert Cotton, Post Master Gen[l.] to King William, 1696."

He was grandson of Sir Robert Cotton, the celebrated antiquary; and uncle of Alice, Lady Cope (56).

56.—*Alice, Lady Cope.*

In a pale pink dress, with blue mantle. She was daughter of Sir Humphrey Monoux, Bart.; and wife of the 6th Bart. (57), whom she survived only a week, dying on the 16th December 1749, in her 79th year.

[1.] Some MS. sermons by him are in the library at Bramshill, and some of his printed works which belonged to this daughter.

A beautiful picture of a beautiful person ; painted probably about the time of her marriage, when she was about 26.

57.—*Sir John Cope, 6th Baronet.*

Husband of the preceding.

Arms on the front, *Cope* impaling *Monoux*. In blue drapery, with a long peruke.

He was eldest son of the 5th Baronet. He was educated at Oriel College, Oxford, and about the year 1691 went abroad, and for two years studied at Wolfenbüttel ; whence he afterwards made the "grand tour" to "most of the Courts of Italy and Germany." On his return he was knighted (as the eldest son of a Baronet) by King William the Third, at Kensington, in January, 1696 ; and in July of that year married the beautiful Alice Monoux ; and three years afterwards purchased Bramshill. He sat in Parliament for many years, part of the time as Member for Hampshire. He died on the 8th December, 1749, just one week before his wife, being about the same age, 79.

58.—*Sir John Cope, the 5th Baronet.*

On the front. "Ætat 73."

In a blue mantle, turned back with pink.

See his history, 38.

59.—*Anne (Booth) Lady Cope.*

His wife. Inscribed on the back "Lady (Anne) Cope, wife of Sir John Cope, ii. ob : 1713."

In blue dress, white and yellow scarf, pink mantle ; and grey hair.

This picture was probably painted at the same time as the preceding one of her husband, when she would be about sixty-two years of age. It is very different from the portrait of her in youthful beauty (61). Her face here is stamped with the traces of the grief which the disinherison of her children (on her account), the murder of one of her sons, and the deaths of others of her children, had brought upon her.

60.—*Sir John Cope.*

Same person as 58. Inscribed on the back: "Sir John Cope, ii."

He is here represented as about 30. In a yellow coat, white neckcloth tied with pink ribbon; long hair.

61.—*Anne (Booth) Lady Cope.*

Same person as 59.

She is here represented in her youth and beauty; in 59, past middle age; in 37 in "the sere and yellow leaf."

Next follow portraits of four of their surviving sons.

62.—*William Cope.*

In blue coat embroidered in gold; and short peruke.

Fourth surviving son of the 5th Bart. He was appointed Lieutenant in the Coldstream Guards, 25th April, 1706; and on the 6th June following being on guard at the Tower of London, he invited some friends to spend the evening with him there. One of them brought with him one John Mawgridge. Some wine was sent for, and while Mr. Cope's friends were enjoying themselves, a woman (of no modest reputation as may be imagined) arrived at the guard-room door, and desired to see him. On her entrance Mawgridge insulted her, both by offering to salute her, and, on her resisting, by giving her bad language. Mr. Cope interfered to protect her from his rudeness; on which Mawgridge turned his invectives on him; and amongst other things demanded immediate satisfaction for what he deemed an insult. Mr. Cope replied that the present was neither a fit time nor place; but that on another occasion he would not refuse it. On this Mawgridge was leaving the guard-room, but as he did so, he seized a bottle that was on the table and threw it at Mr. Cope, and struck him on the head; and instantly after he drew his sword, and (in spite of the endeavours of one of the guests, named Martin, to prevent him) pierced Mr. Cope through the left breast and killed him on the spot.

On this Mawgridge was tried; and the jury found a special verdict, stating the facts as proved in evidence, and their uncertainty whether the crime was manslaughter, or amounted to wilful murder.

The record was removed into the court of Queen's Bench, and the case was argued before the twelve judges; who were all (with the exception of Chief Justice Trevor) of opinion that Mawgridge was guilty of murder.

Judgment was delivered at great length by Chief Justice Holt; and process was issued against Mawgridge, or if he was not retaken to proceed to out-lawry. For after the trial, but before this decision of the judges, Mawgridge had escaped out of the Marshalsea, where he was imprisoned; had disguised himself by staining his face with walnut-juice; had walked thirty miles by night into Essex; and, by a bribe from his father of a hundred guineas, had induced the master of a vessel at Colchester to convey him to Holland. Here he skulked for some eighteen months, and, as he spoke French and Spanish fluently, escaped detection. But, at last, being at a tavern at Ghent, where there was at that time a strong garrison of English troops, including some of the Foot Guards, and in his cups speaking English fluently, he was suspected and detained. Having been recognised and identified, and eventually brought to England, he was placed at the bar, sentenced to death, and executed at Tyburn on the 28th April, 1708: nearly two years after he had committed the murder.[1.]

At the time he was murdered William Cope was 22 years of age.

63.—*Galen Cope.*

He is represented in a murrey coat and blue waistcoat embroidered with silver. He is pointing with a roll inscribed "La Vera Cruz, 1729," to a ship with a red ensign and three red burgees, which is firing at the shore.

Seventh and youngest son of the 5th Baronet. He was first in the army—a "Captain of Horse" it is said—but afterwards

[1.] A Life of Mawgridge—written by some one much prejudiced in his favour—was published in 1708, 8vo, London; this and a MS. report of the arguments and judgments in the Queen's Bench are in the library at Bramshill.

entering into Holy Orders, he was presented by his brother Sir John Cope to the Rectory of Eversley. He died in 1735, at the age of 45.

64.—*Anthony Cope.* By Vanderbank.

In brown; in the left hand a book marked "Corelli."

Inscribed on the back: "Anthony Cope, Esq., son of Sir John Cope ii., Bart. ob. Jan. 1750. Ætat 77."

The same person as 53. After studying with his eldest brother at Wolfenbüttel, he became a Turkey merchant; and seems, from a notice of him in Hearne's Diary, to have resided for some time at Constantinople. By his will he bequeathed to his nephew, Sir Monoux Cope, his books "to be added to his Library at Bramsell;" the "half length of his mother [59] his own and his wife's "picture by Gibson [53, 54] and [this] his "own picture by Vanderbank." His mention of his collection of musical instruments perhaps explains the inscription "Correlli" in the portrait.

65.—*Charles Cope.*

In green velvet.

Holding a paper inscribed "J. Vanderbanck, pinx. 1722."
Inscribed on the back "Charles Cope, Esq., son of Sir John Cope, ii. ob. 1764. Æt. 83."

66.—*Mary, Lady Cope.*

Half length. In yellow dress, blue scarf, white under-sleeves, pearl neck-lace, brooch, and sleeve-brooches. Her right hand in water in a shell, which is filled from a fountain. The hair in curls. Landscape back-ground.

Daughter of Dutton Lord Gerard, of Gerard's Bromley in Staffordshire, and wife of Sir Anthony Cope, the 4th Baronet (50). They were first cousins, their mothers having been daughters of the 1st Earl of Westmoreland. They outlived all their children, three sons and a daughter;[a] and to the record of the burial of the last in

[a] I have preserved the epitaphs of two of these children in appendix V.

the Register of Hanwell a later hand has added: "which loss proved fatal to him [Sir Anthony] and his Lady." It brought him to an untimely grave at the age of 43; and grief for the loss of her husband and children bereft her of her reason. She lived on, however, to old age, under the care of the Honourable William Spencer, who had married her sister, and died at Hanwell in 1714: "the last possessor of the family estate" as is noted in the Register, "who resided in this Parish." [1]

67.—*Sir John Cope, 6th Bart.*

The same person as 57. Inscribed on the back "Sir John Cope, Bart. iii. ob. Dec. 9, 1749. Æt. 78."

