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Tho<sup>s</sup> Kell, Lith. 40, King St Covent Garden.

COBHAM HALL.  
(FROM THE WEST)

## COBHAM HALL.

For more than six hundred years the Lords of the Manor of Cobham have resided upon the site of Cobham Hall. I cannot say how long their manorial seat has possessed its present name, but I find that in 1529 the will of Thomas Brooke Lord Cobham speaks of "the manor of Cobham, otherwise called Cobham Hall." An inquisition\* held in the year 1392-3 mentions a "Cobhamhalle," but that tenement seems to have been connected with the Manor of Ospringe.

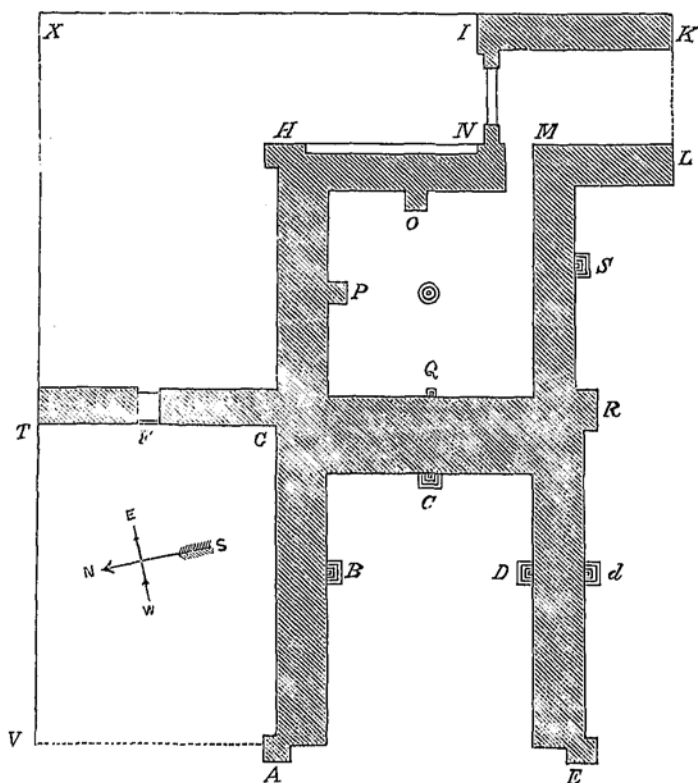
When John de Cobham died, in March 1300, his manor house at Cobham was described as "a messuage with garden worth 6<sup>s</sup> 8<sup>d</sup> per annum."† The demesne lands comprised 585 acres; and no less than 85 free tenants, in gavelkind, held portions of the Cobham manor, paying to the lord assised rents which amounted to £10. 10s. 4½d. in money, 76 head of poultry, 170 eggs, and 1½ coulter, annually. In the year 1327, all the goods and chattels belonging to the first Lord Cobham, in this manor house and parish, were valued at £16, and the subsidy paid upon them was £1. 11s. 11½d.‡ We have no records whatever respecting the size or style of the building which then formed the manor house.

The existing mansion, built of red brick with stone dressings, is the work of three distinct periods. The north and south wings (A G and E R) with, perhaps, a fragment at H, were built by the two last Barons of Cobham between the years 1584 and

\* *Inquisitio post Mortem*, 16 Ric. II, No. 27, Part 2.

† "John de Cobeham held the manor of Cobeham (from the heirs of William Mauregard, [*Quatremar*?] a foreigner, of the kingdom of France) as the eighth part of one knight's fee, rendering for it every year one sparrowhawk. or two shillings. There is there a messuage, with garden, worth 6<sup>s</sup> 8<sup>d</sup> per annum; 158 ac: of arable land worth 12<sup>d</sup> per acre; 202½ ac: of inferior arable land worth 6<sup>d</sup> per acre; 180 ac: of pasture worth 3<sup>d</sup> per acre; 3 acres of new meadow worth 12<sup>d</sup> per acre; 10 acres of salt meadow worth 6<sup>d</sup> per acre; 32 acres of wood worth 3<sup>d</sup> per acre; and 2 windmills worth 56<sup>s</sup> per annum. Sum of the annual value £19 : 2 : 11 (*Inq. p.M.* 28 Ed. I, No. 42.

‡ Lay Subsidy, Kent, 1 Ed. III in Public Record Office 123.



