

DEVIZES CASTLE.



Heritage
Appraisal.

DEVIZES CASTLE.

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1.0 INTRODUCTION.

BACKGROUND.

1.1 DEVIZES CASTLE comprises a 19th-century country house, built in several phases, atop to the surviving earthworks of the great mediaeval castle. The house is currently divided into two dwellings: the South Tower, & all the remainder.

1.2 The current proposal, which pertains to the larger part of the house (excluding the South Tower) is to sensitively refurbish & repair the building to continue in use as a family home. The proposal includes extensive necessary repairs to address inadequate previous maintenance, which has left roofs leaking, boundary walls collapsing, & crenelated parapets wobbling. Alterations have been kept to a minimum, & have been focused upon areas of lesser significance of pre-existing modern disruption.

PURPOSE OF THIS STATEMENT.

1.3 This Preliminary Heritage Appraisal was commissioned in order to accompany the initial application for investigative opening up works, in line with the NATIONAL PLANNING POLICY FRAMEWORK (N.P.P.F.) & the associated PLANNING PRACTICE

GUIDANCE (P.P.G.). This remit of this appraisal is the above-ground, listed house only, not the below-ground archaeology.

1.4 The N.P.P.F. states that: “*The level of detail should be proportionate to the assets’ importance & no more than is sufficient to understand the potential impact of the proposal on their significance.*”(Paragraph 194).

1.5 This preliminary assessment was primarily based upon documentary research, in order to give a broad background understanding of the history & significance of the building.

1.6 Once any approved investigative works have been completed, a more detailed inspection of the fabric of the building would be undertaken, & this appraisal expanded & revised accordingly, in order to inform any subsequent proposals.

1.7 The assessing of the development of the house into phases is undertaken upon available evidence. Such works may not have been part of a single or coherent building campaign, but where there is insufficient evidence to definitively disentangle, appear sufficiently close on stylistic or comparison grounds, to

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reasonably be considered approximately chronologically comparable.

- 1.8 Historic England's MANAGING SIGNIFICANCE IN DECISION-TAKING IN THE HISTORIC ENVIRONMENT advises that it is first necessary to understand the significance of an asset, before then assessing the impact of any proposal upon that significance (page 2).
- 1.9 Accordingly, the structure of this document falls into two parts. The first part assesses the evolution & significance of the building. The second part then assesses any potential impact of the proposals upon that significance.

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2.0 PLANNING POLICY CONTEXT.

LEGISLATION.

PLANNING (LISTED BUILDINGS & CONSERVATION AREAS) ACT, 1990.

2.1 The principal legislation concerning the historic environment remains the PLANNING (LISTED BUILDINGS & CONSERVATION AREAS) ACT, 1990. This draws attention to the importance of seeking to preserve listed buildings, their setting, & *“any features of special architectural or historic interest”* which they possess in the determination of planning applications (Section 66(1)). It also states that the listing includes *“any object or structure within the curtilage of the building which, although not fixed to the building, forms part of the land & has done so since before 1st July 1948”* (Section 1(5(b))).

2.2 The Act is supplemented by Government guidance, currently as laid out in the NATIONAL PLANNING POLICY FRAMEWORK & the associated PLANNING PRACTICE GUIDANCE.

NATIONAL POLICY.

NATIONAL PLANNING POLICY FRAMEWORK (N.P.P.F.).

2.3 The N.P.P.F. states that: *“In determining planning applications, local planning authorities should take account of ... the*

desirability of sustaining & enhancing the significance of heritage assets & putting them to viable uses consistent with their conservation.” (Paragraph 197).

2.4 It also identifies both listed buildings, & conservation areas as *“designated heritage assets”* (Annex 2: Glossary).

LOCAL POLICY.

WILTSHIRE CORE STRATEGY, 2015.

3.1 The core strategy was formally adopted in January 2015; many policies reference the historic environment, but the principal one is Core Policy 58:

Core Policy 58 - Ensuring the conservation of the historic environment:

“Development should protect, conserve and where possible enhance the historic environment.

Designated heritage assets and their settings will be conserved, and where appropriate enhanced in a manner appropriate to their significance, including:

- i. nationally significant archaeological remains*
- ii. World Heritage Sites within and adjacent to Wiltshire*

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- iii. *buildings and structures of special architectural or historic interest*
- iv. *the special character or appearance of conservation areas*
- v. *historic parks & gardens*
- vi. *important landscapes, including registered battlefields and townscapes.*

Distinctive elements of Wiltshire's historic environment, including non-designated heritage assets, which contribute to a sense of local character and identity will be conserved, and where possible enhanced. The potential contribution of these heritage assets towards wider social, cultural, economic and environmental benefits will also be utilised where this can be delivered in a sensitive and appropriate manner in accordance with Core Policy 57 (Ensuring High Quality Design and Place Shaping).

Heritage assets at risk will be monitored and development proposals that improve their condition will be encouraged. The advice of statutory and local consultees will be sought in consideration of such applications."

NATIONAL GUIDANCE.

PLANNING PRACTICE GUIDANCE (P.P.G.).

- 2.5 The P.P.G. advises that: *"Conservation is an active process of maintenance & managing change ... In the case of buildings, generally the risks of neglect & decay of heritage assets are best addressed through ensuring that they remain in active use that is consistent with their conservation. Ensuring such heritage assets remain used & valued is likely to require sympathetic*

changes to be made from time to time." (Conserving & Enhancing the Historic Environment, Paragraph 002).

2.6

Paragraph 020 of the historic environment sections clarifies that public benefit should flow from development, however:

"... benefits do not always have to be visible or accessible to the public in order to be genuine public benefits.

Examples of heritage benefits may include:

- *sustaining or enhancing the significance of a heritage asset & the contribution of its setting*
- *reducing or removing risks to a heritage asset*
- *securing the optimum viable use of a heritage asset in support of its long term conservation."*

2.7

In addition, Historic England have produced 3 Historic Environment Good Practice Advice in Planning Notes:

Note 1: THE HISTORIC ENVIRONMENT IN LOCAL PLANS;

Note 2: MANAGING SIGNIFICANCE IN DECISION-TAKING IN THE HISTORIC ENVIRONMENT;

Note 3: THE SETTING OF HERITAGE ASSETS.

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1: THE HISTORIC ENVIRONMENT IN LOCAL PLANS:

- 2.8 THE HISTORIC ENVIRONMENT IN LOCAL PLANS primarily relates to consideration of the historic environment in the formulation of local plans & policy.

2: MANAGING SIGNIFICANCE IN DECISION-TAKING IN THE HISTORIC ENVIRONMENT:

- 2.9 MANAGING SIGNIFICANCE IN DECISION-TAKING IN THE HISTORIC ENVIRONMENT gives advice to LPAs & applicants on assessing the significance of heritage assets, & the impact of proposals upon that significance. It also refers to the use of CONSERVATION PRINCIPLES in such assessments.

- 2.10 The note advises that it is not just important to understand the 'nature' & 'level' of any significance, but also its 'extent' (paragraphs 8, 9 & 10); as this can lead to: "*a better understanding of how adaptable the asset may be*".

- 2.11 It also identifies stages by which to assess proposals; these include.

- *Understand the significance of the affected assets*
- *Understand the impact of the proposal on that significance*

3: THE SETTING OF HERITAGE ASSETS:

- 2.12 THE SETTING OF HERITAGE ASSETS replaces the earlier English Heritage guidance on setting, & advises on assessing its nature, extent & significance, & the potential impact of proposals upon it.

- 2.13 The document advocates a '*Staged Approach to Proportionate Decision-Taking*', in order to reasonably assess the potential impact of proposals.

1. *Identifying the heritage assets affected & their settings;*
2. *Assessing whether, how & to what degree these settings make a contribution to the significance of the heritage asset(s) or the ability to appreciate that significance;*
3. *Assessing the effect of the proposed development on the significance of the asset(s) or on the ability to appreciate that significance.*

CONSERVATION PRINCIPLES.

- 2.14 CONSERVATION PRINCIPLES was published in 2008 by Historic England (then English Heritage), but remains valid, & is referred to in the Advice Note 2.

- 2.15 When dealing with elements of restoration, CONSERVATION PRINCIPLES advises that:

'Restoration to a significant place should normally be acceptable if:

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1. *The heritage values of the elements that would be restored decisively outweigh the values of those that would be lost.*
2. *The work proposed is justified by compelling evidence of the evolution of the place, and is executed in accordance with that evidence.*
3. *The form in which the place currently exists is not the result of a historically-significant event.*
4. *The work proposed respects previous forms of the place.*
5. *The maintenance implications of the proposed restoration are considered to be sustainable.”(paragraph 126).*

2.16 On new works, CONSERVATION PRINCIPLES advises that:

“New work or alteration to a significant place should normally be acceptable if:

- a. *There is sufficient information comprehensively to understand the impact of the proposal on the significance of the place;*
- b. *The proposal would not materially harm the values of the place, which, where appropriate, would be reinforced or further revealed;*
- c. *The proposals aspire to a quality of design and execution which may be valued now and in the future;*
- d. *The long-term consequences of the proposals can, from experience, be demonstrated to be benign, or the proposals are*

designed not to prejudice alternative solutions in the future.”
(paragraph 138).

MAKING CHANGES TO HERITAGE ASSETS.

2.17

Historic England’s ADVICE NOTE 2: MAKING CHANGES TO HERITAGE ASSETS, published in February 2016, provides advice upon repair, restoration, & alteration of heritage assets.

DEVIZES CASTLE.

3.0 METHOD OF APPORTIONING SIGNIFICANCE.

- 3.1 The concept of 'significance' was originally based in the attempt to replace the PLANNING (LISTED BUILDINGS & CONSERVATION AREAS) ACT, 1990 (which placed emphasis upon the 'character' & 'special interest' of listed buildings). However, significance was revived, first in the PLANNING POLICY STATEMENT 5: PLANNING & THE HISTORIC ENVIRONMENT, & more recently in the N.P.P.F.
- 3.2 The Act itself retains the concept of '*special architectural or historic interest*', although Historic England's MANAGING SIGNIFICANCE IN DECISION-TAKING IN THE HISTORIC ENVIRONMENT clarifies that '*A variety of terms are used in designation criteria (for example ... special interest for listed buildings and conservation areas), but all of these refer to a heritage asset's significance*'(paragraph 4).

PRINCIPLES OF SELECTION FOR LISTED BUILDINGS.

- 3.3 The concepts of *special architectural & historic interest* are explained in paragraph 16 of the Department for Digital, Culture, Media & Sport's PRINCIPLES OF SELECTION FOR LISTED BUILDINGS (November 2018):

ARCHITECTURAL INTEREST:

- 3.4 '*To be of special architectural interest a building must be of importance in its design, decoration or craftsmanship. Special interest may also apply to particularly significant examples of building types or techniques (e.g. buildings displaying technological innovation or virtuosity) and significant plan forms. Engineering and technological interest can be an important consideration for some buildings. For more recent buildings in particular, the functioning of the building (to the extent that this reflects on its original design and planned use, where known) will also be a consideration. Artistic distinction can also be a factor relevant to the architectural interest of buildings and objects and structures fixed to them.*'

DEVIZES CASTLE.

HISTORIC INTEREST:

- 3.5 *'To be able to justify special historic interest a building must illustrate important aspects of the nation's history and / or have closely substantiated historical associations with nationally important individuals, groups or events; and the building itself in its current form will afford a strong connection with the valued aspect of history.'*

CONSERVATION PRINCIPLES.

- 3.6 The importance of significance is reiterated in Historic England's publication CONSERVATION PRINCIPLES, which attempts to define significance by breaking it down into four separate heritage values:

- *Evidential Value.*
- *Historical Value.*
- *Aesthetic Value.*
- *Communal Value.*

EVIDENTIAL VALUE:

- 3.7 *'Evidential Value'* relates primarily to the capacity of the heritage asset in question to yield evidence about past human activity. This is generally more applicable to archaeology than buildings, although it can arguably also relate to the fragmentary remains of a building's earlier form.

HISTORICAL VALUE:

- 3.8 *'Historical Value'* is generally illustrative of past people, events & aspects of life. Thus, the design of a window, by directly reflecting both the aesthetic trends & the industrial innovations of the time, can also be of historical value. This corresponds to but is somewhat broader than *Historic Interest*.

DEVIZES CASTLE.

