The Landmark Trust

THE WARDROBE

History Album

Engraving of the Wardrobe in 1834

Researched & written in 1980
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updated in 2016

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BASIC DETAILS

Listed	**Grade II***
Built	**late 14th century**
Altered and enlarged	**16th, 17th, 18th & 19th centuries**
Opened as a Landmark	**1980**
Tenure	**Leasehold (from Trustees of the Duke of Edinburgh 's Royal Regiment, 1979)**
Restoration Architect	**Mr Oswald Brakspear**

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The front of the Wardrobe after restoration.

Summary

The soldiers who garrisoned Castle of Old Sarum made life so difficult for the clergy that they petitioned the Pope in 1218, seeking his permission to move away. The Exodus took place a year later, down the hill to the Bishop's land by the river, the clergy followed by exactly 100 trusting citizens. The first stone of their new cathedral was laid on 28th April 1220, and with astonishing speed it was all but finished by 1258. Around it, the canons built houses, and outside the Close, the town of Salisbury grew equally rapidly, thriving on the wealth of the wool trade.

Unlike a monastic Chapter where the monks would live communally, the Salisbury Chapter was secular and the houses that the canons had built around the Close belonged to them. The problem of later monks having to buy a property was solved in the 14th century by sale or gift of most of them to the Dean and Chapter. Some were left specifically to the Bishop, and the Wardrobe was one of these.

In the early Middle Ages a wardrobe was a place for storing not just clothes, but also other non-perishable objects such as books, relics, armour, spices and candles. It came in the 13th century to encompass the whole department which dealt with the purchase of such things and the making up of clothes, an organisation of considerable size and complexity. On the social scale, a Bishop ranked as the equal of an earl. His household would have included priests, clerks and servants, as well as young men from noble families and promising young scholars. Outside this circle there were liveried bailiffs, assistants, and retainers. A high-ranking priest, known as the Keeper or Wardrober, would have overseen all the different functions.

Medieval Bishops constantly travelled and the Bishop's Wardrobe would have travelled with him, visiting the different manors each with their wardrobe chambers, often heated so that the tailor and embroiderer could keep their fingers warm. The Wardrobe in Salisbury would have acted as the store for more bulky items and for receiving cloth in manorial dues. Large chambers were required, as well as living quarters for the Keeper. This ties in with the building history, as revealed by the restoration work carried out in 1979. This showed that the existing building dates back to late 14th century, when it probably comprised a central aisled hall, with cross wings at the north and south ends. The building was first used as a glass-house, for storing stained and painted glass and glassware.

In the mid-16th century, Salisbury received a reforming Bishop, John Jewell, who decreed the smashing of the idolatrous stained glass. Having no need of the Glass-house next to his Palace, he moved the Wardrobe into it instead. The Reformation reduced the number of canons, and in 1569 the hall and south wing were leased to the Chapter Clerk, who later leased the north cross-wing as well. By 1633, at a time when laymen were increasingly moving into the Close, the building passed to Sir John Crooke, a local gentleman.

He set about restoring and improving the house, principally by flooring over the medieval hall to create a Great Chamber on the first floor, with deep cornices, large mullioned and transomed windows and a wide fireplace. A staircase was fitted into the angle between the south wing and the central block, which, with its decorative balustrade, leads up to the Landmark flat.

The Commonwealth years saw the Close at its lowest ebb, the houses neglected and mostly empty, the graveyard a meat market and rubbish dump, frequented by the insalubrious regulars of the numerous taverns. The Wardrobe, thanks to the work of the Crooke family, escaped ruination, but other houses were in dire need of the great rebuilding of the late 17th and early 18th centuries that was to give the Close the face for which it is so rightly treasured.

In the 18th century further alterations and improvements were made, including the fine set of rooms on the garden front. The hall became a dining room with a drawing room in the south wing, and the Great Chamber was divided up into bedrooms. The gatehouse that had stood to the east of the house for several centuries was finally demolished in 1807. The Wardrobe saw little change in the 19th century, except modernisation of the kitchens and the addition of extra service rooms to the north. It was James Hussey's daughter, Margaret, who left the toys and exercise books later found by our builders in the backs of cupboards and under the floorboards.

In 1939, the War Office took over the Wardrobe and it became a base for the Auxiliary Territorial Services until 1945. It then became a hostel for the expanding Diocesan Training College for Schoolmistresses until 1969. After that, it remained empty and deteriorated until 1979 when the Landmark Trust took on the attics in support of the Duke of Edinburgh's Royal Regiment, The Rifles(Berkshire and Wiltshire) that took on the rest as its headquarters.

The size and plan of the Wardrobe building made it ideally suited to multiple occupation, accommodating a Landmark flat, museum and administrative offices and social rooms for the Regiment. More than one entrance was obviously needed for all these uses, and the solution was to open up the two sides of the 1820's porch so that in one direction it gave onto the 17th century staircase.

Structural problems in the south wing had to be dealt with as the ends of the main beams had rotted away. The roof, which had been altered so many times that some vital timbers were missing entirely, was near to collapse and had to be stripped and repaired. The north wall was bulging and showing cracks, necessitating much work. Once these problems had been sorted out work on the interior was straightforward, though extensive. Circulation had to be improved, the partitions of the Great Chamber were removed, the great fireplace restored and the windows unblocked.

The Landmark flat presented more problems as the floor needed strengthening. Steel joists had to be inserted, which raised the floor by one foot, and had the advantage of improving the views out of the sitting room windows. In the bedrooms the old floors have been kept, but the sitting room has a new deal floor of specially cut wide boards. The flat was not light enough, and the kitchen and bathroom had no windows at all. In the sitting room a new dormer was built, giving a view of the cathedral. Using old tiles and giving a point of emphasis to the large expanse of roof, it has turned out to be rather an improvement. Other windows were enlarged, and a small window was inserted into both the kitchen and bathroom.

Old doors were used throughout, and the stairs, of such lovely oak, were just rubbed down and waxed, after some judicious reinforcement from below. All the ceilings had to be replastered and the surfaces painted or papered. Those who stay in the Wardrobe can now enjoy one of the finest views in the country.

New Sarum

Salisbury, city that we now count as an ancient foundation, began life as New Sarum. The ruins of Old Sarum, a moated and fortified hill town dating back to at least the Iron Age, lie a couple of miles north of the modern city (now in the care of Historic England). The first Salisbury Cathedral was completed at Old Sarum in 1092 under Osmund, the first Bishop of Salisbury. The Norman Conquest was then still a matter of work in progress: the Domesday Book is thought to have been presented to William the Conqueror at Old Sarum a few years earlier in 1086. However, over the next century, the Old Sarum site became increasingly restrictive and fractious. By 1200, the decision had been taken to relocate to a new site.

The story of the foundation of the cathedral and city of New Sarum smacks overpoweringly, and quite deliberately, of the Book of Moses, arising out of an exodus of the godly. and the town was still a garrison. Ongoing disputes arose between town residents and the military and water supplies were scarce.

The soldiers of the garrison made life difficult for the clergy in the cramped Norman burgh, treating them as second class citizens and attempting to control their movements. The clergy in their turn made as much mileage as they could out of this 'persecution' and their general discomfort when they petitioned the Pope in 1218 to seek his permission to move away. Complaints included the following:

> *'They state that the Cathedral Church, being within the line of defence, is subject to so many inconveniences that the Canons cannot live there without danger to life.*
>
> *Being in a raised place the continued gusts of wind make such a noise that the clerks can hardly hear one another sing, and the place is so rheumatic by reason of the wind that they often suffer in health.*

The Church, they say, is so shaken by wind and storm that it daily needs repair, and the site is without trees and grass, and being of chalk has such a glare that many of the clerks have lost their sight.

Water, they say, is only to be got from a distance and often at a price that elsewhere would buy enough for the whole district.

If the clerks have occasion to go in and out on business they cannot do so without leave of the Castellan; so that on Ash Wednesday, Holy Thursday and on Synodal and Ordination and other solemn days, the faithful who wish to visit the Church cannot do so, the keepers of the Castle declaring that the defences would be endangered.

Moreover, as many of the clerks have no dwellings there, they have to hire them from the soldiers, so that few are willing or able to reside on the spot.'

Preparations had in fact been underway for some time, the years of oppression were made bearable by dreams of a new precinct, where all would live in 'faire houses of stone' built spaciously within protective walls. Peter de Blois, archdeacon at Bath and a close associate of the Sarum chapter, wrote around 1200,

'Let us, in God's name, descend into the plain! There are rich fields and fertile valleys, abounding in the fruits of the earth, and watered by the living stream. There is a seat for the Virgin patroness of our Church, to which the world cannot produce a parallel'.

The parallels with Moses and the Book of Exodus in the Old Testament were entirely deliberate. Land had in fact been apportioned by 1200 and ratified by Chapter decree in 1213, several years Papal permission for the move itself.

The exodus took place in 1219, down the hill to the Bishop's land by the river, guided by a vision of the Virgin Mary. The monks were followed by exactly one hundred trusting citizens. A rough encampment was set up, boundaries marked out, and the site prepared. The first stone of the new cathedral was laid on 28th April 1220. Thereafter, events unfolded without hindrance as long-laid plans achieved reality with the sureness of a well-planned exercise. Bishop Poore and his canons, the architect Elias de Dereham and his team of masons were all, no

doubt, inspired by the idea of acting out a biblical role, and the new city rose up before them with astonishing speed.

The bishop's palace was also started in 1220 as the canons were also beginning to build on their allotted sites. Any who were slow to start were ordered to do so by the spring of 1222. The grid plan of the town was laid out, and attractive terms of occupancy advertised by the clever bishop. Merchants and tradesman took up the offers with alacrity, and the 'Chequers' began to fill. The first milestone was passed with the consecration of the east end of the cathedral in 1225. Two years later came royal recognition of the whole enterprise in the new town's first charter, granting freedom from tolls and permitting an annual fair. Work continued non-stop under successive bishops: the cathedral was all but finished in 1258, and most of the canon's houses were complete by the end of the century.

The town grew more slowly, as the merchants of Old Sarum and Wilton struggled to maintain their supremacy. They were doomed, however, and could only watch as the wealth of the wool trade on the Plain poured into the new city. Markets were held several days a week, and the number of merchants illegally exporting wool to Flanders provide evidence of a thriving economy.

By the early 14th century victory was complete: when the walls to the Close were built in 1327, the stone was plundered from the old cathedral. Whole houses had been carried down the hill in the past, but the practice now increased until Old Sarum became little more than a quarry. New Sarum continued to grow unstoppably, and soon Wilton too was surpassed. In the 15th century Salisbury was recognised as a centre for the cloth trade. By the end of the middle ages it had a population of 5,000 and was the acknowledged county town.