68.—*Alice, Lady Cope.*

Wife of the above, and the same person as 56, but a much inferior picture.

Inscribed on the back: "Alice, Dr. of Sir Humphrey Monoux, wife to Sir John Cope iii., Bart. ob. Dec. 17, 1749. Æt. 79."

69.—*A young man, un-named.* [2]

Portrait of a youth in a blue coat, clasped down the front, and yellow mantle, with a long peruke. The costume is of Charles II.'s time.

GALLERY.

70.—*King George II.*

Half length.

71.—*Nero.*

Copy from Titian.

72.—*Preparations for the Chase.*

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[1] Hanwell passed by her husband's will to another branch of the family, and was pulled down about 1770, except one tower, now a farm house. A drawing of it before its demolition hangs in the Gallery at Bramshill, which is engraved (not very accurately) in Skelton's Oxfordshire. See a further account of Hanwell, Appendix vi.

[2] Called in an old catalogue "Philip Cope": an utter mistake, for Philip Cope, the son of the 6th Bart., died in 1713, aged only *two years and a half.*

73.—*Roman Baths with Figures.*

By Pannini.

The effect of this picture, as a furniture picture, is excellent, when viewed from any part of the long *vista* extending from this Gallery to the Chapel-room.

74.—*View of St. Peter's at Rome.*

This is an interesting picture, as it exhibits the *façade* of St. Peter's after it was completed in 1621, but before Bernini added the colonnade about 1657. The Egyptian Obelisk and one of Carlo Maderno's fountains are seen; the Vatican is shewn, and as the Mosaic of the *Navicella*, which was placed by Urban VIII. in the interior of the Church, is here shewn as external and over the entrance to the Vatican, it is evident that the picture was painted before 1644. In the Piazza are many figures: a Cardinal in his carriage; Ladies; Ecclesiastics, the Pope's guards, &c. in the costume of the period.

Opposite to this picture hangs a large engraving with external and internal views of St. Peter's, which shew the changes that have taken place since it was painted.

75.—*Abigail meeting David.*

By Old Francks.

76.—*Roman Baths with Figures.*

By Pannini.

A match picture to 73.

77.—*Augustus Cæsar.*

A copy from Titian.

This and 71 are old copies of two of Titian's set of Cæsars.

78.—*Preparations for the Chase.*

In the Gallery, besides a number of old engravings, are six water-colour pictures of Bramshill House and Park:

1.—*View of the Terrace.*

Marked on the back "Cattermole"; but probably by an imitator of his style.

II.—*Camp of a flying column in the Park, 1869.*

By Mrs. Marrable.

III.—*View of the Bridge, in the Great Avenue.*

By J. W. Sage.

IV.—*View of the House from the Garden-pond.*

By Major R. Petley.

V.—*View of the Gate-way and Lodges of the Great Avenue.*

By J. W. Sage.

VI.—*View of the House from the South-east.*

By the Honourable Lady St. John Mildmay.

CHAPEL ROOM.

79—*Sir John Cope, 11th Bart.*

Painted when a young man. Died 1851.

80.—*King Charles II.*

By Sir Peter Lely.

81.—*Katharine of Braganza, his Queen.*

Lely.

82.—*Nell Gwyn.*

Lely.

In loose dark yellow drapery.

83.—*Mr. Tipping.*

By William Dobson.

One of Dobson's best portraits, and very much in the manner of Vandyke, by whom he was recommended to Charles I. The hands are beautifully modelled. The left rests on the head of a large dog.

It probably represents John Tipping, of Wheatfield, in Oxfordshire, who died before his father, Sir George Tipping, and whose descendant married Sir Monoux Cope.

84.—*The Countess of Ossory.*

By Sir Peter Lely.

In white, with a blue scarf over her left shoulder.

Emilia de Nassau, wife of the Earl of Ossory, son of the great Duke of Ormond.

85.—*Lucy Walters.*

Lely.

In brown. The hair in curls, with two long ringlets hanging over the shoulders.

Mother, by King Charles II., of the Duke of Monmouth.

A good portrait of this handsome but bold-looking woman.

86.—*Lady Pratt.*

Lely.

Margaret, daughter of Sir Humphrey Forster, of Aldermaston, and wife of Sir George Pratt, of Coleshill, Berks.

87.—*Mrs. Spencer.*

Anne Greenwood, widow of John Spencer, Esq. She was great aunt of Sir John Cope, 11th Bart. (79). She died 1729.

It seems incredible that any known English painter of the period, and anterior to Reynolds, should have painted this portrait, and coloured in a style which was then unattempted in this country. But as I observe by her brother, John Greenwood's, will that he resided at Leghorn, and died at Naples, it is possible that it may have been painted while she was abroad with him, and may be the work of some Italian artist.

88.—*Spring.*

By Paul Brill.

A canal with bridges. On the right an entrance to a *Château*: in the fore-ground a cavalier meets a lady; several other figures, one of which holds a horse.

89.—*King Henry VIII.*

A small copy on copper, of a picture by Holbein.

90.—*Summer.*

By Paul Brill.

On the right, on rising ground, a cornfield, in which are reapers. In the fore-ground a gentleman on horseback, having a hawk on his left hand, attended by a servant and accompanied by a dog. In the left corner a woman, in a red bodice and black petticoat, gives fruit

to a boy. Beyond is a river, in which several persons are bathing. In the back-ground two bridges, and distant landscape.

91.—*Autumn.*

By Paul Brill.

In the fore-ground a gentleman on horseback, in a red cloak and hood, superintends the vintage, and is addressed by one of the workmen ; a cooper puts a hoop on a cask ; on the right an old man with a basket on his back ; beyond him a flock of sheep. In the left hand corner two women are pouring fruit into baskets. Beyond them another woman is about to ascend a flight of steps leading to the gardens of a *Château.*

92.—*King Edward VI.*

A small copy, on copper of a picture by Holbein.

93.—*Winter.*

By Paul Brill.

On rising ground on the right a *Château*, the roofs covered with snow. On the road from which a lady, with a black half mask and red-tippet edged with white fur, is driven in a sleigh by a servant ; another sleigh follows with a lady similarly attired. On the moat several persons are skating. Towards the left fore-ground two men and a woman are killing a pig. In the extreme left corner a woman is drawing water from a well, by a rope and pulley fixed to the bough of a large tree.

94.—*Portrait.*

Called in the old catalogues "Fair Rosamond," which it most certainly is not.

In an under robe of black, and an open gown of crimson, richly embroidered with pearls and trimmed with ermine. The under sleeve of white linen is, at the wrist, richly decorated, and terminates in a lace ruffle. On her breast is a closed and jewelled royal crown, from which hangs a richly jewelled ornament. Her close fitting quoif, trimmed with pearls, is peaked over her forehead. Her left hand holds a golden cup, from which her right has lifted the cover. The

costume is strictly that of the reign of Henry VIII.[1]; and there is every reason to believe that it is a portrait of Queen Katherine Parr, to whom Sir Anthony Cope, grandfather of the 1st Baronet, was Chamberlain of the Household.[2]

95.—*Sir William H. Cope, 12th Bart.*

By Alexander Rowan.

97.—*Portrait.*

Called in the old catalogues "Jane Shore." There is an inferior *replica* or copy of this picture at Hampton Court, equally absurdly named.

It represents a lady, with the face, of considerable beauty, almost in profile. Her hair is reddish. The costume is of the time of Queen Elizabeth. The collar, open at the neck, has a quilled ruff. The black dress, trimmed with miniver, has the upper part of the bodice richly embroidered. A transparent stiff veil covers the upper part of the face and extends considerably in front.