AESTHETIC VALUE:

- 3.9 *'Aesthetic Value'* relates to the sensory & intellectual stimulation that is drawn from the asset, & as such includes both intellectually designed architectural or artistic value, & unplanned, but fortuitous aesthetic appeal, including the *'patina of age'*. This broadly overlaps with *Architectural Interest*.

COMMUNAL VALUE:

- 3.10 *'Communal Value'* derives from the meanings, collective experience or memories that people & communities derive from a place, & thus by definition is usually less applicable to heritage assets that are of a more private nature.

- 3.11 In terms of then assessing significance, CONSERVATION PRINCIPLES identifies a number of key considerations:

- *Understand the fabric & evolution of the place.*
- *Identify who values the place & why they do so.*
- *Relate identified heritage values to the fabric of the place.*
- *Consider the relative importance of those identified values.*
- *Consider the contribution of associated objects & collections.*
- *Consider the contribution made by setting & context.*
- *Compare the place with other places sharing similar values.*
- *Articulate the significance of the place.*

- 3.12 *'Understand the fabric & evolution of the place'* entails looking at the origins of the place, how it has evolved, its form &

condition, considering both at physical & documentary evidence.

- 3.13 *'Identifying who values the place, & why they do so'* entails looking at the values placed on the asset by owners, communities & specialists.

- 3.14 *'Relate heritage values to the fabric of the place'* relates primarily to built assets but does also include spatial & temporal aspects & advises that whilst elements that would be impacted upon by a proposal should be looked at in detail, they also need to be considered in relation to the place as a whole.

- 3.15 *'Consider the relative importance of those identified values.'* Sometimes sustaining one identified value can harm another, & in such cases understanding the relative contribution of each to the significance should help in coming to a balanced view.

- 3.16 *'Consider the contribution of associated objects & collections'* entails assessing the contribution made by, for example, collections to a building, machinery to a factory, or statuary to a garden.

- 3.17 *'Consider the contribution made by setting & context'* entails considering both the setting, as established in the NPPF, & context, which embraces the relationship between spaces

DEVIZES CASTLE.

including assessing whether a space has a greater value for being part of a larger entity.

3.18 *'Compare the place with other places sharing similar values'* allows an informed comparative judgement of the strength of the values to be made, although reiterating that designation itself is clear indicator of the importance of a place.

3.19 *'Articulate the significance of the place'* is done through a Statement of Significance which is a summary of the values of the place, their strength, nature & extent.

HISTORIC ENVIRONMENT GOOD PRACTICE ADVICE IN PLANNING; NOTE 2.

3.20 In March 2015 Historic England published the HISTORIC ENVIRONMENT GOOD PRACTICE ADVICE IN PLANNING NOTES. Note 2 provides particular advice upon assessing significance, & identifies 3 different aspects of significance to be considered:

- *The nature of the significance;*
- *The extent of the significance;*
- *The level of significance.*

THE NATURE OF THE SIGNIFICANCE:

3.21 *'The nature of the significance'* can vary according to the nature of the site & its particular sensitivities.

THE EXTENT OF THE SIGNIFICANCE:

3.22 *'The extent of the significance'* assesses where the significance lies, & thus leads to a better understanding of how adaptable an asset may be.

THE LEVEL OF SIGNIFICANCE:

3.23 The resultant *'level of significance'* provides the essential guide to how policy should be applied in terms of seeking not to harm the asset.

DEVIZES CASTLE.

METHOD OF APPORTIONING VALUES.

3.24 There are a number of criteria that are of relevance when considering heritage value & significance, such as:

- *Age.*
- *Rarity value.*
- *Intrinsic quality.*
- *Extrinsic relevance.*
- *Typicality.*
- *Exceptionality.*

AGE:

3.25 The older an asset, or a part of an asset is, the more likely that it will be considered to be of value & significance. This is to a degree related to, but not always synonymous with rarity value.

RARITY VALUE:

3.26 The rarer an asset or a part of an asset is (*e.g.*: if it is one of the last surviving examples of its type), proportionally the more important any inherent significance that it may have becomes.

INTRINSIC QUALITY:

3.27 The significance that rests in the asset or the part of an asset in question itself, without regard to other assets or parts of the

asset (*e.g.*: an exceptionally finely carved piece of joinery may have great artistic value, regardless of its context).

EXTRINSIC RELEVANCE:

3.28 The significance that rests in the asset or the part of the asset in question's relationship to other assets or parts of the asset (*e.g.*: a nineteenth-century fireplace may be of little intrinsic value, but as an integral part of an important wider internal decorative scheme, may nonetheless have considerable significance).

TYPICALITY:

3.29 The significance of an asset can increase if it is seen as absolutely representative or characteristic of its type (such as an eighteenth-century terraced house having an intact & quintessential plan-form).

EXCEPTIONALITY:

3.30 Conversely, the significance of an asset can also increase if it is seen as being unusual & uncharacteristic of its type (such as an Elizabethan building that has hidden Catholic iconography, & thus represents a curious or important counter-trend).

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DEVIZES CASTLE.

4.0 DESIGNATIONS.

4.1 DEVIZES CASTLE was listed grade I on the 19th of September 1972.

4.2 Several other historically-associated structures are also separately listed:

Gate House of Devizes Castle.....listed grade II.

Walls encircling top of Castle Mound.....listed grade II.

Remains of Original Castle.....listed grade II.

4.3 The house sits atop the earthworks of the mediaeval Devizes Castle, which was first scheduled on the 18th of February 1953, but amended on the 2nd February 2005. The schedule specifically excludes '*the building known as Devizes Castle, The Gate House, Moat Cottage, all walls and gateways, the bridge, sheds, the surfaces of all roads, and all garden features and ornaments*,' but includes the ground beneath them. The scheduled monument itself falls outside the scope of this appraisal.

DEVIZES CASTLE INCLUDING GLASS HOUSE AND GARDEN WALLS ENC...WEST SIDE OF MOUND, Devizes • 1249366 | Historic England30/08/2022, 14:13

 Historic England

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DEVIZES CASTLE INCLUDING GLASS HOUSE AND GARDEN WALLS ENCIRCLING WEST SIDE OF MOUND

DEVIZES CASTLE INCLUDING GLASS HOUSE AND GARDEN WALLS ENCIRCLING WEST SIDE OF MOUND

Listed on the National Heritage List for England
[Search over 400,000 listed places \(https://historicengland.org.uk/listing/the-list/\)](https://historicengland.org.uk/listing/the-list/)

Official list entry

Heritage Category:
Grade:

Listed Building

I

This List entry helps identify the building designated at this

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DEVIZES CASTLE.

DEVIZES CASTLE INCLUDING GLASS HOUSE AND GARDEN WALLS ENC...WEST SIDE OF MOUND, Devizes - 1249366 | Historic England 30/08/2022, 14:13

List Entry Number: 1249366

Date first listed: 19-Sep-1972

Statutory Address 1: DEVIZES CASTLE INCLUDING GLASS HOUSE AND GARDEN WALLS ENCIRCLING WEST SIDE OF MOUND

Location

Statutory Address: DEVIZES CASTLE INCLUDING GLASS HOUSE AND GARDEN WALLS ENCIRCLING WEST SIDE OF MOUND

The building or site itself may lie within the boundary of more than one authority.

District: Wiltshire (Unitary Authority)

Parish: Devizes

National Grid Reference: SU 00249 61342

Details

SU 0061 2/217 1042

Devizes Castle including Glass House and Garden Walls encircling west side of mound

I

The original castle built by Bishop Roger of Salisbury in reign of Henry I has virtually disappeared. It was partly in ruins in the C16, but finally destroyed at the end of the Civil Wars by Order of Parliament. The site is a magnificent one with a great mound and moat. The mound falls steeply on 3 sides towards the undulating ground to the south-west. The rich parklands of the Old Park form with the Castle mound a fine piece of landscape, which should always be preserved. The plan of the town in the form of a fan with the Castle as the centre of the segment, seems to be too formal to be a haphazard growth. It is reasonably certain that the town grew after the building of the Castle, and it would be interesting to know how far the plan was dictated by the Bishopric

address for its special architectural or historic interest.

Unless the List entry states otherwise, it includes both the structure itself and any object or structure fixed to it (whether inside or outside) as well as any object or structure within the curtilage of the building.

For these purposes, to be included within the curtilage of the building, the object or structure must have formed part of the land since before 1st July 1948.

Understanding list entries (<https://historicengland.org.uk/its/list/understanding-list-entries/>)

Corrections and minor amendments (<https://historicengland.org.uk/its/list/minor-amendments/>)

<https://historicengland.org.uk/listing/the-list/list-entry/1249366?section=official-list-entry> Page 2 of 5

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of Salisbury, so closely connected with the Castle itself, as occurred at a slightly later date in the case of Salisbury city.

The existing structure was begun in 1842 by Goodridge of Bath. Highly asymmetrical. The ashlar faced keep and turret to the south are Goodridge with paired lights divided by colonettes in narrow openings. The rest to the north is a massive rock faced enlargement of 1860's, 70's and 80's. Crenellated parapet, buttresses, superimposed bays, oriel windows and large mullioned and transomed windows. The north tower however, is partly of C17 brick and was originally a windmill. It's rubble base may be part of the original castle. Around the north tower's base, facing west, is a bowed fernery with stone tiled roof, round interlaced arches forming pointed lights with Norman style shafts dividing. Adjoining the fernery to the north is a fine glass house with octagonal base and a stepped domical roof with crowning finial. The entrances are to the east and west: wooden gables with ornamented bargeboards supported by flanking paired colonettes with foliate capitals, on high pedestals.

A terrace surrounds the castle with a battlemented parapet. On the west side towards the centre are 2 short sections of arcaded wall, one incorporating in arch some original Norman stone work of zig zag pattern. The interior of the castle is designed in a mixture of neo-Norman, Gothic and C16 styles. The drawing room and bedroom in the northern section facing west have the partly original frames of C16 or early C17 ceilings inserted with carved and gilded bosses, small brackets and ribs, the whole completed in plaster.

Listing NGR: SU0024961342

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Legacy System number: 310461

Legacy System: LBS

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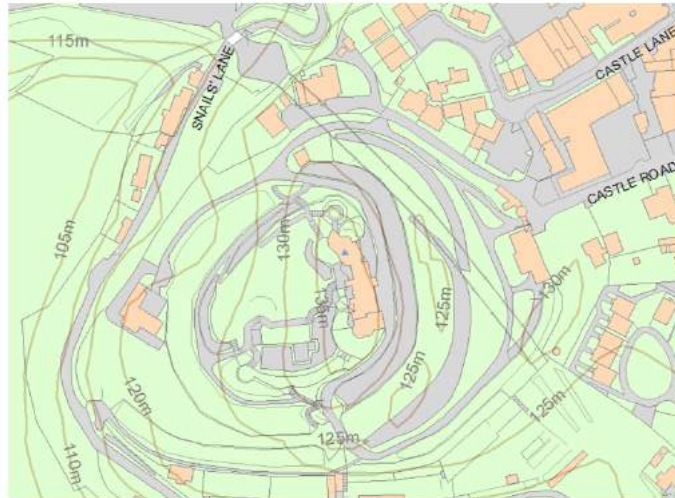
This building is listed under the Planning (Listed Buildings and Conservation Areas) Act 1990 as amended for its special architectural or historic interest.

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Map

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Official list entry

Heritage Category:

Scheduled Monument

List Entry Number:

1021375

Date first listed:

18-Feb-1953

Date of most recent amendment:

02-Feb-2005

Location

The building or site itself may lie within the boundary of more than one authority.

District:

Wiltshire (Unitary Authority)

Parish:

Devizes

National Grid Reference:

SU 00238 61323

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Reasons for Designation

Motte and bailey castles are medieval fortifications introduced into Britain by the Normans. They comprised a large conical mound of earth or rubble, the motte, surmounted by a palisade and a stone or timber tower. In a majority of examples an embanked enclosure containing additional buildings, the bailey, adjoined the motte. Motte castles and motte-and-bailey castles acted as garrison forts during offensive military operations, as strongholds, and, in many cases, as aristocratic residences and as centres of local or royal administration. Built in towns, villages and open countryside, motte and bailey castles generally occupied strategic positions dominating their immediate locality and, as a result, are the most visually impressive monuments of the early post-Conquest period surviving in the modern landscape. Over 600 motte castles or motte-and-bailey castles are recorded nationally, with examples known from most regions. As one of a restricted range of recognised early post-Conquest monuments, they are particularly important for the study of Norman Britain and the development of the feudal system. Although many were occupied for only a short period of time, motte castles continued to be built and occupied from the 11th to the 13th centuries, after which they were superseded by other types of castle.