The story is not without irony: the laying out of so large a Close, with the intention to defend it (from lay encroachment) by a wall, was part of a reaction

against the constrictions of Old Sarum. This time the cathedral, not the castle, was to dominate the city, and ultimately the bishops were to take this so far as to 'oppress' the citizens as much as they had once felt themselves to be oppressed. The citizens had the freehold of their houses, but in everything else they were subject to the bishop as overlord, represented by his bailiff. He approved the appointment of new mayors, ordained markets, and levied taxes and services as he wished. Clashes between the two started early and became increasingly frequent. The citizens were in a weak position, however, and were never allowed to forget that they would not have been there but for the bishop:

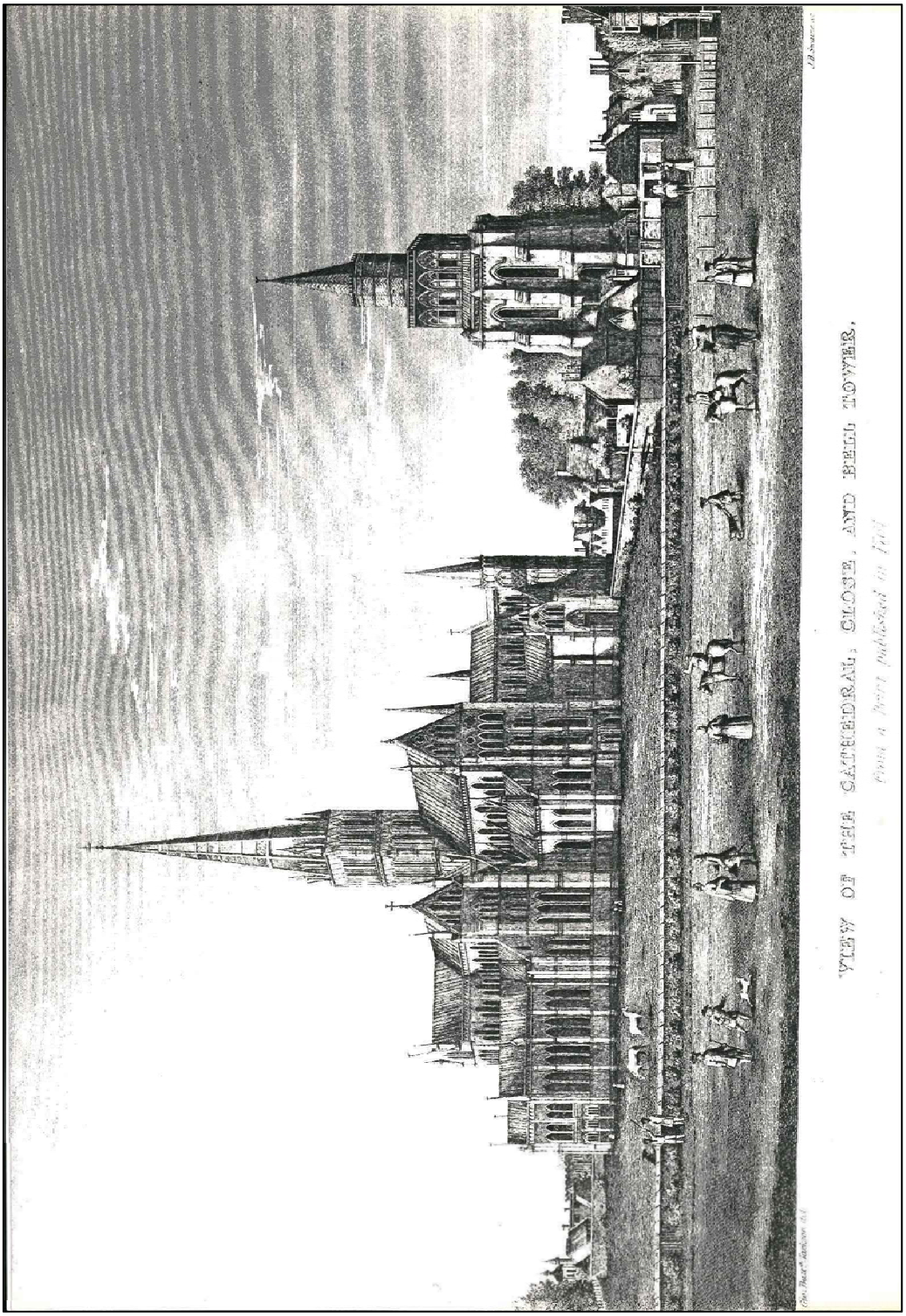
> *'Our reverend mother, the Church of Sarum, nourished and raised up her children, whom she had transferred from the narrow precincts of the Castle of Caesar, to the spacious fields of pleasantness, where New Sarum had grown up. Thither she gathered them, as a hen gathereth her chickens, procuring from the illustrious Prince Henry the Third, that the place should be made a free and pleasant city, and its sons endowed with manifold prerogatives. They were indeed so strengthened with privileges, that fame publicly proclaimed those citizens a chosen race, and the city itself so glorious, in so many respects, that he deemed himself happy, who was considered worthy to become a citizen, and to share in its liberties and exemptions. In these our days, however, some of the sons of these men, grow wanton with fatness, with a stubborn neck refused to render what was due to their mother, the Church; and appointing certain persons, as attornies, with Richard of Ludgershall, then Mayor, exceeded their authority, and rashly renounced their immunities and exemptions; so that they and all remained no longer citizens, but, being stripped of their prerogatives and liberties, became a derision to all people and their daily song.'*
> (quoted in *The Popular History of Old & New Sarum* by T. J. Northy, 1897).

As the citizens became wealthier and more powerful in the 15th century, so they became increasingly restive at the control the bishop maintained over them. In the 16th century, appeals just as exaggerated as those of the bishop in 1218 were sent to Queen Elizabeth. It was not until 1611, however, that the matter was resolved satisfactorily, by giving the city and the Close separate charters; the bishop and Chapter remained unthreatened on their own patch, and the mayor and Corporation were relieved from oppression on theirs.

" Here stood the CITY OF THE SUN; look round!
Dost thou not see a visionary band,
Druids and bards, upon the summit stand
Of this forsaken, but majestic mound?
Dost thou not hear, at times, the acclaiming sound
Of harps, as when the bards, in long array,
Hail'd the ascending God of light and day?
No, all is hush'd; death's stillness how profound!
In after years here the Cathedral rose,
Whose prelates now in yonder fane repose,
Among the mighty of times past away;
For there her seat of rest Religion chose;
There still to Heaven ascends the holy lay,
And never may her shrines in wreck and silence close."*

Sonnet by the Rev W L Bowles, from *Memorials of Salisbury* by Rev Peter Hall, 1834

Old Sarum, by John Constable, 1832 (V & A collection).



Salisbury Cathedral Close and Bell Tower, from a print published in 1761

Wardrobes

The Royal Wardrobe

In the early Middle Ages a wardrobe was very much what it is now: a place for storing clothes but also other non-perishable objects and valuables such as books, relics, armour, spices and candles. In the 13th century the title became extended to cover the whole department dealing with the purchase of such things, along with the making up of clothes. Since it was the duty of the medieval lord, from the King downwards, to feed and clothe all his numerous dependants, this department needed a considerable organisation and a sound accounting system to deal with the large sums of money involved. The clerks who were taken on to manage this soon took over the accounting for the entire household: lists of expenditure were drawn up daily, and then audited quarterly with the Steward of the Household.

By the late 13th century, the Royal Wardrobe had become a department of State, holding the Privy Seal and financing campaigns of war. At the same time, the household and clothing side broke away, becoming known as the 'Great Wardrobe'. This employed large numbers of agents to buy cloth at the best markets throughout the country. Storehouses, or provincial wardrobes, were then set up nearby at royal manors or castles, where the goods could be kept until they were needed.

Part of the Great Wardrobe travelled with the King; each of the royal residences had chambers set aside for its officers, where clothes could be made, and mended, and other articles that the King wanted ready at hand could be stored in chests. These chambers retained their original title of Wardrobe, and are referred to as such in the royal building accounts. More bulky articles tended to be left behind, however, and in the mid-14th century the Great Wardrobe took over a large manor house in the City of London to serve as a central office and

repository. There the keeper lived in some style, with the lesser officers, clerks, tailors, gilders, embroiderers and other craftsmen gathered around him.

The Bishop's Wardrobe

Lesser households were usually just scaled-down versions of the royal original, so that this pattern was repeated in most noble establishments, except that the wider financial and secretarial aspects were not separated from the more basic task of providing clothes. A chief officer, known as the 'keeper' or 'wardrober' – often a high-ranking priest – oversaw all the different functions, and sometimes kept the lord's seals and served as his private secretary himself. Under him were clerks, a chief buyer and a tailor, each with their own assistants, the number varying according to the status of the lord.

Bishops counted, on the social scale, as the equals of earls and marquises. If they also held an important post at court, such as keeper of the Royal Wardrobe, their personal household alone could amount to well over a hundred people, all of whom had to be given a new suit of clothes once or twice a year. Even a more modest bishop, who resided mainly in his diocese, would still have had a household of between fifty and a hundred. This included not only the permanent priests, clerks and servants, but also a number of young men from noble families, there to be educated, and promising young scholars in need of encouragement.

Outside this immediate circle were the liveried bailiffs, each with an assistant, who looked after the twenty or thirty manors held by most bishoprics, and on which their wealth depended. There were also the 'retainers': men from the estates of a lord who wore a livery and could be called upon in need. Taking all these players into account, it is clear that the work of the bishop's wardrobe was considerable.

A characteristic of medieval households, and of bishops in particular, was that they were constantly travelling. One 13th-century Bishop of Hereford moved no

less than 81 times in ten months, touring his diocese, visiting his manors, or attending the King. The one place he hardly visited at all was Hereford, for – like most medieval bishops – he was not on good terms with his Dean and Chapter. These more or less permanent staff regarded bishops with suspicion; the bishops, in their turn, when not excusably employed elsewhere, kept face and dignity together by retiring to their favourite manors. In the case of Salisbury, this was usually those at Ramsbury or Sonning. Bishops' palaces were only used when they came in State, to celebrate Easter or Christmas; to ordain, or just to entertain on a lavish scale. Bishop Simon Gandavo, in the late 13th century, attended only five Easters and one Christmas at Salisbury in eighteen years; Bishop Campegio, in the 16th century, never resided at all. Unoccupied palaces were given over to a custodian, and sometimes, it seems, to a more permanent tenant.

A bishop's wardrobe would mostly have travelled with him: the accounts of the Bishop of Hereford refer to coarse cloth and sacking for packing the materials and valuables in transit. The different manors would each have had their wardrobe chambers, as in the royal manors, and they were usually heated, so that the tailor and embroiderer could keep their fingers warm. However, like the King, a bishop may have found it more practical to leave the more bulky articles, such as rolls of cloth and armour in one central store (an inventory of one Bishop of Winchester lists eighty shields, twenty seven steel helmets and twenty three crossbows).

Salisbury, as site not only of the Episcopal See but also of its manor, with a bailiff and clerk to look after such affairs, was a sensible place to set up such a storehouse. A bishop might not be able to install it in the palace, if that was given over to a custodian, and so could have turned to his other houses, as here in the Close.

The Wardrobe

Early History

Cathedral chapters of secular canons, such as that at Salisbury, differed from monastic chapters, such as at Winchester, in that the individual members were allowed to own property, and so lived separately in canonical houses rather than communally in dormitories and refectories. Thus the houses that went up in the Close at Salisbury in the 13th century belonged to the canons who had paid for them; later canons had to buy before they could take up residence. The earliest houses, were, in fact, quite small, and were only enlarged in the later middle ages. The best sites, reserved for the richest and most important canons, were those on the west side of the Close, with gardens leading down to the river behind. It seems likely that the first Wardrobe in New Sarum – predecessor to the present building – was inhabited by, and belonged to, one of these 13th century pioneers.