It is said to be a portrait of Mary, Queen of Scots.

98.—*Lucretia.*

After Guido.

Seen to the waist. With the left hand she bares her bosom, into which, with the right, she plunges the dagger.

An early copy of a picture by Guido, which I am informed was destroyed by a fire in a Cardinal's palace at Rome about sixty years ago.

99.—*An Alchemist's Laboratory.*

Old Teniers.

On the left an aged man blows the fire in a brazier with bellows. Near him another man pours something from a bottle into an earthen jar. In the middle back-ground are two other persons; and on the right two persons sit at a table on which is an open book. Around are various implements of the art; skulls of animals, &c.

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[1] Fairholt's Costume in England, 244.

[2] Parkhursti Ludicra sive Epigrammata juvenilia, 1573.

100.—*A Moonlight Scene.*

A. Vanderneer.

On the left a *Château*; in the door-way a woman stands with a candle in her hand, lighting a man who descends the steps. Near him a cow and a pig, and some figures with a dog. In the fore-ground a man and woman coming down the village street. On the right a river, out of which a woman is drawing water. Buildings on each side; and in the distance the tower of a Church.

101.—*Diana and Calisto.*

Rubens.

A small repetition on copper of his great picture in the *Museo* at Madrid. [a]

It is well known that Rubens retained small copies, by his own hand, of many of his favourite pictures, and that they were dispersed at his death by his widow.

102.—*Landscape.*

By Henry Ashford.

Signed and dated.

103.—*A halt of beggars near a ruin.*

Dutch School.

104.—*A fresh breeze.*

By William Vandervelde.

A ship with a red ensign at the poop, and St. George's Cross at the bow-sprit; just behind another ship crosses on the opposite tack. In the distance three vessels on the right, and four on the left.

105, 106, 107, 108.—*Four French painted fans in frames.*

109.—*Sketch of a Magdalene.*

110.—*Miniature of Mary, Queen of Scots.*

On ivory. Round the edge is: MARIA REGINA SCOTORUM. Inscribed on the back: *Drawn by Miss Williamson.*

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[a] "Catalogo de los Cuadros del Real Museo, No 1716," where it is fully described.

Copied by her from an early miniature; of which there is a copy in the Queen's collection at Windsor, which bears on the back the following inscription in the artist's handwriting: "Mary Queen of Scotland by leave of his Grace Duke Hambleton, in whose hands y^e^ originall is; taken out of her strong box after she was Beheaded, after y^e^ Originall Bernard Lens London Fecit Oct. 31 1710."

111.—*Miniature of Henry, Prince of Wales.*

By Isaac Oliver.

Inscribed on the back in a contemporary hand "Prince Henry, brother to King Charles that was murdered."

A most beautiful specimen of Oliver's pencil.

112.—*A Battle-piece.*

By Palamedes.

In the fore-ground three horsemen with drawn swords, one on a white horse; a wounded Turk lies on his face on the ground. Many figures of horsemen in the back-ground. On panel, 4½ inches by 3¾.

113.—*Queen Henrietta Maria.*

She is in black with a white kerchief; a transparent black veil, which crosses the forehead, and hangs down over the neck and shoulders. In her hand a black heart. She is evidently represented as a widow; and it seems to be one of the portraits mentioned by Agnes Strickland. Queens of England, vol., viii., 238-9.

114.—*Georgiana, Countess Spencer, and her daughter Georgiana, afterwards the beautiful Duchess of Devonshire.*

On glass. This is Watson's print of Sir Joshua Reynolds' picture, at Althorp. It has been coloured after the original, and transferred to the glass, by a process described in a book called "The art of painting in water colours . . . . with instructions for painting on glass," Lond. 1788.

115.—*A sea port.*

On the right a tower, and a vessel alongside. Others under sail in the distance. Many figures in the fore-ground. On panel, 9 inches by 6½.

116.—*Landscape.*

By Richard Wilson.

A river, with a large extent of country in the distance. The right bank wooded in the fore-ground. A man is seen in a boat. On panel, 12 inches by 9.

117.—*Landscape.*

Dutch School.

A river scene. On the further bank two cottages, and (more distant) farm buildings. In the fore-ground are two boats, in which are three figures, one of whom is sinking a jar in the river. In the left hand corner a man and a boy sit on the near bank ; near them a basket.

118.—*An Ambush.*

In a winter landscape a baggage train, accompanied by an escort of Cavalry, is attacked by several horsemen issuing from behind a windmill on the left, and by foot-soldiers concealed in a ditch. In the fore-ground a horse has fallen wounded, and its rider is making his escape. Just beyond, two prominent horsemen are closely engaged, and fire pistols at each other. A trumpeter on each side sounds an alarm or charge. In the left corner are the skull and skeleton of a horse ; on the right, pollard trees and a well-house. On panel.

119.—*A light-house.*

By Adrian Van Diest.

A tower ; another on a high cliff to the left. Several small vessels in a creek or harbour. On the right a man, dressed in red, standing on a rock, hails the boatmen.

120.—*Our Saviour blessing little children.*

By an imitator of Paul Veronese.

121.—*Landscape.*

By J. G. Hart.

A rocky glen ; in the fore-ground a river falls in a cascade over rocks.

123.—*Hugh Bethel, son of Mrs. Bethel (18), daughter of Sir John Cope, 6th Bart.*

He is represented as an infant.

123.—*Philip Cope, son of Sir John Cope, 6th Bart.*

He died in 1714, aged two years and a half.

124.—*Mrs. Tipping.*

In a yellow dress; beside her a beehive.

This picture in size, disposition, and frame matches that of her husband (83). It is however so much inferior to it, that it can scarcely be from the hand of the same painter. It is probably the portrait of Anne, daughter of Sir Christopher Pigott, and wife of John Tipping.

125.—*Susanna Cope.*

By A. Pope.

Daughter of William Handcock, wife of Joseph Cope, and mother of William Cope (8), died 1794.

Sitting in a crimson chair, in dove-coloured satin dress, lace ruffles. The arms bare to the elbows; on the left arm a black fur muff, and round the neck a boa to match. Both hands seen, crossed; in the right a book inscribed Common Prayer. A round lace cap.

An admirably painted portrait.

126.—*The Ascension, and the incredulity of St. Thomas.*

By Verrio.

Evidently a design for a ceiling: probably for the Chapel here. In a circle, our blessed Lord ascends, supported and surrounded by Angels; some of whom play on musical instruments. Below the incredulity of St. Thomas is painted *en grisaille*. On one side St. John the Evangelist with the Eagle; on the other St. Matthew attended by the Angel.

A very favourable specimen of Verrio's painting. The Ascension and attendant Angels are like a bouquet of flowers, so bright and harmonious is the colouring.

127.—*Henry Cope.*

Died 1775.

He was a barrister. In lawyer's gown and bands, and full wig powdered. Son of William Cope and Mrs. Honor Cope (26).

128.—*William Cope, Cofferer of the Houschold to King Henry VII.*

He is habited in a black gown, a black cap and feather. He holds in his left hand a purse, from which hangs an ornament with a crown.

Inscribed ÆTATIS SVE 36. WILLIAM COPE OF HANWELL IN THE COUNTY OF OXON. COFFERER TO KING HENRY THE 7TH.[1] And on the back is written in an early hand: *William Cope died 1513.*

In the old catalogue this picture is ascribed to Holbein; but at William Cope's death that painter was but fifteen years old. The question is not without interest—Who could have painted this portrait at a time so much anterior to Holbein? For the inscription states that the Cofferer was then thirty-six. As his eldest son, Stephen Cope, of Bedhampton in Hampshire, is recorded[2] to have been of the age of forty years and upwards at his father's death in 1513, William Cope's birth cannot be put much later than 1450; and the portrait must consequently have been painted about 1486. I do not know that any painter flourished in England at that period to whom this picture can be attributed. It is possible, certainly, that in his office of Cofferer he may have gone abroad on the King's business, and that there the portrait may have been painted; as we find him in 1505 accompanying Margaret, the Queen of the Scots, the King's daughter, to the border, if not into Scotland, in order to pay her dower, on her marriage with King James IV.[3]

GREEN BED-CHAMBER.

