was ever an entrance hall, & no evidence of any clear access routes from this hall to either of the stairs to the ground floor. The floor structure of the ante room above cuts across the head of the arch, although this could easily have been concealed behind a fixed lunette above flat-headed doors; however, the mass of masonry to the left, which appears integral to the present anteroom structure projects slightly across the opening, again suggesting that this room was never part of a formal entrance.



Figure 70 Sub-ante room, facing south.

5.64 The north wall of the sub-ante room contains a small, round-headed window, & a round-headed door.



Figure 71 Sub-ante room, north wall.

5.65 The window currently looks into the surviving store, but the quality of the masonry on the outer face suggests that it was originally external. The window itself appears historic, but is unlikely to be *in situ*, as it is too short for the opening, & only opens several inches before the head of the casement hits the archivolt.

5.66 The door in the north wall is another of the round-headed doors, but a narrower one, with two recessed & applied panels, & no horizontal subdivision. The door hangs on modern hinges, but fits the historic frame, & it thus likely to be *in situ*.



Figure 72 Sub ante room, interior & (former) exterior of window in north wall.



Figure 73 Sub ante room, detail of door in north wall (outside face), showing scars from now-removed decorative ironwork.

Stores.

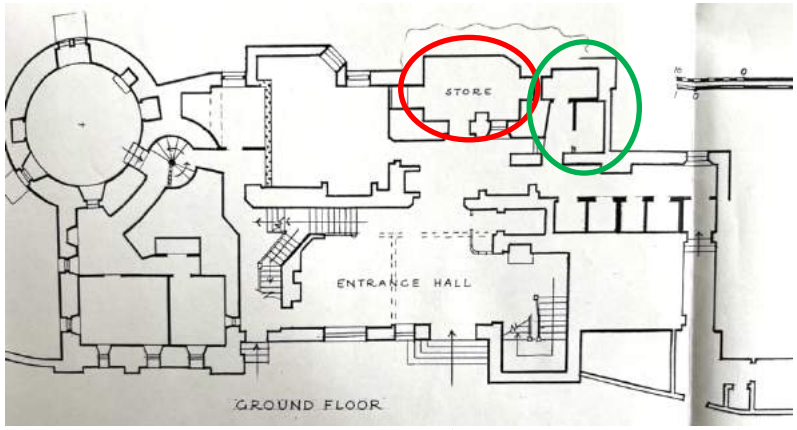

Figure 74 Lower ground floor plan in 1989 (Historic England, BF077986): southern store; northern store.

5.67 To the east & north of the sub-ante room were a pair of stores, which are clearly marked on a map of 1981. These are depicted as cellar-like spaces, with no windows, & an external wall with a wavey external edge, as if indicating that they were subterranean/built into a raised bank.

5.68 The 1885 Ordnance Survey map shows the stores, but they are depicted as separate from the main house & shaded grey, as ancillary structures, rather than red; the more detailed town map of the same year also show them as distinct structures.

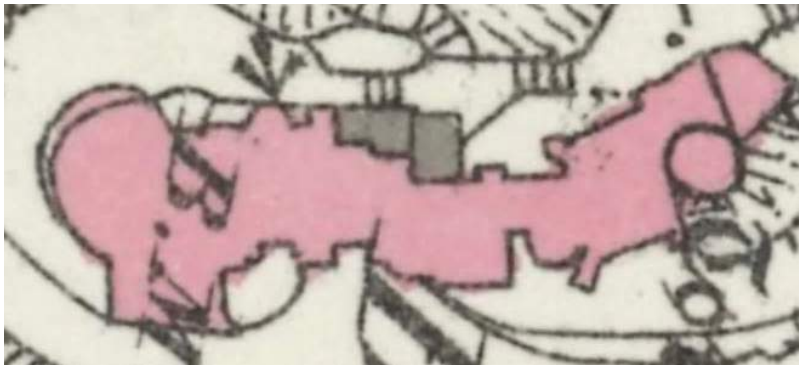

Figure 75 1885, 25" Ordnance Survey map.

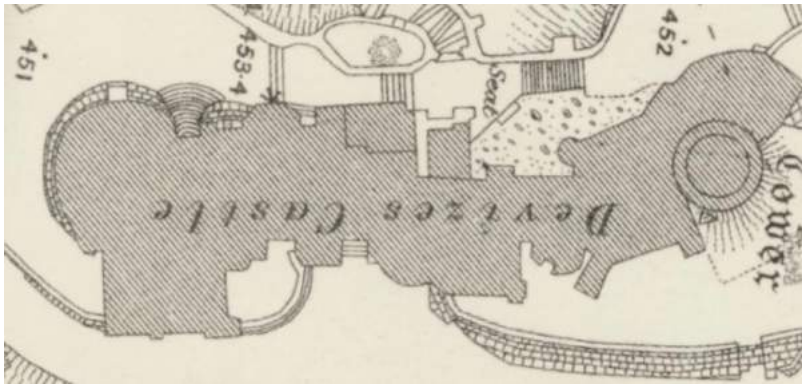

Figure 76 1885, 1:500 town plan.

5.69 The stores are not clearly depicted upon any historic photographs, however, two oblique views looking north along the west front appear to confirm that they had no elevational presence. All that can be made out in the 1914 view is coping of a wall which would probably have been high enough to conceal a flat or very shallow roof.

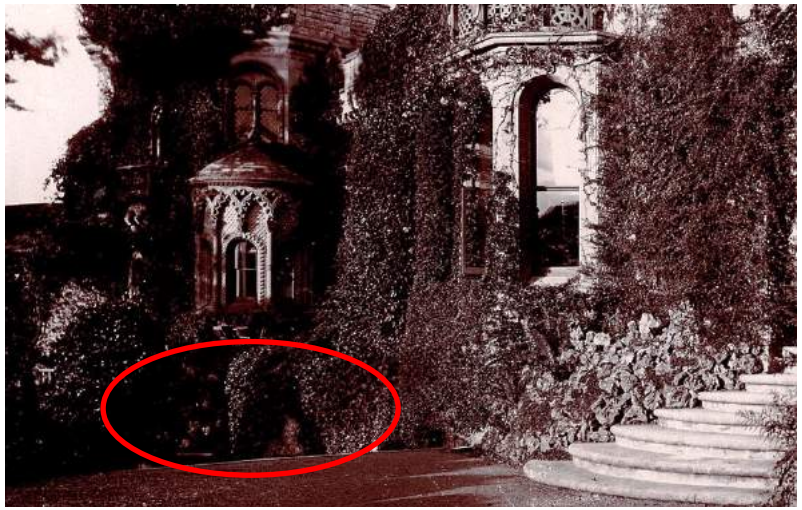

Figure 77 Detail of west front, c.1888 (© Wiltshire Museum, Devizes; 2022.7013.5),

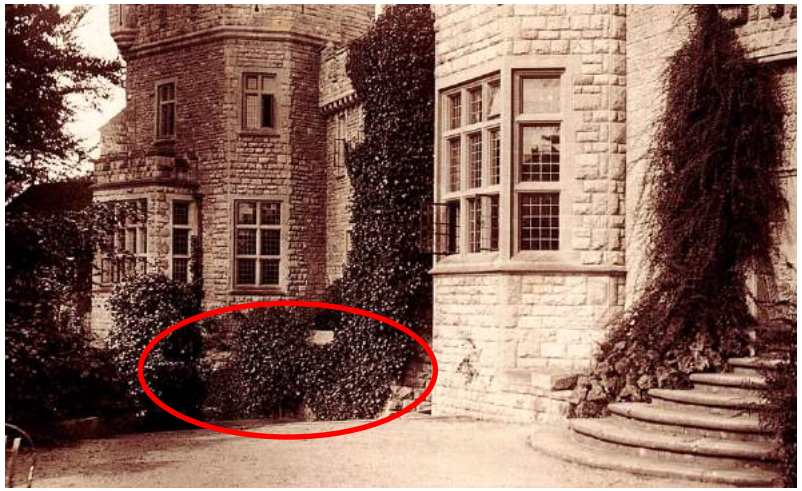

Figure 78 Detail of west front c.1914 (© Wiltshire Museum, Devizes; 2022.7013.2).

5.70 This wall, which has now been reduced to the level of the path, lies in front of the store that has been removed to form a small, sunken terrace (the southern store).



Figure 79 West front, location of lost wall which concealed the now-removed store.

5.71 The elevation that has been revealed by the removal of this store indicates that it was a later addition, presumably as part of Robert Leach's second phase (possibly a basement area that was subsequently roofed), as the round-headed window to the sub-ante room appears *in situ* within well-coursed masonry, & was clearly intended to be external. However, much of this elevation is masonry that is poorly coursed, if at all, suggesting extensive disruption. The doorway that lies within this area appears entirely modern. The blocked window to the right is historic, but it both sits within the area of disruption, & backs onto a solid mass of brickwork which appears to be contemporary with the anteroom wing, suggesting that it may have been relocated from elsewhere.

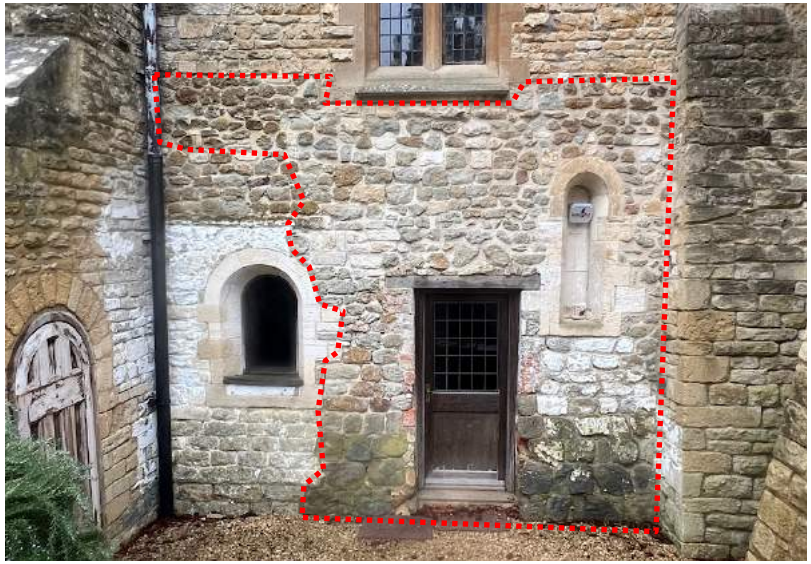

Figure 80 Façade exposed by removal of southern store; area of disrupted masonry highlighted.

5.72 This store/former area appears to have had direct access to the garden through the now-blocked tunnel beneath the garden path, although light is still visible through the blocking.



Figure 81 Entrance to tunnel beneath garden path.



Figure 82 View from east; the tunnel runs directly beneath the paved stone landing, with light visible through the masonry in the foreground.



Figure 83 View into tunnel, the underside of paving stones form the ceiling, & light visible through the blocking.

5.73 The store to the north of the sub-ante room survives, albeit with a modern replacement roof, & the original west front, which was unfenestrated but otherwise unrecorded, rebuilt with a modern window.



Figure 84 Northern store, from the north-west.

5.74 The north & south walls are, however, historic. The north wall contains an opening whose head is formed from salvaged Romanesque masonry. This masonry is likely to have come from the Church of Saint John; this was altered and extended in 1862-3, & stones from the west front were purchased by Robert Leach for use at the castle[3]; more of these salvaged stones remain visible in the garden walls flanking the *Bishop's Gate* (originally called *Saint John's Gate*).



Figure 85 Northern store, north door.

[3] *Devizes Castle, its History and Romance*, E. Herbert Stone; page 141.

5.75 The door within this opening copies the historic doors, but has applied fillets to both side, with no recessed panels, & may possibly be a modern copy.



Figure 86 Northern store, south door.

5.76 The arched head of the opening within the southern wall has far more crude masonry than is characteristic, which may suggest some level of alteration, although the archivolt visible internally appears historic; the door within it appears historic, albeit potentially not *in situ*.



Figure 87 Northern store, south wall.