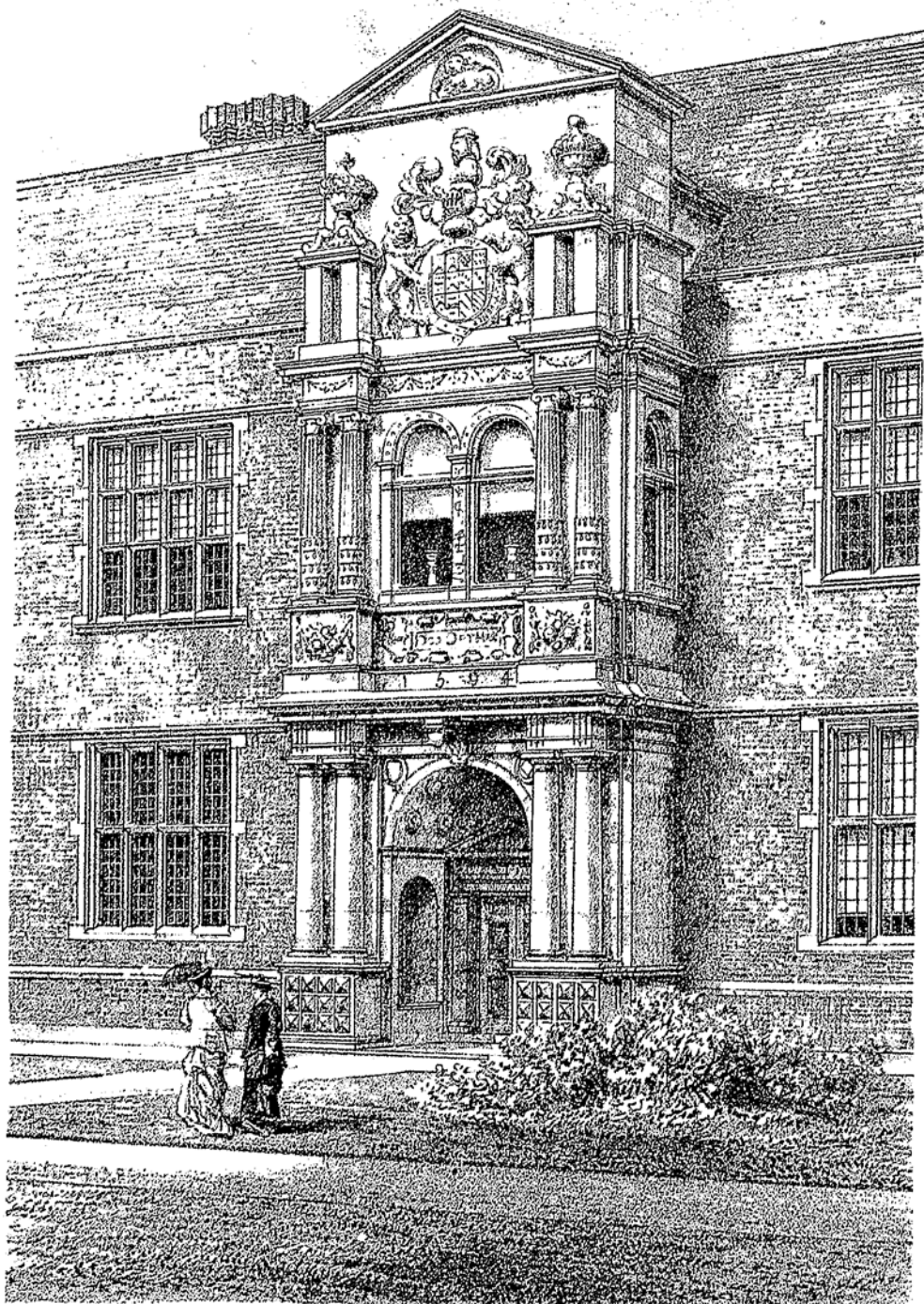
BLOCK PLAN OF COBHAM HALL.—Scale 160 Feet to 1 Inch.

1603. The main portion of the central limb, entered at *c*, was erected by Inigo Jones for James Stuart, Duke of Lenox, upon the foundations of an earlier building, some features of which were retained. The third and fourth Earls of Darnley added an eastern face and some bed rooms to that central building, and erected or rebuilt much of the kitchen square (*g h m r*), the stables (*l m*), coach house (*i k*), and corridor (*g t*).

Holinshed\* states that after 1582 William Brooke Lord Cobham began "the statelie augmenting of his house at Cobham Hall, with the rare garden there, in which no varietie of strange flowers and trees do want." The word "augmenting" implies that some portion of the older mansion was preserved; nor can we doubt which portion it was, when we find that the Duke of Lenox employed Inigo Jones to erect a new central limb, within forty years after the work of the

\* *Chronicle*, page 1512.





Thos. Wall, Lith. 40, King St. Covent Garden.

# COBHAM HALL.

TUDOR DOORWAY IN THE SOUTH FACE OF THE NORTH WING.

Lords Cobham had been completed. Our supposition is confirmed by the programme of work to be done during the year 1601. Its seventh item is "A dore to be made at the hed of the stiaier, into the olde buildings, of brick or timber;" the stair here mentioned is the stone staircase, at the east end of the north wing.