129.—*Two Miss Tippings.*

Two of the seven daughters of Sir Thomas Tipping, of Wheatfield, in Oxfordshire.

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[1] All the latter words of this inscription seem of a later character and date than the record of age. And in fact William Cope was not possessor of Hanwell till 1502.

[2] Inquis. post mortem, 5 Hen. VIII., Nos. 31.

[3] Rot. Scot. Hen. VII., No. 5.

In the affected style of the time. One is painted as a shepherdess with a crook, and a lamb beside her; the other holding fruit and flowers.

130.—*Joseph Justus Scaliger.*

The face in profile. In black, with a red robe. An open book before him, inscribed with Hebrew characters. In his right hand a pen.

The following verses were affixed to the back of this portrait. A few words having become illegible or torn off are conjecturally supplied in Italic.

In
J. J. Scaligerum.

Hæc est Scaligeri mortem meditantis imago
Luminis hæc tanti vespera talis erat.
In vultu macies et tortor corporis Hydrops,
Sed tamen et magni conspicis *ora viri.*
Læva tenet chartas Nabathæi munera *vatis*
Armatur calamo nunc quoque dextera *suo.*
Hæc est illa manus, vitam cui tota vetustas
Debet, et a primo tempora ducta die;
Quod si Scaligero meritis par vita daretur,
Non nisi cum mundo debuit ille mori.

Joseph Scaliger, the son of a father equally eminent for learning, was a celebrated critic and man of letters. He first, in his work "De emendatione temporum," rectified chronology on a philosophical and scientific basis. He died in 1609.

Presented to Sir William Cope by the Rev. R. G. Davis.

131.—*Fruit.*

In the centre a crystal vase; surrounded with fruit.

By Daniel Seghers.

132.—*St. Mary Magdalene.*

133.—*Sir John Mordaunt Cope, 8th Bart.*

He holds in his hand an official letter with his name and address. He is in the uniform of the Hampshire Militia, of which he was Colonel. He died in 1779.

134.—*Mrs. Pitt.*

Elizabeth Wyndham, wife of William Pitt, and aunt of Anne (Wyndham), Lady Cope (16).

A charming portrait of the same person as No. 14 in the Red Drawing-room. She holds in her right hand a volume of the "Spectator," open at No. 385, which contains an essay "on Friendship": a fitting attribute of this Lady, who seems, from some of her papers in my possession, to have been of a most amiable disposition, and loving to her friends. She died about 1765.

135.—*Mr. Tipping.*

I presume William Tipping, of Ewelme, Oxfordshire, whose grand-daughter, Penelope Mordaunt (29) married the 7th Baronet.

CHAPEL.

136.—*St. Paul.*

137.—*St. Peter.*

Copies from pictures by Ugolino da Sienna, formerly in the Church of Sta. Maria at Florence, and afterwards in the collection of William Young Ottley; painted by Alex. Rowan.

Presented to Sir William Cope by the late Captain E. J. Ottley.

138.—*The Annunciation.*

Early German School.

The blessed Virgin kneels on the right of the picture, the dove above her head; on the left the angel Gabriel, habited in a white surplice and a cope embroidered with gold, kneels holding in his right hand a Sceptre. The Angelic Salutation on a scroll proceeds from his left hand. Between these figures the pot of lilies. Above the Angel appears the bust of the Ancient of Days, with a cruciform nimbus. The back-ground is gilt, stamped or engraved with a diaper pattern.

Presented to Sir William Cope by Mr. J. H. Sperling.

139.—*Holy Family.*

A Byzantine Picture.

The blessed Virgin habited in the conventional robes of red and blue, with her hands joined, adores the Divine Infant, who lies extended on a cushion on her lap. Behind on the left, Joseph, represented as a young man with a reddish beard. On the right a fair youthful female, or an Angel. On panel, the back-ground gilt.

Presented to Sir William Cope by Capt. E. J. Ottley.

140.—*The Woman standing on the Moon, as described in the xii. chapter of the Revelations.*

By Zurbaran.

The subject generally called "The Immaculate Conception." An excellent picture in Zurbaran's later style, when he imitated or rivalled Murillo.

141.—*Our Lord standing in the tomb, on one side the lance, on the other the hyssop and sponge. On the left St. Thomas Aquinas, in black, on his breast the golden sun. In his left hand he bears the white lily branch. On the right St. Catharine of Sienna, in black, habited as a nun, with white wimple; in her left hand a book, in her right a rosary.*

By Francia.

On panel. Gilt back-ground. A beautiful picture. Presented to Sir William Cope by Captain E. J. Ottley.

142.—*The last Judgment.*

By Carlo Maratti.

Curious, as shewing the conventional treatment of this subject, as depicted by mediæval painters, continued, yet represented in so different a style, by the last master of the Roman school.

143.—*Healing the Blind.*

By Alexander Rowan.

144.—*Our Lord taken down from the Cross.*

Early Dutch School.

Some of the figures are apparently unfinished.

145.—*The Choice: Christ or Barabbas.*

By Alexander Rowan.

WROUGHT ROOM.

146.—*Lieutenant-General Sir Sydney Beckwith, K.C.B. Rifle Brigade.*

Copy from a picture in the possession of Percy Beckwith, Esq.

147.—*Lieutenant-General Sir Andrew Barnard, K.C.B. Rifle Brigade.*

Copy of a picture in the possession of Lady Barnard.

148.—*General Sir Alfred H. Horsford, G.C.B. Rifle Brigade.*

Water-colour drawings of the uniform of the Rifle Brigade from the formation of the Regiment (in 1800) to the present time.

STAIR-CASE.

149.—*Abigail meeting David.*

A picture much in the manner of Rubens; and probably by one of his scholars or imitators.

FIRST WHITE ROOM.

150.—*Thomas, Lord Ellesmere, Lord Chancellor.*

151.—*Francis, Lord Verulam, Lord Chancellor.*

Two contemporary heads of these distinguished men.

Several engravings and drawings of Bramshill-house; amongst the rest one water-colour view of the Terrace and Terrace-front, dated on the back 1771.

SECOND WHITE ROOM.

152.—*St. George trampling on the Dragon.*

153.—*Diana.*

Indifferent copies from old pictures.

GUN ROOM LOBBY.

154.—*A Battle between Cavaliers and Turks.*

Gun Room.

155.—*An Embarkation.*

On the left a lady, bareheaded, attended by two Cavaliers and a dwarf, all in the costume of the middle of the XVII. Century, is led by one of the gentlemen towards a boat, which a seaman is pulling to the shore. The scene appears to be the mouth of a river. A ship at anchor bears at the mizen a white flag with a red cross (not reaching to the edges); on the opposite bank, a city, with Church towers, etc.

156.—*Card Players.*

Dutch School.

Three men, seated at a table, are playing cards. In front, a stool on which are a jug and pipe; in the right hand corner a dog lying on a chair.

157.—*Windsor Castle, from the opposite bank of the Thames.*

It appears to have been painted about the time of Charles II.

158.—*The Rifle Brigade skirmishing in the bush in Ashantee in 1874.*

159.—*The funeral of Captain Huish, Rifle Brigade, at Prahsu, 29th January, 1874.*

Copies of pictures by Norie, in the possession of H.R.H. the Duke of Connaught.