The motte and bailey castle at Devizes survives well and is a good example of its type. Despite part of the remains of the original castle having been built over, the motte and the ditch are imposing features, and the relationship between castle and town can still be seen. Additional evidence relating to the castle has been revealed by excavation, and the unexcavated parts of the castle motte, moat and bailey will contain archaeological information and environmental evidence relating to the castle and the landscape in which it was constructed. There is good documentary evidence to show the history of the castle. Devizes Castle had its origins in about 1080 as an early Norman motte and bailey with wooden palisade and tower. The wooden castle was burnt down, but its successor, built in stone, became an important castle, and was described by contemporary chroniclers as 'the finest and most splendid in Europe'. The castle subsequently played a significant part in the history of this country, particularly during the wars between King Stephen and Empress Matilda in the 12th century. Thereafter its importance can be gauged by the number of English kings who paid visits to the castle. These included King John, who left Prince Henry, the future Henry III, in the care of the castle governor; and Edward I. The castle has had a varied history and during its later years, it became less of a defensive structure and fulfilled a more domestic role, being used as a prison and a treasury. In the Civil War Devizes was Royalist, and the castle was ordered to be slighted in 1646. From approximately the mid-19th century a castellated folly was built on the motte in the Victorian Gothic style. The castle was used as an Italian prisoner of war camp in WWII. The castle has left its mark on the plan and development of the town of Devizes, where elements of the defensive system, and the way in which the town was laid out around the castle, can still be seen in the town plan today. The castle is private property, but is occasionally opened for public events, and provides a resource and focal point for the people of Devizes.

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DEVIZES CASTLE.

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Details

The monument includes a motte and bailey castle, lying on a hill with steep sloping sides, on the south west side of Devizes. The castle, as it appears today, is a Victorian folly. However, the folly is built on the motte of the original castle, whose moat still survives together with part of the inner bailey. Beyond the ditch is a grass sward and gardens which belong to the modern dwellings which lie around the castle. The east side of the castle grounds encompass the bailey, and enclosing the whole area is a stone-built wall. The castle keep stood on the highest part of the motte. Adjoining the keep on the west side was an aisled hall of six bays, which was first mentioned in 1236-7. Around the hall were several other buildings. The castle was originally protected to the north east and the south by four concentric ditches. The outer two later formed the town fortifications. Near the Corn Exchange the ditch was double with steep sides 6m (20ft) deep. As the town expanded the bailey was reduced to the area between the inner and outer castle ditches. This area was reached by the road which is today called the Brittox, a corruption of the word Bretasche, meaning a timber structure associated with the defence of a gateway. The road passed through an outer gate and entered the inner precinct on the north side by the inner gate. Inside the gate was a courtyard called the inner ward out of which a postern led to the south west. The road crossed two bridges, between which was a barbican. The earthen bank above the inner castle ditch had a stone curtain wall, which is thought to have been repaired in 1240. From about 1837 there was gradual redevelopment of the castle motte on the east side, with the gradual construction of what is now known as Devizes Castle, a house in the Victorian Gothic style, which is believed to sit on the site of the stone keep. This house is a Listed Building Grade I and is excluded from the scheduling, although the ground beneath is included. It is thought that the stone keep stood on the south east part of the motte, which is the highest part, and was the earliest building on the site, although it may have had a timber precursor. The aisled hall was to the west of the keep, and was presumably a later addition. Surrounding the motte is a ditch, which varies in depth and width, but is approximately 4m deep and varying between 10m and over 30m wide. The ditch has been partially landscaped and also affected by the construction of a railway tunnel. References contemporary with the tunnel construction suggests that the tunnel was dug through the fill of the ditch, whilst leaving the base of the ditch untouched. This indicates that the archaeologically sensitive lower levels of the ditch survive. On the east side of the ditch are the remains of the inner bailey. Map evidence shows that it originally extended further east, and beyond it was a second bailey which has since been incorporated into the town. The scheduling has been drawn to include as much of the bailey as is known to have been unaffected by later developments and where archaeological evidence will survive. The whole of the site is surrounded by a curtain wall which may lie on the line of an original medieval wall. This wall is a Listed Building Grade II, and bears evidence of ex-situ medieval masonry, particularly in the gateway, but appears to be a largely Victorian construction and is therefore excluded from the scheduling. The ground beneath is, however, included. Map evidence indicates that the original entrance to the castle was an approach from the NNW. There is

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evidence of what is described as a sally port, but this is a Victorian structure on the south east side, which is thought to have provided access to the deer park. The entrance alignments have now been changed, and the site is now approached along Castle Road and through the gatehouse which is a late 19th century structure and a Listed Building Grade II. The sally port, together with the modern additions to the gatehouse are excluded from the scheduling, although the ground beneath is included. As the castle was built on a naturally defensive site with access to water it is possible that the motte and bailey had a prehistoric precursor, but the first documentary evidence for the castle is in 1106 when Robert of Normandy was imprisoned there. In 1113 the castle was burnt, but was virtually rebuilt by Bishop Roger in about 1138. Between 1139 and 1141 the castle was fortified, but fell to King Stephen. By 1140 it was in the hands of Matilda. From her it passed to the future Henry II who was holding it in 1152. Thenceforth until the 17th century it remained in the hands of the Crown. The town grew up and by 1141 became a 'borough'. The first known constable was Guy de Diva in 1192. During and after the Civil War there were several changes in custody. Throughout the 13th century a number of kings and notables stayed in the castle, including King John who often visited between 1204 and 1216 and later Henry III and Edward I. Part of the castle was also used as a prison, and by the late 13th century the castle was becoming less of a fortress and more an administrative centre. During the Civil War Devizes was Royalist, and the castle was probably pressed into service. The defences were ordered to be slighted in 1646 and this was completed by 1648. The stone was subsequently used for local buildings. The keep and aisled building were first excavated in the 19th century. Excavations in 1858 revealed a number of lesser buildings surrounding the hall. The castle ditch, or moat, was excavated in 1860, and was found to be 14m (45ft) deeper than the exposed portion. A number of features are excluded from the scheduling: these are the building known as Devizes Castle, The Gate House, Moat Cottage, all walls and gateways, the bridge, sheds, the surfaces of all roads, and all garden features and ornaments. The ground beneath all these features is, however, included.

MAP EXTRACT The site of the monument is shown on the attached map extract.

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Legacy System: RSM

Sources

Books and journals

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The Victoria History of the County of Wiltshire 237-245
Haycock, L, The Victoria History of the County of Wiltshire 238
Haycock, L, History and Guide Devizes, (1993), 16-17
Stone, E H, Devizes Castle Its History and Romance, (1920), 32-3

Legal

This monument is scheduled under the Ancient Monuments and Archaeological Areas Act 1979 as amended as it appears to the Secretary of State to be of national importance. This entry is a copy, the original is held by the Department for Digital, Culture, Media and Sport.



Map

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DEVIZES CASTLE.

5.0 STATEMENT OF SIGNIFICANCE.

BACKGROUND.

MEDIAEVAL CASTLE.

- 5.1 The Norman castle at Devizes was first constructed by Bishop Osmund of Salisbury, Nephew of William the Conqueror, around 1080, the castle mould probably being created at this time with the spoil from the excavated moats, & many of the building being of timber



Figure 1 Current plan, & reconstruction of the mediaeval castle (as reproduced in *Devizes Castle, its History and Romance*).

- 5.2 In around 1113 the castle was destroyed by fire, & was then rebuilt by Bishop Roger, complete with a substantial keep probably not dissimilar to that which survives at Rochester, & the great hall within the inner bailey, which was excavated &

recorded in the 19th century. From 1106 until 1126, Robert II, Duke of Normandy, eldest son of William the Conqueror was imprisoned at Devizes Castle on the orders of his younger brother Henry I, & his experiences, including from crusades, may have influenced Bishop Roger's rebuilding. This castle was described as one of the most formidable in England.

- 5.3 In 1139 Bishop Roger was imprisoned by King Stephen, & he was forced to surrender Devizes to the king (the garrison only capitulating after Stephen threatened to hang Bishop Roger's son on gallows in front of the main gate); this was subsequently considered to be illegal & the castle returned, but in 1157 Devizes was formally made over to King Henry II, in whose reign the great hall was replaced by the King's House. The castle thence remained in royal hands, being used as a military stronghold, occasional seat, treasury, prison, & part of the dower of fourteen Queens, barring a brief grant to Katherine Parr & Thomas Seymour, until the reign of Elizabeth I, at which time it was recorded as being utterly ruined & decayed. During the Civil War the castle, held by a Royalist garrison, capitulated to Cromwell in September 1645, & the following year parliament resolved that the castle be slighted.

DEVIZES CASTLE.

- 5.4 Following a visit to Devizes in 1723, William Stukeley describes the remains of the castle as *'ignobly manged, and every day destroy'd by peopl who care not to leave a wall standing, tho' for a fence in their garden'*; his drawing of the castle shows nothing standing except for the two windmills erected on the mound, probably between 1710 & 1720. The surviving, north windmill comprises a red brick tower resting on stone footings, which may, potentially, date from the mediaeval castle.

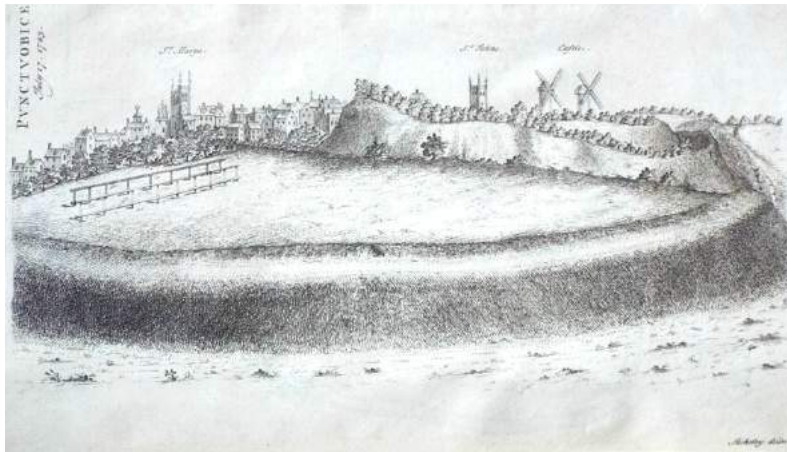


Figure 2 Drawing of the castle in 1723 by William Stukeley (as reproduced in *Devizes Castle, its History and Romance*).

VALENTINE LEACH.

- 5.5 In 1838 the castle site was purchased by a local businessman, Valentine Leach, who demolished the southern windmill, & on the site of the Norman keep built the *Round Tower* (now the South Tower). This building, which probably included the dining room wing to the north, was built to the designs of Henry Edmund Goodridge, who built Lansdowne Tower in Bath for William Beckford. Goodridge's designs were exhibited at the Royal Academy in 1842 (no copies of these design have been located).
- 5.6 Few records appear to survive of Valentine Leach's castle. A footprint & a view from the south-east are included within the sales particulars prepared in 1843, the year after his death. The view depicts the south tower, with a crenelated wall running north to the *Portcullis Gate*. Beyond this, a further crenelated wall is just visible behind the foliage, as is a taller crenelated structure, the parapet of which is just visible mid-way between the gate & the north tower.

¹ *Itinerarium Curiorum*, Centuria I, p.136; quoted in *Devizes Castle, Its History and Romance*, E Herbert Stone, 1920, page 134.

DEVIZES CASTLE.