The date, 1584, inscribed above the southern door, of the south wing, suggests that Lord Cobham commenced his work in that year; while another date which appears, together with the initials W. C. and F. C., upon the heads of the leaden shooting of this wing points to the completion of the roof of the south wing in 1587. The initials are those of Lord and Lady Cobham, whose Christian names were William and Frances. The Spanish invasion, and the necessary preparations for resisting the great Armada must, without doubt, have checked the progress of the building. It is not until four years later that we find evidence of its active continuation. On the 12th of November 1591 Lord Cobham obtained permission, under the sign manual of King Henry IV of France, to transport from the city of Caen, 200 tons of stone for building.\* Much of this stone was devoted to the construction of that handsome doorway (B), in the north wing's south face, which, being designed to lead directly towards the chapel is inscribed *Deo Opt. Max.*, and in addition to the date 1594, bears the text "*Custodi pedem tuum ingrediens*" (Eccles. v. 1). The roof of this north wing seems to have been reached in 1595, as the leaden shooting on its northern face bears that date in addition to the arms of Braybrooke (7 *mascles conjoined* 3, 3, and 1) and of Maximilian Brooke (*a lion rampant*), Lord Cobham's eldest son, who died without issue in 1583, just before this house was commenced. Probably but little of the interior of the north wing was finished, when William Lord Cobham died in March 1597.

The work of completing this wing was not pressed vigorously forward, by Henry Brooke, when he succeeded to his father's title and estates. The date 1599, carved upon that mantelpiece, in the Great Picture Gallery, which bears the significant motto "*Sibi quisque naufragium facit*," testifies

\* Lansdowne MS, 255. No. 101.

that the work was not entirely neglected. Yet we find that in March 1601 the grand staircase of stone had not been commenced, the fourth turret had not been built, none of the turrets were yet covered with lead, and the "new parlor" had neither flooring, nor ceiling, nor doorcase. These fittings were all to be added during the year 1601, at an estimated cost of £221.\* During the same year, a sculptor named Giles (or Jellis) de Whitt, was commissioned to make two new chimney pieces, for £50.† As the rooms for which these chimney

\* *Q. Elizabeth's Dom. State Papers*, vol. 283. No. 64. Written (but not signed) by R. Williams [1601 in dorso].

Particuler of Buildings thought necessarie to be done this yeare at y<sup>r</sup> Lo : howse at Cobham together w<sup>th</sup> an estimate of the charges thereof as well for materialls to be bought as for the workmanship of the same.

1. First the building of the foureth turrett according to the Modell agreed upon by yo<sup>r</sup> Lo. alreadie.

2. The making of the Staier and half paces of stoane.

3. A newe doore case to be made & sett up in the newe parlor.

4. The flouring of the same parlour w<sup>th</sup> deale boordes.

5. The plastering of the same parlour over hed w<sup>th</sup> suche kinde of work as it shall please yo<sup>r</sup> Lo : to sett downe.

6. The plastering of the great staier over hed.

7. A dore to be made at the hed of the staier into the olde buildings of brick or timber.

8. Joyners work to be doen in the great chamber and the Lodging adjoyning to the Queenes Chamber.

9. The couering of 3 turrets w<sup>th</sup> led.

Provisions to be made for the same works.

Ledd to be bought v fode dim' . . . xl<sup>li</sup> | Note boughte 7 foddle, cost 54 . 7 . 0.

Lyme xxv loades . . . . . xlii<sup>li</sup>

Irone and glasse . . . . . c<sup>s</sup>

for Lathe . . . . . c<sup>s</sup>

for tiles . . . . . c<sup>s</sup>

The charges of the half paces stepp and dore case over & aboute the money alreadie dispursed xxx<sup>li</sup>

Sum<sup>ma</sup> iiij<sup>xx</sup> xiiij<sup>li</sup>

Workmen's wages

The wages of 2 Carpenters for 6 monethes at lx<sup>s</sup> per moneth xviii<sup>li</sup> | The wages of 4 Joyners for the same time xxxvj<sup>li</sup> | The wages of 2 Bricklayers for the same time at lx<sup>s</sup> per moneth xviii<sup>li</sup> | The Labourers wages for the same time xiiij<sup>li</sup> | Masons wages by estimate vj<sup>li</sup>, The plumbers wages vj<sup>li</sup> | The plasterers work by estimate xv or xx<sup>li</sup> | for priggess nailes flooring and other extraordinarie charges x<sup>li</sup> | Sum<sup>ma</sup> cxxviiij<sup>li</sup> | Sum<sup>ma</sup> totalis cxxxi<sup>li</sup> | Yo<sup>r</sup> Lo : must resolve what and how muche you are pleased to have doen by Giles de Whitt either upon som newe Chymney piece or upon my Lo : yo<sup>r</sup> fathers tombe that the poore man have some worcke to get wherewithall to maintaine and susteyne him self.