The system whereby each canon had to buy his own house was soon found to be impractical. The obvious solution came during the 14th century, when most of them passed, either by gift or purchase, into the hands of the Dean and Chapter. Thereafter, when a new canon came into residence, he was granted a house, usually at a low rent, for as long as he needed it. A record of each grant, with a list of dilapidations or improvements made at the end of a tenancy, was kept in the 'Chapter Books', which provide an invaluable source of information on the history of many buildings in the Close. Unfortunately, the Wardrobe is not one of them: some canons chose to leave their houses specifically to the bishop: in 1277 Walter Scammel, later bishop himself, gave the house in which he had lived as Treasurer; another given to the bishop was Leadenhall, built as a pattern-house by Elias de Dereham. In the late 13th or early 14th century, the Wardrobe was also left to the bishop.

The Chapter Books note that Leadenhall was granted by the bishop to various canons, but there is no mention at all of the Wardrobe until 1424, when Bishop Chandler writes to inform the Dean and Chapter that he has granted it to Alexander Sparrow, Archdeacon of Sarum. This gives rise to two possibilities: that the house, from the time that it passed to the bishop, was not generally inhabited by canons, but by someone from within the bishop's own household or 'familia', the records of which no longer exist; or secondly, that it was used for some purpose other than a residence, as its name implies.

Although it has been stated that it was built in 1254 as the bishop's storehouse or wardrobe, no reference to it by such a name exists until 1543, prior to which it is simply known as 'one of the Bishop's houses'. The tradition may spring from a deed of 1254 in which Bishop William promises to pay 200 a year out of his wardrobe to double the number of candles used to light the cathedral during services. This only refers to a department of the household, however, and cannot be used as evidence for the existence of a wardrobe building in the 13th century. The building was let to canons in the 15th century, but it does seem very probable that for some time before then, and possibly again afterwards, it was also used as a store for some of the bishop's belongings.

When, at the end of the 14th century, Salisbury began to emerge as an important cloth market, the usefulness of a wardrobe in the town would have increased greatly, particularly since the bishop would have received a certain quantity of cloth in manorial dues. Several large chambers would have been necessary, as well as living quarters for the keeper, all of which could be accommodated if certain additions were made to the selected building. This ties in with the history of the Wardrobe as revealed during the restoration work of 1979-80. It was always thought that no part of the building was earlier than the 15th century, but when wall coverings were removed from the first floor, at the southern end of the central block, the tops of two posts were revealed, with mortise slots for braces and plain chamfers. These were identified by the Royal Commission as

possible posts of an aisled hall, which would put the date back to the late 14th century.

Walling on the west front, and in the northern cross-wing, could also date from the late 14th century. In the latter a fair amount of later medieval work survives as well, including the two chimneys, some altered window openings, ceiling beams to the ground floor, and the once-open roof. The northern wing originally contained a kitchen and a parlour on the ground floor, with a chamber over each. The chamber over the parlour was larger, with a finer roof and a fireplace.

Medieval floor tiles were found under the 17th-century staircase, which shows that there were also chambers to the south of the hall, perhaps those used for storage. A 16th-century inventory mentions a chapel room; this had disappeared by the following century and is thought to have been medieval. Stonework dating from the 14th or 15th century has also been identified in the lower part of the smaller northern gable, originally the entry porch. There was a gatehouse, too, which survived until the early 19th century. It might have been similar to that which leads to the garden of the North Canonry.

It does not seem likely, therefore, that the building was erected solely for the purposes of housing the bishop's wardrobe. The original 13th century canon's house was rebuilt and enlarged in the late 14th century, and again in the 15th century, in order to serve more fully its function as central storehouse for the bishop's non-perishable goods. The keeper is likely to have been a gentleman and to have a 'familia' (or household) of his own, hence the need for a large residence. He might sometimes have been a resident canon, which would explain those that lived there in the 15th century. It is also possible that neither arrangement was permanent, since there is evidence that, by the 16th century, the building had deteriorated, and even that it had been divided. It may have continued to be used as a Wardrobe, however, after it had ceased to be a

mansion fit for an important officer, just as that use of it may have pre-existed the erection of the mansion.

In 1559/60, Salisbury received a reforming Bishop in the shape of John Jewell, keen to prove his loyalty to the Protestant Elizabethan Settlement. Jewell spent a lot of time in the city, and since it would be inconvenient for a bishop-in-residence to have his Wardrobe on the other side of the Close, he probably removed it to the palace. At the same time the Dean and Chapter's Glass-house, where the cathedral stained glass had been repaired, had become redundant since, by Jewell's decree, most of the idolatrous glass had been smashed. The Bishop found its presence, next to the Palace, distracting, and is said to have wanted to demolish it. Having no further need for the building that had contained his Wardrobe, he exchanged it, in 1568, for the offending Glass-house.

The Reformation had reduced the number of canons, and therefore the demand for housing as well. Accordingly, the Wardrobe was given on lease to another member of the cathedral body, Chapter Clerk William Blacker, in 1569. To begin with he obtained only the hall and buildings to the south, all of which were apparently decayed, since he undertook to make substantial repairs. The forty-year lease gives us a description of the obviously down-graded remains:

> *'which sometimes was the great hall of the mansion house, messuage or tenement commonly called the Wardropp, and the two porches, the one on the east side and the other on the west, with the building on the said two porches. Also all the houses, buildings and edifices lying between the said great hall and the wall of the mansion house (to the south).'*

Meanwhile the Chapter undertook to repair the northern cross-wing. In 1576 this, too, was leased to Blacker, along with the gatehouse. The inference is that the wing had become a separate dwelling, and that Blacker incorporated it into the main house once again. It was possibly he who made a cellar in this wing, raising the floor of the lower parlour. He might also have built on the southern cross-wing to balance that on the north, but it is not possible to say this with certainty because much was obliterated by 17th-century rebuilding.

William Blacker was succeeded by his son, also William, who passed the Wardrobe to a Richard Ernle. The latter sold the reversion of his lease in 1633 to Sir John Crooke of Motcombe. There had always been a few laymen living in the Close, selling beer and souvenirs to visitors or carrying out some other service, but with the slackening of the church's control following the Reformation, their numbers increased. Some of these newcomers came from local gentry families, and Sir John was one of them.

Sir John soon set about restoring and improving the house, as befitting his status. His principal work was to floor over the medieval hall and, by raising the roof level of the central block (which retains its 17th-century timbers, visible in the sitting room of the Landmark flat), to fashion a great chamber on the first floor, with deep cornices, large mullioned and transomed windows, and a wide fireplace which was uncovered in 1979.

The south wing was built up more solidly: some roof timbers and the stone mullioned windows on the upper floors remain. Two door frames were uncovered during restoration works, indicating that the wing originally had two large rooms on the first floor. A staircase was fitted into the angle between the south wing and the central block, with a door leading into the great chamber. This retains its original surround. This was the only staircase at the time: the ground floor hall extended throughout the central block, lit by a large window on the east that was reinstated in 1980. The balustrade at the top of the staircase, leading up to the flat, is of this period. Balancing the staircase, in the angle of the northern wing, was the porch.

In 1649, Parliament carried out a survey of all its newly-appropriated ecclesiastical property, in order to assess its value. Four houses in the Close were needed to accommodate puritan ministers. The entry for the Wardrobe, by then leased to Sir John's son Charles, lists the rooms as they were at that time:

> *'a hall, two parlours, a buttery, a sellar, a pantry, three larders, a kitchen, a cole loft, a dyneing room [probably the great chamber], ye seven chambers, a gatehouse and three little rooms by ye gatehouse, ye stable, ye woodhouse, ye coach-house, being four bays of building.'*

One can imagine it clearly, still retaining a medieval layout around a courtyard, approached through the arch of a gatehouse. The apparent arrangement of the rooms was medieval too: the porch opening onto the cross-passage through the hall; service rooms on the right, and beyond the upper end of the hall, a panelled parlour. However, as in many other buildings by this time, the hall had, in fact, been superseded by a great chamber on the floor above, whose large windows might have looked over formal gardens, with orchards beyond, and the river beyond these.

The Commonwealth years saw the Close at its lowest ebb, the houses neglected and mostly empty, the graveyard a meat market and rubbish dump frequented by insalubrious regulars from the city's numerous taverns. The Crooke family vanished, but, thanks to the thorough overhaul they had given it, the Wardrobe escaped ruination. Other houses were not so lucky, and were in dire need of the great rebuilding of the late 17th and early 18th centuries that was to give the Close the face for which it is now well-known.

Later history

After the Restoration, life in the Close, along with the appearance of the buildings, became more recognisably like that of today. The process of secularisation which had begun before the Civil War continued. Members of the local and long-established gentry were moving into the city, taking part in its administration and representing it in Parliament. The Close, naturally, was the most sought after address and many of its houses owe their restoration to the laymen who took them on at this time.

The Wardrobe was not given a new face, but in every other way its new occupants, the Coles, were typical. The family owned land in the nearby parish of Downton; they may have descended from William Cole, a wool merchant who illegally set up a staple in Bruges in the 14th century. Later, a John Cole of Salisbury represented Wilton in the Parliament of 1459.

A William Coles was Clerk of the Peace in 1646, and on his death in 1673 he left 100 to clothe ten poor men in the 'customary coarse cloth'. It was another William – his son perhaps – who leased the Wardrobe in 1665. In 1667, he became involved in an absurd dispute with his neighbour, the Choir School, over a garden wall that he had built. It allegedly encroached on their land, and – worse still – on their customary rubbish heap. The full tale of the quarrel, complete with the threats and retaliations that flew back and forth across the offending wall, is told by Dora Robertson in her book *Sarum Close* (in the bookcase). Catherine, William's widow, renewed the lease in 1691, holding it until her son, William, could take it on for himself, which he did in 1705. The Coles family lived on at the Wardrobe, in a succession of Williams that is hard to disentangle, until the early 19th century.

The width of the window in the Great Chamber was too much for its lintel, which had begun to sag in the 18th century, and needed the support of columns (NMR).

Papier maché. decoration became fashionable in the second half of the 18th century, partly because it was cheaper than plaster. The work in the Wardrobe was probably done in the 1760s, or possibly earlier, since it includes a head of George II. It was problematic to restore, since it dissolves if washed. It has only been possible to make up bits that are missing, and then paint over the whole lot. 1970 (NMR).

Throughout the 18th century, the Close was a centre for local Society. The inhabitants held their own Assembly, and patronised theatrical performances and concerts. It had two boarding schools for young ladies, while the sons of gentlemen could attend the Choir School. All, no doubt, vied to modernise and embellish their houses according to the latest fashions, and the Coles were no exception. The Chapter Estate Book of 1777 records that from 1762, the current William had 'made great alterations and improvements in his own house.' His main contribution was the fine set of rooms on the garden front. He also built a commodious staircase by taking in part of the Hall downstairs and of the Great Chamber upstairs, blocking part of a 17th-century window. A large, rather clumsily-Gothick window was inserted on the first landing, and the whole decorated with rococo work in papier maché. There is similar work in Mompesson House.