5.77 From within the northern store it is clear that the southern wall is an addition, as the corner of the ante-room block is clearly expressed. The store opens from the adjacent corridor by way of an arched opening. This arch of finely jointed ashlar voussoirs appears integral to the wall, & thus original to this part of the building. The semi-circular arch rises directly from the battered footings of the adjacent walls, echoing a horseshoe arch. This would have made the archway difficult to infill with door or window, & the result would be uncharacteristic; it is possible that the corridor within, whilst running beneath the building, was not enclosed, but open in the form of a tunnel.

5.78 Internally, the store has a modern quarry-tile floor, apparently upon a concrete slab, & no other historic fittings.



Figure 88 Northern store, entrance from adjacent corridor.

Corridor.



Figure 89 Corridor, facing north.

5.79 The corridor runs along the inside of the west front, originally linking to the service entrance to the north. Along its west side are a series of subsidiary enclosed spaces, which, whilst heavily altered, appear potentially historic in origin.

5.80 The corridor has been truncated half way along its length by a door with a fanlight; whilst the style of these are traditional, they in fact appear to be modern replicas, presumably to enclose the modern laundry that was formed at the northern end.

5.81 The skirting varies to either side of this wall; to the south is a brown-stained skirting that appears, like the wall, to be modern. To the north is a painted timber skirting with a simple ovolo-moulding. This painted skirting appears historic; however, it continues unbroken across the now-blocked rear entrance, which, from the rear, is exposed concrete blockwork.



Figure 90 Corridor, details of skirtings to either side of modern dividing wall: modern skirting to south/left; historic (Rich phase) skirting to north/right.

5.82 At the northern end of the corridor is a window into a small well. Whilst the timber casement does not appear historic, the stone surround, with a simple Romanesque roll moulding clearly dates from Robert Leach's time (probably first phase).



Figure 91 Corridor window.

5.83 Beyond the opening that is blocked, a passage led to a gate in the retaining wall onto the drive; this passage appears to have been open-air, but has been partially covered by the 20-century bathroom, & the remainder enclosed with polycarbonate sheeting. A room opens to the north of this passage, which is brick-lined & has a flat, concrete roof; this may, possibly, date from the Rich alterations.



Figure 92 Former northern service entrance.



Figure 93 Gate to former northern service entrance.

Lobby.

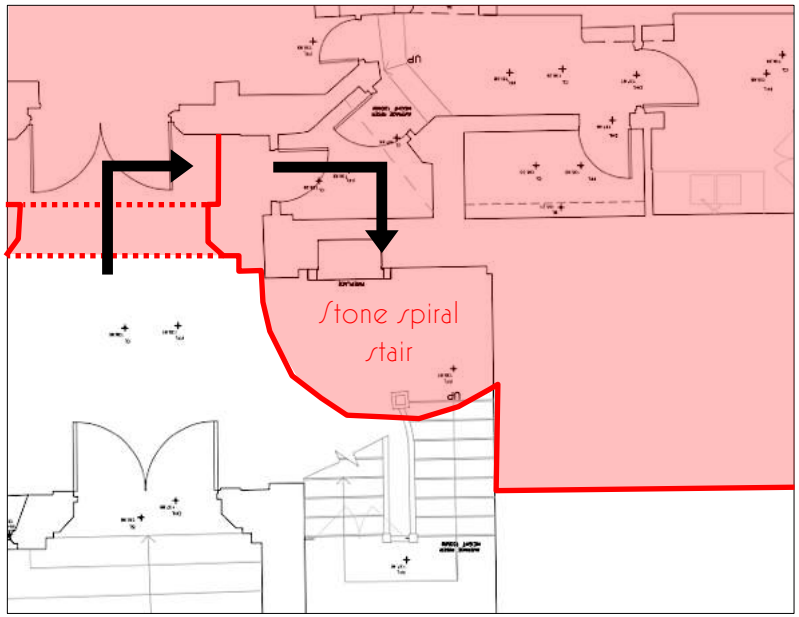

Figure 94 Relationship of lobby to historic entrance & spiral stair.

5.84 The lobby comprises a curious polygonal space at the southern end of the corridor, & now links it to the entrance hall; the lobby has a shallow brick vaulted ceiling, which is considerably lower than the adjacent ceilings, but whose purpose is currently unclear. The door between the lobby & the corridor is an historic, round-headed door; that to the entrance hall appears potentially a Rich-phase door, but set into a modern plasterboard wall.



Figure 95 Door to lobby from entrance hall.

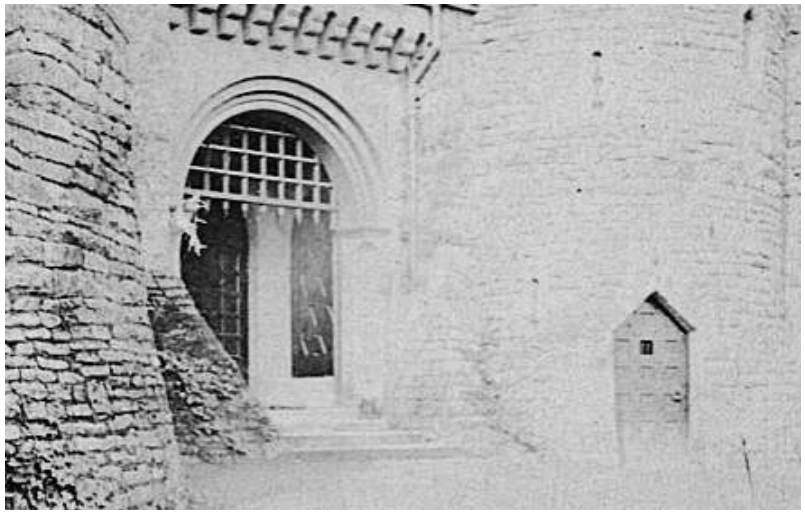

Figure 96 Detail of Figure 4 (© Wiltshire Museum, Devizes; DZ/WS:1983.7725).

5.85 This lobby lay behind the diagonally-braced door visible in the 1883 photograph of the entrance, & given the internal configuration, would have provided the most likely route to access the stone spiral stair to the ground floor, through the position of the current fireplace at the foot of the Rich stair.

Principal Stair.



Figure 97 Principal stair.

5.86 The principal stair built by Sir Charles Rich replaced the stone spiral that formerly stood in this location. The new stair comprised a timber stair in an early-17th century style around a shallow well, opening from the entrance hall, & rising up to first floor. Apart from some limited damage to newel caps, the stair appears little altered.

5.87 The fireplace at the foot of the stair is also 17th-century in style (albeit more continental than English in appearance), but appears potentially salvaged.



Figure 98 Fireplace at foot of principal stair.

Ground Floor.

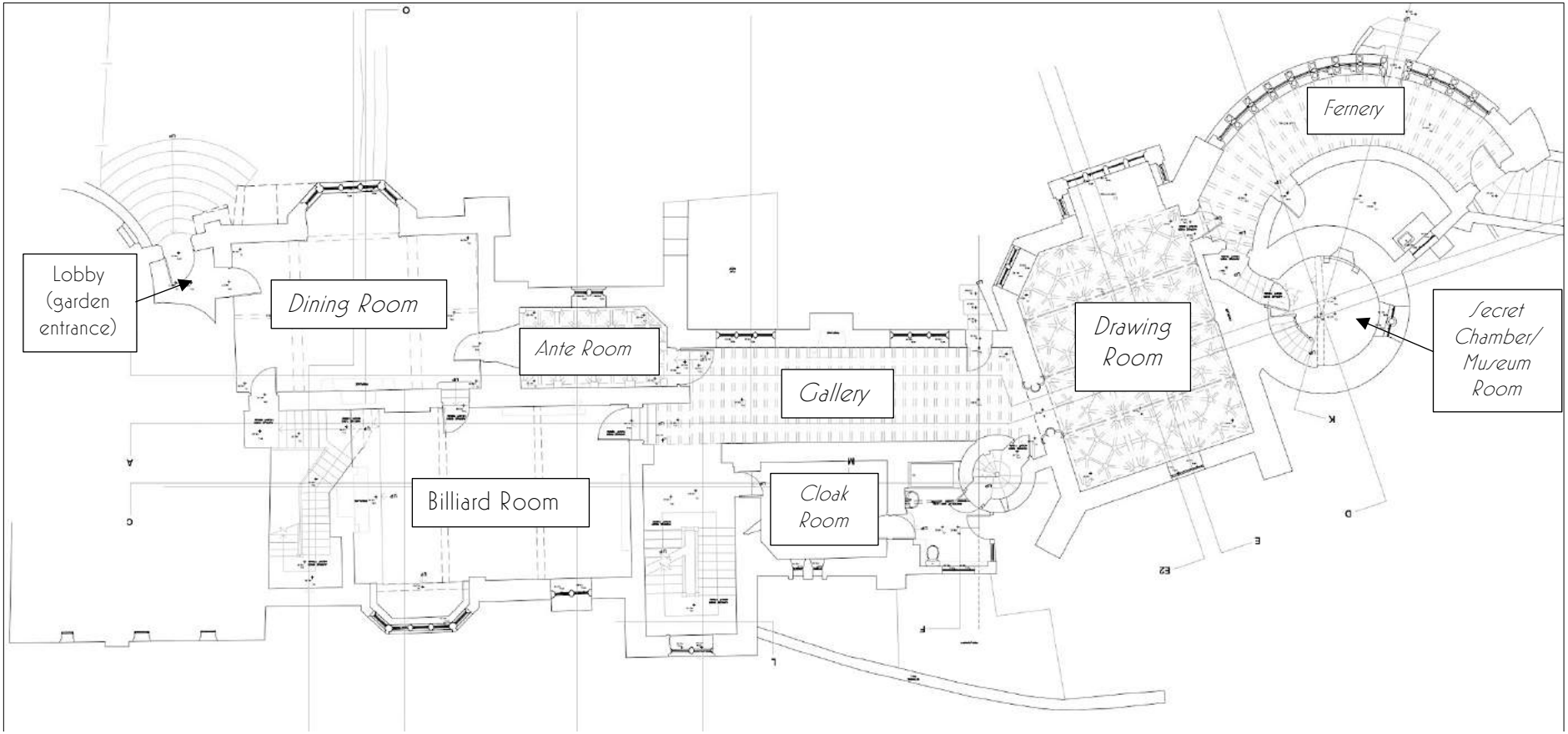

Figure 99 Ground floor plan (room names taken from 1880s sales particulars in italic).

Lobby.



Figure 100 Lobby (garden entrance).

5.88 The lobby which comprises the garden entrance lies to the south of the dining room, between it & the circular morning room (now in separate ownership), within the original Goodrich building for Valentine Leach. The room has a decorative tiled floor, & the plaster on the walls is lined to resemble ashlar blocks (which occurs elsewhere in the house, including in areas altered by Sir Charles Rich). There is no evidence currently visible to suggest a doorway to the morning room, although there may have been a door to the turret.

Dining Room.



Figure 101 *Dining Room*, facing north.

5.89 The *Dining Room* also forms part of the original building, & its general form, a rectangle with a canted bay, appears little altered, although the bay originally contained four round-headed, windows, with fixed upper light, & a side-hung casement in the lower. The window was rebuilt in its current form by Charles Rich after 1888. The two transverse beams across the ceiling contain iron I beams: the I beam was only invented around the middle of the 19th century, & these are therefore likely to have been inserted when the bay was rebuilt.