† *Elizabeth Dom. State Papers*, vol. 279. No. 94.

My ho : good Lo : Yo<sup>r</sup> clark of the kichin having occasion to send up boeth money to pay yo<sup>r</sup> servaunts wages there and also other things I have thought meete not to let slip the oportunitie though there be nothing worthe the writing.

I finde this place everie daie more owte of order then other and therefore greater cause mete w<sup>th</sup> the disorders the sooner, and in my poore opinion no better waie of reformation then to provide newe officers and servaunts and w<sup>th</sup> all to have their doeings surveyed and examined more often, yea at the least

pieces were designed were next the new chapel, one of them is now the state dining room, and the other probably is now the billiard room. The terms in which he is mentioned shew that he had already been employed here upon similar work; the agreement, for these two chimney pieces, is called "a newe bargain" with him; and the Steward writes to Lord Cobham "Y<sup>r</sup> Lo: must resolve what and how much you are pleased to have doen by Giles de Whitt, either upon som newe Chymney piece, or upon my Lo: yo<sup>r</sup> father's tombe, that the poore man have some worcke, to get wherewithall to maintaine & susteyne himself." It seems pretty clear, therefore, that at least the chimney piece dated 1599 must have been the work of Giles de Whitt, and that he was afterwards engaged to make two others. It also seems probable that he had been brought over, from the Low Countries, expressly for the Cobham work; and, if so, it is possible that all the sculpture about the house was done by him. The Steward represents him, not as an ordinary English sculptor, or mason, but as one having a special claim upon Lord Cobham for work wherewith to maintain himself. It is interesting thus to identify the sculptor to whose skill we owe the work which adorns this stately mansion. I believe that the artist who designed the chimney piece, in the state dining room, likewise designed the noble doorway dated 1594. There can be little doubt that the former was the work of Giles de Whitt, and I should ascribe to him the latter also.

According to the custom of the period, in building such a house, the Lord Cobham especially designed one fine room, in

everie quarter of a yere Simondson the Carpinter and Hutchins the Joyner are nowe enterid into work W<sup>th</sup> Jellis de Whitt we have had communicac'ons for a *newe* bargain for the making of 2 chymney peces for the 2 Chambers next to yo<sup>r</sup> newe chappell. He demaunds for both £65 and I will not give above 50<sup>li</sup> w<sup>ch</sup> I am perswaded is enoughe and he will accept in the ende rather then faile. In some of the woods I have been this daie and pleasing god I meane to morrowe to goe to Lowells and so come home throwe the rest But my Lo: we lack here geldings to carry a man abowt yo<sup>r</sup> busines for more then those that are for yo<sup>r</sup> owne saddell there is none to be had that will carrie a man ij or 3 miles without hiring as those did that cam downe w<sup>th</sup> me. Although I well know it was yo<sup>r</sup> Lo: good pleasure that wee should have such as were meete boeth for my self and for those y<sup>t</sup> cam w<sup>th</sup> me, etc., etc.

Before Saturdaie next pleasing god I shall dispathe the most part of yo<sup>r</sup> Lo: busines heare & then returne at w<sup>ch</sup> time yo<sup>r</sup> Lo: shall be made acquainted with all particularities in the meane the allmightie ever keepe yo<sup>r</sup> and send yo<sup>r</sup> Lo: harts desire—Cobham hall the xxx<sup>th</sup> of Marche 1601.

Yo<sup>r</sup> Lo: ever to command

R. WILLIAMES.



a commanding position, for the occupation of the Queen, when she should deign to visit him. This room stands at the west end (A) of the upper floor of the north wing; it was, and still is called "Queen Elizabeth's room," although she never entered it.