The remainder of the Hall became a dining room, with classical decoration; beyond, in the south wing, was the drawing room, which retained some of its 17th-century panelling but was given a rococo finish too. A rococo fireplace was installed in the upper parlour in the north wing, while the rest of the Great Chamber was divided into two bedrooms. The partition wall cut the wide fireplace in half; it was replaced by two small grates set at an angle. Space was left for passages along the east wall, upstairs and down. The great window must have been thought dangerous, since its lintel was supported with columns, as in the lower parlour.

One suspects that there was a desire to create a more classical appearance too: the garden front was given new windows and the two wings had hipped roofs. The main roof was extended at the same time. The east front remained little altered, and still had its gatehouse, sub-let as a cottage. In 1807, however, Jane Medleycott, heiress of the last of the Williams (see memorial in the north aisle of Cathedral), was given permission to demolish it.

This engraving, in the Rev. Peter Hall's *Picturesque Memorials of Salisbury* of 1834, drawn after it had been restored by James Lacy, shows the Wardrobe as it is today, even down to the railings in front, which had taken the place of the gatehouse.

Jane Medleycott died in 1824, and her lease was taken up by James Lacy, gentleman, who seems to have been something of an architect. He not only gave the east front of the Wardrobe its present appearance, but was also responsible, we are told by the Rev. Peter Hall in his *Picturesque Memorials of Salisbury* (1834), for the modernisation of an Elizabethan schoolhouse in Laverstock. Mr Hall believed Mr Lacy's treatment of the Wardrobe, a 'Gothic structure', to show great judgement and effect. Having done the work, however, Mr Lacy then left. The Wardrobe is advertised for sale in the *Salisbury Journal* in 1831, described as:

> *'...recently repaired and beautified at an immense expense and [presenting] one of the purest specimens of Old English Architecture, with ornamented gables.'*

It had a cloistered exterior entrance, fully visible since the removal of the gatehouse and the creation of a gravel sweep. In addition to the Georgian reception rooms, it had an 'antique' breakfast room, probably the upper parlour, which was redecorated at this time, and a billiard room, or library, albeit unfinished. The 17th-century Hall window had become a door, and many other windows had been renewed in wood, with French windows in the south wing. The exterior was rendered to hide the patches of new brick.

The next lessee was Dr John Grove, listed as a medical practitioner in directories of the 1840s. He probably had a thriving trade among the numerous widows and spinsters who lived in the Close throughout the 19th century.

In 1856, Dr Grove sold the remainder of his lease to James Hussey Esq. The family had medieval origins but achieved pre-eminence in the 18th century in the person of William Hussey, mayor of Salisbury in 1758, who later became one of the city's institutions as its MP for 39 years, from 1774 until his death in 1813. He was a benefactor too, providing for the upkeep of the New Council House, and building a row of almshouses. His portrait was painted by James Hoppner. James Hussey, probably of the same stock, appears himself in the annals of local government as a Councillor and a Chairman of the Quarter Sessions.

Alderman William Hussey by John Hoppner

The Husseys did little to the Wardrobe except to modernise the kitchens and add on extra service rooms to the north, and to impart a slightly Victorian flavour upstairs and in the Library. They had three daughters (the youngest, Agnes, married her cousin Ambrose Hussey, also of the Close) and a much younger son who may have been the Master Hussey who delighted the Headmaster of the Choir School in the 1880s by achieving a distinction in his examinations. He became a Canon of Manchester.

His elder sisters, Henrietta and Margaret, lived on in the Wardrobe after their father's death, the latter until 1939, when she went to live with her brother and the Wardrobe ceased to be a private residence. We catch a glimpse of their childhood in the toys and exercise books, filled with carefully-rounded letters, that were found by the builders in the backs of cupboards and under the floorboards. Margaret, especially, comes alive through some letters from her friends, and her own attempts at heroic prose and poetry, which fill several notebooks. Most ambitious of all is a full-blooded novel in the style of Scott, entitled 'Lela' and inscribed with the following modest preface:

> *'The Author hopes that into Whosesoever's hands her work falls, they will not judge it too severely, but remember it is only her third work and written only at the age of thirteen'*. A copy of this is in the bookcase.

When the Misses Hussey renewed their lease in 1896 a list was made of the rooms, which it is interesting to compare with that of 1649. On the ground floor were the dining room, drawing room and library, with a WC off the stairs. The service quarters consisted of the kitchen (with two dressers and a five-foot range), cellar, wine cellar, larder, scullery, wash-house, housemaid's pantry, parlour-maid's bedroom and a pantry off the hall. Upstairs were Miss [Henrietta] Hussey's bedroom, spare room south, Miss Margaret Hussey's room, corridor (with three cupboards in it), spare room west, maid's room west, Miss Grove's room, bedroom, staircase, attics. Outside were the greenhouse, WC and potting shed, and at the front the coach house and stable. All in all, the accommodation offered had barely changed in all the alterations of 250 years.

In 1939, the War Office took over the Wardrobe and it became a base for the Auxiliary Territorial Services until 1945. It then became a hostel for the expanding Diocesan Training College for School-mistresses, which had been founded in 1841 and moved to the King's House in the Close in 1851 (there was an equivalent college for schoolmasters in Winchester). In 1969, however, new buildings made the Wardrobe superfluous, and so it was given up. For several years it remained empty, becoming of increasing concern to everyone.

Meanwhile, the Duke of Edinburgh's Royal Regiment (Berkshire and Wiltshire), formed in 1959 from the Royal Berkshire and Wiltshire Regiments, was looking for a building in which it could establish its headquarters and also set up a regimental museum. Its Colonel looked at the Wardrobe in the early 1970s, but the cost of restoration seemed prohibitive and the idea was given up. Then, in 1977, the possibility arose of carrying out the work in conjunction with the Landmark Trust. Plans proceeded successfully along those lines and the lease was finally signed in 1979. Work began immediately on the conversion of the Bishop's Wardrobe into the Wardrobe of the Duke of Edinburgh's Royal Regiment.

Section from East to West

West Elevation

East Elevation

Mediaeval

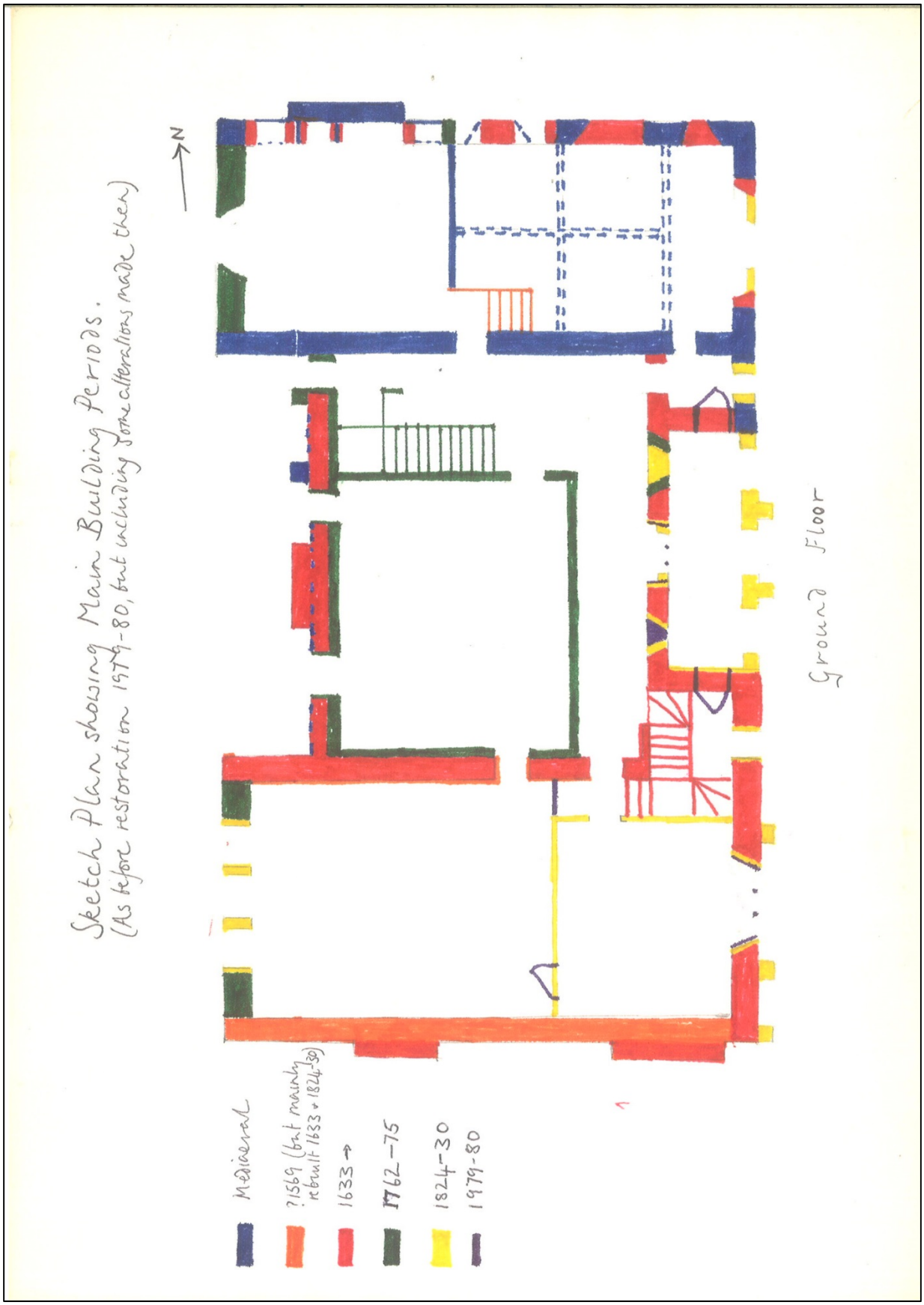
?1569 (but mainly rebuilt 1633→ & 1824-30)