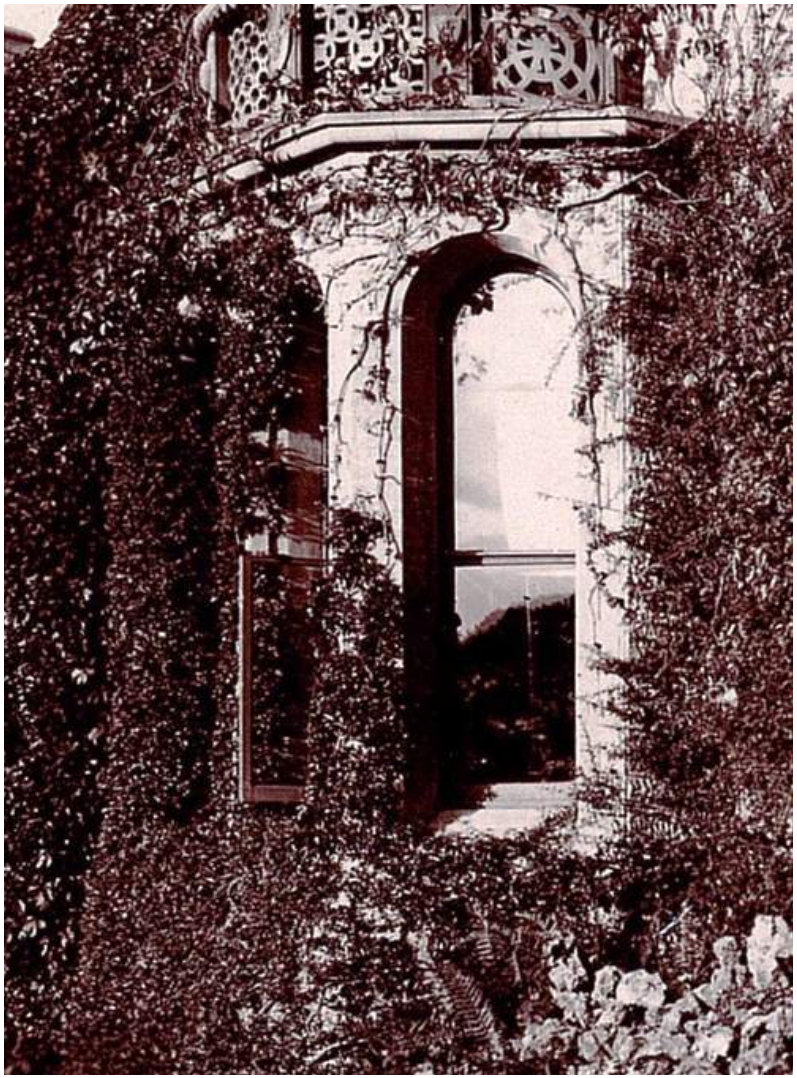

Figure 102 Detail of *Dining Room* bay, *c.*1888 (© Wiltshire Museum, Devizes; 2022.7013.5),



Figure 103 *Dining Room*, detail of ceiling construction.



Figure 104 *Dining Room* bay, detail of linings.

5.90 The timber linings within the bay window appear to be contemporary with it, as do the floorboards. However, the wainscotting around the remainder of the room has been pieced together from fragments that do not fit the available space properly, & which are clearly salvaged from elsewhere. The skirting & dado appear modern, suggesting that the wainscoting was installed in the 20th century, probably when the flooring in the main part of the room was also replaced.



Figure 105 *Dining Room*, wainscot.

5.91 The current dining room fireplace comprises an unconvincing compilation of various architectural fragments of unknown provenance, & is clearly also 20th century. However, in 1994 a fireplace from the castle, decorated with Robert Leach's initials & the date 1869, was sold at auction in London. The scale & richness, apparently incorporating short pilaster shafts of a polished marble, would suggest that it probably came from a principal room. The fireplace in the *Morning Room* was described as being arched in the 1883 & 1888 sales particulars;

the fireplaces in the *Ante Room* & *Gallery* survive *in situ*. This would suggest that the main contenders would be the *Dining Room* (*'stone chimney piece, painted and gilt'*), or the study/library, which, currently forming part of the South Tower, is in different ownership, & it is unknown whether the original *'ornamental sculptured stone chimney piece'* survives *in situ*.



Figure 106 Dining room, fireplace.

5.92 However, as both the *Dining Room* & the *Morning Room* lie within the earlier building, this fireplace itself would have been a replacement of an earlier surround.

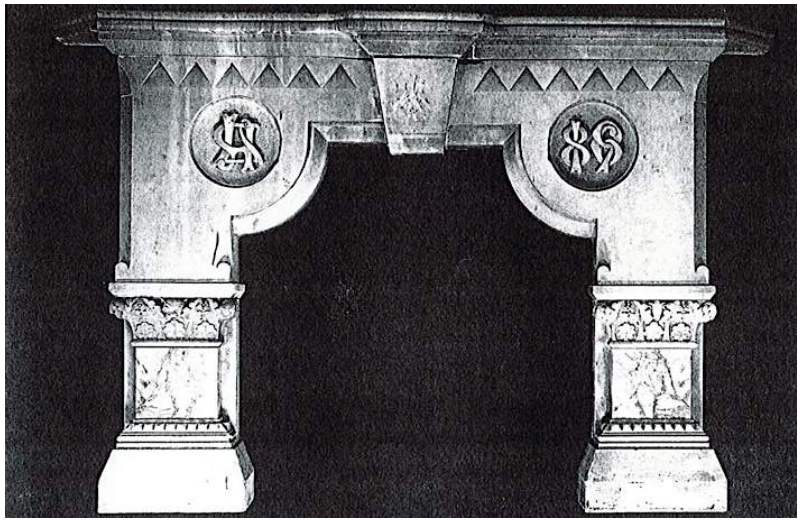

Figure 107 1994 auction catalogue entry for a fireplace removed from Devizes Castle (© Wiltshire Museum, Devizes; DZ/WS:M/S.3299).

5.93 The *Dining Room* contains four doors, of which three comprise the round-headed type, with three recessed panels on one side, & applied fillets creating five vertical panels on the other. The doors to the lobby & the ante room have unbroken vertical panels on both sides, however the door to the back stair has inserted blocks in the recessed panels to approximate a horizontal rail, & more to increase the height of the bottom rail; this variant may possibly have been intended to receive decorative ironwork. None of these doors retain any historic door furniture.



Figure 108 Door between *Dining Room* & *Ante Room*.



Figure 109 Door between *Dining Room* & back *stair*.

5.94 The fourth door, that to the Sir Charles Rich's Billiard Room is contemporary with this room, & is flat-headed, but set back behind an arch-headed opening. It is unclear whether the arched opening & steps pre-date the Rich phase, as the *Long Passage* which previously ran behind this wall was several steps higher, & led to a stair, above the stone stair, that rose to first floor.



Figure 110 Doorway between *Dining Room* & Billiard Room.

Ante Room.



Figure 111 *Ante Room*, facing north-west.

5.95 The *Ante Room* forms part of Robert Leach's first phase, & retains its original ceiling, which incorporates salvaged elements of a timber ceiling of possibly 16th or 17th century origin, but of unknown provenance.

5.96 The chimneypiece is original, with a semi-circle of chevrons over colonnettes, & retains evidence of red paint. The window dates from the Rich alterations, the original was Romanesque in style, with a round head, plate glass beneath the chord & diamond panes & possibly with a central motif above.

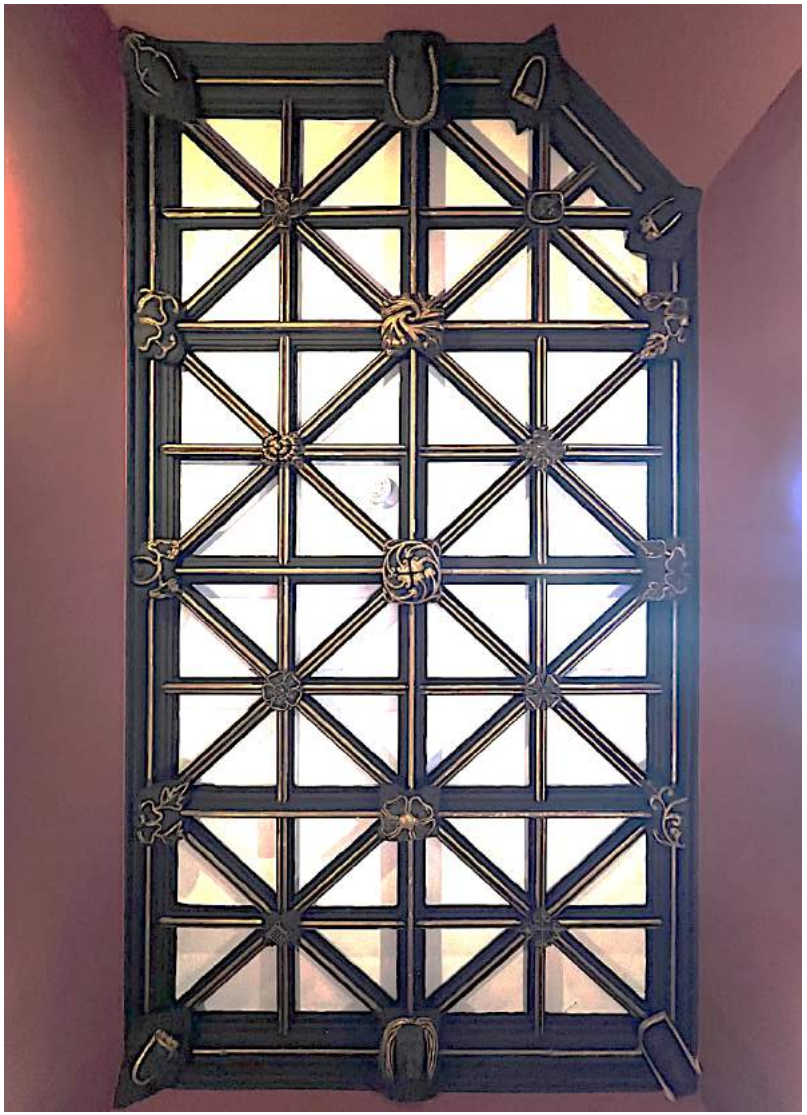

Figure 112 *Ante Room* ceiling.



Figure 113 *Ante Room* fireplace.



Figure 114 Detail of right-hand colonette showing evidence of polychromatic decoration.



Figure 115 Detail of *Ante Room* window, *c.*1888 (© Wiltshire Museum, Devizes; 2022.7013.10).

5.97 The floorboards & skirting are modern, but beneath there is pugging, solid like a lime-ash floor, on boards suspended on battens between the joists. Where the arch of the original door rises above the floor, the plaster has been stripped to expose it.



Figure 116 Pugging beneath *Ante Room* floor.



Figure 117 Rear of entrance arch.

Gallery.



Figure 118 *Gallery*, facing south.

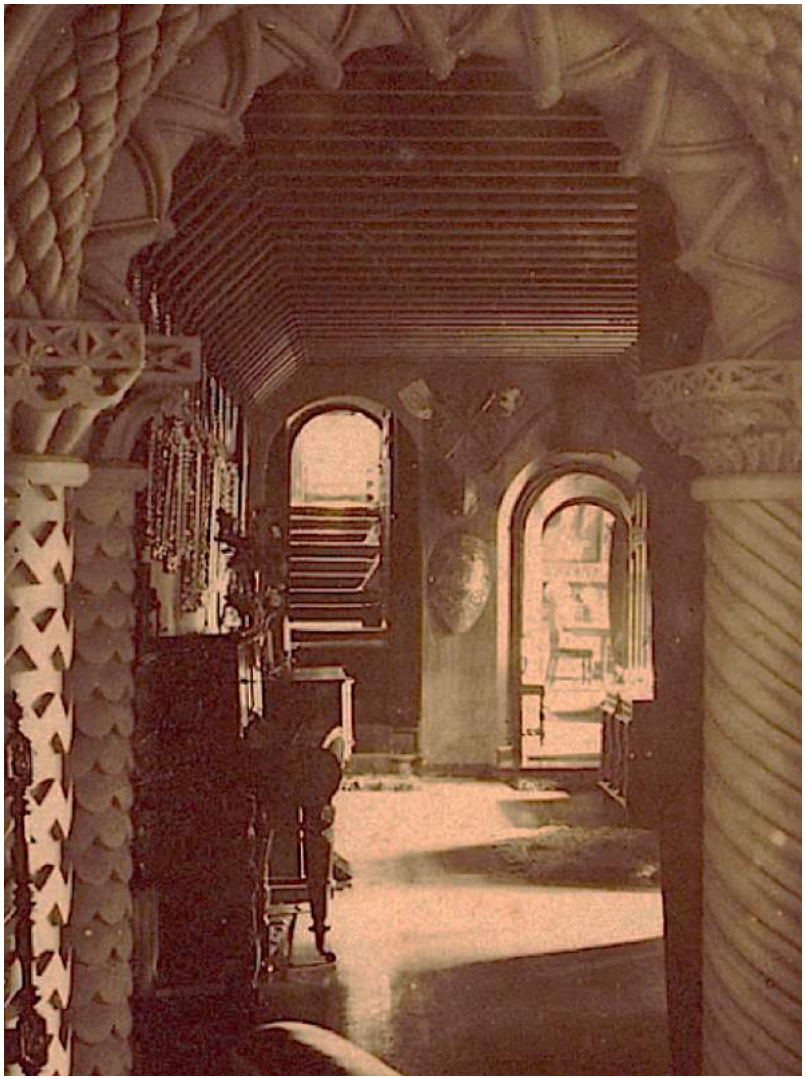

Figure 119 *Gallery*, facing south, c.1880 (© Wiltshire Museum, Devizes; DZ/WJ:1983.7492).