It is probable that Henry Lord Cobham never thoroughly completed the house, as his attainder occurred within two years from the date of the estimate, quoted above, of work to be done in 1601. After his attainder, his wife, Lady Kildare, occupied Cobham Hall for about twenty years. Meantime, the future possession of the house and estates seems to have been offered to Viscount Rochester. Writing to Lord Northampton, on the 8th of October, 1612, he says, that he has been very careful of the rights of the English nobility, and has on that account refused both Lord Montague's escheat, and Cobham Hall. He calls himself "the courtier whose hand never took bribes."\* Whether his statement be absolutely true, or not, we cannot say, but we know that King James granted Cobham Hall, and some of the forfeited estates of Lord Cobham, to Ludovic Stuart, Duke of Lenox, by letters patent dated Aug. 13, 1612. That Duke, and his successor Esmé the third Duke, both died in 1624, while Lady Kildare was still alive; so that probably neither of them had occupied Cobham Hall. When Charles I and his bride slept one night here, on Wednesday June 15, 1625, on their way from Dover to London, James Stuart, the fourth Duke of Lenox, was a boy thirteen years of age. Whether the King was entertained by this young Duke, or by Lady Kildare, we find no evidence to determine. When the Duke had grown to manhood, he resolved to pull down the greatest part of the old central portion of the house, and he employed Inigo Jones to rebuild it. As the whole of the eastern face, of Inigo Jones' design, has been hidden by the addition of a portrait gallery and the passage beneath it, which were built by the third and fourth Earls of Darnley, it is interesting to refer to the original plan, preserved in *Vitruvius Britannicus*, vol. ii., p. 29. This plan, of the central building, shews three windows in the east wall of the ground floor of the great hall (now called the Gilt Hall or Music Room). These

\* *Domestic State Papers, James I, vol. 71. No. 6.*

windows have since been entirely obliterated; but in the southern half of the same wall, still remain some ancient windows, formerly external, but now looking into the long passage, and it is probable that both these and the obliterated windows were remnants of the ancient building, which Inigo Jones did not disturb. Inigo Jones' *façade*, or western front, was either not finished exactly in accordance with his plan, or it was altered by Charles sixth Duke of Lenox in 1662. The civil wars probably interfered with the completion of the building before Inigo's death, which occurred in 1652. The Hall was visited, and captured,\* by parliamentary soldiers on the 20th of August, 1642. It is likely that after the Restoration, Charles the sixth Duke completed the decoration of the central building. The shield of arms, of the Dukes of Lenox, which is the crowning ornament of the *façade*, is dated 1662; the same date appears upon the leaden shooting; and the monogram of the sixth Duke, CLR, appears four times upon the ceiling of Inigo Jones' great hall. In one of the extracts, respecting Inigo Jones' design, which are appended in a foot note,† it is stated that this handsome ceiling was, at some time, painted by Horatio Gentileschi. In the year 1673 the Duke was assessed, to the hearth tax, for forty chimnies or hearths at Cobham.

We have now traced the architectural history of the house itself to its completion, and it seems to have remained for one hundred years in the state in which it was left by Charles

\* *Historical Manuscripts Commission*, Fifth Report, p. 46.

† Colin Campbell, in his *Vitruvius Britannicus* (folio, London, 1717), vol. ii., pp. 29, 30, says "Cobham Hall in Kent was the seat of the Dukes of Lenox and Richmond, now of the Lady Theodosia Blyth and John Blyth Esq. 'Tis an ancient fabrick, and has one front by Inigo Jones, with a Corinthian Pilastade, and an attic of the highest proportion and balustrade; the great Hall is two stories high."

Walpole, in his *Anecdotes of Painting*, says, respecting Inigo Jones, "Coleshill in Berkshire, the seat of Sir Mark Pleydell, built in 1650, and Cobham Hall in Kent were his" (Wornum's edition, vol. ii., p. 414).

*Note on vol. ii., p. 415.* Part of Cobham Hall, Kent, built by him for James, Duke of Richmond (and where his [Inigo Jones'] portrait is still preserved) had a ceiling divided into compartments, with an oval in the centre, like those at Whitehall and York House, and painted by Horatio Gentileschi. —D.

Sir Egerton Brydges, in his *Memoirs of the Peers of England*, under James I., published in 1802, says, p. 272, "The antient mansion still exists in the form of an half H, the two wings on the outside as they were left by Lord Cobham, but the centre having been rebuilt, or new fronted, from the designs of Inigo Jones."

Stuart, the last Duke of Lenox. Of the kitchen and other domestic offices, however, from the reign of James I to that of George III we know neither the extent, nor the precise position. Probably there are considerable remains of them in the ground-floor of the existing kitchen square, but it is difficult to distinguish them accurately. About the year 1770, which date is inscribed on some leaden shooting of the central *façade*, the third Earl of Darnley commenced alterations in the central building, which Inigo Jones had designed. His arms, bearing those of his wife, the Stoyte heiress, on an escutcheon of pretence, are carved above the mantelpiece in the Great Hall, or Gilt Hall. His ideas were further developed by his son, the fourth Earl, who seems to have been constantly at work upon this house from 1789 to 1818. The former date is inscribed beneath his arms, over a doorway in the eastern portion of the south wing. The dates 1801 and 1812 appear upon the north side of the north wing, where he built the existing entrance corridor, and added much; the date 1818 is seen upon his work in the kitchen square. His architects were, at first James Wyatt, and afterwards the Reptons, of whose numerous plans a large quantity of drawings are still preserved at Cobham Hall. He or his father erected at the back of the central building a long broad passage and over it the portrait gallery. They completely transformed the interior of the house, so that almost everything which meets the eye within the various rooms and chambers was inserted, or rearranged, by one of them. They converted into a comfortable residence what is said to have previously been a cold and dreary house.