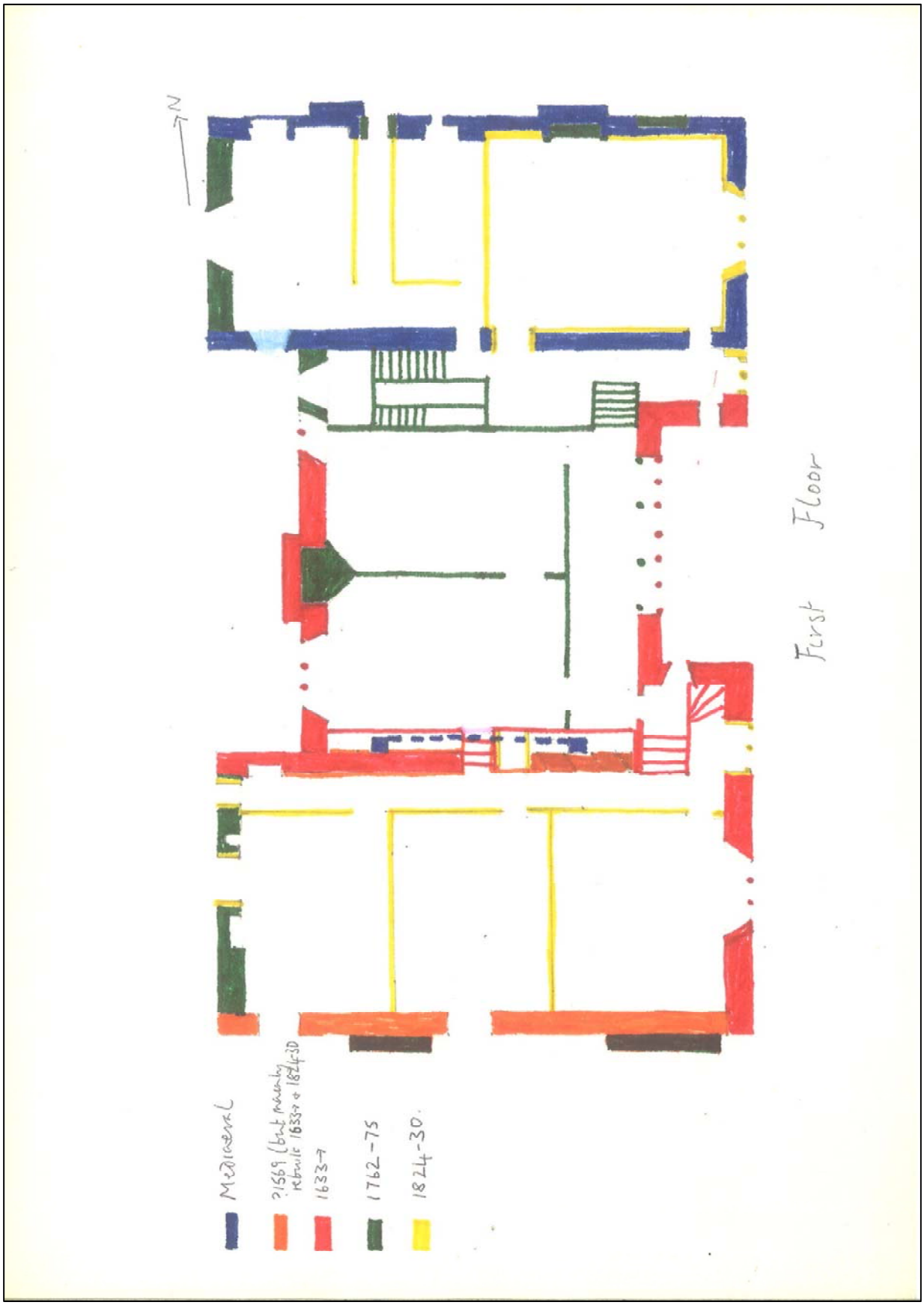
1633→

1762–75

1824–30

1979–80.


Sketch Plan showing Main Building Periods.
(As before restoration 1979-80, but including some alterations made then)
N
Ground Floor
Mediaeval
?1569 (but mainly rebuilt 1633 + 1824-30)
1633 →
1762-75
1824-30
1979-80


N
First Floor
Medieval
?1569 (but mainly rebuilt 1633 & 1824-30)
1633-?
1762-75
1824-30

The restoration work of 1979-80

The size and plan of the Wardrobe makes it ideally suited to multiple occupation, and this is just what its new lessees in 1979 wanted: the building needed to accommodate three or four quite separate functions under one roof. Firstly there was the museum, which would use most of the ground floor rooms. The curator required somewhere to live, and medieval precedent was unwittingly followed when the north wing was chosen, with a sitting room in the original lower parlour, kitchen/diner next door, and bedroom and bathroom on the first floor. Quite distinct from both were the administrative offices for the regiment, which fitted in best at the opposite end of the house, in the three rooms on the first floor of the south wing, with extra space above. The Wardrobe was also intended to be a social as well as an administrative headquarters, providing facilities for the regiment when stationed in this country. The upper parlour became a library, and the Great Chamber, opened up to full size, became the Regimental Room, to be used for meetings and gatherings of all kinds. A servery was installed across the landing in the north wing. Finally, there was to be a flat for the Landmark Trust, for which purpose the large attics – once servants' bedrooms – were brought back into use.

More than one entrance was needed, to separate regular office staff and Landmark tenants from museum visitors and soldiery. The solution was to open up the sides of the 1820's porch, so that in one direction it gave onto the 17th century staircase, leading straight up to the offices on the first floor and the Landmark flat on the second, and in the other, through the original porch and around into the Museum, or up the main staircase to the Regimental Room. A pair of Victorian doors was found on the site to fill the new openings. The 19th-century front door could then be removed and the 17th-century Hall window, the opening for which could still be made out, restored. It is made from a French stone, used elsewhere in the Cathedral Close, as is the other reinstated 17th-century window, which replaced the French windows on the east front.

The 17th-century stairs leading up to the Landmark flat. The balustrades, of the same date, are similar to the altar rails in Great Durnford Church. The treads needed reinforcement, but otherwise they have just been rubbed down and waxed.

The Wardrobe in 1942, when occupied by the ATS. The 19th-century rendering was removed after the war. Some of the pendants and pinnacles of the 'ornamented' gables have also disappeared. During Landmark's restoration, windows were put back in place of French windows and the front door (NMR).

Having sorted out the complex management of the building so that all of it would perform some useful purpose, the structural problems had to be dealt with. The first of these was in the south wing, where the ends of the main beams had rotted: one was supported on a corbel, but the rest were not supported at all. The 19th century removal of the central partition on the first floor (to form three rooms) had not helped, and the whole structure had sagged and twisted. To provide a solid support, a concrete pier was built on which a steel joist could rest, with others to tie the whole wing together. Damp had been getting in as well, so the ground was dug away around the south end to stop this happening.

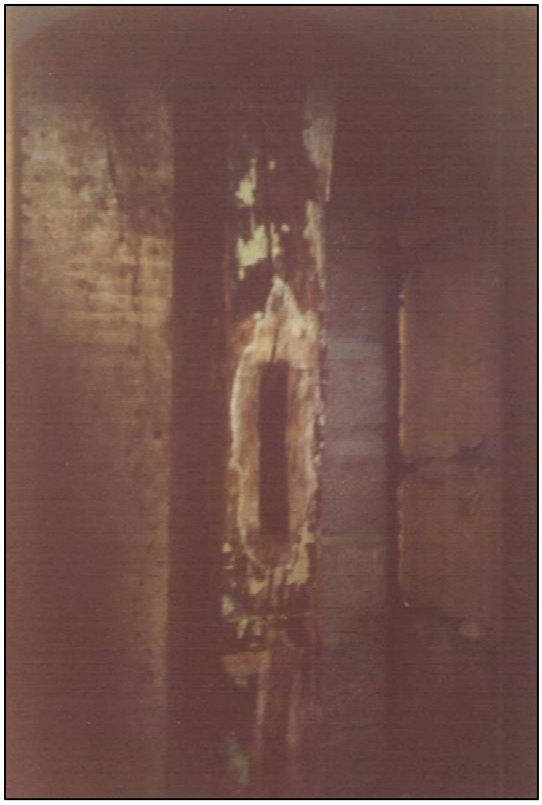
The north wall was also showing problems. The ground floor wall under the corbelled chimney – with blocked medieval openings – was not strong enough to

bear its weight, with the result that the wall was bulging, and cracks appearing. Much of the masonry had to be taken out and replaced more securely. The removal of the render and the rationalising of window openings here – some were repaired and some filled in – improved the appearance greatly.

Once the structure was secured, the roof could then be tackled. Many of the battens had decayed and in some places, such as the north wing, the framework had been altered so many times that some vital timbers were entirely missing, putting the roof in danger of collapse. The whole roof was stripped and new timbers fitted. The builders re-used what tiles they could to re-roof; the gap was plugged by a supply of matching tiles from another building. Elsewhere the exterior needed little attention, beyond repointing here and there and the repainting of the windows in a softer colour than white.

The roof undergoing repair.

The original 17th-century fireplace was uncovered when the 18th century partitions were removed in the Great Chamber.



The possible late 14th-century aisle post, with its mortise slots, found in the Great Chamber. It would have been one of a series of such posts supporting the hall of the roof, and thus allowing a wider span.

Work on the interior was more straightforward, if extensive. A door or two had to be moved to make circulation easier within the museum; plaster work was cleaned and repaired, and all the signs of neglect removed. Then each part of the Royal Regiment's headquarters had to be fitted out for its appointed purpose, and redecorated. The papier maché on the stairs was carefully treated because it could not be washed: missing bits were filled in and a coat of paint put over it all. The Great Chamber also needed more care, with the removal of the partitions, the restoration of the great fireplace, the unblocking of the top halves of the windows, and general refurbishment. Enough panelling was found in the drawing room and elsewhere to make up one whole wall, on the fireplace side.

Prior to the 1979 work, the rooms in the Landmark flat were almost as they now appear. Only one partition had to be removed, to allow the sitting room to run along the width of the building. Another partition was moved two foot further into the south bedroom, to make the kitchen larger, and a partition was added to create the bathroom at the east end.

Structural difficulties made the work more challenging, however, as the floor was not strong enough to bear the load. To correct this, steel joists were inserted on either side of the main tie beams, raising the floors by one foot. This turned out to be a good thing in other ways, since visitors could look out of the windows in the sitting room more easily, and the step up to the bathroom and north bedroom was eliminated. In the bedrooms the old floors were kept, but a new floor of specially-cut wide deal boards was laid in the sitting room.

A further problem was how to make the flat light enough: the sitting room had only one dormer window overlooking the garden; the bedroom windows were rather small, as was the skylight on the stairs, and the kitchen and bathroom had no window at all. In the sitting room it was decided to build a dormer on the opposite side, giving a view of the cathedral. If it was roofed in old tiles with the oak of the frame left unpainted, this window would blend in well with the rest of

the building. As it turns out, the window gives a point of emphasis to the large expanse of roof, and could be seen as rather an improvement. In the north bedroom a new window was inserted, larger than the original; in the kitchen there was just enough room to fit a small window under the eaves. Another, the opposite end, served the bathroom, and the skylight on the stairs was enlarged.

Old doors were used throughout the flat, either ones that were there already, or that were found elsewhere in the building. The stairs are of such a lovely oak that they have been left in their natural state, just rubbed down and waxed. They needed some reinforcement from below, and the plaster had to be patched and painted. All the ceilings were replastered (after the roofs had been fully lined with insulation) and the surfaces painted. Some scraps of Victorian wallpaper that remained on the walls gave an idea for papering them again.

It is hoped that those staying in the flat will not be disturbed by the happy sounds of regimental feasts, but if such a thing were to happen they can at least find comfort in the knowledge that such junketings, proceeding with medieval elaboration, are a tradition with roots far in the past, and one which is fully in harmony with the ancestry of the house. Perhaps any disruption will also be mitigated by the fact that visitors can enjoy one of the finest views in the country from their sitting room window.

A section of the late medieval roof in the north wing, which shows the moulding on the beams, and a piece of wainscoting. This would have formed the ornamental open roof of the upper parlour.

The north end, with its great chimney, has much medieval masonry, and some blocked medieval openings, as well as the jambs and lintel of the tall window which lit the chamber above the kitchen. The rendering was removed, and the wall, which was bulging under the weight of another chimney, was secured. Some original openings were restored, and later ones blocked to rationalise the arrangement. The low building was added in the 19th century (NMR).

staircase is continuous to the attics, with a panelled close string and turned balusters, and a segmental arch of masonry across the base; it now has a landing between flights but originally had winders. The S bedroom was at first equipped with a dressing room above the entrance hall but they were combined under a broad arch in the late 18th century.