160.—*Portrait of a Clergyman, in gown and bands.*

Believed to be Bishop Nathaniel Spinckes. It much resembles the engraved portrait prefixed to his "Sick Men Visited." He was father of Anne, wife of Anthony Cope. See 54. He died 1727.

161.—*Mr. Henry Cope.*

A pastel of the same person as 127.

162.—*An early copy of the* Nozze Aldobrandini.

At the first discovery of this beautiful specimen of antique art, in 1606, several copies were made of it by eminent artists of the day; of which this is probably one, acquired by the 5th Baronet during his residence in Italy.

163.—*Mr. Edmund Reily.*

A Pastel.

164.—*Portrait of a Lady.*

In a pale blue dress; the costume of the early part of the XVII. Century.

165.—*Portrait of a Gentleman.*

In armour with white falling collar. A beautifully painted portrait.

166.—*Portrait of a Lady.*

In yellow dress; the costume of the early part of the XVII. Century.

These three portraits match in shape, size, and frame.

167.—*St. Paul before Felix.*

By Sir James Thornhill.

Felix and Drusilla are seated on a throne, under a canopy. On the steps of the throne an attendant in a loose white garment. In front, the Apostle pleads with his right hand raised; behind him several figures.

168 and 170.—*Two French painted Fans in frames.*

169.—*Fan with engraving of the trial of Warren Hastings, in a frame.*

171, 172.—*Two admirable sketches in Bramshill Park, with distant views of the house.* Done in sepia with a pen by Robert Petley, Rifle Brigade, in 1837.

Appendix I.

(p. 6.)

Chapel of Bramshill.

On the 29th March, 1306, Henry Wodelock, Bishop of Winchester, being then at Marwell, granted to John de Foxle and Constance his wife permission to have the Divine Offices celebrated in the Chapel of Bramshill, situated in the Parish of Eversley, without prejudice to the Mother Church, such permission to be for their lives.[1]

And on the same day he addressed a writing to them, stating that for the advancement of Divine Worship he willingly did them a special favour that as often as, and whensoever they, or either of them, should happen to be at their manor of Bramshill, and to continue there, he granted full faculty that they might have Divine Offices celebrated by any sufficient Chaplain in the Chapel of Bramshill, in the parish of Eversley, in his diocese, and that they or either of them might hear them, and that the faculty extended to the Chaplain willing to serve there.[2]

And on the same day he grants permission to Elias, the Priest of Sir John de Drokenesford [Droxford] that he may celebrate the Divine Offices, and administer the Sacraments of the Church in the Chapel of Bramshill, from the feast of Easter in the same year until the Sunday when *Quasimodo geniti* is sung. [viz. the first Sunday after Easter] [3]

But this permission seems to have been abused. For the Bishop addressed letters dated at Marwell on the 30th April of the same year to the [rural] Dean of Basingstoke, informing him that

(1) Bishop Wodelock's Register, fol. 37^{b}.

(2) Ibid. fol. 41^{b}.

(3) Ibid f. 37^{b}.

although he had at the request of John de Foxle granted that the Divine Offices might be celebrated, in the past Eastertide until the Sunday when *Quasimodo geniti* is sung, in the Chapel of Bramshill in the Parish of Eversley, by a Chaplain of his [the Bishop's] dear friend Sir John de Drokensford, without prejudice to the Mother Church; yet it was shewn to him, on the part of the Rector of the said Church who complained grievously of the Bishop's former grant of permission, that John de Foxle, not content with the Bishop's former permission limited to a certain time, had had the Divine Offices celebrated in the said Chapel for fifteen days after the said Sunday, and that the celebrant there received and detained the oblations proceeding from the devotion of the faithful who resorted to the said Chapel, and took no care, nor does at the present time take care, to pay them over to the Mother Church, to the no small injury and manifest prejudice of the said Mother Church and of the Church itself. Wherefore the Bishop enjoins and commands the rural Dean, in virtue of his holy obedience, and under penalty of canonical deprivation, on receipt of these presents, to resort in person to the said Chapel of Bramshill, and, by the Bishop's authority, to suspend the service there, by whomsoever celebrated, and, by ecclesiastical interdict, the Chapel itself, so far as relates to the celebration of Divine Offices in it hereafter, until it be fully decided whether Divine Office should be celebrated in it, and when, how, in what manner, and by whom to be supplied. And therefore he is with due diligence to enquire concerning the foregoing oblations, received, taken and detained, by whom, and to what value they amount. And whatsoever he shall ascertain in this matter he is, as speedily as he conveniently can, when he shall be required by the Rector of the said Church, to report fully, distinctly, and openly by letter to the Bishop.[1.]

But the Foxleys seem not to have been disposed to submit to the dictation of the Rector of Eversley, even when backed by the

[1.] Bp. Wodelock's Register.

threats of the Bishop. Relying, apparently, on the Bishop's *general* licence to have service in the Chapel, notwithstanding his limited licence to Sir John Droxford's Chaplain Elias to celebrate it during Easter week, Sir John Foxley persisted in having service daily. Elias probably said no more offices there after *Quasimodo* Sunday; but one John takes his place as Chaplain, who is summoned to give an account of himself by the following letter addressed (as before) to the rural Dean.

Brother[1] Henry, by Divine permission Bishop of Winchester, to his beloved son the Dean of Basingstoke, sends health, grace, and blessing. And strictly enjoins and commands him by virtue of his holy obedience to peremptorily cite John, the Chaplain of John de Foxle and Constance his wife to appear before him [the Bishop] or his official, or the commissary of the official, in the greater Church of Winchester, on the first law-day after the feast of St. Dunstan, Archbishop, to answer for that he contemptuously and profanely presumed to celebrate the Divine Offices in the Chapel of Bramshill in the parish of Eversley, laid under interdict by him [the Dean] by the Bishop's ecclesiastical authority, and for other matters which may be objected to him *ex officio*; and having been personally sworn, as to these things, to do and to receive what [*i.e.*, such sentence as] shall be of right, and consonant to reason. And moreover, the Dean is with due diligence to enquire concerning the oblations, collected, received and had, from Easter Eve to the present day in the said Chapel, by whom retained, and of what value. And the result of his enquiries in this matter he is to certify to the Bishop or his official on the aforesaid day and place, constraining by ecclesiastical censures those who contradict or oppose him in making this enquiry, if any such there be. And he is to certify the Bishop or his official of the citation of the said John the Chaplain, according to the form above noted. This document is dated at Marwell the 11th May, 1306, and the 5th year of his consecration.[2]

[1] Wodelock was a Monk, and had been Prior of St. Swithin's, Winchester.

[2] Register, f. 38.

Against this the Foxleys seem to have appealed to the Metropolitan. For there is a letter from Bishop Wodelock addressed to the Guardians of the Spiritualities of the Church of Canterbury appointed by the Apostolic See, acknowledging the receipt of a mandate from them dated 15th June, 1306; which mandate he says he will as far as in him lies, reverently obey. His letter is dated 27th July. The marginal rubric to this letter or receipt (in the Register) is "Certificatorium de Foxele."[1] Archbishop Winchelsey was at this time in exile, and the Guardians of the Spirituals were two foreigners "appointed by the Apostolic See." My friend Archdeacon Harrison was so good as to search the Registers at Canterbury; but the text of the "mandate" is not in existence there; and there is reason to suppose that the acts of these Guardians are, if anywhere, at Rome. But I cannot help thinking that their mandate was in favour of the Foxleys; for we find the Bishop very soon afterwards, most probably in "reverent obedience" to it, taking off the suspension.