It may be well now to give a detailed account of each portion of the house, and of its contents.

#### NORTH WING (G A).

Approaching the Hall from the north, we are struck with the stately appearance of the two Elizabethan wings of the building. They are of red brick, pierced with large rectangular windows framed in stone, and each wing is flanked on the east and west, by small octagonal turrets built in five stages. The North Wing,

which we pass in approaching the grand entrance, is of two stories. These are pierced, above and below, with eight rectangular windows. Each window is divided by stone mullions into four lights, which again are sub-divided, by transoms, into three tiers. They are arranged so to project as to break the straight line of the wall, in a manner very agreeable to the eye. These projections were, probably, added by the fourth Earl of Darnley. Near the centre of the wing, one window in each story projects considerably more than the others, thus forming a bold rectangular bay two stories in height. This bay is surmounted by a third story, which does not project from the wall level, but contains a small transomed window of three lights, and is crowned with a little gable. The prominent bay is flanked, on each story, by two others of shallower projection, their bays having slanting sides. Six chimney flues, placed each between a pair of windows, spring from the ground, and each of them terminates in two octagonal chimnies of red brick.

On the leaden water pipes, or shooting, of this wing, we see the date 1595, and two armorial coats. The one bearing seven mascles conjoined, 3, 3, and 1, is that of Braybrooke; the other bearing a lion rampant, is the coat which was borne by Maximilian Brooke, the eldest son of William Lord Cobham, who erected this Mansion.

#### GRAND ENTRANCE (F).

The grand entrance (F) is found in the middle of a covered corridor (T G), which, projecting from the north-east corner of the North wing, runs across the courtyard to the North garden or pleasure grounds. This garden is on a level with the upper story of the building; part of it was once the site of an ancient British intrenchment or *oppidum*. The Gothic corridor and the whole of this North Eastern entrance is modern, and bears the date 1801, having been erected by the fourth Earl of Darnley from the designs of Mr. James Wyatt. Over the central archway are the arms, of the Brooke family, of the Earls of Darnley, and of the Stuarts Dukes of Lenox. The date 1587 opposite the door, and another date, 1595, seen upon the leaden shooting of this corridor, were affixed by Mr. Wyatt to his own work in 1801, as memorials of the real date of the Hall itself.

#### ENTRANCE HALL (F G).

Entering through the doorway, we pass beneath the arms of Queen Elizabeth, encircled by the Garter, flanked by the letters



E. R., and dated 1599. These likewise were placed here by Wyatt, in the time of the fourth Earl of Darnley.

Passing up the Hall we see on our left a huge sarcophagus, of red Egyptian granite, 10 feet long and 6 tons in weight, originally formed for a bath. On the right hand we find one of the original mantel-pieces of coloured marble, erected by Lord Cobham. It reaches to the ceiling, is dated 1587, and was brought hither from the South wing, by the fourth Earl. The emblazoned heraldic coat of William Brooke, Lord Cobham, with its twelve\* quarterings, its huge lion supporters, and its crest a Saracen's head, are fine examples of such Elizabethan work. Right and left of the upper portion are two narrow pilasters of black marble, upon which a pattern is incised. Upon other mantel-pieces in this house are some remarkable examples of similar work on a large scale. At the south end of this Hall, in the wall facing us is a doorway, somewhat to the left hand, which leads into the Eastern corridor, connecting the North wing with the South wing. This corridor, built by the third or fourth Earl of Darnley, forms the west side of the Kitchen-court; it has an outer doorway in the centre, at Q. Further to the right, in the wall facing us, is a door through which we enter the Music Room or Gilt Hall, designed by Inigo Jones, the most gorgeous room in the house. At right angles, on the right hand, is the door of the Great Dining Room.

#### GRAND STAIRCASE (NORTH).

Leaving all these doors for the present we mount the grand staircase of stone. Its railings are of substantial iron, curved, twisted, and adorned with gilding. They seem to be part of the original work of A.D. 1601-3. The ceiling, however, over the staircase has been altered, and now shews in its centre the armorial bearings of the Dukes of Lenox, with their four quarterings for D'Aubigny and Stuart, their escutcheon of pretence for Lenox, and the motto "Avant Darnley." An anchor, which underlies the

\* 1 Brooke, 2 Cobham, 3 Braybrooke, 4 Delapole senior—*Or* two bars wavy, *azure*, 5 Peverel, *gules* a fess between six crosses *sable* or *azure*—6 Bray (adopted from Troughton), 7 De Bray ancient, 8 Halliwell, 9 Norbury, 10 Butler, 11 Sudeley, 12 Montfort. Coats 6 and 7 are placed in this order, here; on a Chimney-piece in the Picture Gallery; on the tomb of George, Lord Cobham; on the south gate of Cobham College; and on the banners prepared for the funeral of William Lord Cobham. They are more correctly placed, in the reverse order, on the private seal of William Lord Cobham; on John Brooke's tomb in Newington Church; and on the emblazoned shield "complementum armoriale Willelmi Brooke," in Harl. MS. 6157, p. 7.

shield, peeps out above and below it, to remind us that those Dukes were Hereditary High Admirals of Scotland.