The work paid for in 1746 probably occurred in the W build and possibly included the construction of the door and window in the N wall of the housekeeper's room. Later, perhaps about 1800, the secondary staircase was rebuilt in its present position to serve a small addition on S of two storeys and attic. The enlargements of the last hundred years have been made chiefly to the W range and are mainly of brick on the ground floor, tile-hung above, with prominent roofs.

The Wardrobe, 58 The Close

The Wardrobe, 58 The Close, a medieval canonry in the bishop's gift, was presented by Walter Scammel on his promotion to the Deanery in 1277 [Edwards 1939, 67, n 3], but only one grant of it is known, from Bishop Chandler to Alexander Sparawe in 1424. A marginal note on this deed, 'now is called Le Warderobe', is dated 1543

Plate 134 *No. 58, the Wardrobe, from SE. J Buckler c 1805–10*

and implies a recent change of use, perhaps to a household store for the bishop; it seems probable that the house was one of the victims of the 15th-century decline in the numbers of residentiary canons. Bishop Jewel gave it to chapter in 1568 in exchange for the Glass-house.

Chapter divided up the house and granted William Blacker a lease of the great hall, the E and W 'porches', with 'the buildings above them', and the 'houses' to S in 1569, with a repairing covenant; the N range they altered

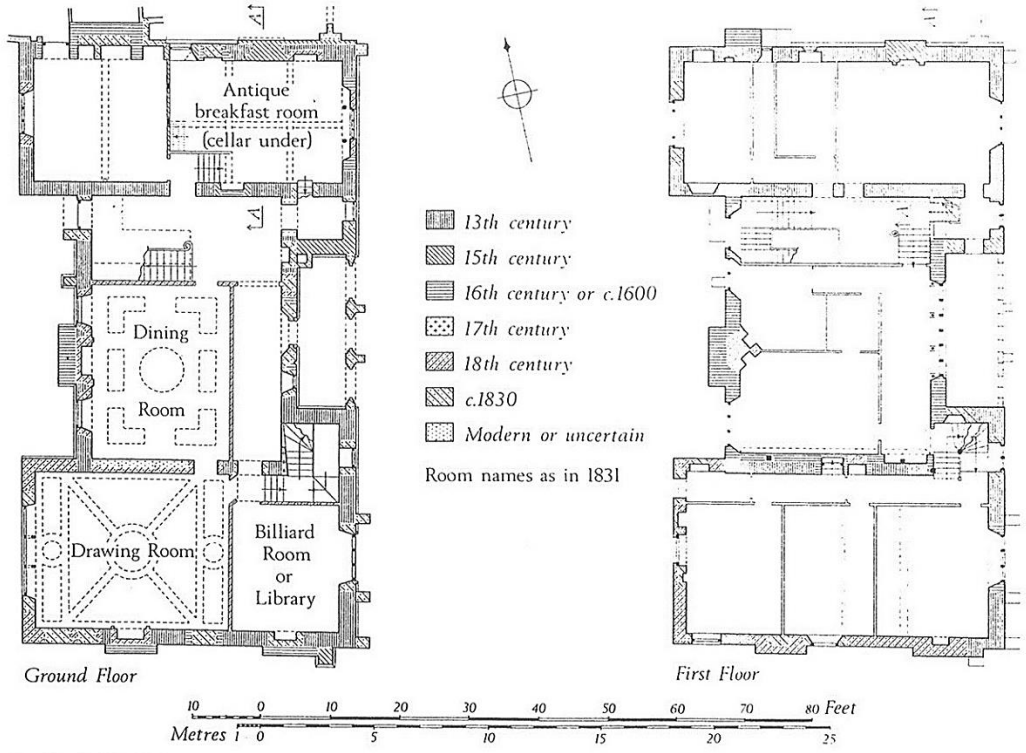


Fig 122 *No. 58, the Wardrobe*

and repaired by direct labour in 1569–70, but in 1576 they granted it also to Blacker. Despite these changes, a chapel chamber still existed in 1586. Substantial alterations, probably made by Blacker's son William, after 1588, must have given the house much of its appearance at the time of the Parliamentary Survey in 1649, when it contained a hall, two parlours, a buttery, cellar, pantry, three larders, a kitchen and coal-loft, a dining room, seven chambers; a gatehouse and three little rooms by it, a stable, woodhouse and four-bay coach-house.

The long tenure of the Coles family began in or before 1659, with four members called William being succeeded by Jane (Coles) Medlycott, who died in 1824. A chapter survey of *c* 1777 notes the 'great alterations and improvements' made by William Coles IV between 1762 and 1776, and that he sublet the 'other' house [Estate Bk 1, no. 66620, ff 50, 51v]. The latter was a gatehouse, named in a lease of 1633; marked on Naish's map in 1716, it was demolished by Jane Medlycott in 1807. A drawing of her house by Buckler *c* 1805–10 (Plate 134) shows the E front, and the stable range on the N side of the forecourt. Mrs Medlycott's trustees sublet the Wardrobe after 1824 and in 1830 chapter instructed them to repair it.

In 1831 the lease was advertised: 'a cloistered entrance, a spacious hall with handsome oak staircase, a corridor with secondary staircase, an antique breakfast room, a fine dining room with enriched ceiling and polished floor, a billiard room or library (unfinished), a superb drawing room communicating with a terrace: 8 bedrooms (with space appropriated for 4 more), 2 dressing-rooms, gallery, butler's pantry and other domestic offices; cellars, w.c., back stairs etc...the house...has been recently repaired and beautified, at an immense expense, and presents one of the purest specimens of Old English Architecture ...' [*SJ*, 6 June 1831]. Hall ascribed the work to James Lacy in 1834.

After many years as an annexe to the Diocesan Training College (No. 65) and then empty, the Wardrobe was repaired in 1979 as the RHQ and military museum of the Duke of Edinburgh's Royal Regiment. The accompanying plans (Fig 122) do not reflect their alterations.

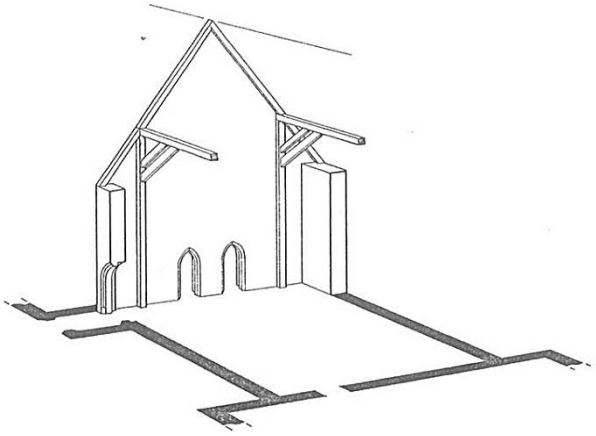


Fig 123 *No. 58, the Wardrobe, perspective reconstruction, service end of hall in 13th century, showing paired braces to roof-plates*

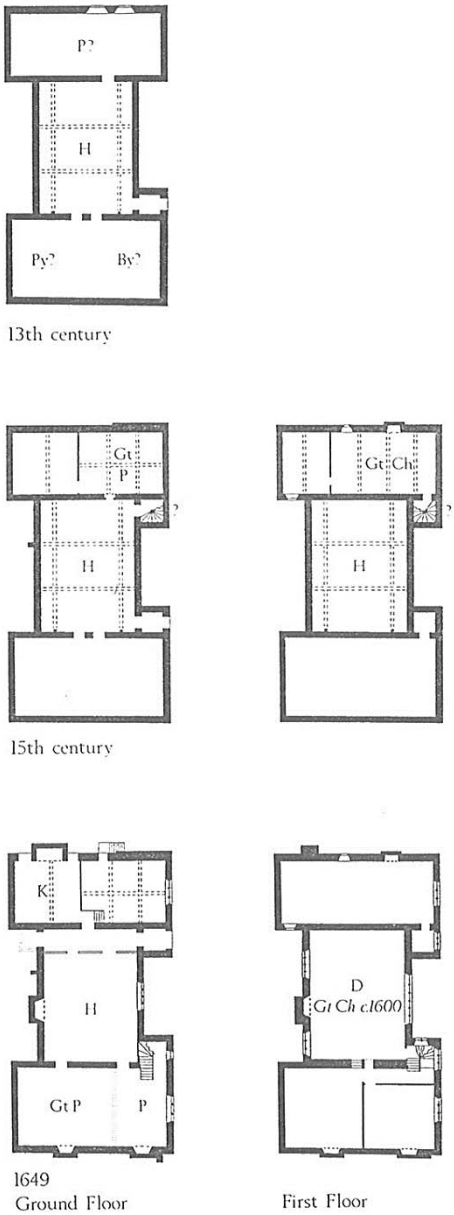


Fig 124 *No. 58, the Wardrobe, sequence of reconstructed plans*

The medieval house

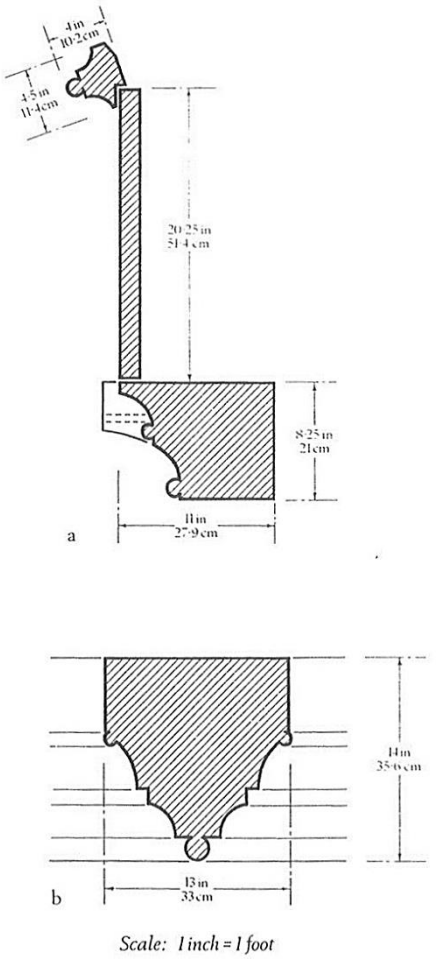
The shell of a substantial house with a hall and two cross-wings remains but there are few features, making dating uncertain. In the hall, the upper parts of a pair of posts about 10 ins square were discovered in the S wall in 1979. They have the mortices for paired braces to roof-plates and one retains its top tenon (Fig 123); a later buttress on W was probably opposite a truss and suggests the division of the hall into three bays (Fig 124). The inward front corners of the posts are rebated, perhaps for decorative boards.

The two cross-wings are probably contemporaneous. The N one included a ground-floor room, probably a parlour, lit by a pair of large windows with chamfered, depressed two-centred heads (Figs 122, 124). Adjoining the S wing was a porch, from which some (mostly very worn) inlaid tiles were removed in 1979 (Fig 125, Plate 135). They measure approximately 5¼ ins square, with four circular indentations on the lower face; they date from the second half of the 13th century and four of the patterns occur also in the Cathedral Muniment Room. No trace remains of the W porch mentioned in 1569 and 1649, E and W possibly being used in error for N and S, and referring to the porch and staircase turrets. The service end appears to have been poorly built as it is now mainly of squared stone, which is presumed to be 16th century, and 18th-century brick.