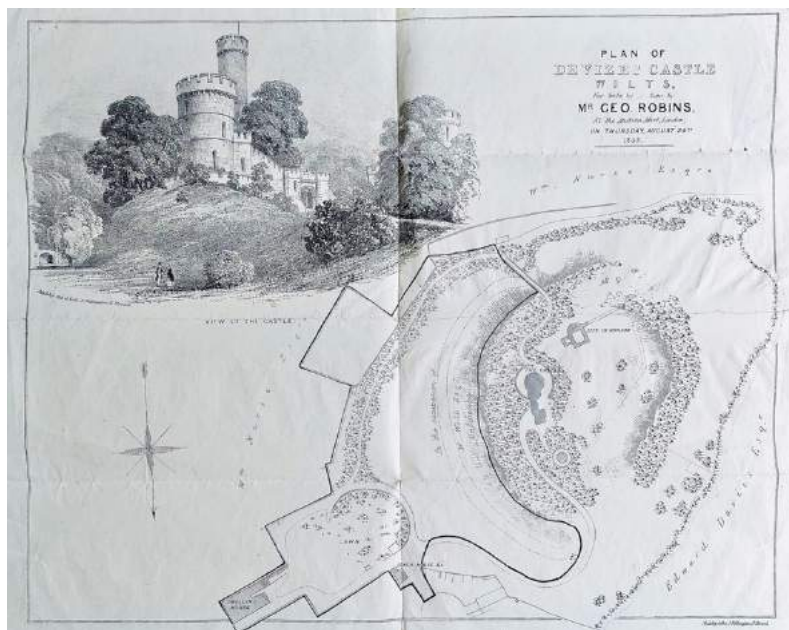


Figure 3 1843 sales particulars (© Wiltshire Museum, Devizes; MSS.2744).

5.7

This view appears to slightly contradict the footprint of the building that is depicted upon the same document, which shows no walls or structures between the gate & the north tower. However, a key distinction between the initial building & the later additions appears to be the use of ashlar facing. In addition to the ashlar of the south tower, the ashlar gate of the original building appeared to survive, & is clearly visible in the 1883 photographs, albeit embedded within rock-faced later additions, & with the parapet raised (to house a passage).

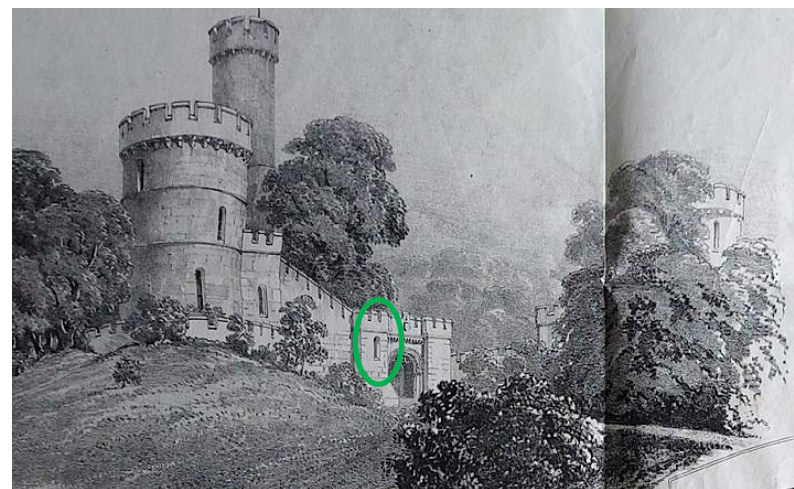


Figure 4 1843 sales particulars, detail of view from the south-east, window still visible in 1883 photograph.

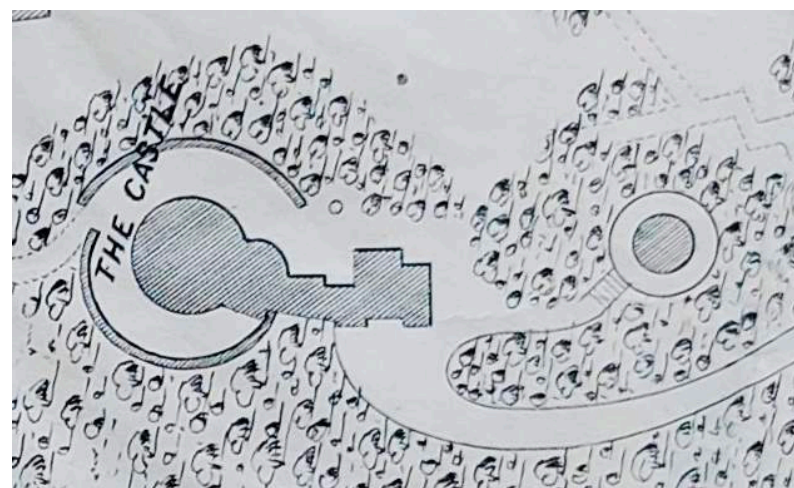


Figure 5 1843 sales particulars; detail of footprint (north to the right).

DEVIZES CASTLE.



Figure 6 Photograph of the entrance from the south c.1883, showing Valentine Leach's earlier *Portcullis Gate* embedded in later rock-cut masonry (© Wiltshire Museum, Devizes; DZ/WJ:1983.7725).



Figure 7 Current entrance door.

5.8

Whilst the entrance, called *Portcullis Gate* in the 1883 sales particulars, was entirely dismantled after 1888 by Sir Charles Rich, the chamfered jambs, the archivolt, the corbel table, & even some of the string above the corbel table all appear remarkably similar to those depicted in 1883, suggesting that some of the original masonry may have been dismantled & reused at this time.

DEVIZES CASTLE.



Figure 8 View of the entrance from the north, from the 1883 sales particulars (© Wiltshire Museum, Devizes; DZ/WJ:1983.7725), window visible in the 1843 sales particulars, eastern parapet of dining room block.

- 5.9 The left-hand bastion of the gate contained a splayed, round-headed window, of a type that seems to be associated with the initial phase, which appears to correspond to one shown in the 1843 sales particulars, & a matching window to the left suggests that this wall may, at its lower levels at least, have been part of the original wall that linked the gate to the south tower.

- 5.10 The dining room block was also originally faced in ashlar. The eastern parapet, visible in 1883, still survives, although now obscured by later roofs, & although badly weathered, is ashlar.



Figure 9 Eastern parapet of dining room block.

- 5.11 The west/garden front of the dining room was also faced in ashlar. This is visible at low level, but further up the ashlar has been hacked, & the slender joints characteristic of ashlar have been chiselled to ape wider joints & emphasise the individual stones.

DEVIZES CASTLE.



Figure 10 West front of dining room block, masonry to right of bay window.



Figure 11 Garden porch, west front.

- 5.12 The adjacent garden porch appears contemporary, & retains ashlar to the right of the door, but it has been hacked to the left; the archivolt & chamfered jamb also resemble the main gate.
- 5.13 Immediately to the right of the garden porch, within the south tower, is another of the simple, splayed, round-headed windows.

DEVIZES CASTLE.

A pre-1883 photograph shows that all the windows in the south tower, & at first-floor in the dining room block, were of this simple, certainly original form; yet by 1888 most had been enriched in a heavier, neo-Norman style.



Figure 12 West front, undated, pre-1883 image, showing the windows of the south tower undivided; this image probably shows the bulk of the 1840s building, at this time comparatively unaltered.

- 5.14** A further splayed, round-headed window survives in the turret of the south tower, overlooking the roof of the dining room block. This window contains an unusual casement with

diagonal timber glazing bars, of decidedly Regency appearance, & very probably original.



Figure 13 West front, c.1888 (© Wiltshire Museum, Devizes; 2022.7013.10).

- 5.15** A matching casement survives in the first-floor of the dining room block, on the north end of the room. This window was also subsequently enriched, considerably reducing the aperture size, but the casement was retained behind.

DEVIZES CASTLE.



Figure 14 South tower turret, window overlooking roof of dining room block, with probably original casement.



Figure 15 Probably original casement in first floor of dining room block.



Figure 16 Subsequently enriched & reduced exterior of window retaining probably original casement.

5.16

Thus the physical evidence would appear to suggest that the 1840s castle comprised a more compact plan, comprising mainly the south tower & dining room block & the entrance gate. The arrangement behind the entrance gate is unclear, the current ante room block retaining no evidence whatsoever of ashlar masonry. The building was ashlar-faced, with splayed, round-headed windows, & crenelated parapets projecting out over a corbel table.

DEVIZES CASTLE.

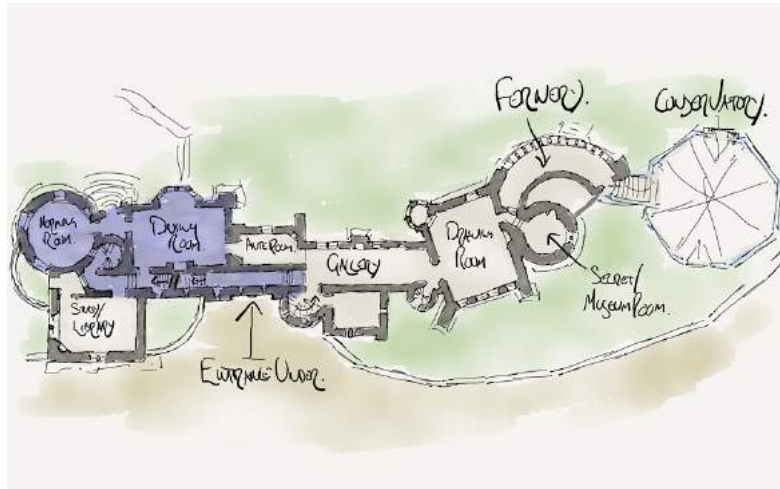


Figure 17 Identifiable extent of 1840s, overlaid on reconstructed 1888 plan.

ROBERT LEACH.

5.17 Valentine Leach died in 1842, & was succeeded by his son Robert who initially showed little interest in the castle & abortively offered it for sale. Around 1860 Robert Leach decided to retire, & spent the next 20 years working on Devizes Castle, extending his father's house, in a series of slightly piecemeal phases, in an elaborate neo-Romanesque style to the north to incorporate the northern windmill, later called the *Ivy Tower*; in this endeavour he was helped by the local architect, John Ashley Randell². In 1883 Robert Leach put the castle up for sale, however the reserve price was not reached; it was on the market again following Leach's death in 1888.

5.18 A number of photographs survive, some in the dated sales particulars, some undated, but showing the building at a slightly earlier phase. From these images Robert Leach's alterations can be placed, approximately, into four phases. The earliest photograph is a view of the west front.

² *A History of the County of Wiltshire: Volume 10*, Victoria County History; pages 225-252.

DEVIZES CASTLE.

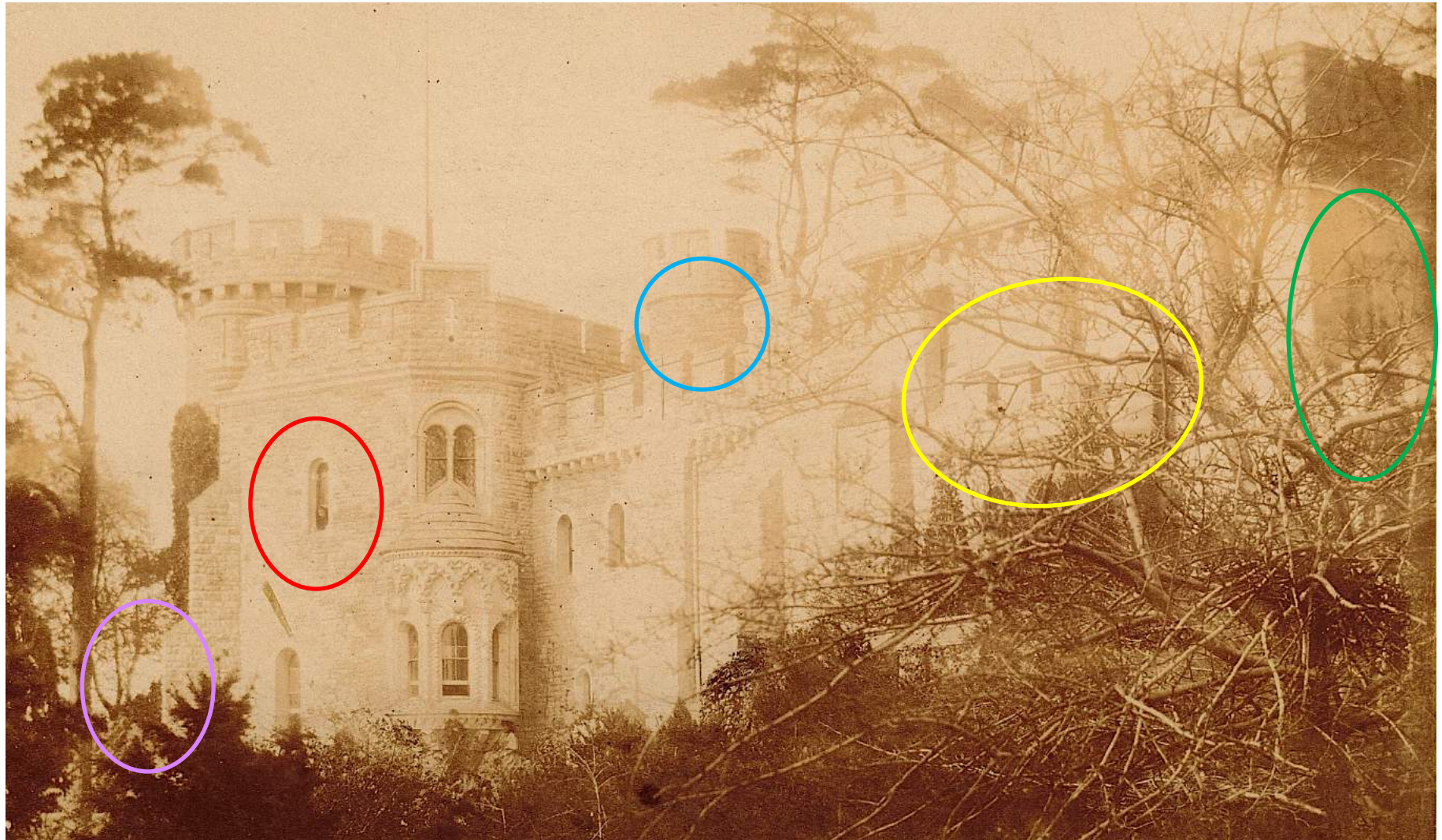


Figure 18 The earliest photographic image of the castle, showing Robert Leach's first phase, newly-built west front (© Wiltshire Museum, Devizes; 1983.7726), with no balconies over either drawing room or dining room, no Oratory, no fernery, & the higher parapet of the wing to the east of the gallery, which abuts the turret, is also absent.