To the left hand, but in the wall facing us, at the head of the staircase, we find the door of the Portrait Gallery, which looks into the Kitchen-court, and connects the upper story of the North wing with that of the South. It is 123 feet long and 10 feet broad.

Another door, facing us when on the top of the grand staircase, is a small one that opens into the little gallery of the Music Room, which contains a fine organ.

#### PICTURE GALLERY (G A).

Turning to the right, from the landing at the top of the grand staircase, we enter the Great North Gallery. It is 133 feet long by 24 feet broad, and, as remodelled by the fourth Earl of Darnley, consists of two vestibules, one at each end, with a continuous gallery between them. In both vestibules the windows, in each wall, though glazed and visible externally, are blocked by screen walls. In the mid-gallery all the north windows are thus rendered invisible, but those upon the south side, five in number, give sufficient light to the long gallery. The central window forms a rectangular bay over the original Tudor doorway of this North wing. It, unlike the others, contains four round-headed lights, two in front and one on each side, and is fitted up with seats. The other windows have broad, projecting, table-like sills, upon which are ranged valuable collections of china. Sèvres occupies the easternmost window; Dresden the next; and the others contain fine specimens of Oriental china. In the western vestibule there is a collection of old Derby ware, and upon a table on the north side a fine group of Chelsea china.

Upon the walls hang the gems of the Cobham Collection of Pictures. Titian reigns in the eastern vestibule, and Rubens in the western.

Six magnificent hangings of Flemish tapestry, of large size, are laid upon the floor for lack of space whereon to hang them. They are glorious specimens of Seventeenth Century work, and are of great value. One of them represents Cleopatra in the act of dissolving the pearl, and two others depict scenes in her history. It might perhaps be better to stretch them across the artificial ceiling of this gallery, than to suffer them thus to be trodden under foot.

The Tudor fireplaces, with their marble mantel-pieces, are very handsome. There is a small one in each vestibule, and there are

two, which reach to the ceiling, in the Gallery proper. The first (or easternmost) of these is the more handsome of the two. Its lower stage, containing the fireplace, is flanked on each side by two coloured marble columns with Corinthian caps. The two inner columns project considerable in front of the others, and their shafts are formed of black marble, banded with others of light colours. The cornice above them supports the second stage, which is boldly carved. The arms\* of Henry, Lord Cobham, encircled by the garter, occupy its central space, which is flanked on each side by two demi-figures, issuing from small altars ornamented with flowers, carved in bold relief. Between each pair of altars and figures the space is carved with shields and weapons. The demi-figures support a large, projecting, quarter-round, cornice of marble. The date upon this mantel-piece is 1599, which shews that it was erected by Henry, the last and hapless Lord Cobham. Remembering this fact, it is very remarkable to read the motto inscribed upon the marble—"Sibi quisque naufragium facit." The second marble mantel-piece is very handsome, and reaches to the ceiling, but it looks poor and tame in comparison with the bold and massive character of its fellow. Throughout it is remarkable for the superficial flatness, or dead level of its design. Both the upper and under stages are flanked by pairs of Corinthian columns, sculptured, in delicately coloured marbles, but the columns are thin, and are all upon the same level. Neither they nor the cornices above them project as do those in the other mantel-piece; the effect therefore is very flat, in comparison. In the upper stage appears a sculptured representation of the Fates and their human victim, who sits in the middle of the design. A nearly vertical scroll of marble, on his right hand (our left), probable once bore a bronze inscription, descriptive of him and his fate. One of the Fates is seated above; another, with the distaff, is on his right hand; while the third appears upon his left.

#### QUEEN ELIZABETH'S ROOM (SO CALLED).

A door at the south-west corner of the Picture Gallery admits us to a room (beside A), which was designed for the use of Queen Elizabeth. In this nearly square room, the large north and south windows are covered by internal screen walls, although externally

\* These arms of twelve quarterings shew in ten of them the same coats as the escutcheon over the mantel-piece in the North Entrance Hall, but four and five are here Delapole junior and Wingfield, while the similar quarters in the Hall are the coats of Delapole senior and Peverel.

they are glazed and visible. Its one practicable window forms a bay with slanting sides, in the west wall. It is of seven lights (five in front and one at each side) divided by transoms into three tiers, and gives a pleasant view of the Park. The mantel-piece on the north wall reaches to the ceiling, and is boldly carved with an allegorical figure of Victory. She is represented as in the act of being crowned with laurel by a Cupid-like angel. She holds a palm branch in her right hand, and has beneath her feet various weapons and instruments of music used in warfare.