5.98 The north door of the ante room opens into the *Gallery*; this door currently comprises a shallow, two-centred arched head, although a photograph from the 1880s clearly shows that this door with a characteristic semi-circular head. To the left of this, where the billiard room now sits, was the '*Long Passage*' up five or six steps that started in line with the ante room wall, through a second arched opening that also appears to have aligned with that to the ante room. This would have left a narrower width of wall on the east, abutting the adjacent spiral stair, which could only have been accessed by way of a single door, rather than the broad arch of the Rich-phase.



Figure 120 *Gallery*, southern end.



Figure 121 *Gallery*, west wall.

5.99 The ceiling, with exposed, braced joists is original. The two mullioned windows symmetrically placed around the fireplace date from the Rich phase; the original windows were not symmetrical. The southern end of the gallery has a two-light window, the northern end has two separate single-light windows. The windows were placed at different levels, despite the fact that they lit the same room, presumably for external theatrical effect. The doorway that opens to the garden from the gallery from the north end of the gallery is 20th century.



Figure 122 Detail of *Gallery* windows, c.1888 (© Wiltshire Museum, Devizes; 2022.7013.10).



Figure 123 External door to *Gallery*.



Figure 124 *Gallery* fireplace.



Figure 125 Fragment of blue paint surviving on *Gallery* fireplace.

5.100 The fireplace is original, & retains fragments of paint, including blue. The door from the *Gallery* to the turret stair is round headed, but one of the variants with an expressed, & on this door raised horizontal rail with a decorative end, & a shadow of now-removed decorative ironwork. This door retains an original iron drop handle on a quatrefoil backplate.

5.101 The current skirting & floorboards match those in the *Drawing Room* which date from the Rich phase; the old photograph shows that the original skirting was lower, being approximately the same height as the step to the ante room.



Figure 126 Detail of door from gallery to turret stair.



Figure 127 Detail of handle on door to turret stair.



Figure 128 *Gallery* facing north, 1914 *sales particulars* (Historic England Archive, *SC01216*).



Figure 129 Turret stair, from the *Gallery*.

Drawing Room.

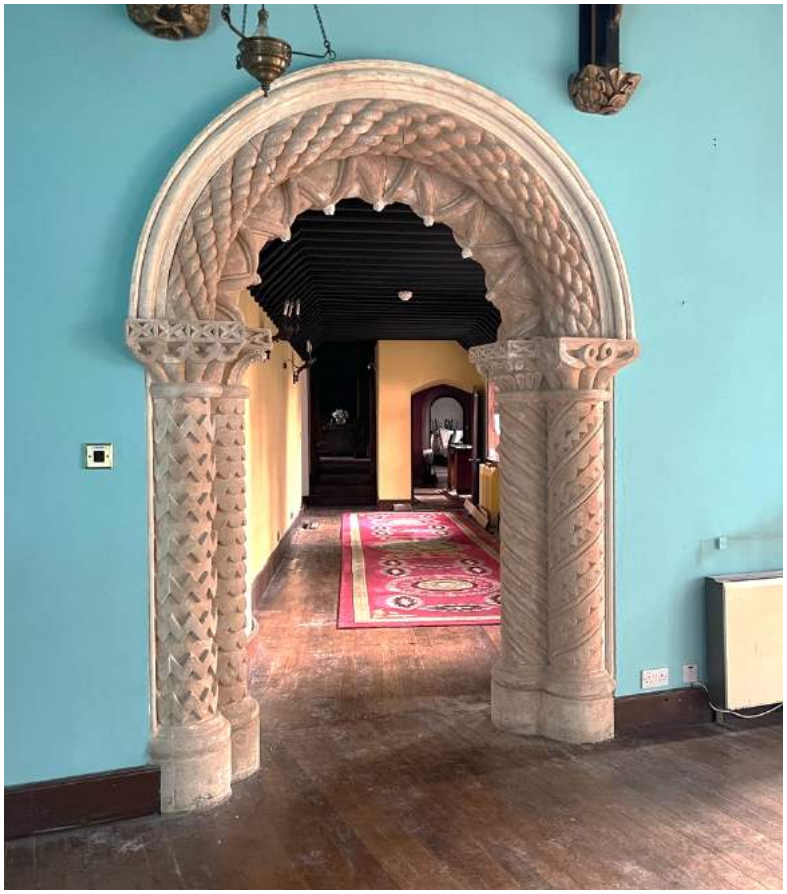

Figure 130 Drawing room, entrance to the gallery.

5.102 The *Drawing Room* is the best recorded room in the house, both photographically, & through the descriptions in the 1880s sales particulars.

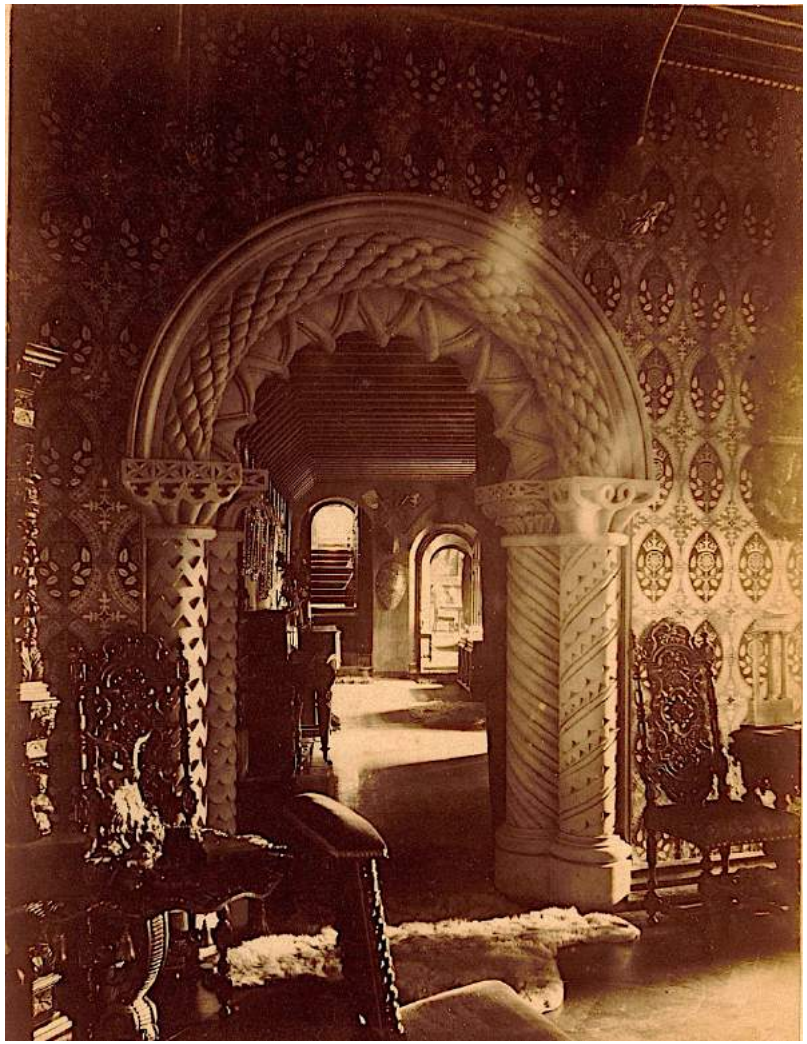

Figure 131 *Drawing Room*, entrance to the gallery, *c.*1880 (© Wiltshire Museum, Devizes; DZ/WJ:1983.7492).

5.103 The richly-carved Romanesque archway to the gallery is little altered. No indication of painted decoration is discernible in the old photograph, although fragments of blue paint survive at the centre of a number of fleurons.



Figure 132 Detail of the abacus of the eastern jamb of the arch.

5.104 In the 1880s the room was hung with a sumptuous wallpaper, as well as large neo-Romanesque fireplace, described the sales particulars as *'decorated and gilded'*, subsequently removed by Sir Charles Rich; the ceiling, which incorporates timber elements of 16th or early-17th century origin, was *'painted and emblazoned with the Arms of the Queens of England'*, now lost or overpainted; *'the floor of oak parquet'* laid in a long herringbone pattern, replaced during the Rich alterations with narrow boards.

5.105 On the east wall of the *Drawing Room* was a large, two-light window flanked by two smaller windows, all removed during the Rich alterations. Two of these windows (probably the two smaller, flanking windows) were painted with *'effigies of Bishop Roger of Salisbury the founder of Devizes Castle, and Roger, Duke of Normandy, who was imprisoned in one of the dungeons'*.

5.106 To the west, the *Drawing Room* was lit by way of a single-light, round-headed window where the present, Rich-phase, bay stands, & on the canted south-west corner was the projecting *Queen's Oriel*.



Figure 133 *Drawing Room*, facing north-east.



Figure 134 *Drawing Room* facing north-east, *c.*1888 (Historic England Archive (ALO355/017/01).

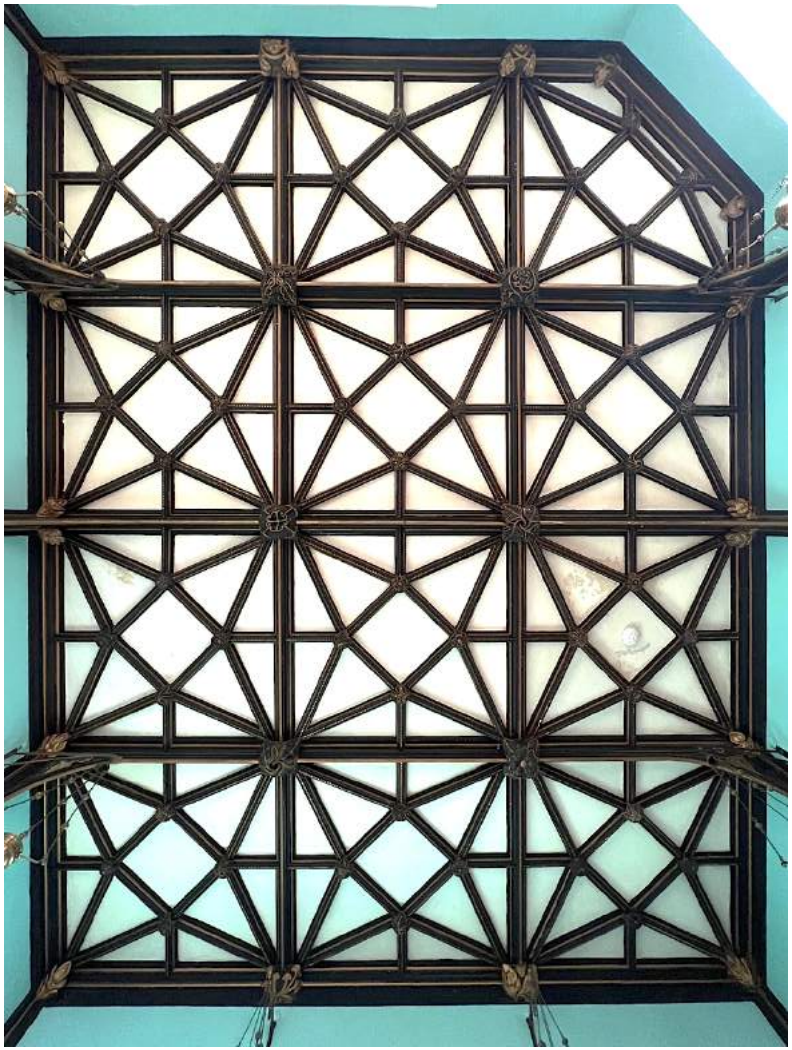

Figure 135 *Drawing Room* ceiling.