DEVIZES CASTLE.

- 5.19 This photograph shows the first phase, the west front looking starkly new, with no climbers. In this view, neither the oratory nor the fernery had yet been built, & the parapet of the wing to the east of the gallery, which abuts the turret, also appears to be absent, suggesting that this has also not yet been erected.



Figure 19 Detail of abutment of turret to parapet of wing to east of gallery in 1888 (© Wiltshire Museum, Devizes; 2022.7013.10).

- 5.20 The dining room bay window is single-storey, the upper elevation being flat, with three single-light, round-headed windows containing no tracery.

- 5.21 The second-oldest image shows the east front from the north-east. The building does not appear to have been much changed by this time, although there is now a considerable growth of vegetation on the building, suggesting that it is several years later; however, a second phase of work has taken place: the parapet of the wing to the east of the gallery is now clearly visible. As will subsequently be shown, both the eastern wings (one of which now falls within the ownership of the South Tower) appear to have formed part of this phase, along, potentially, with wider works to the site.

- 5.22 This photograph confirms that the windows on the South Tower & dining room wing were, at this time, still of a simple form, with no added enrichment.

DEVIZES CASTLE.



Figure 20 West front, undated, pre-1883 image, showing Robert Leach's second phase, the parapet of the [wing to the east of the gallery](#) is now clearly visible however, there are no balconies to the rooms above the [drawing room](#), the [dining room](#), & additionally showing that balconies had not yet been added to the rooms over the [ante room](#) & [morning room](#), & still no [Oratory](#).

DEVIZES CASTLE.

5.23 However, by 1883, the west front had undergone an extensive series of alterations & enrichment: the third phase. Balconies had been added to the first-floor rooms above the drawing room, the ante room & the morning room; the oratory had been erected over the garden porch; a balcony with an interlaced arcade had been added over the dining room bay & the flanking window had been enriched & reduced with inner arches on colonettes (although the height of the horizontal rails suggests that the earlier windows survived behind); & a central colonette supporting a pair of arches has been introduced into the windows of the south tower.



Figure 21 "'Norman Arcade' or Fernery' from the 1883 sales particulars.

5.24 The photographs in the 1883 & 1888 sales particulars show that the house was unaltered between these phases, with the only exception being the fernery (itself second or third phase). In 1883 the tracery of the fernery comprised a series of diagonals, echoing triangular-headed openings characteristic of Saxon architecture.

5.25 By 1888, the same paired colonettes supported a series of interlaced semi-circular arches, echoing characteristic Romanesque tracery: the fourth phase. At impost level there is a planter in each opening both suspended by three bars of chains, & apparently resting on a continuous horizontal iron bar, which may also have functioned structurally as a ring beam.

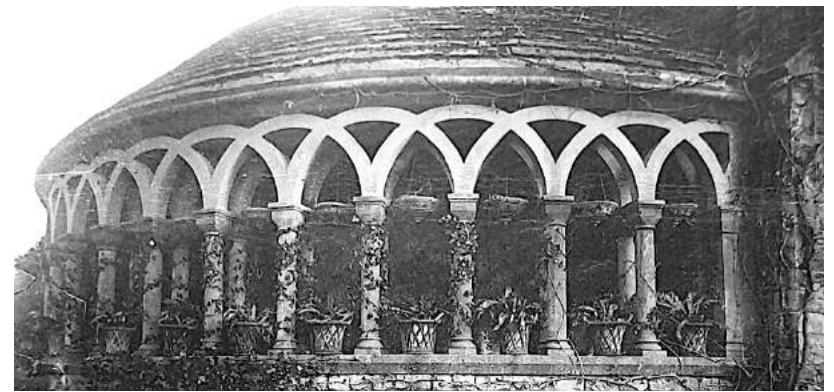


Figure 22 Fernery, from the 1888 sales particulars (© Wiltshire Museum, Devizes; DZ/WJ:JC.I.II).

DEVIZES CASTLE.



Figure 23 West front, c.1888, showing Robert Leach's third phase (© Wiltshire Museum, Devizes; 2022.7013.10); the Oratory & balconies have been added, the windows enriched (also the *Ladies' Gate* has been added). The interlaced arches of the fourth-phase Fernery arcade are just visible.

DEVIZES CASTLE.



Figure 24 West front, from the south, c.1888 (© Wiltshire Museum, Devizes; 2022.7013.5), showing the arcaded balcony over the dining-room bay, & the 'Oratory' to the right.

DEVIZES CASTLE.

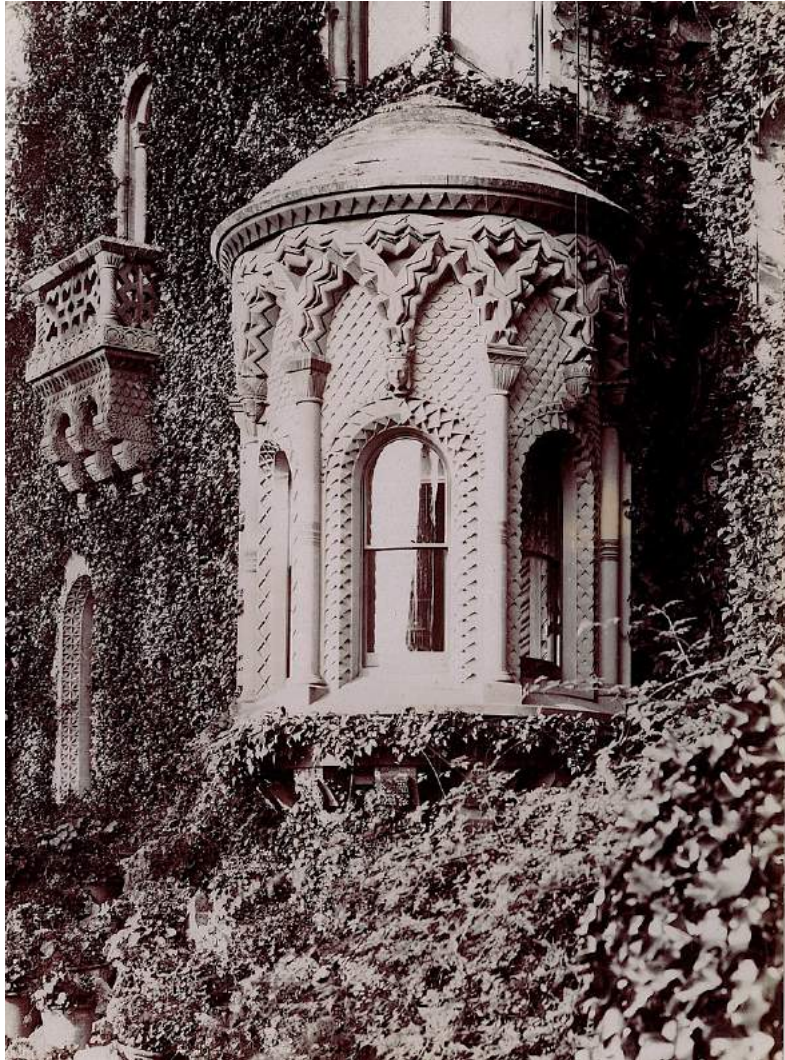


Figure 25 The '*Queen's Oriel*', on the south-west corner of the drawing room, c.1888 (© Wiltshire Museum, Devizes; DZ/WJ:1983.7493).

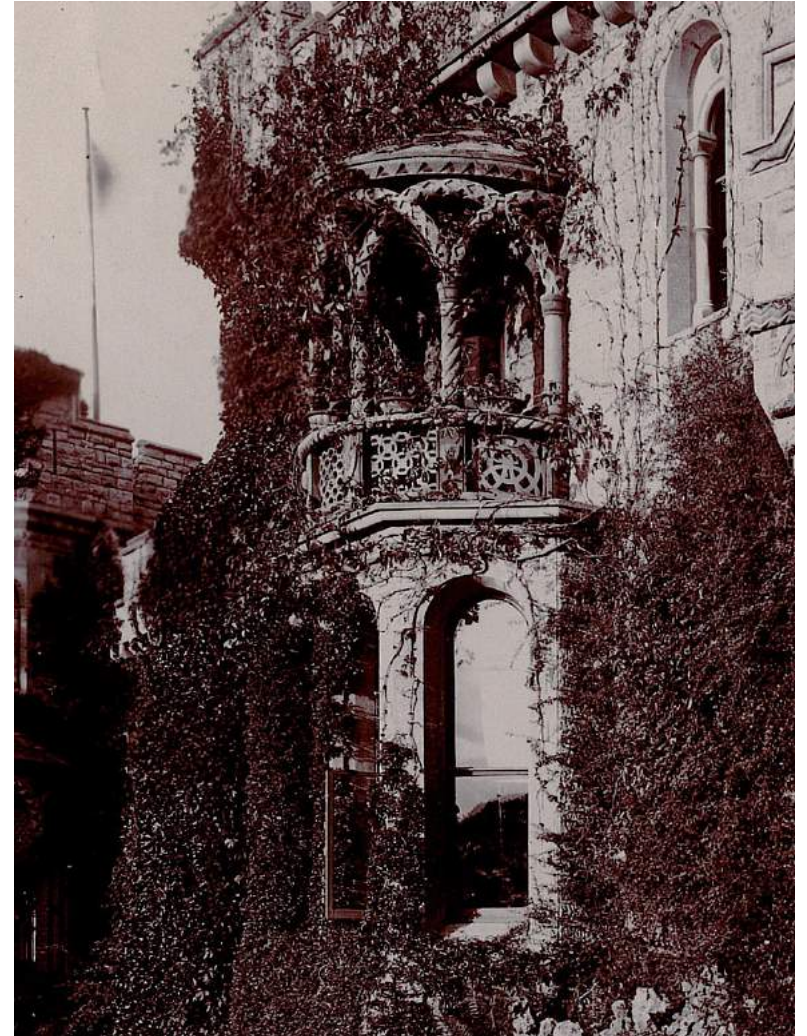


Figure 26 Detail of Figure 10, showing the canting dining room bay & semi-circular, arcaded balcony above (© Wiltshire Museum, Devizes; 2022.7013.5).

DEVIZES CASTLE.

5.26 The sales particulars also show the east front; to the north of the earlier, *Portcullis Gate*, & enveloping its northern edge, is a curved, tower-like structure; this has lancet windows ascending in an anticlockwise spiral, suggesting that it contained a stair; beyond this, & integral to it, was the second phase north-east (*Cloak Room*) wing.



Figure 27 Photograph of the entrance from the south c.1883, showing Valentine Leach's ashlar entrance embedded in later rock-cut masonry (© Wiltshire Museum, Devizes; DZ/WJ:1983.7725).

5.27 To the south of the gate was a curved, crenelated wall, with two mature trees behind. The south-east (*Library/Study*) wing (now part of the South Tower) projects beyond this, & behind rises the ashlar parapet of the dining room block.