The N wing was remodelled in the 15th century. The parlour, entered through a stone doorway with elliptical arch of late 14th- to 15th-century date, gained a moulded beamed ceiling (Fig 126b) and the room to W a deeply chamfered ceiling beam. The two upper chambers, which

Fig 125 *No. 58, the Wardrobe, floor tiles from S porch*

Plate 135 *No. 58, the Wardrobe, floor tiles from S porch*



Scale: 1 inch = 1 foot

Fig 126 *No. 58, the Wardrobe, 15th-century mouldings*
a. cornice, ashlar-piece and purlin in great chamber
b. ceiling beam in great parlour

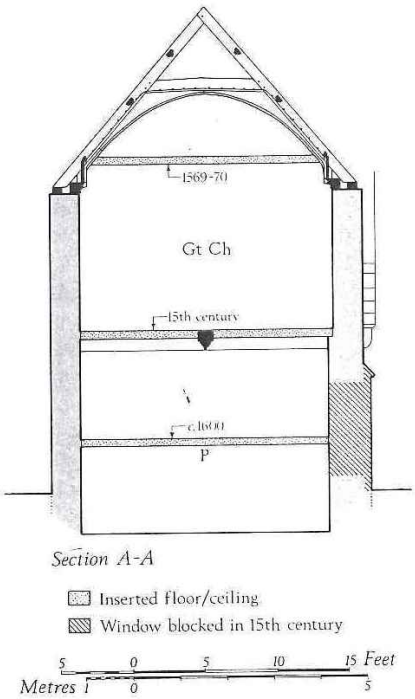


Fig 127 *No. 58, the Wardrobe, section of N range*

were probably reached by stairs in the E turret, have arch-braced roofs (Fig 127) separated by a plain truss; their members are mainly moulded or hollow chamfered, without wind-bracing, and the great chamber has a moulded cornice, with boarding (Fig 126a), the smaller chamber a chamfered one. An upper chimney was added on external corbelling, which caused the wall below to be thickened, masking one of the original windows (the arched label of a small window occurs in the E wall of the N range, close to ground level in disturbed masonry; it was presumably found and (incorrectly) reset in the 19th century). A tall narrow window near the corner of the great chamber might have lit the latrine which can be expected to have accompanied these chambers.

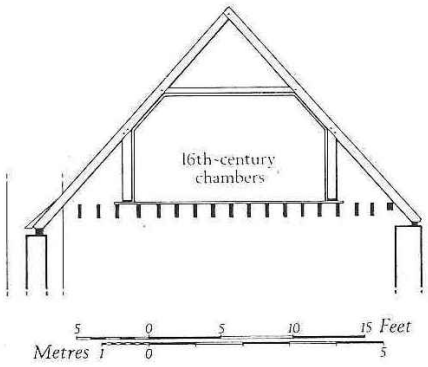


Fig 128 *No. 58, the Wardrobe, section of roof in S range*

The 16th and 17th centuries

Blacker's lease of the hall and S range in 1569 almost certainly led him to reroof the cross-wing, building chambers in the roof; here the floor rests on inserted tie-beams and the roof has coupled rafters with posts fixed on top of the floorboards (Fig 128). This work was poorly done and required extensive repairs in the 18th century.

The N wing was probably converted by chapter into a separate dwelling. In 1569–70 a carpenter was employed in removing old stairs and building new ones 'at the east end of the hall', somewhere in the S part of the former parlour. The roof space was also ceiled at eaves level as garrets, of which one partition remains, and the 15th-century arch-braces all removed.

Considerable further improvements accompanied the restoration as one house, probably in part by Blacker in 1576, but more especially by his son *c* 1600. The ground-

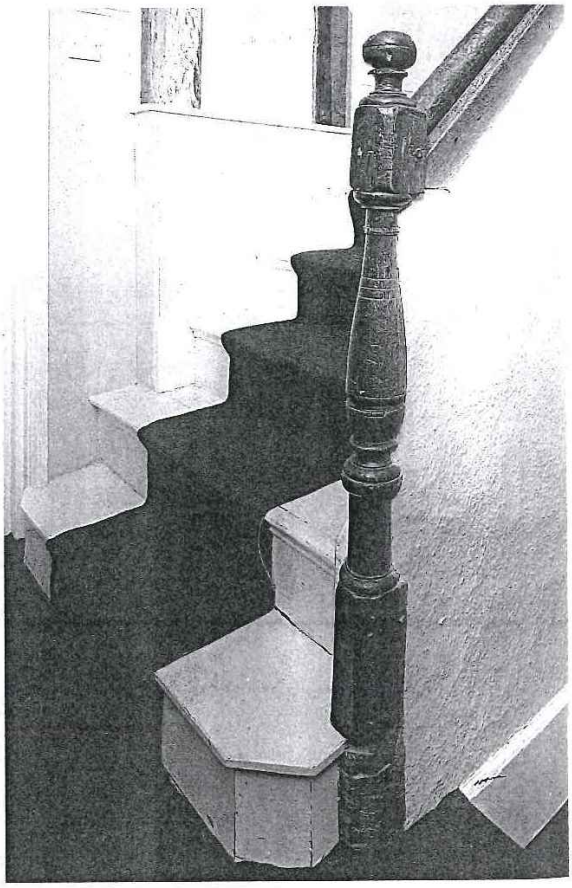


Plate 136 *No. 58, the Wardrobe, S staircase, newel-post*

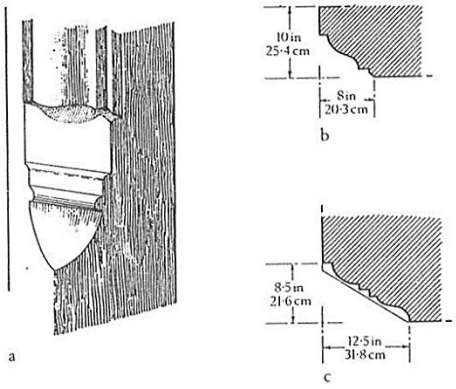


Fig 129 *No. 58, the Wardrobe, mouldings in great chamber*
a. and b. doorway
c. fireplace

Plate 137 *No. 58, the Wardrobe, staircase hall, decoration probably of papier mâché*

plan then became the medieval one reversed, with the main entrance and services to N and reception rooms to S (Fig 124). The placing of the new chimney suggests that the hall still had a screens passage, now on N. The room above was heightened as a new great chamber, measuring 36 ft 6 ins by 27 ft 6 ins, with an exceptionally large E window. This was the dining room in 1649, to which the main approach was probably via the new staircase in the SE turret (Plate 136) and the moulded doorway (Fig 129a, b). In the N wing the W room became a kitchen with a new chimney, and a floor was inserted across the 15th-century parlour, its ceiling beams mutilated to increase the head-room, so providing extra offices to the kitchen with their own external access, above cellarage. The Blackers' workmanship is characterised by ovolo mouldings with an additional ogee on the great chamber chimney-piece (Fig 129c) and certain windows; the sunk chamfer occurs on the principal windows. Brick is used for the chimneys, the great chamber fireplace, and relieving-arches. The new central attics are built mainly with massive timbering, the walls framed to N and S, and roofed with collars, queen-struts and wind-braced butt purlins. The position of the original stairs to the central attic is uncertain and the present ones (Plate 138) cause the blocking of a window high in the S gable.

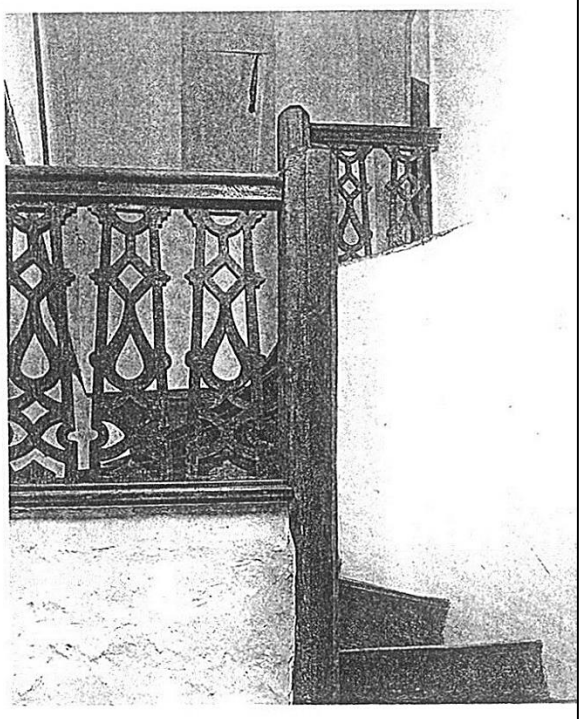


Plate 138 *No. 58, the Wardrobe, S staircase, attic flight. Similar balusters occur in the neighbouring parish church of St Andrew, Durnford*