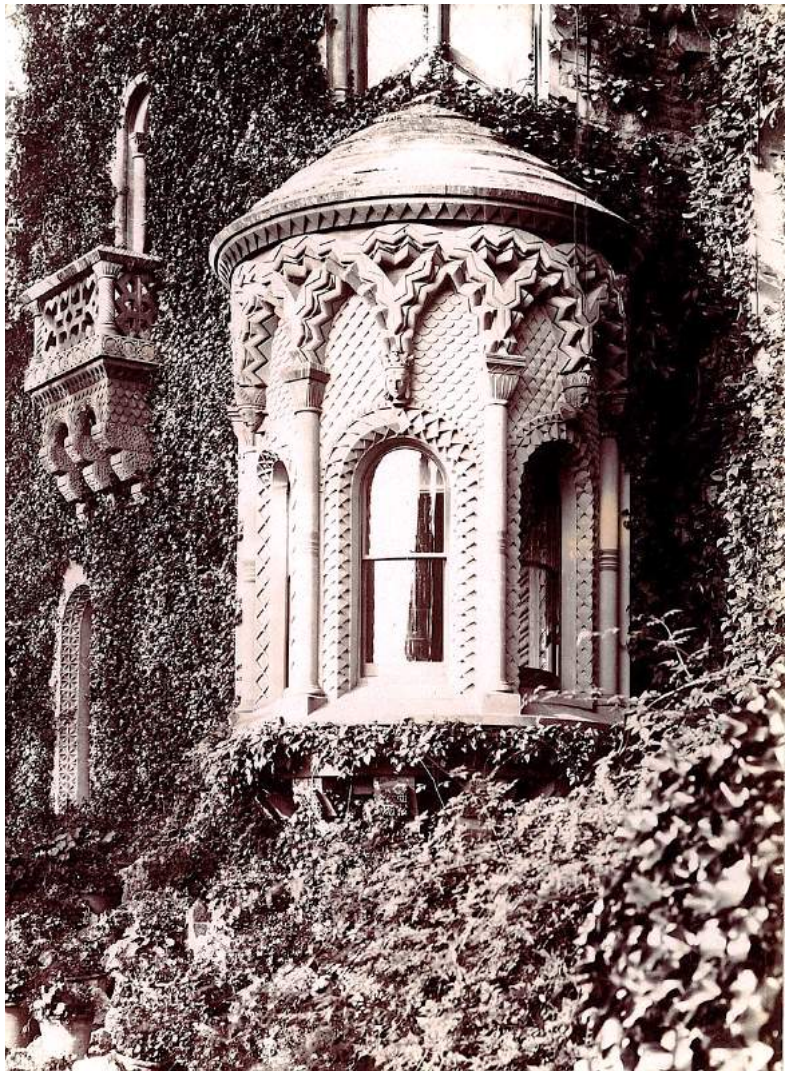

Figure 136 *Queen's Oriel*, c.1880 (© Wiltshire Museum, Devizes; DZ/WS:1983.7493).

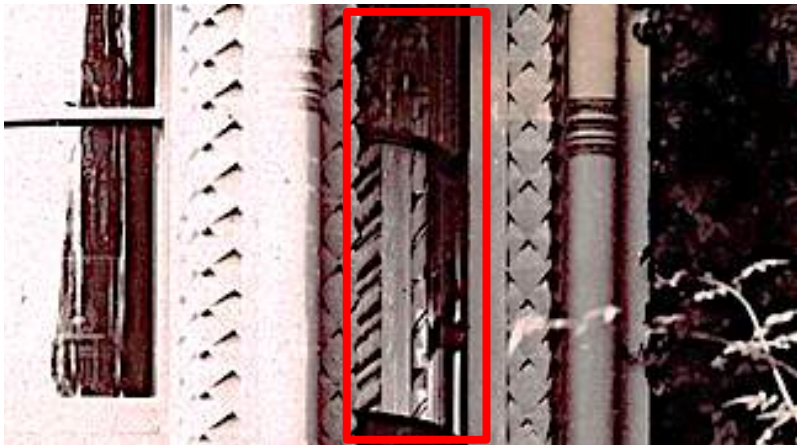

Figure 137 Detail showing carved reveals of internal opening to *Queen's Oriel* through sash window (© Wiltshire Museum, Devizes; DZ/WS:1983.7493).

5.107 The 1883 sales particulars confirm that the oriel was up several oak steps, & historic photographs indicate that the opening into the oriel had carved columnar jambs matching the opening to the gallery, & probably supported as similar arch.

5.108 To the right of the fireplace is a richly carved screen, which may be the *'sliding panel'* that led through to the *Fernery* & *Ivy Tower*. This appears to be corroborated by the presence of what appears to be a blocked doorway in the lobby between the tower & the *Fernery*, that would relate to the position of this screen. The current *Fernery* door, as well as the skirting & shutters, date from the Rich phase.



Figure 138 Former door from the *Drawing Room* to the *Ivy Tower* & *Fernery*.



Figure 139 *Drawing Room* facing south-east, from the 1914 sales particulars (Historic England Archive, SC01216).

Secret Chamber/Museum Room.



Figure 140 Door to *Secret Chamber* from *Fernery* lobby.

5.109 The *Secret Chamber* opens from the *Fernery* lobby though a round-headed door, which retains both original handles & the applied decorative iron hinge straps.



Figure 141 *Secret Chamber*, facing south-west.

5.110 The *Secret Chamber* lies in the base of the *Ivy Tower*, the 18th-century windmill, the stone base of which may, possibly, have mediaeval origins.

5.111 A timber stair winds up the south-west side, heavy & rustically constructed. The main ceiling beam is placed off-centre, as though being placed specifically to accommodate the stair; this

raises the possibility that the stair may, in origin, be the 18th-century windmill stair, although the newel & handrail are 19th century.



Figure 142 *Secret Chamber*, ceiling.

5.112 The window, with some coloured glass appears historic, potentially contemporary with the incorporation of the tower into the house in Robert Leach's first phase, as does the Romanesque fireplace. This surround retains the bases of missing colonnettes & iron cramps to hold them at the top. These probably supported an applied archivolt; fragments of both colonnettes & an archivolt survive beneath the main stair.



Figure 143 *Secret Chamber*, window.



Figure 144 *Secret Chamber*, fireplace.



Figure 145 Fragments of masonry, some potentially from the *Secret Chamber* fireplace.



Figure 146 Fragment of archivolt, potentially from the *Secret Chamber* fireplace.

Fernery.



Figure 147 *Fernery*, southern end.

5.113 The *Fernery* was added to the castle in Robert Leach's second phase, abutting the angled lobby between the drawing room & *Ivy Tower*. with the arcading altered between 1883 & 1888. The *Fernery*, originally open, was glazed by Sir Charles Rich, at which time the heating pipes were added, disrupting the western border of the tiled floor, & the door from the drawing room was moved. The door in the eastern wall into the inner, flat-roofed room is a modern opening, although the door & frame themselves are historic, & reused from elsewhere.

5.114 The room behind this door has a modern flat roof; however, it is depicted as enclosed in the early O.S. maps. Prior to the creation of the current door, the only potential means of access to this space would be through the external wall where there is currently a modern window.



Figure 148 Fernery, facing north.

5.115 At the northern end of the fernery is the door to the now-dismantled *Conservatory*. This is another historic, round-headed door with original handles. However, the applied decorative hinge straps, whilst of the same design as the iron examples that survive on other doors, are actually timber.



Figure 149 *Fernery*, door at southern end (to former *Conservatory*).



Figure 150 *Conservatory* door, detail of applied timber strap hinges.

Cloak Room.



Figure 151 Rich-phase door & architrave to the *Cloak Room*.

5.116 The 1883 sales particulars include an inventory of furnishing & fittings, & in addition to the principal reception rooms on the principal floor, this also identifies a *Cloak Room*. The only room that would appear to potentially correspond to this, & is otherwise unnamed, is that to the north of the main stair. The room has exposed, chamfered joist, & remnants of plaster lined to resemble ashlar; features that appear in the garden lobby & first-floor passages, but not in habitable rooms, potentially reinforcing the identification as the cloak room.

5.117 The room is part of Robert Leach's second phase, with triangular-headed windows, containing original timber casements with diamond pattern leaded glazing. A lancet on the southern wall is angled to clear the original spiral stair, but was blocked by the larger current stair.



Figure 152 *Cloak Room*, windows & blocked lancet.



Figure 153 Detail of timber casements.



Figure 154 Modern bathroom door, with blocked opening to right.

5.118 The skirting in the room is modern. There is no fireplace, but the angle of masonry in the south-east corner may suggest that there had previously been a small corner fireplace.

5.119 To the north of the cloak room is a modern, flat-roofed extension containing a bathroom. This extension is accessed through a modern door opening, although immediately adjacent to this is a low, triangular-headed opening blocked by modern brickwork. This extension has also enclosed the formerly-external door at the foot of the turret stair, with elaborate bracing, similar to that shown on the main doors in the 1880s photographs.



Figure 155 Door at the foot of the turret stair.

Billiard Room.



Figure 156 Billiard room, facing south-east.

5.120 The Billiard Room (identified in the 1914 sales particulars as *'Billiard Room or Banqueting Hall'*) was added to the castle by Sir Charles Rich after 1888. The form of the room, with a raised platform at the fireplace end for spectators (often fitted with banquettes), is a characteristic form for late-Victorian billiard rooms. The large fireplace in a 16th-century French style appears to be original, as does the flooring.

5.121 The two bookcases are fragments of a library designed to fit a different configuration, & are certainly salvaged modern insertions. The flanking portions of panelling with estipite pilasters & female herms are fixed to the walls with cross-headed screws, & float visually unsupported; they are clearly also salvaged insertions.

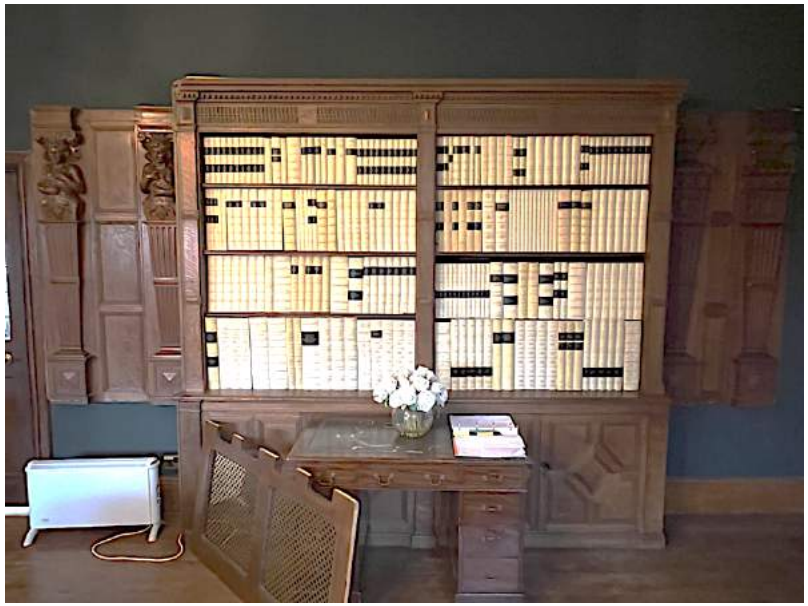

Figure 157 Bookcase & panelling on western wall.

5.122 The main door to the library also appears to be salvaged, as it has been made wider to fit the opening, by the addition of a fillet to the hanging stile.



Figure 158 Detail of bookcase, showing mitred cornice from different configuration.



Figure 159 Detail of door, showing widening fillet added to hanging stile.

First Floor.