Figure 28 View of the entrance from the north, from the 1883 sales particulars (© Wiltshire Museum, Devizes; DZ/WJ:1983.7725).

5.28 The east front appears very subtly composed, with multiple receding layers, emphasising the mass & volume of what was not a particularly large country house. The use of generally limited fenestration both added to the defensive solidity of the

DEVIZES CASTLE.

composition, & distorted the perception of scale, helping the building to feel larger & more monumental than it actually was. Several mature trees stood adjacent to the building, within the crenelated screen walls, which romantically pulls them into the composition, &, when in leaf, would have given the sense of the building nestling behind them, allowing limited glimpses, but breaking up the whole, adding to the romantic sense of mystery, & again increasing the perception of scale. This front certainly would have been tantalisingly glimpsed from the lodge opposite, nestling amongst the trees, rather than being enclosed by a solid bastion of vegetation, as it is currently.

5.29 The rugged north-east & south-east wings to either side have similar, very rustic masonry, with heavily battered footings & primitive, triangular-headed windows of Anglo-Saxon inspiration; the similar architectural language of these two wings would appear to suggest that they were part of a single phase. Thus, the more primitive, Anglo-Saxon detailing seems to be a distinctive feature of Robert Leach's later additions (the east wings, the *Fernery*, the *Oratory* & the first-floor balconies).

5.30 The southern end of the building is depicted at a distance in the 1883 sales particulars, & more closely in the 1888 sales

particulars, & no changes between the two are readily apparent.

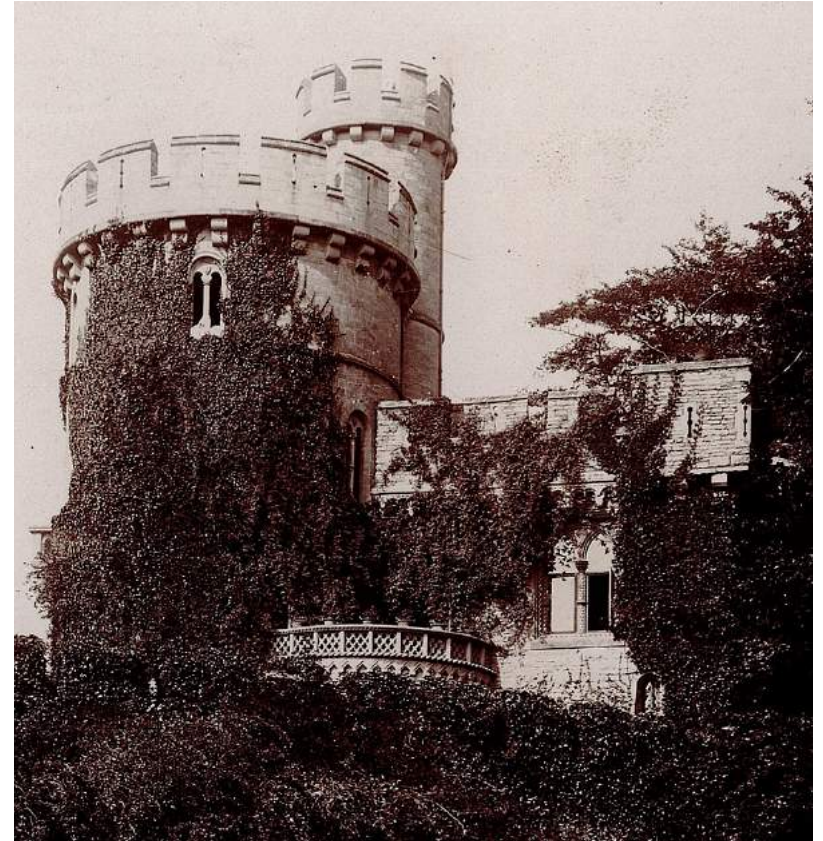


Figure 29 Southern end (© Wiltshire Museum, Devizes; 2022.7013.11) c.1888.

DEVIZES CASTLE.

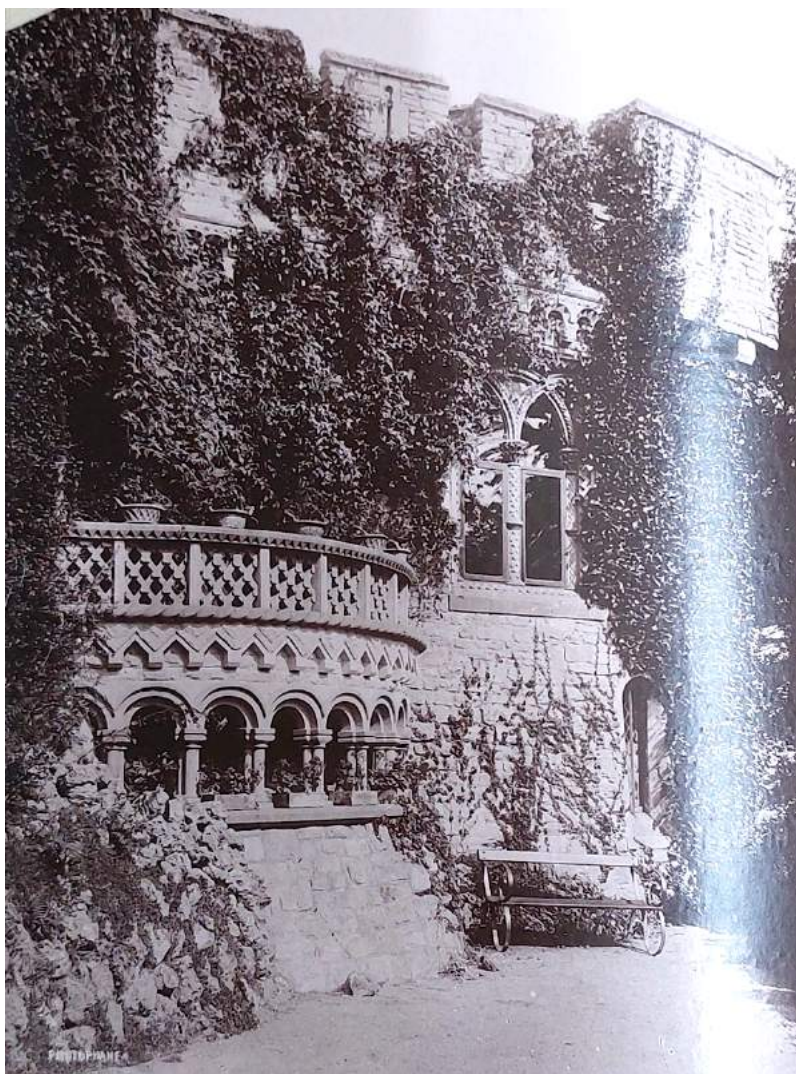


Figure 30 'The study window and balcony' at the southern end, from the 1888 sales particulars (© Wiltshire Museum, Devizes; DZ/WS:/C.I.II).

5.31 At the northern end, beyond the *Ivy Tower*, was the octagonal conservatory, absent in the earliest photograph, but extant by 1883. This comprised a domed, octagonal timber & glass structure over a stone plinth with an internal path of coloured encaustic tiles.

5.32 Currently, only the masonry plinth, steps & paving survive; the timber & glass superstructure has now been entirely dismantled, although many elements appear to be stored on site. However, the building was surveyed & recorded by English Heritage in March 1989, & an extensive range of photographs & drawn details survive in the Historic England Archive in Swindon (reference BF077986).



Figure 31 Conservatory & fernery from the south, photographed in March 1989 (Historic England Archive, BF077986 (89/519)).

DEVIZES CASTLE.



Figure 32 Conservatory, principal (west) door, photographed in March 1989 (Historic England Archive, BFO77986 (89/519)).

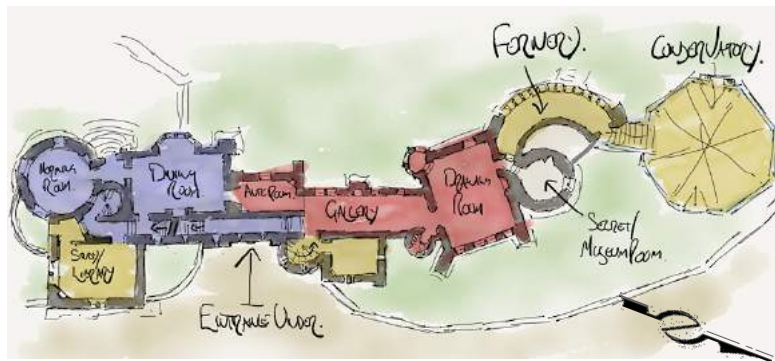


Figure 33 Reconstructed 1880s ground-floor plan: Valentine Leach; Robert Leach phase 1; Robert Leach phase 2 (& 3?).

SIR CHARLES RICH, 4TH BARONET.

- 5.33 Robert Leach died on the 7th of May 1888; in August of that same year the castle was bought by Sir Charles Rich of Shirley (Hampshire) following which the house underwent extensive alterations.

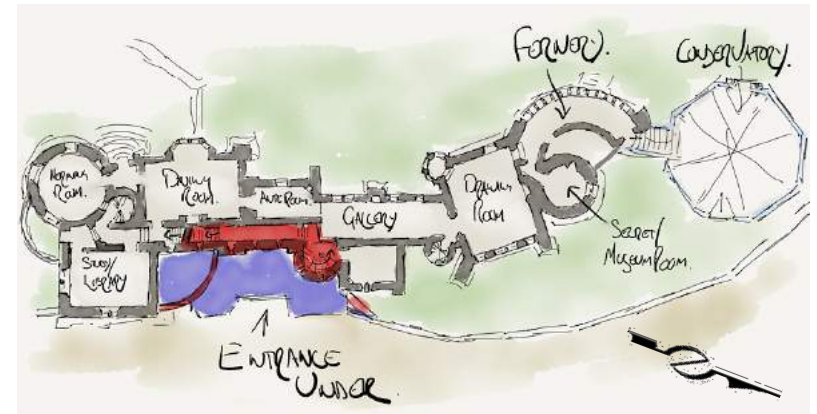


Figure 34 Ground-floor plan; areas demolished, additions.

- 5.34 The circular principal stair was replaced with a new dog-leg stair which projected considerably further east, & the long passage was replaced by a large billiard room that infilled the eastern recess, giving a far less theatrical, articulated façade.

DEVIZES CASTLE.



Figure 36 East front from north, c.1888 (© Wiltshire Museum, Devizes; DZ/Wf:1983.7725).

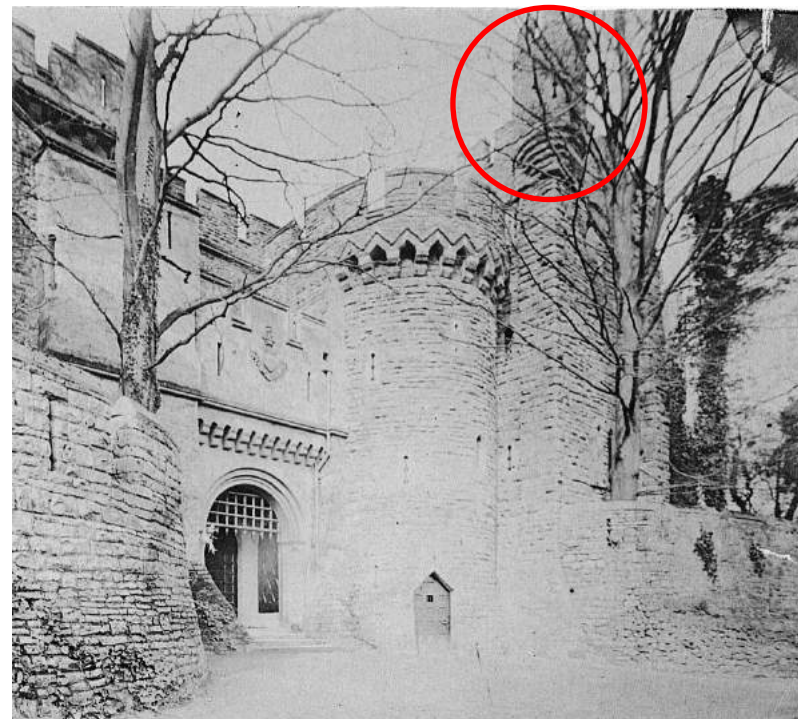


Figure 37 East front from the south, c.1888 (© Wiltshire Museum, Devizes; DZ/Wf:1983.7725).