For on the 17th March (in the second year of his consecration), 1307, the Bishop writes from Downton to the Dean of Basingstoke, that whereas he had relaxed in due form of law the interdict laid on the Chapel of Bramshill in the Parish of Eversley, and the suspension laid on John, the Chaplain of Sir John de Foxle; he commits to the Dean, and commands him, to announce, or cause to be announced, this relaxation of this interdict and suspension by the Bishop on such days and at such places as shall seem to him expedient. And he is to certify the Bishop by letter what he does in the premises on being required on the part of the said Sir John de Foxele.[2]

It was probably this dispute with the Rector that induced Sir John Foxley a few years later, in 1312-13, to endow a Chapel with

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[1] Register, f. 42.

[2] Bish. Wodelock's Register, fol. 56.

a small endowment [1] and to place the nomination of the Chaplain in the hands of the Rector of Eversley as mentioned p. 5. But this troublesome Rector Nicholas Hayman passed away, and his successor seems to have been a man of a very different stamp. For he gives the Foxleys a most full consent to the services being said in the Chapel, and speaks of the Chaplain there to celebrate as "their own." This consent was embodied in and enforced by a document from the Vicar-General of the Bishop, who was then absent from the diocese, to the following effect:

Gerald Asser, Prior of Petrucia, [2] Vicar-General of the Reverend Father in Christ, Rigaud, by the Grace of God, Bishop of Winchester, now in foreign parts, [3] to all sons of holy mother Church to whom these present letters shall come greeting in the Everlasting Lord: Know ye that we have seen and inspected the under-written letters, not cancelled, nor annulled, nor erazed, nor suspect, in tenor as follows:

To his very dear friends, and right well-beloved in Christ, Sir John de Foxele, Knight, and Constance his wife, Nicholas Walraunde, Rector of the Church of Eversley, diocese of Winton, wisheth increase of health, and after this earthly flood of waters be overpast, full enjoyment of the conversation of the blessed. The earnestness of your devotion, most dearly beloved, which, in hearing

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[1] Fine roll. 6 Edward II. But this seems to apply to a different chapel at Bramshill—not the *domestic* one—"annexed to the Church of Eversley." This was, no doubt, situated about a mile from Bramshill-house, where a field is still called "Chapel close." It had a Chapel-warden; for in a visitation book of the diocese of Winchester of the year 1517 this entry occurs: *Capella de Bramsell, Willielmus Foster, guardianus.* It is thus evident that there were two Chapels: the *domestic* Chapel, sanctioned by Bishop Wodelock in 1306, and by Bishop Asser's authority in 1322; and the Chapel endowed by Sir John Foxley in 1312. This, probably, ceased to exist, as so many such chapels did, at the Reformation.

[2] Petrucia; ancienne ville du Rouergue; *Peyrousse* aujourdhui, Commune de Villefranche. "Manuel du Libraire."

[3] R. Asser, Bp. of Winchester, died *at Avignon,* 12th April, *1323.*

Divine Service day and night alike, and frequent and unfailing experience of facts has proved you greatly anxious, demands that the more we have had our way in these matters, the more fruitfully should your merits abound unto you—and so, weighing all things as they should be weighed, one with another, according to the measure of my own littleness, I desire to stir your devotion all I can, and also to continue it happily on in the Lord; specially seeing that in winter-time great water floods and other things incidental to matters human (occurring to prevent your being able in your own persons and with your household, to get, as would be proper, to your Mother Church), do beget hindrances, many times and oft, as unaffected as they are likewise altogether un-looked for.

Wherefore unto you, John and Constance aforesaid, and unto the heirs of thee, John, so far as in me lieth, I do assent and concede, in the name of my church above named, that, in your Manor-house of Bramshill [1] in my parish, in the Chapel which you have there caused to be constructed and erected, you and your households and your heirs, and the household and heirs of thee John, have full power and privilege, in perpetuity, of hearing Divine Service by your own proper Chaplain, day and night; provided that the grace and permission for this of the Lord Bishop of Winchester, the Diocesan of the place, be first had and obtained, and the rights of the above named Mother Church in all things and always reserved.

In witness whereof I have to these presents set my seal, and because there are not many persons who know my seal, I have procured the seal of the commissary of the Lord Official-General of Winchester to be also affixed hereto. And we, Hugh Prany, the general Commissary of the said Lord Official, have, at the instance of the aforesaid Rector, caused the seal which we use in office to be

[1] The name is spelt Bromeshulle throughout these documents. From Constance, Lady Foxley, being so constantly named, as well as her husband, and from the Inquisition mentioned p. 5, n. 2, it would seem not improbable that it came to Sir John Foxley by her.

set to these presents. Dated at Winchester, xj. Kalends October [21st September], 1322.

We therefore, the Vicar aforesaid, being willing to do a special favour to the said John and Constance and to the heirs of the said John, having the said grant of the Rector of Eversley ratified, do, by the authority of the said Lord Bishop of Winchester, which we possess for that purpose, confirm and fully approve the same. In witness whereof we have caused our seal to be set to these presents. Dated in the Castle of Wolveseye, near Winchester, xj. Kalends October [23rd September] in the above named year of our Lord. Not intending, however, by such approbation and confirmation in anything to derogate from the right or dignity of the Church of Winchester. Dated as above.[1]

After this full grant by the Rector, confirmed by Episcopal authority, all seems to have gone on peaceably between the owners of Bramshill and their Chaplains and the Rectors of Eversley.

The next mention of the Chapel in the Episcopal registers is the grant of a marriage licence; which is curious, because it professes to be a *special licence* permitting marriage out of a parish church: the granting of which is generally deemed to have been a privilege of the Archbishops of Canterbury in virtue of the Legatine Authority to dispense, as *Legati à latere* of the Holy See; a privilege rather anomalously exercised by their present successors. The grant is as follows:

John, by Divine permission Bishop of Winchester to our beloved son, Sir Thomas, Chaplain of the Chapel of Bramshill in our diocese, greeting, grace and benediction. By the tenor of these presents we grant you special license to solemnize, out of a parish church, in the said Chapel of Bramshill, a marriage between William Saundford, our parishioner, and Constance, daughter of

[1] Bishop Asser's Register, f. 27.

John de Bray, a parishioner of Bray in the Diocese of Salisbury by the consent of the vicar thereof, the banns being previously published as is wont, and no canonical objection existing. Dated at Waltham on the 7th September, 1333, and the eleventh year of our consecration.[a]

The only other notice of this Chapel is the sequestration by Bishop Waynflete, mentioned p. 8.

Appendix II.

(p. 38.)

Arms on the Hall Screen.

Beginning near the great door:

The eight shields in the upper row of the frieze, and the first shield of the lower row, shew the descent of Elisabeth, daughter and heiress of Walter Mohun of Wollaston, who married Edward Cope of Hanwell.

The remaining seven shields of the lower row (over the left-hand arch) shew the descent of Elizabeth, daughter and heiress of Sir George Chaworth, of Wiverton, who married Sir William Cope, the second Baronet.

The shields on the two central pilasters shew the marriages of the Baronets.

In the pier between these central pilasters, the four upper shields (in the frieze) shew the ancient arms of the Cope family; the arms by William Cope as Cofferer to King Henry VII.; and his two marriages. The shields in the pier below shew the marriages of the younger sons and of the daughters of the Baronets.

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[a] Register of Bishop John de Stratford fol. 83[b].

The seven shields in the upper row of the frieze over the right-hand arch shew the descent of Penelope, daughter and co-heiress of the Honourable General Mordaunt, and heiress of William Tipping of Ewelme, who married Sir Monoux Cope, the seventh Baronet.[1]

The seven shields in the lower row shew the descent of Anne, daughter and heiress of Thomas Wyndham of Yateley, who married Sir Richard Cope, the ninth Baronet.[2]

The shields on the pilaster next the great door shew the descent from the second son of the first Baronet.

Appendix III.

(p. 40.)