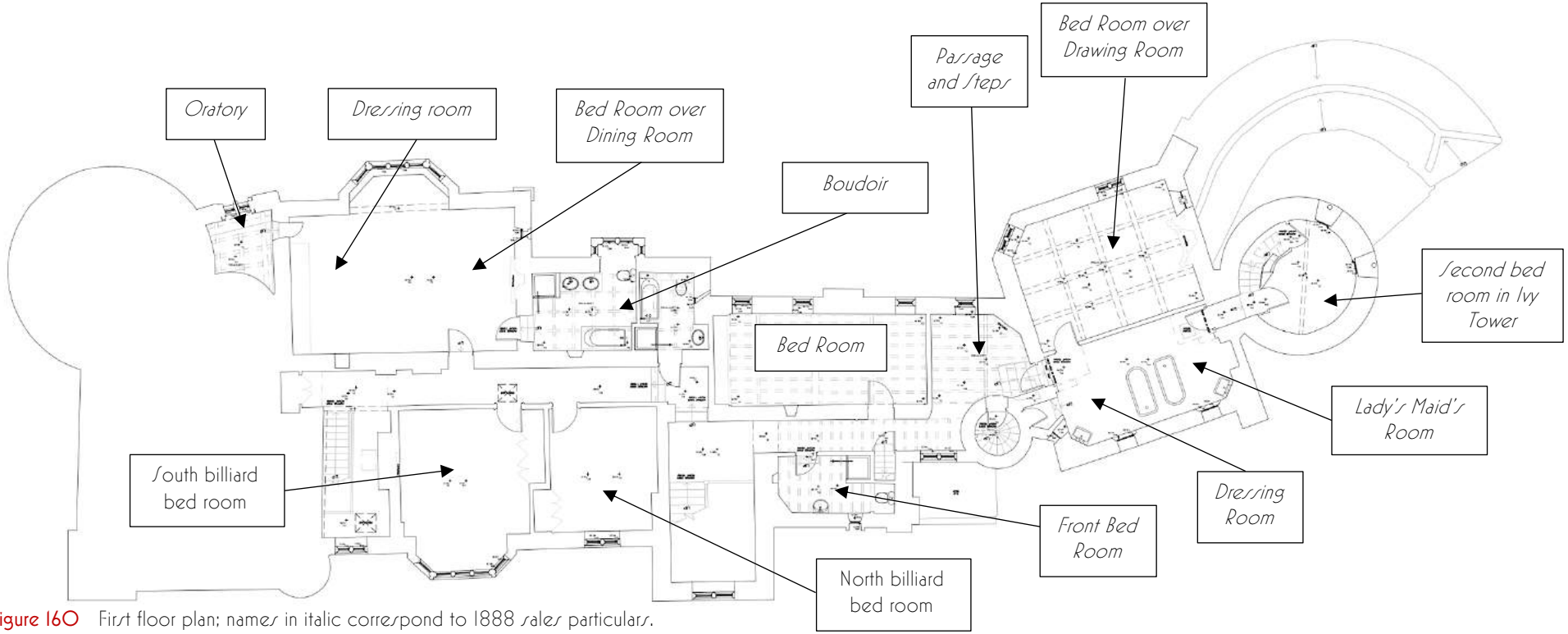

Figure 160 First floor plan; names in italic correspond to 1888 sales particulars.

5.123 The 1888 sale particulars, which includes an inventory of contents, is the only one of the three sales particulars that include a clear list of the upper floor rooms, & these names are used or referred to, as far as is clearly discernible through later alterations.

Oratory.

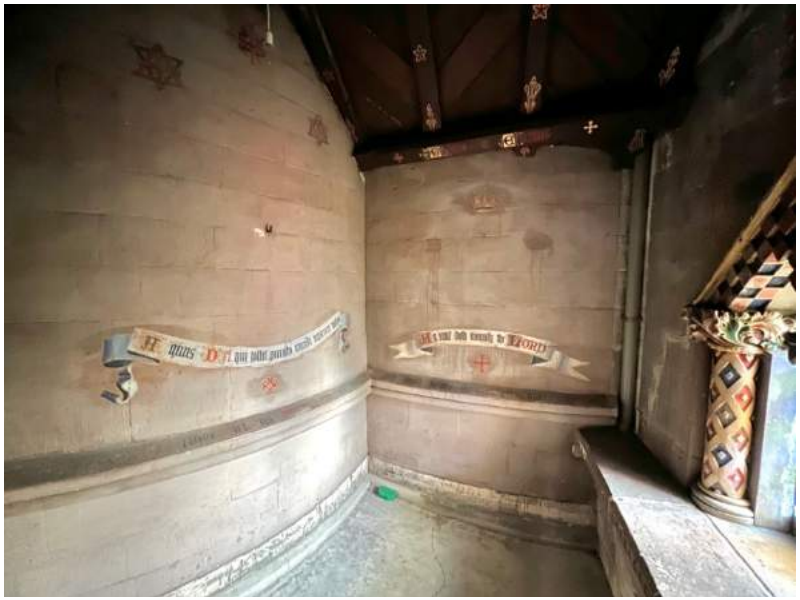

Figure 161 *Oratory*, facing south.

5.124 The *Oratory* was built during Robert Leach's third phase, above the garden porch that comprised part of Valentine Leach's original building.

5.125 This is the only room to retain its original décor, with painted inscriptions & devices, & decoration on the exposed roof structure. The window retains sumptuous colouring of gold, red & blue, & contains coloured glass.



Figure 162 Oratory window.

Bed Room over Dining Room.



Figure 163 Bedroom over Dining Room, facing north-west.

5.126 The 1888 sales particulars appear to indicate that the present room may have comprised two rooms at this time, the bedroom, &, probably between this & the *Oratory*, a dressing room. The original fenestration of the west front, with three windows, would have accommodated this. The removal of two of these windows by Sir Charles Rich would suggest that the present room was formed at this time.

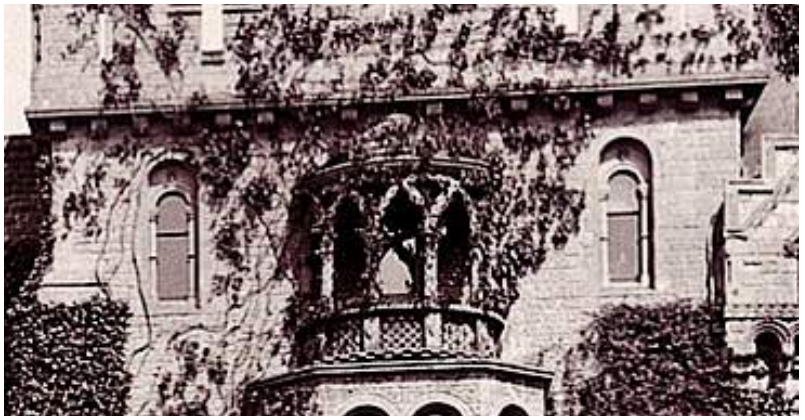

Figure 164 Detail Bedroom over Dining Room windows, *c.*1888 (© Wiltshire Museum, Devizes; 2022.7013.10).

5.127 The balcony was added over the middle window, & the side windows enriched under Robert Leach's second phase. It is unclear whether this balcony was accessible or purely decorative; the only balconies to survive are on the South Tower, & these were decorative only, & placed in front of the pre-existing window opening.

5.128 This room has been heavily refurbished, & has a modern plasterboard ceiling & modern skirting; however, the room does retain an historic fire surround, & three of the round-headed doors.



Figure 165 South tower, showing decorative balcony placed in front of pre-existing (albeit enriched) window.

5.129 The fire surround is classically composed, with an architrave around the opening, a somewhat oversized, pulvinated frieze, & a cornice that folds out over the central tablet, which bears a projecting oval. The more classical design is quite at odds with the Romanesque of Robert Leach, & the new-Tudor of Sir Charles Rich; it may therefore, in original, dating to the original building for Valentine Leach by Goodridge, although the slightly top-heavy frieze & architrave may have been additions for Robert Leach. This surround, like others from the Leach phase, has clear evidence of polychromatic painting. The iron grate sits atop the modern, black granite hearth, &, whilst potentially reclaimed, is clearly a modern installation.



Figure 166 Bed Room over Dining Room, fireplace.

5.130 The two low, round-headed doors to the oratory & to the bathroom (formerly Boudoir) appear to date to one of Robert Leach's phases, however, the taller door to the landing, if contemporary with this, is not *in situ*.

5.131 Prior to the Rich extension, the northern half of this wall was external, only the southern end overlapped with the head of the stair that rose from the southern end of the gallery.

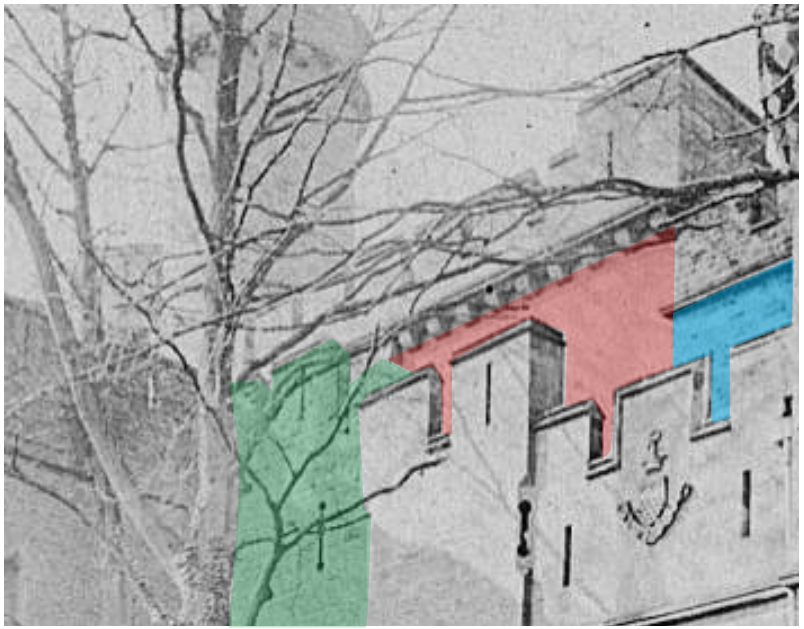

Figure 167 View of the entrance from the north, from the 1883 *sales particulars* (© Wiltshire Museum, Devizes; DZ/WS:1983.7725), wall of stair down to gallery, wall of Bed Room over Dining Room; wall of Boudoir.

5.132 Consequently, the original access to this room from the south would either have been at the southern end of the east wall, from the head of this stair, or from the eastern end of the south wall, from the turret stair.

Boudoir (now two Bathrooms above Ante Room).

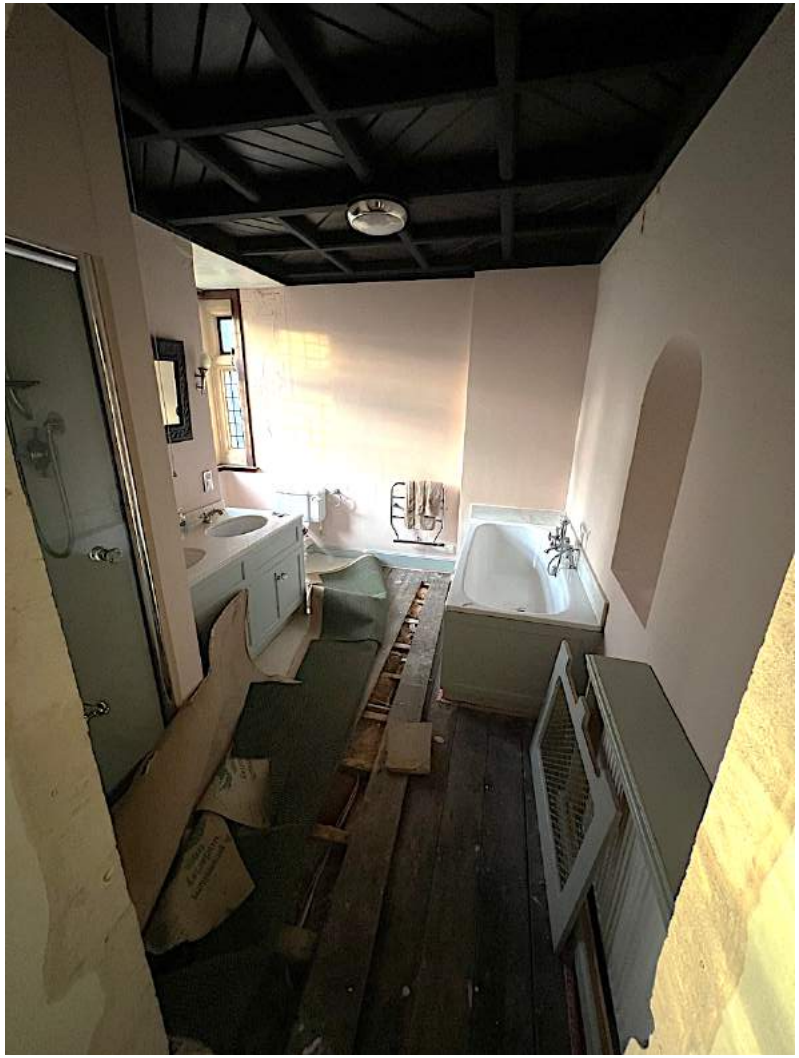

Figure 168 *Southern half of former Boudoir, facing north.*

5.133 The *Boudoir* also appears to have been adjacent to this bedroom, suggesting that it occupied the space above the *Ante Room*, which is now divided by a plasterboard partition into two bathrooms.