- 5.35 The new infill was in a stripped 16th-century style, with broad mullion & transom windows, & masonry which was still rock-cut, but far more regular than that of the earlier work. The actual ashlar door surround & the corbel table above appear very similar in detail to Valentine Leach's *Portcullis Gate*, & which thus appears to have been dismantled & reset further forward.

DEVIZES CASTLE.



Figure 38 East front from the south, contemporary view showing Rich extension; the same round turret is encircled on both for reference.

5.36 There was also extensive alteration on the west front, where every window from the drawing room along to the dining room, at ground & first floors, was refenestrated, the picturesque, playful Romanesque revival detail being substantially stripped, to be replaced by more serious, sombre stripped Elizabethan detailing.



Figure 39 View north along the west front c.1888 (© Wiltshire Museum, Devizes; 2022.7013.5).

5.37 On the drawing room, the *Queen's Oriel* on the south-west corner was entirely removed, & a rectangular bay added on the west side, & the fantastical arcaded balcony over the dining room bay replaced by a two-storey mullioned bay; only the southern end of the elevation, the oratory & the South Tower, retained the original detailing.

DEVIZES CASTLE.



Figure 40 View north along the west front c.1914 (© Wiltshire Museum, Devizes; 2022.7013.2); the infill of the window to the right of the former arcaded balcony is legible as a patch of lighter, less weathered stone.

LOWER GROUND FLOOR.

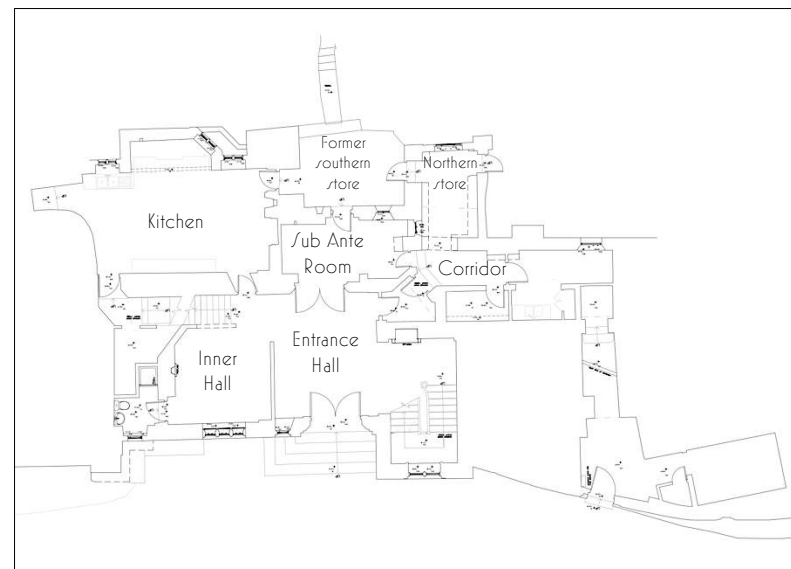


Figure 41 Lower ground floor plan.

5.38 The lower ground floor has been much altered during the course of the building's evolution, & in some areas the original plan-form & successive phases of change are difficult to disentangle or identify definitively.

DEVIZES CASTLE.

ENTRANCE HALL.



Figure 42 Entrance Hall, facing west.

5.39 The present entrance hall was created when the recession on the east front was infilled for Sir Charles Rich after 1888. The current room is dominated by the large arched opening on the west wall. This appears to be the inner archway visible in the photographs from the 1880s. This archway, despite its visual prominence, does not, nor ever appears to have led to a hall or other high-status space, or to have connected directly with either of the stairs. It is possible that the primary entrances to the house were to left & right, each leading to a stair, & that the central door was for theatrical, aesthetic effect.

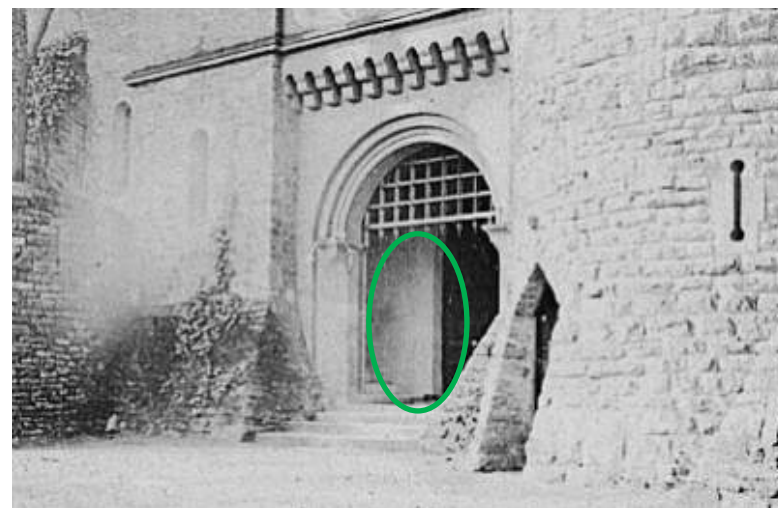


Figure 43 Detail of Fig 28 (© Wiltshire Museum, Devizes; DZ/WJ:1983.7725).

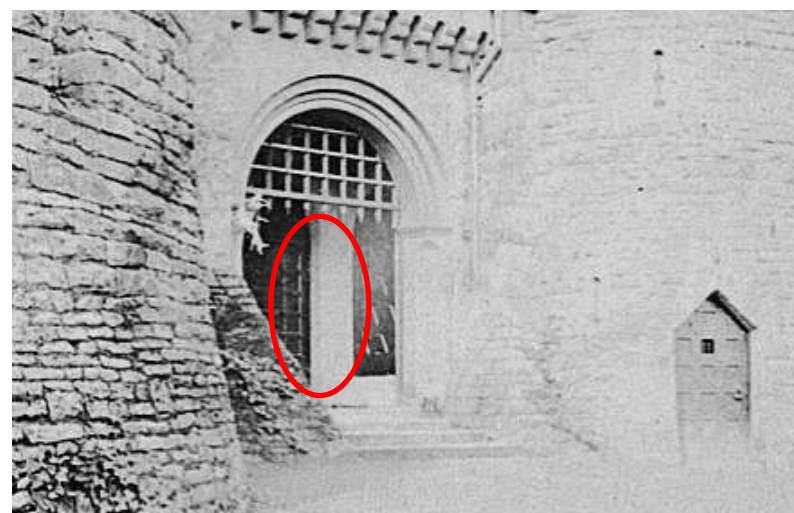


Figure 44 Detail of Fig 27 (© Wiltshire Museum, Devizes; DZ/WJ:1983.7725).

DEVIZES CASTLE.

5.40 Such whimsical, theatrical effects were not uncommon at the time, particularly in the hands of amateur architects. At Toddington Manor, designed for himself by Charles Hanbury-Tracy, 1st Baron Sudeley, the entrance door externally appears as a small wicket door within a large & elaborate pair of 15th-century style doors. These larger doors are, however, stucco & paint, & from within the small wicket door sits in an exposed ashlar wall, forming a rather uncomfortable visual juxtaposition.

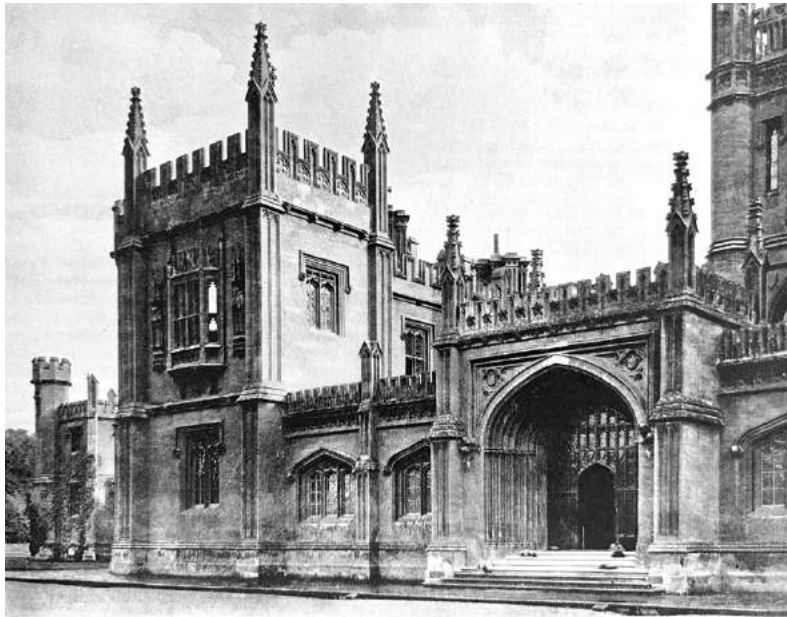


Figure 45 Toddington Manor, Gloucestershire, 1819-40, Charles Hanbury-Tracy.

5.41 The Rich hall appears to have originally been smaller than at present, as a scar across the lath-&-plaster ceiling, approximately in line with the end of the present southern wall, appears to indicate the alignment of a missing partition. The original hall would thus have been more of a large lobby, creating a more natural flow of space through the opening in the north wall to the contemporary stair hall & separating from the remainder of the basement, which would have been service accommodation.

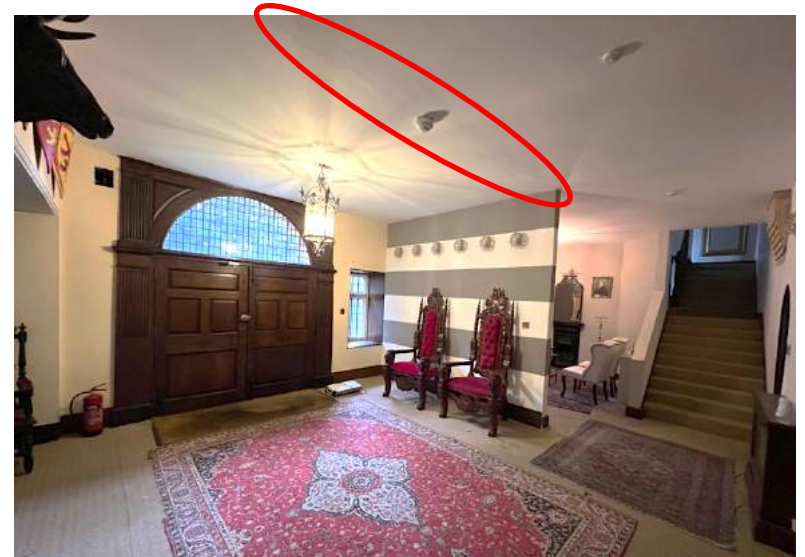


Figure 46 Entrance Hall, facing south-east.

DEVIZES CASTLE.

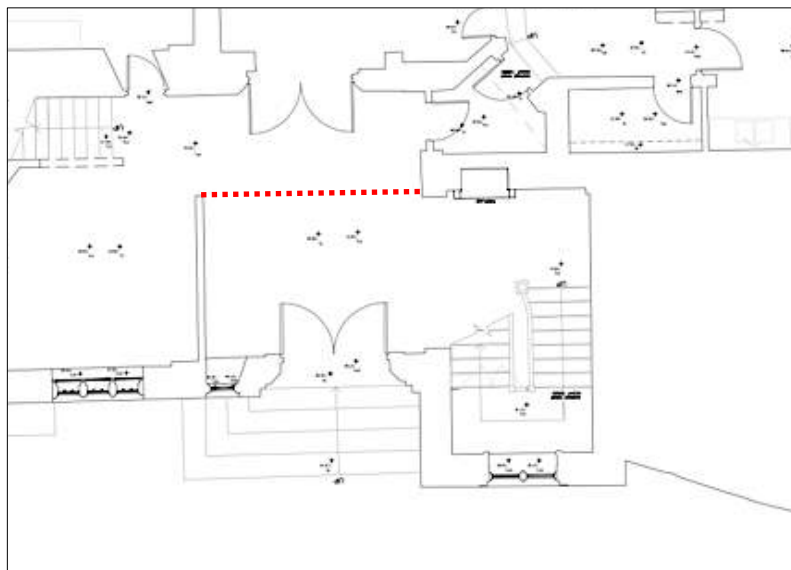


Figure 47 Entrance Hall floor plan, location of western wall.