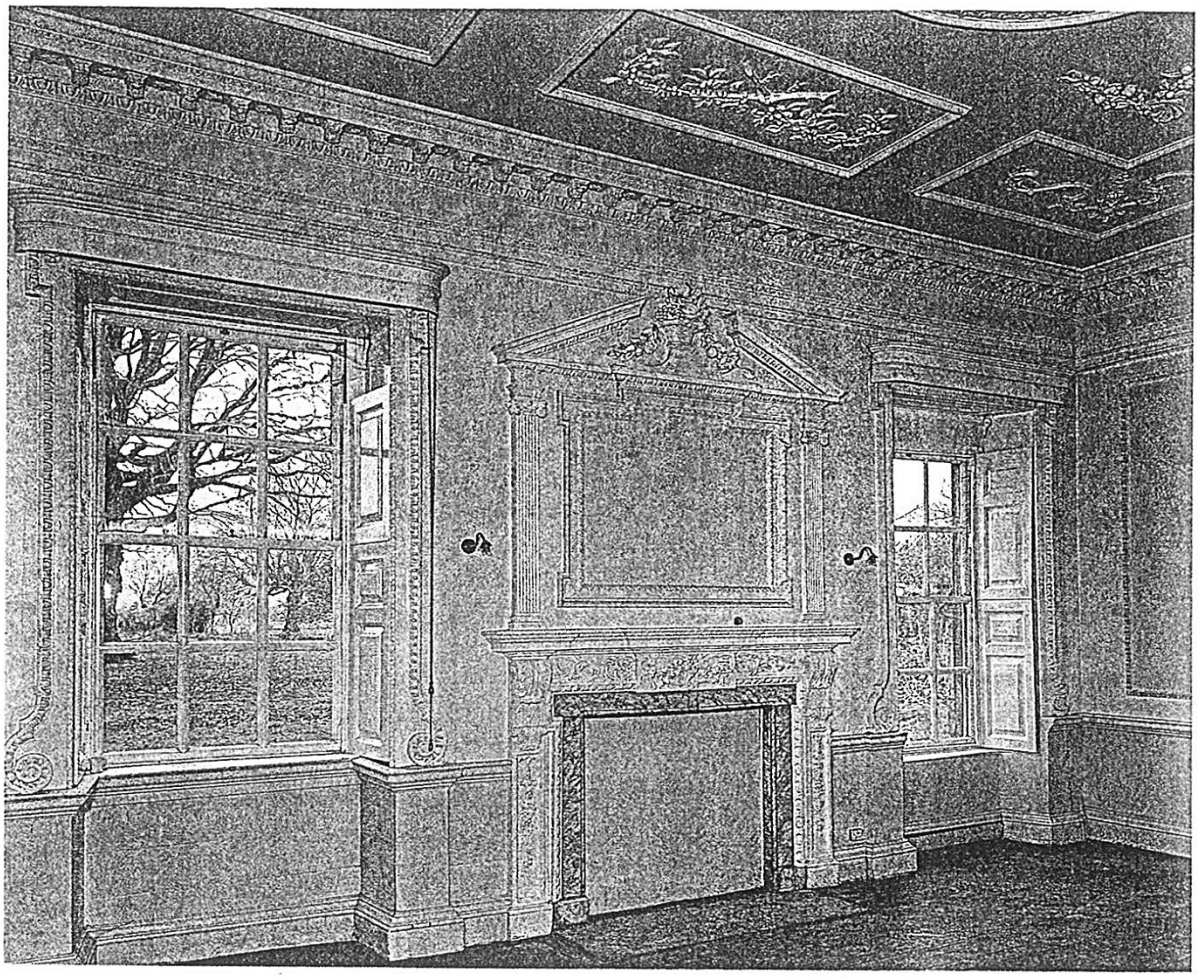


Plate 139 *No. 58, the Wardrobe, dining room looking NW*

The 18th and 19th centuries

In the 18th century Blacker's hall was partitioned as an entrance hall, staircase hall (Plate 137) and handsome dining room, and most of his great chamber was made into bedrooms and a passage (Fig 122). This work appears to date from the 1740s and was probably done for William Coles IV, who renewed the leases in 1747, in his father's lifetime. The dining room is especially sumptuous with carved joinery for the chimney-piece and door, and moulded plaster for the wall-panelling and the ceiling with its eagle centrepiece (Plates 139, 140, 141). The further alterations alluded to in the Estate Book in 1762–76 were also made for him and probably included gothicising the sash windows of the staircase hall, and perhaps the extensive reconstruction of the S wing in brick (Plate 142). Other alterations made by members of this family, including the substitution of hipped roofs for gables and the

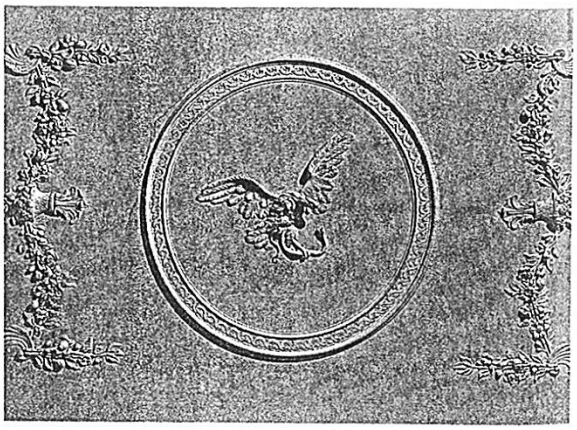


Plate 140 *No. 58, the Wardrobe, dining-room ceiling, with eagle and snake*

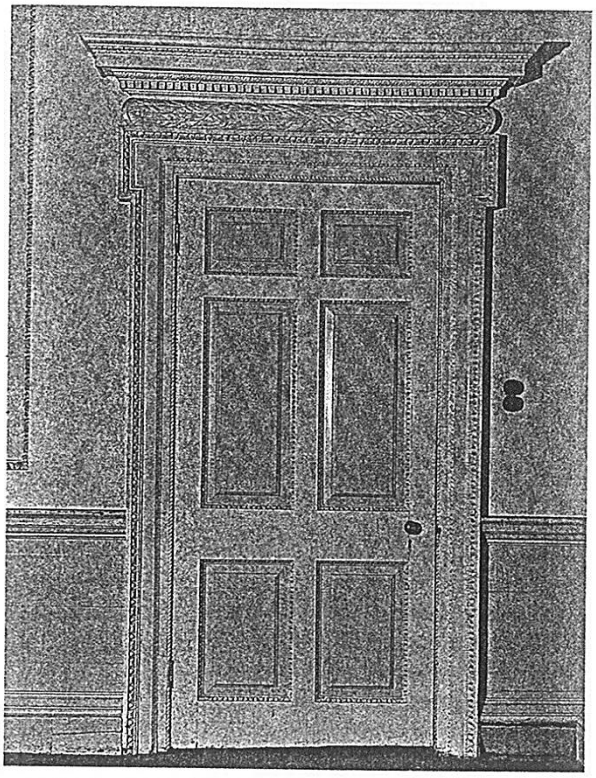


Plate 141 *No. 58, the Wardrobe, doorway in dining room*

insertion of a central entrance, are partly seen in Buckler's drawing (Plate 134).

In 1830–1 it was mainly the E front (Plate 143) that was converted to the 'Old English' style, with bargeboards (which originally had prominent pendant finials), gables, buttresses and a stuccoed Gothic portico being added, new windows made in wood to match the Elizabethan ones, and the elaborate leaded glazing patterns of that period reproduced. The principal Gothic rooms were the entrance hall, with moulded plaster archways, the NW bedroom, and the library where weak detailing includes tablet-flower in the coved cornice and the figure of a medieval king in the coloured, patterned glass. The 'antique breakfast room' derived its inspiration from the medieval ceiling beams; a little coloured glass was added, and an 18th-century chimney-piece was enhanced with filigree rococo scrolls in papier mâché.

Elsewhere, detail was mainly 'Georgian', evidently a combination of reproduction and old work as in the drawing room, where the polished mahogany doors and the poorly detailed carved mouldings of the triple window and skirting were new. The new central boss of the ceiling and rococo cartouches are probably of *c* 1770 and there is a mid 18th-century chimney-piece. The room above the breakfast room, probably a study, has gilded leaves on a coved cornice and a marble chimney-piece, representing the French taste.

The planning was not greatly altered at this time.

Plate 142 *No. 58, the Wardrobe, from W*

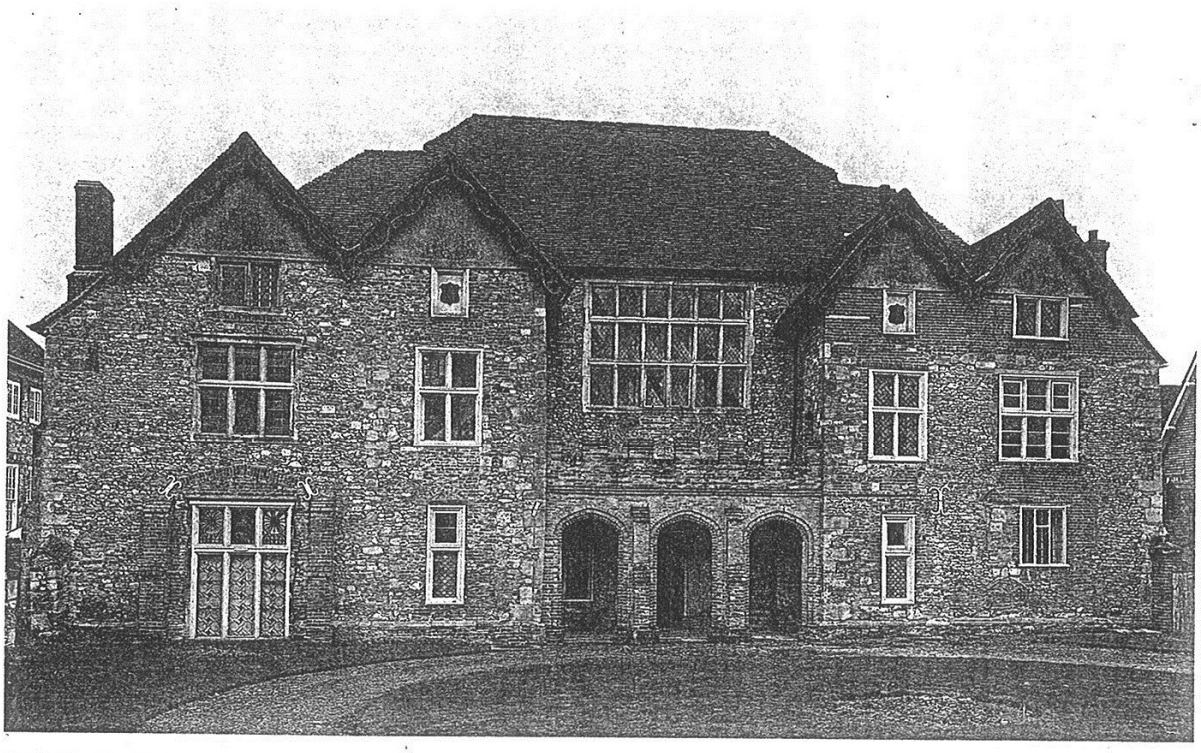


Plate 143 *No. 58, the Wardrobe, from E*

Three bedrooms replaced two in the S range, and a narrow staircase was contrived from the first floor to the breakfast room; some of the household offices in single-storey rooms attached to the kitchen were added now or slightly later. Several rooms were opened up to the exterior, with french windows in the library and drawing room, a Grecian balcony added to the Gothic bedroom, and a balcony above the portico which was accessible from the turret to N and from a doorway cut into Blacker's great chamber window.

In 1979–80 the major part of Blacker's great chamber was reunited by removing the 18th-century partitions, and the transomed four-light window of his hall below was restored. Arch-braces were replaced in the roof of the medieval great chamber in the N wing.

Houses in West Walk

Arundells, 59 The Close

Arundells, 59 The Close, has its origin as a medieval canonry, and the 13th-century cross-wing still forms the nucleus of the present house. Early documentation is poor although this is probably the house charged with the twenty-shilling obit of Henry of Blunsdon, archdeacon of Dorset 1291–7, who died in 1316. Leonard Bilson was the last residentiary canon to live here and he was deprived in 1562, presumably for practising magic [Jones 1879, 424], after which the house was leased by chapter to secular tenants, from 1562 to 1606 first John and then Henry Hooper. 'Mr Hooper's Chapel' was repaired in 1579.

In 1609 the lease was taken by Sir Richard Mompesson who so improved the house that the renewal premium was raised from £20 to £80 in 1637. In 1625, when the succession to the lease was fought over in a court action, it was stated that the previous tenant (Sir Gyles Wroughton) held it 'before it was so fair built as now it is' [PRO Ex Depo C 21 Davy v Parry]; some of Mompesson's work is still evident. The lease then passed through Thomas Davy, Lady Mompesson's son by a previous marriage, to the Davy family, with whom it remained until 1690, and in 1714 was granted to William Pinsent of Urchfont.

The Parliamentary Survey of 1650 listed a wainscoted hall and parlour, a kitchen, buttery, cellar, two larders, bakehouse and poultry room, and upstairs a handsome wainscoted dining room, a gallery, a little chapel, twelve lodging chambers, one closet and two garrets; there was a gatehouse with a handsome lodging chamber above the gate, and next to it a building of four bays containing

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Much of the building history and dating of the Wardrobe is based on the unpublished account of the building which the Salisbury office of the Royal Commission on Ancient and Historical Monuments kindly made available to us before it was published. It appears in *An inventory of the historical monuments in the city of Salisbury, Vol 1* (1980). Information on the restoration work was kindly given by the architect, Mr Oswald Brakspear, and on the regiment by Colonel Comerford-Green.