To the R^t^ Hon̄ble the Lord Zouch Lord Warden of the Cinq Ports & one of his Ma^ties^ Privie Councell.

The humble peticion of Thomas Selby.

Humblie shewinge to your Lordshipp that your peticioner haith wrought dyv^res^ peeces of work for your Lordshipp & the last peece of worke held your peticioner on worke 16 weekes, duringe which tyme your Peticioner borded himself. The stuffe belonging to the worke cost 20 markes for which your honour yet oweth your peticioner and for which your peticioner is yet indebted to dyvers men who seeke daylie to arrest your said peticioner for the same, soe that for feare he cannot perform any busynes whereby to get his livinge beeing restrayned of libertie to his utter undoinge. The stuffe with your peticioner's labor came to xxij^li^ as by a particular noate on the other side, which your peticioner (for your better satisfaccion) haith sent your Lordshipp, which specifieth all the moneyes that your peticioner haith receaved, the last receapt was

[1] See p. 80, No. 29.

[2] See p. 77, No. 16.

ten pounds, six pounds whereof was for dyvers other workes done about the house, as by a bill appeareth, and the four pounds was taken in part of your peticioners bill of xxij pounds.

Maie it thirfore please your good Lordshipp in comiserating your poore servaunt for that xviij^{li} that remaynes of your peticioners bill due to your saide peticioner three yeares and half. That it would please your good Lordshipp to give order for your peticioners satisfaction & your peticioner shall be ever bound to pray for your honors prosperous health & happines longe to continew.

From the ould Jury in London
the xxiiij Januarii 1619.

My Lord, the money which I do demaund of your honor is for paintinge of the waynscott in the Tower roome after the Chene hanging which is xvi pounds, & for payntinge the seelinge in the sayd roome vi^{li}, which maketh xxij pounds. I humblie beseech your good Lordshipp not to be offended with mee in taking of this course, for this three yeares I have weighted with peticions after your Lordshipp for my money, and none of your gentlemen would take my peticion to your Lordshipp nor suffer my admittance unto you and for want of my mony I am utterly undone. Therfore I humblie beseech your honor that I may have my money or that your Lordshipp will send unto my M$^{r.}$ M$^{r.}$ Thomas Capp in the old Jury and lett him understand your Lordshipp's pleasure; if your Lordshipp should not paie me, my necessatie is such that I must peticion to the Kinge, and send your Lordshipp a Privie Seale; beseeching your Lordshipp to tender my needes, and be noe way offended with me for seekinge of my owne.

Worke done for the right hon^{ble} y^{e} Lord Zouch at Bramsell the first beginninge of Maii 1615:

	£
Item, for paintinge in the Iland	24 00 00
For culloringe of 124 wyndowes faire white in oyle at 12$^{d.}$ per p$^{c.}$	6 4 0

	£		
Item, for 94 casements faire red in oyle at viij. per peece	3	2	8
Item, 2 great dores faire timber cullor in oyle at 5/- per peece	—	10	—
Item, 2 litle dores faire timber cullor in oyle at 2/6 per peece	—	05	—
Item, for gildinge of the Sill of the Silver Cubhord & working of it	—	12	—
Item, for 10 dozen & 5 barres faire red in oyle at 1d. per peece	—	10	05
Item, for payntinge 2 chambers with wallnut cullor graing of them and varnishing ...	7	07	07
Item, for working of the waynscott in the Tower roome after the Chene hanging ...	16	0	0
Item, for paynting the seelinge in the afforsaid roome...	6	0	0
Item, for a cubhord cullord wallnutt reej. and graing & varnishing	—	12	—
Item, for a table suteable	—	08	—
Item, for 3 treastells suteable at 2s. per peece	—	06	—
Item, for 5 dozen and 2 barres faire red in oyle at 1d. pr. peece	—	05	02
Item, for 19 casements at viij per peece ...	—	12	08
Item, for culloring of 80 wyndowes faire white in oyle at 12d. per peece	04	—	—
Item, for one great dore faire timber cullor in oyle	—	05	—
Item, for one litle dore faire timber cullor in oyle	—	02	06
Summa totalis is	71	03	00

	£		
Receaved uppon the accompt afforesaid			
1615, receaved the 20 Oct. of Captaine Barker[1.]	12	06	08
1616, more the 30 of March of your honor ...	10	—	—
do. more the 3d. of June of your honor ...	10	—	—
do. more the 25 October of Captaine Barker	10	—	—
1617, more the 26 October of Thomas Bannister	10	—	—
due by	17	16	04
	71	03	00

A question arises in reference to this bill. What were "Chene hangings"? I have searched every glossary to which I have access for the meaning of the word "Chene"; but without success. Neither Halliwell nor Wright have it, nor anything like it, in their Dictionaries. It has been suggested that as the tapestry in the Dining-room is English, and probably worked at Mortlake, the painter may have called them "Shene hangings": Shene, or Richmond, being adjacent to Mortlake. But a fatal objection to this theory is that the factory at Mortlake was not established for some years after this work had been done at Bramshill.

Again: some have thought that as the tapestry in the Dining-room represents forest scenery, the word "chene" may represent the French "chêne," an oak. Certainly there are oaks represented in that tapestry, as there are a great many other forest trees; but I do not see why it should be called "oak hangings," or why, if it was, an English house-painter should use a French word to designate it.

And it has been thought that the word "Chene" may represent the word "Cheney" the vulgar pronunciation of "China"; and that the hangings meant were Chinese paper or Chinese silk. But besides the doubt whether Chinese hangings were known at all in England in 1615, I believe that China was generally known then as "Cathay."

[1.] He seems to have been a Steward or Agent of Lord Zouch. His name appears several times in deeds relating to the purchase of Bramshill by Lord Zouch.

I think it clear too that whatever room was meant by the "Tower room," it could not have been the Dining room. The work was evidently elaborate and expensive: painting the wainscot cost £16; painting the ceiling £6: very considerable sums at the then value of money. Altogether this "Chene hanging" must remain a mystery.

Appendix IV.

(p. 52.)

The Oak Chest.

I cannot help giving, as an instance how minutely a story, almost entirely apocryphal, may be told, the following extract from a letter addressed to me many years ago:

"Miss B. says no doubt can exist of Bramshill being the seat of the oak chest tragedy; that Miss Cope was extremely young and just from school at the time she married. She proposed the game of Hide and Seek, which was pooh-poohed for a long time. At last she said 'Well then, I shall go and hide myself;' and was never found again. The family left the place, dreadfully unhappy. About two years after, Lady Cope wrote to the housekeeper to say they were coming down—and in going about the rooms with the housemaid to prepare, she missed some counterpanes, or something else, and in searching for them she went into some rooms that had not been occupied for years. 'Oh, they may be in that chest, and yet I do not think it likely,' she said, and opened it, when there she beheld the wedding garments. Upon the family being made acquainted with it, they came down, and had forty rooms pulled down, as the house was excessively large, and they could not bear to go into that part of the house

again. The Baronet at that time, I think she said, was Sir Jonathan Cope.[1]

Miss B. used in former days to be a great deal in Hampshire. She lived with her aunt, Lady H., and she used to visit a great deal at the H.'s, where she heard so much about Bramshill."

The minuteness of the detail in this story is curious; and it is remarkable that it connects the tragedy of the chest with the pulling down of the wings (see p. 23), which shews that the narrator of this story to Miss B. knew a good deal of the history of the house. All I can say is that the only Lady of the family married at Bramshill (until very recently) was Anne, daughter of the 6th Baronet, who married Mr. Bethel in January, 1727; she died certainly very soon after her marriage, in February, 1728-9, but not on her bridal day.