- 5.42 The Entrance Hall retains late-19th century joinery around the door & the adjacent window. The historic skirting, run into the plaster of the walls, survives on the south & east walls.

INNER HALL.

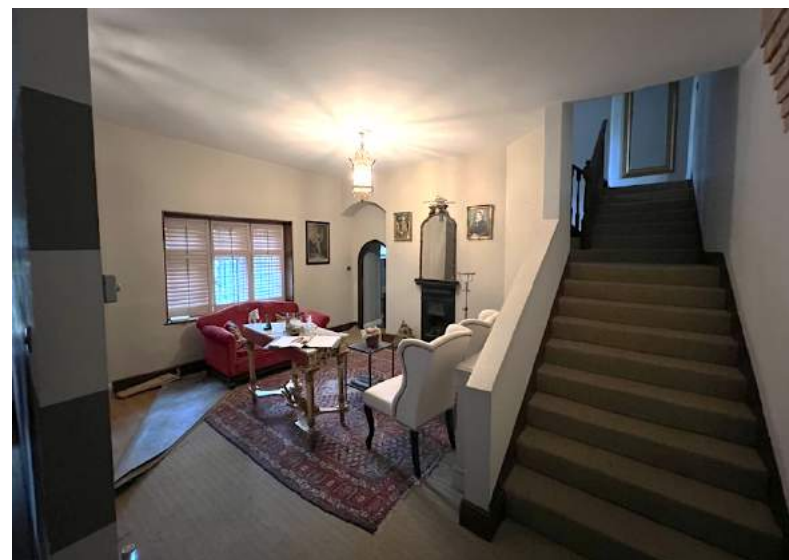


Figure 48 Inner Hall, facing south-east.

- 5.43 The Inner Hall is an entirely modern space, created by the opening up of the historic plan-form in this area, which is now unintelligible.
- 5.44 A broad stone stair rises up to the dining room & formerly to the rooms in the south tower. This stair appears to date from at least Robert Leach's alterations, & very probably from the original house built for Valentine Leach by Henry Goodrich; the stair would have been directly behind the angled, crenelated wall between the gate & the south tower.

DEVIZES CASTLE.



Figure 49 Detail of 1843 sales particulars (© Wiltshire Museum, Devizes; MSS.2744); the stone stairs would lie immediately behind the angled wall.

- 5.45 The Inner Hall does contain a cast-iron fire surround that appears to be of similar date; however, this is not *in situ*. The surround sits above a modern raised hearth, & is bolted to the wall with modern cross-head screws. The provenance of the surround is unknown.



Figure 50 Inner Hall, fireplace.

- 5.46 The skirting, flooring, & much of the plasterwork in the Inner Hall appear to be modern. One of the few historic features is the door to what is now a cloakroom.

DEVIZES CASTLE.

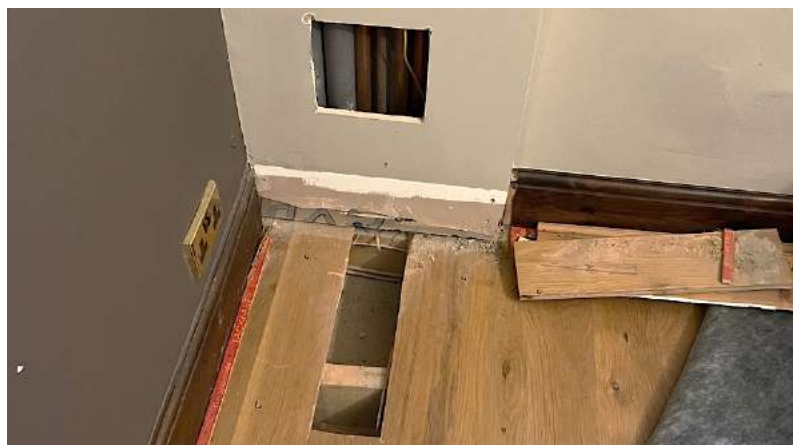


Figure 51 Inner Hall, detail of floor & service riser construction.

5.47 This door, with a round head, recessed panels to the front, & applied fillets to the rear, is one of a distinct group of doors which otherwise relate to the earlier, Leach building. Consequently, this door & frame appear likely to be reused from elsewhere.

5.48 This group of doors does contain variety, in the number of panels, depending upon the size of the door, & in the presence of an upper horizontal rail, sometimes genuine, sometimes approximated with infill blocks in the panels; on some doors similar blocks are also used to increase the apparent depth of the bottom rail. Several doors retain decorative ironwork on these rails, or evidence of such; one door even has an approximation of such ironwork cut from timber.



Figure 52 Door to cloakroom; outer face.

DEVIZES CASTLE.



Figure 53 Door to cloakroom, inner face.

- 5.49 This door is one of the variants with the rails created with infill block on the front face. Although the door has been refurbished, scars of applied ironwork are just visible. A number of pieces of decorative ironwork removed from doors in the house are currently stored in the cupboard beneath the main stair.

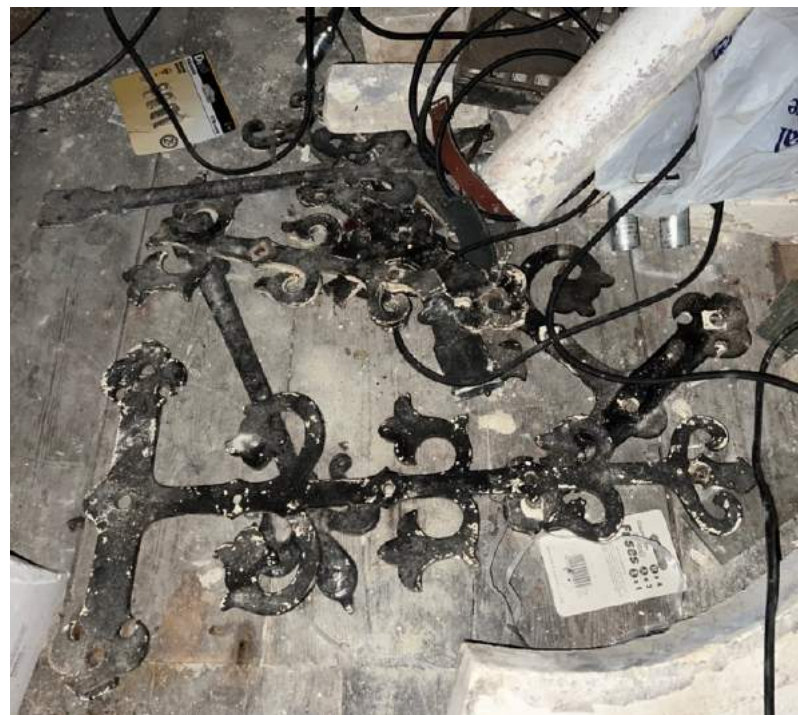


Figure 54 A collection of pieces of demounted decorative door ironwork, currently in the cupboard beneath the main stair.

DEVIZES CASTLE.

CLOAKROOM.



Figure 55 Cloakroom, south.

5.50 The present cloakroom has been created from the base of the back stair with modern plasterboard partitions, & contains no features of interest. The window is modern & internally lies within a larger recess.

5.51 Externally, the window opening lies beneath a shallow segmental arch; a feature that appears above none of the other windows of the Rich additions. The opening has also clearly been narrowed by the insertion of additional masonry. There

is a substantial batter of stone beneath the window, although this may potentially also be an addition. This would appear to suggest a characteristic luggage/service entrance, & it is depicted as such in a plan from 1989.



Figure 56 Exterior of cloakroom window.

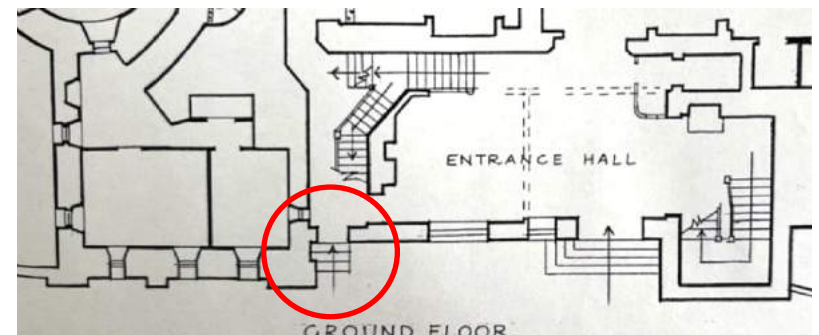


Figure 57 Lower ground floor plan in 1989 (Historic England, BFO77986).

DEVIZES CASTLE.

BACK STAIR.



Figure 58 Back stair, facing east.

- 5.52 The back stair rises from the half-landing of the stone stair to a second half-landing on the front of the building where there is a blocked door to the now separate library/study wing, & then rising to the first floor.
- 5.53 The fabric of the stair itself is entirely modern. The level of the blocked door & the mullioned window between lower ground & ground floors indicate that a back stair did rise, in some configuration, at least as far as the half landing.



Figure 59 Back stair, soffit showing modern construction.

- 5.54 However, it is unclear whether the stair historically rose from the half-landing to the first floor. Currently a gallery wraps around the head of the stair at first-floor level; however, this gallery leads nowhere & has no practical function. The gallery is lit by a window that corresponds to other first-floor windows, & a down-standing soffit suggests that this area may have been separated from the corridor in the same way as the adjacent bedrooms. Consequently, it is possible that the historic stair only rose to the level of blocked door, but may not have continued up to first floor.

DEVIZES CASTLE.



Figure 60 Back stair, external fenestration, showing lower window breaching floor level, but upper window placed normally.



Figure 61 Back stair, half-landing showing blocked door to adjacent wing.



Figure 62 Back stair, first-floor landing.

DEVIZES CASTLE.

KITCHEN.



Figure 63 Kitchen, facing south.

5.55 The kitchen lies beneath the dining room, in the original part of the building; given its size & location it is likely that it may have historically performed the same function. No fireplace is currently visible, but the considerable thickness of the east wall would be sufficient to contain a considerable kitchen fireplace behind the present fittings.

5.56 The room retains few historic surfaces: the plaster has been removed from the walls, there is a plasterboard ceiling, & a

modern floor & skirting; however, the stripping of the walls has revealed evidence of the history of the building.



Figure 64 Kitchen, southern end.

5.57 At the southern end there is a recess beneath the garden porch, which ends in what appears to be a blocked opening; however, the brickwork within is set in lime mortar, & is clearly of some antiquity. Behind the radiator is another blocked doorway, which would have led to the spiral turret of the south tower; the blocking within this is modern brickwork with cementitious mortar.

DEVIZES CASTLE.

- 5.58 The west wall of the kitchen was refenestrated, & the bay window appears to have been substantially rebuilt during the Rich phase.



Figure 65 Kitchen, northern end.

- 5.59 The northern end of the kitchen has three openings; to the left an original, semi-circular headed opening contains modern infill & a reused internal door (potentially from the Rich phase). Externally this opening, which is sandwiched between two later buttresses, shows similar construction to many of the windows of this phase, although the opening does not have splayed reveals, suggesting that it was always a door.



Figure 66 Garden door from kitchen, external face.

DEVIZES CASTLE.

- 5.60 To the right of this opening is a small window, which has been blocked by the buttress of the present anteroom wing; beyond this is a blocked door with a flat head. The blocking of this door is historic, comprising courses of stone & brick set in lime mortar; it is likely to have been blocked when the present ante room wing was built, as a pier of brickwork, which appears integral to the façade of this wing, partially overlaps this door.
- 5.61 It is unclear why there appears to have historically been two doors so close together, unless the flat-headed door historically opened into an earlier structure on the site of the anteroom (the position of the original entrance would appear to suggest that something has existed in this position, even though little physical evidence of it appears to survive).
- 5.62 The door from what is now the inner hall is one of the round-headed type, but with no horizontal subdivision.



Figure 67 Kitchen, door from inner hall (kitchen face).

DEVIZES CASTLE.



Figure 68 Kitchen, door from inner hall (hall face).

SUB-ANTE ROOM.



Figure 69 View into the sub-ante room from the entrance hall.

- 5.63 The room beneath the ante room lies behind the double doors from the entrance hall. The room has been stripped of all historic finishes, so there is little evidence as to the rooms historic function. During the Rich phase, the arched opening would have been separated from the hall by a partition, & the room would certainly have formed a part of the service accommodation. During the Robert Leach phase the arched opening was visible directly behind the outer arch of the entrance. However, there is little evidence to suggest that this