5.134 The larger, southern bathroom takes up two-thirds of the former *Boudoir*, including the central window, a Rich-phase oriel; this replaced a Romanesque window with a decorative balcony.

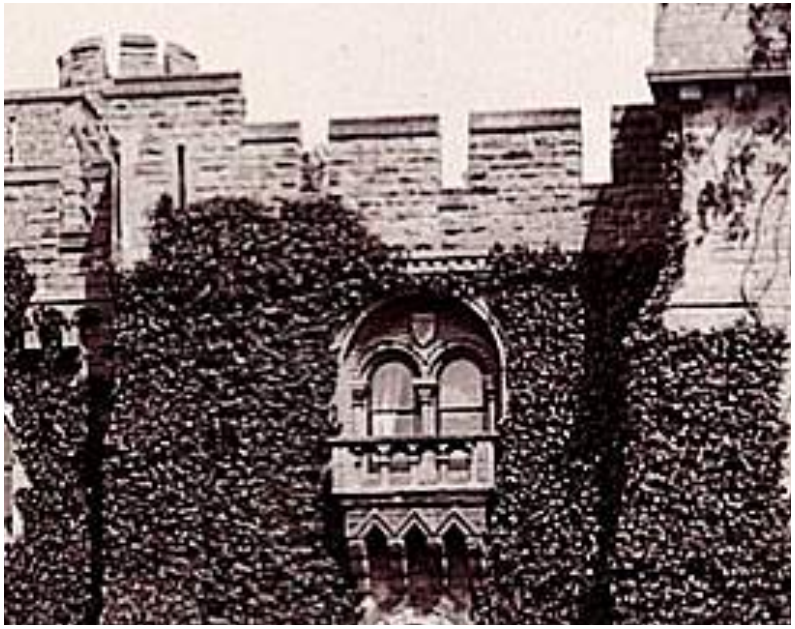

Figure 169 Detail of *Boudoir* window, *c.*1888 (© Wiltshire Museum, Devizes; 2022.7013.10).

5.135 The *Boudoir* was also lit by a small, now-blocked window in the east wall, which would also have been external prior to the Rich extension; this window appears to retain its original frame..



Figure 170 Former window in the east wall of the *Boudoir*.

5.136 The northern portion of the room is lit only by a small, angled lancet, & is entered by a round-headed door just off the head of the main stair; this door appears historic, & would also have been near the head of the earlier spiral stair. There is a low arched recess in the northern wall. The inventory in the 1888 sales particulars states that, amongst other furnishings, the *Boudoir*

contained only *'Two Poles and Velvet Curtains to doors'*, so there were only two doorways by this date. It is, however, conceivable that this recess may have been a doorway in Robert Rich's first phase, before the eastern wings & spiral stair were built, as this would have been the only way to link the two halves of the building at first floor at this time.



Figure 171 Northern half of former *Boudoir*, facing west.

5.137 The original, 19th-century floorboards survive beneath the modern carpets, beneath which are pugging boards between the joists, supporting a thick layer of sawdust pugging for acoustic insulation.

5.138 The ceiling is a timber lattice supporting alternately-orientated diagonal boarding, covered in a dark brown varnish; it appears to be probably modern, although it is currently unclear whether it conceales an earlier ceiling.



Figure 172 *Boudoir* floor construction, showing thick layer of sawdust pugging on pugging boards between the joists.

Bedroom.



Figure 173 Bedroom (above the *Gallery*), facing south.

5.139 The identified merely as *'Bed Room'* in the 1888 sales brochure appears to correspond the bedroom that survives above the gallery. This room is currently entered through a door in the east wall; but this doorway is crudely cut through the lined plaster in the passage outside, plaster that continues into the suspended Rich extension, & thus the door is a 20th-century insertion. The door itself may date from the Rich phase, but has been rehung (the hinges being attached to the frame with modern cross-head screws). The architrave is a modern, machined dado moulding that has been stained dark brown.

5.140 There is a scar from a now-blocked doorway on the eastern end of the north wall; it also seems likely that there would have been a door on the southern wall, as before the suspended Rich extension there would have been no other way to link the two halves of the building at this level.



Figure 174 Bedroom (above Gallery), blocked window on east wall.

5.141 On the east wall of the room is a blocked window that must date from the first Robert leach phase, as it was internalised by the

erection of the east wings in his second phase. The date of the ceiling is unclear; the chamfered joists are supported by transverse structures that are boxed in, potentially suggesting that they may be iron beams. The windows & the fireplace date from the Rich phase; the skirtings are modern.



Figure 175 Bedroom (above Gallery), fireplace.

Passage and Steps.



Figure 176 *Passage and Stairs*, facing north-west.

5.142 The *Passage & Stairs* lies above the northern end of the gallery, & retains a short flight of steps up to the drawing room wing. Both the door at the head of these steps, & the small door to the right of this (at the head of the turret steps) are the round-headed type. The former door retains the original quatrefoil backplate, although the handles are now brass knobs; these knobs may be later replacements, but the consistency in the rooms above the drawing room may suggest that they are original, & reflect the slightly lower status of the first floor. There is a small, round-

headed fireplace that appears to be original; its simplicity suggests that applied elements may have been lost.

5.143 A segmental arch on the east wall, to the right of the turret leads through the original external wall into the suspended, Rich-phase addition which created a passage to bypass the adjacent bedroom; this extension blocked the lancet at the head of the turret stair. The west window was also replaced at this time.

5.144 This room retains historic skirting with a simple chamfered moulding, from the Rich phase, potentially from the Leach phase, & its original floor.



Figure 177 *Passage and Stairs*, facing south-east.



Figure 178 Head of the turret stair.



Figure 179 *Passage & Stair*, opening to Rich-phase extension (left) & blocked door to Bedroom (above Gallery) to right.

Bed Room Over Drawing Room.



Figure 180 *Bed Room over Drawing. Room*, facing north-west.

5.145 The *Bed Room over Drawing Room* is entered though an original round-headed door, also with an historic brass knob on a quatrefoil backplate; this door also retains the applied decorative iron straps, although the lower one is damaged.

5.146 The room itself appears, apart from the alteration of the west & south-west window during the Rich phase, substantially in its original, Robert Leach form.



Figure 181 Bed Room over Drawing Room, door.

5.147 On the north wall, the room retains a substantial Romanesque fireplace, of similar form to, but slightly less elaborate than the one that formerly existed in the Drawing Room below.



Figure 182 Bed Room over Drawing Room, fireplace.

5.148 This fire surround also has fragments of polychromatic (blue, red & possibly a deep gold/yellow) decoration. There were originally three pairs of colonnettes supporting the receding archivolts, but the inner pair are now missing.

5.149 To the right of the fireplace a small Romanesque window which also retains evidence of red & blue paintwork.



Figure 183 Detail of fireplace; capitals of left jamb.



Figure 184 Detail of fireplace; base of right jamb.



Figure 185 Bed Room over Drawing Room, north window.

5.150 The room appears to retain its original floor, with pugging beneath the floor boards, although the latter have unfortunately been painted black. The room also has a simple, chamfered skirtings that also appear original.



Figure 186 Detail of north window.



Figure 187 Detail of skirting.



Figure 188 Bed Room over Drawing Room, ceiling.

5.151 This room appears to have a potentially original ceiling, with a cruciform of principal beams, with subsidiary cruciform beams in each quarter; however, all these beams are formed from boxing, & it is currently unclear what is within the boxing.

Dressing Room & Lady's Maid's Room.



Figure 189 *Dressing Room* & *Lady's Maid's Room* (now bathroom), facing south-east.

5.152 The area above the north of the drawing room appears to have formerly comprised two rooms & a top-lit corridor, but now is a single bathroom; this may explain the different detailing in the two windows (one has a single opening casement, the other has two), which both appear original (Robert Leach first phase). Both openings comprise two arches, which appear to have been intended to rest on a central colonette, although there is no evidence of any colonette ever having been installed, & leaving the central impost appearing awkwardly unsupported.

5.153 Both eastern corners of the room are angled, & currently have the wash basins; however, it is possible that these may have been small corner fireplaces for the two rooms.



Figure 190 Detail of windows.

5.154 There are four doors from the room, all of which appear original, leading both to the adjacent passage & bedroom, & to the turret & north tower (*Ivy Tower*).



Figure 191 Door to turret closet.

5.155 The turret closet, now containing a lavatory, is situated above the turret stair, & is consequently raised up several steps, & entered by a round-headed vertical plank door with diagonal bracing, all of which appears original. The closet is crowned by a shallow brick dome.

5.156 The door through to the north/*Ivy Tower* is of the standard round-headed type that has no horizontal upper rail; the ceramic door handle is modern.

Second Bed Room in Ivy Tower.



Figure 192 *Second Bed Room in Ivy Tower*, facing north.

5.157 The *Second Bed Room in Ivy Tower* (so-called to differentiate it from *Top Bed Room in Ivy Tower*), has a vertically-boarded stair enclosure projecting on the southern side. This, & the stair within, appear historic, & the two doors within it are round-headed & therefore probably the work of Robert Leach.

5.158 The door back to the main building is a horizontal plank door, braced on the rear, although the front has applied fillets echoing the other round-headed doors in the house; the cruder construction is likely a reflection of the lower status of this room. The door to the stairs down to the *Secret Chamber/Museum Room* below is a round-headed, four-panel door, with two round-headed lights inserted within the upper panels. The door is clearly historic, & whilst of differing construction to other doors in the house, the round head would appear to indicate that it is also likely to be the work of Robert Leach.



Figure 193 Detail of stair enclosure.



Figure 194 Door to stair down to *Secret Chamber/Museum Room.*

5.159 The room also has a triangular-headed fireplace, probably ascribable to Robert Leach's second phase, flanked by a pair of partially coloured glass windows. The fire surround is very plain, with no obvious evidence of lost enrichment. This room also appears to retain its original floor structure, & a lath-&-plaster ceiling.



Figure 195 Fireplace & windows.

Front Bed Room.

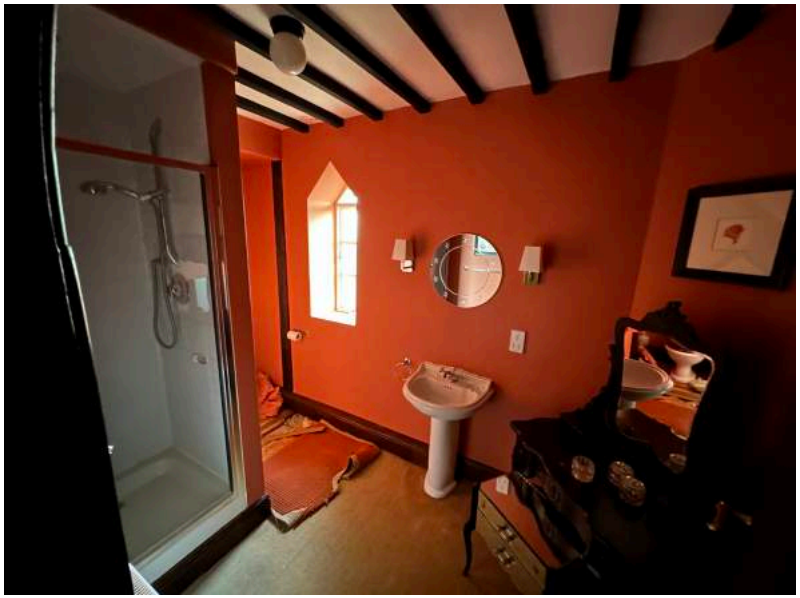

Figure 196 *Front Bed Room*, now a bathroom.