The only other Lady of the family who died at all soon after marriage was Elizabeth, daughter of the 3rd Baronet, who married Mr. Estcourt in 1665, and died in 1677. But this was before the family possessed Bramshill.

There was a daughter, Elizabeth, of Sir John, the 6th Baronet, "extremely young, and [probably] just from school," but she died unmarried aged 13, and was buried at Eversley in September 1730. She *may* have died in this sad way; but then it is strange that Sir Richard, her first cousin, and nine or ten years old at her death, should not have known it. He was, however, a man of a very peculiar disposition, and may have disliked being questioned as to the chest, and the accident.

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[1] A mistake, doubtless for Sir John. Sir Jonathan Cope had nothing whatever to do with Bramshill. He was of another branch of the family.

Appendix V.

(p. 95.)

Inscriptions at Hanwell.

On brass plates affixed to stone slabs in the Chancel of Hanwell Church are the following inscriptions:

Memoriæ Sacrum.

Hic jacet magnæ indoli[s]
Majoris spei adolescent
ulus, Henricus Cope, nobi
lissimorum parentum D.
Antonii Cope Baronetti
et Mariæ uxoris ejus fili
us unicus et unice dilec
tus, qui sabbattico anno
hic transacto requievit
in Domino eterno subba
to fruiturus.
Transtulit cum Dominus
cum annum ugeret oct
avum, ipso die dominico ju
nii. 8, A.D. 1662.
Dominus dedit, Dominus ab
stulit, Dominus reddet.

Memoriæ Sacrum.

Hic jacet ad pedes dilecti fratris
immatura familiæ morte matura
sibi, D[a] Maria Cope, eorumden pa
rentum filia unigenita et spes unica.

Quæ virgo discessit in chorum
virginum ipsis vigiliis annunc. B.
virginis Mariæ eujus nomen gessit,
eundem sortita cum anno vitæ
terminum, et eundem hebdomadæ
diem quo frater olim decessit.

Sic voluisti, Domine, quem fa
superstes humiliter orat
ut eam sic desolatam in gratia
tua respicias et in gloria
resuscites. Amen.

These beautiful inscriptions were written by Ashwell. For to the insertion in his hand in the Register of Hanwell of the burial of the son, he has appended the same words "Dominus dedit, etc." which form the conclusion of this epitaph.

Appendix VI.

(p. 96.)

Hanwell.

Hanwell, which lies about two miles to the north of Banbury, was purchased, 21st September 1500 (16 Hen. VII), by William Cope, the Cofferer, of the feofees to whom King Henry VII. had granted the estates forfeited by John De La Pole, Duke of Suffolk, on his attainder; and in the next year he obtained from the King a release and quit-claim of all demands or claim the Crown might have on that manor.[1] He built a castellated mansion here, which however was not quite finished at his death in 1513; for by deed of

[1] Patent, 17 Hen. VII.

composition, 20th November, 1529, Anthony Cope, his second son, covenants to build and edify it in place of Stephen, the eldest son, who was bound to complete it as his father's executor. To this second son he gave by will this estate, with others, in Oxfordshire; and it continued for two centuries to be the residence of his descendants.

Hanwell Castle was a quadrangular building with a frontage of 109 feet. At each angle was a square tower rising considerably higher than the sides of the building, and flanked with octagonal turrets. The whole edifice had an embattled parapet, and was built of red brick with stone dressings and mullions. In the west front was the entrance by a pointed door-way which led into the quadrangle, and which was surmounted by an oriel window.

The principal parts of the house were pulled down about the year 1777. The only portions now remaining are the south-western tower and part of the south front, and the building thus left is occupied as a farm-house. The room in the ground floor is 20 feet by 18, and above it are two other rooms of similar dimensions, to which access is obtained by a winding stair in the octagonal turret, which ascends to the leads of the tower. In the lower room is a very fine chimney-piece which was removed from one of the state-rooms pulled down. The great kitchen, in the south front, is now used as a dairy, and in it and the adjoining room are two curious fire-places placed back to back. In that part of this side which looked into the quadrangle is an exceedingly handsome bay window yet remaining.

In the original state of the building there was a gallery or passage leading from the house to the church, which is situated on an adjacent knoll. The arches of communication, now stopped up, can be plainly traced, one a little to the south of the south-western tower, the other on the north side of the chancel, which, owing to the elevation of the ground, is on a level with the first floor of the house. This gallery was probably removed some time before the

rest of the house was pulled down; it does not appear in the drawing in the Gallery at Bramshill, taken in 1776, just before the building was taken down. The ground between the Church and the house is, however, locally known as "Gallery Hill."

Hanwell was bequeathed (as I have said, p. 96, n. 1) by the 4th Bart. (after the decease of his brother) to a cousin, Jonathan Cope, of Ranton Abbey, in Staffordshire. But neither Sir John, the 5th Bart., who had a life interest in it, nor Jonathan Cope, the devisee in remainder, who died before him in 1694, ever occupied it. The note from the Hanwell Register shews that the widow of the 4th Baronet closed her life there in 1711. Jonathan Cope's son was created a Baronet in 1714, by the title of Sir Jonathan Cope of Brewerne, which title became extinct at the death of his grandson in 1821. But Hanwell, at the death of the 3rd Brewerne Baronet in 1781, had passed to his sister and elder co-heiress, afterwards Duchess of Dorset, and on her decease to her daughter, the late Countess DeLaWarr. It is now the property of her son, the present Earl.

The Brewerne family resided at that place [1] until its destruction by fire in 1764, and subsequently at Orton-Longueville in Huntingdonshire, a property which had come to that family by the marriage of the eldest son of the first Brewerne Baronet to Lady Arabella Howard, daughter of the 4th Earl of Carlisle.

Hanwell was twice honoured with the presence of Royalty. King James I. and his Queen visited Sir Anthony Cope there on the 20th August 1605, and were entertained for a day and a night; as they were also, on the occasion of a second visit, on the 27th August, 1612. [2]

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[1] Brewerne (or Bruern), near the western edge of Oxfordshire, about four miles from Burford, was founded in 1147 by Nicholas Basset for Cistercian Monks. It was valued (according to Dugdale) at the dissolution at £134 10s. 10d. It was granted by King James I. to Sir Anthony Cope, the 1st Baronet, in 1610 (see p. 60, note).

[2] Nichols' "Progresses of James I.," vol. i. p. 527 and ii. p. 460.

Appendix VII.

The following is a list of the published Prints and Views of Bramshill, so far as I have been able to ascertain them.

Neale.—*Views of the Seats of the Nobility and Gentry*, 1814-1822.
Principal front.

Prosser.—*Views of Seats in Hampshire*, 1833.
Principal front.

Nash.—*Mansions of England in the Olden Time*, 1839
Principal front.
Terrace.
Terrace-steps.
Postern.

Shaw.—*Details of Elizabethan Architecture*, 1839.
1. Principal front.
2. Oriel window in the principal front.
3. Garden front.
4. Terrace front.
5. Pierced Parapet.
6. Terrace Arches.
7. Hall Screen.
8. Side of the great Drawing-room.
9. Details of the great Drawing-room and Library.
10. Ceilings of the Chapel and great Drawing-room.
11. Chimney-piece in the great Drawing-room.
12. Ballustrade of the Terrace.

Robertson.—*Environs of Reading*, 1843.
Principal front—p. 152.

Illustrated London News, vol. vi. (1845) p. 77.
Principal front.

JESSE.—*Favourite Haunts*, 1847.
Principal front.
Garden front.

SIR BERNARD BURKE.—*Visitation of the Seats and Arms*, 1853.
Principal and Terrace fronts from the Park.

Baronial Halls of England, 1858.
Principal front.
Vignette of Postern.

SOUTH OF ENGLAND PRINTING WORKS, 160, FLEET STREET, E.C.