5.160 The *Front Bed Room* lay within the northern of the two east wings erected in Robert Leach's second phase, in what is now another bathroom. With the exception of the modern shower enclosure, the room appears to occupy its original extent.

5.161 The corridor to the west of this room, prior to the projecting Rich extension, would not have linked through to the Passage and Steps, but would have finished just after the door to the second-floor room above the *Front Bed Room*.



Figure 197 Corridor & partition to west of *Front Bed Room*.

5.162 The ceiling joists in the Rich addition resemble those in the rest of the corridor, but do appear slightly thinner, as if copied to

match, rather than being contemporary, suggesting that the joists in the remainder of the corridor date from the original construction of this wing; both these joists, & those within the room, are neatly stop-chamfered indicating that the dividing partition is contemporary. This appears to be supported by the door to the room, which is a typical, round-headed type with no upper rail, & the fact that the stairs to the second-floor room, the structure of which is not currently visible, are lit be a lancet that would clash with the level of the second-floor structure, thereby suggesting that there was originally a stair in this position. The door & architrave to this stair is modern. The lining of the plaster of the corridor to resemble ashlar continues into the Rich extension, & therefore was added at this time.

5.163 The Front Bedroom retains an historic timber opening casement within its east window, although this has lost its original leaded glazing, & two very crude modern glazing bars have been added. These have severely harmed the appearance of the historic casement, which consequently looks superficially modern, but which could easily be restored. This room retains an historic floor, with pugging between the joists. A diagonal wall across the south-east corner may originally contained a small corner fireplace.



Figure 198 Stair up to room above Front Bed Room, crossing lancet window.



Figure 199 Detail of casement, showing crudely inserted glazing bars.

Rich Additions.

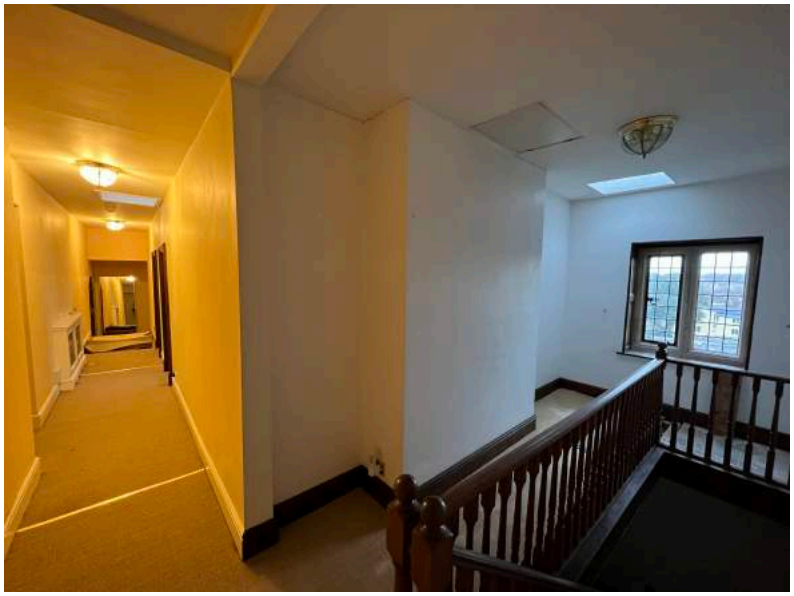

Figure 200 Rich-phase corridor & back stair.

5.164 The Rich addition comprised a corridor & two bedrooms above the billiard room, & probably the upper part of the back stair, linking though to the now-separate south tower.

5.165 The corridor comprises a plain space, with modern skirtings. The two doors to the bedrooms have possibly reused doors, but modern frames & architraves that match those to the stair above the *Front Bed Room*, & the Bedroom (above the *Gallery*), both of which are also modern.



Figure 201 Northern bedroom above Billiard Room.

5.166 The two bedrooms above the Billiard Room are separated by a modern plasterboard partition that dog-legs to accommodate built-in wardrobes to either side. The skirtings in both rooms are modern, & the southern room also has modern coving.

5.167 Both rooms retain original fireplaces, although in the southern room, the grate has been removed, leaving only a plain stone surround.



Figure 202 Southern bedroom above Billiard Room.



Figure 203 Southern bedroom above Billiard Room, detail of fireplace.

Second Floor.

Top Bed Room in Ivy Tower.



Figure 204 Door to *Top Bed Room in Ivy Tower.*

5.168 The door to the *Top Bed Room in Ivy Tower*, like the adjacent door to the *Second Bed Room in Ivy Tower*, is a vertically-boarded door, braced on the rear, with applied fillets on the front to match the other Leach-phase doors. This door is square-headed, but the fillets form a semi-circle, the upper portion of which is now glazed, but which was probably originally solid. The door appears contemporary with the adjacent door, & like it, the cruder design appears to reflect the lower status of the room beyond.



Figure 205 Top Bed Room in Ivy Tower, facing north.

5.169 The top bedroom itself has been stripped of all plaster in order to reveal the masonry, clearly exposing the red brick of the 18th-century windmill, & the stone top that appears, from the 1843 sales particulars, to have been added by Valentine Leach.



Figure 206 Top Bed Room in Ivy Tower, ceiling.

5.170 The visible roof structure comprises a series of plain joists with little to give any indication of potential date.

Room above Front Bed Room.

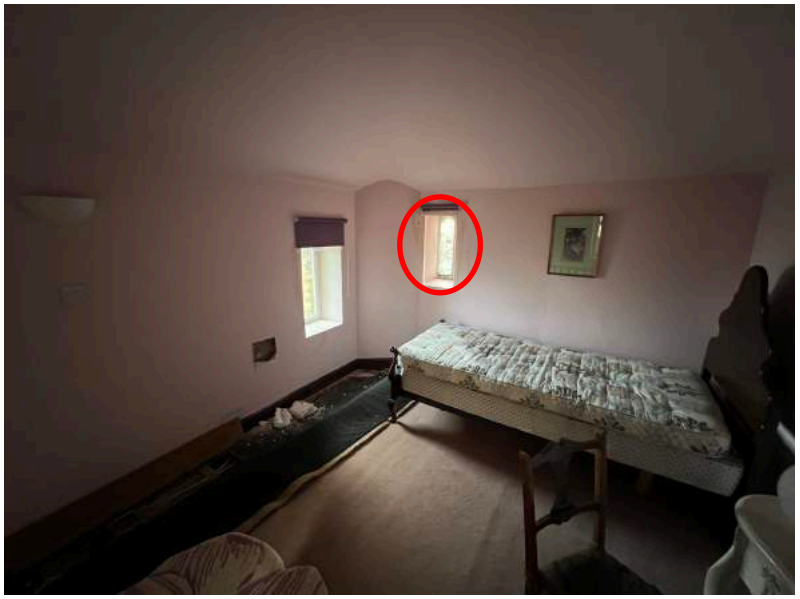

Figure 207 Room above *Front Bed Room*, window visible on 1883 image.

5.171 The room above the *Front Bed Room* is not readily identifiable with any of the remaining rooms listed in the 1888 sales particulars.

5.172 The room has an historic floor structure with pugging, although the skirting is modern, & the vaulted ceiling is gypsum over plasterboard. There is a diagonal across the south-east corner which may suggest a corner fireplace, although no evidence of a hearth structure is visible.

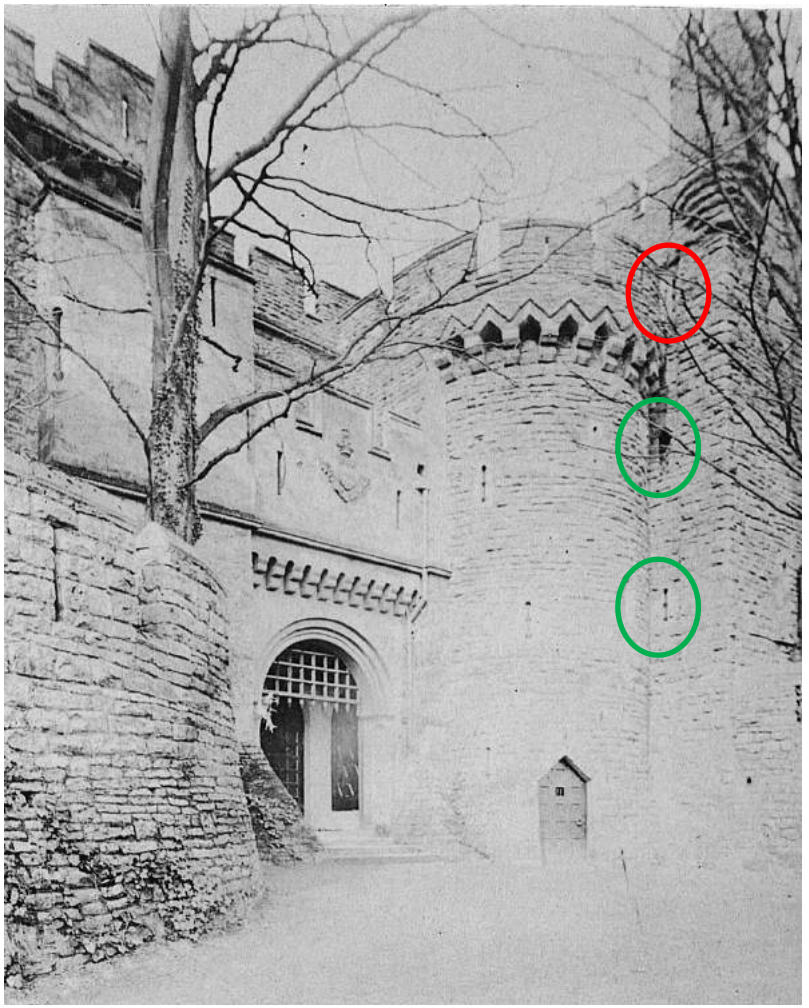

Figure 208 Photograph of the entrance from the south c.1883, window of room above *Front Bed Room*, with the two now-blocked openings on the floors below (© Wiltshire Museum, Devizes; DZ/WS:1983.7725).

Cellar.



Figure 209 Cellar, northern room facing north.

5.173 The cellar comprises two rooms & a passage beneath the Rich wing. The skirtings, doors & architraves are all modern. However, the eastern wall, unlike the remainder or the brick-built cellar, is a battered wall of large, neatly-coursed stones.

5.174 This wall does not relate to the Leach phase, as it would have been beneath the forecourt at this time, where photographs show no above-ground structure.

5.175 It is thus possible that this wall may be a fragment of the mediaeval castle which survived below ground until exposed during the construction of the Rich extension. The approximate position & orientation would appear not inconsistent with such a hypothesis.

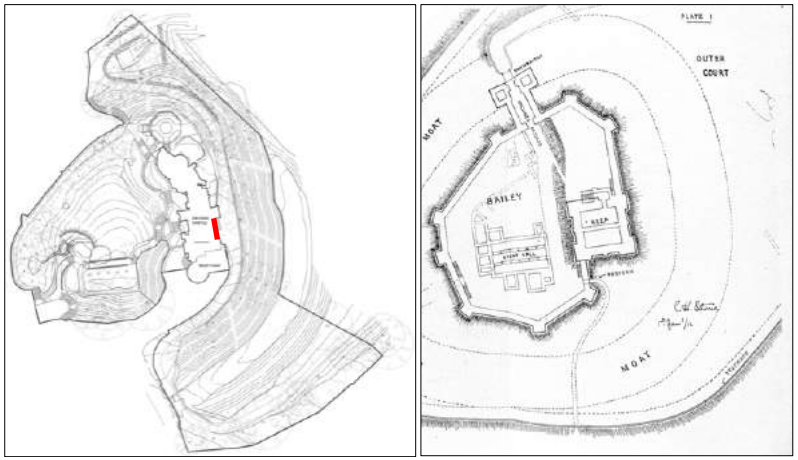

Figure 210 Current plan, & reconstruction of the mediaeval castle (as reproduced in *Devizes Castle, its History and Romance*): location of cellar wall.

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