The ceiling in its present state is a patchwork composition, made by the Reptons for the fourth Earl. Its outer border shews in opposite corners the crests of the Earls of Darnley, and their monogram, both coronetted and both twice repeated. The shields of the Baronies of Clifton, Hyde, Stuart, and O'Brien, appear in the middle of the four sides of this outer border. Prettily moulded bands divide the ceiling into compartments. The centre ornament is a shield of the Royal Arms, encircled by the garter, and flanked on either side by the initials E. R., crowned. This has an older look than any of the devices in the outer border; but it is evident that the date 1599 is not upon the garter and is not of the same age with it, but a modern addition. The arms and crowned initials clearly refer to Queen Elizabeth, but there are other devices in the same composition, such as the thistle, and the Prince of Wales' feathers, which must be of a date later than Elizabeth's reign. The other devices are, a fleur de lis, a crowned lion regardant, an eagle with a flower in its claws, and a rose encircled by a garter which bears the motto of that Order, with the word "pense" spelt "paunse." Either the whole of this ceiling is modern, or the central portion may have been designed in the reign of James I or Charles I. It is intended to commemorate Queen Elizabeth's visit to Cobham Hall. We find, however, that when she came here in 1559 (July 18) and in 1573 (September 23 and 24) the present building was not in existence. On the 16th of June, 1609, she slept at the London house of Henry, Lord Cobham, in Blackfriars, but there is no trace whatever of her having visited his Cobham mansion in the year 1599. Probably Wyatt, or some one else, mistook the date 1559 for 1599. Hence the appearance of this misleading date, both here and in Wyatt's Gothic corridor at the Grand North-East Entrance.



## SOUTH WING'S NORTH FRONT.

Returning through the Picture Gallery, we obtain from its windows the best view of the South wing's north face (D). In its upper story are nine rectangular windows, each of four lights, divided by transoms into three tiers. One of the windows projects, forming a bay with slanting slides. It stands over the doorway of the lower story, and is crowned by a stone balustrade. Above this bay window the wall is carried up, under a small gable, to a third story, which is pierced by a small window of three lights, each divided by a transom. On the ground floor there are but eight windows, three being to the east of the doorway, and five westward of it. These are all of four lights, and as lofty as the upper windows, but the lights are divided into two tiers instead of three. Two slightly projecting chimney shafts springing from the ground, and terminating each in two octagonal chimnies, break the dead level of the wall towards the western end of the façade.

## CENTRAL FAÇADE.

From the Picture Gallery windows we may also observe the classical façade of the central building. It consists of three equal portions, each containing three sashed windows upon the first floor. The central portion is ornamented with four pilasters of brick or cement, having stone capitals and bases, of the Corinthian order. The arms of the Dukes of Lenox, with a date, 1662, form its central ornament on the top of the façade, while a doorway (C), with an ornamental head of semi-circular outline, broken for decoration in the middle, occupies the centre of the ground floor. The Music Room occupies the northern portion of this central building, and being two stories in height is lighted by two tiers of windows, three above and three below. On the ground floor of the central portion is the Vestibule, and the Library occupies the ground floor of the southern portion of this central building.

Passing out of the Picture Gallery, we notice that this upper story is upon a level with the North garden or pleasure ground; and that there is an inviting approach to it, from this point, over the corridor built by Wyatt.

## PORTRAIT GALLERY.

Turning to the south, we enter the Portrait Gallery, which is 123 feet long by 10 feet wide. From its windows on the east side we survey the interior of the Kitchen-court. On its north side the

whole of the ancient Elizabethan brickwork shews a pleasing chevron pattern formed of black bricks running in parallel series along its entire length. On the south side are seen two of the Tudor doorcases of stone, but very much of the brickwork in that Court was either refaced or newly built by the fourth Earl of Darnley.

On the right hand of the (north) door is a portrait by Holbein, and on the left of it one of Martin Luther. The *west wall, on our right hand*, is covered with portraits, which are placed in the following consecutive order, but not bearing these numbers:—1 Guercino, 2 A Lady by Holbein, 3 Elizabeth of Austria (Holbein), 4 Dorothy, Countess of Sunderland (Lely), 5 Philip, third Earl of Leicester, 6 Sir Philip Sidney, 7 Shakespear, 8 George, Lord Goring, 9 Two Children, 10 Lords John and Bernard Stuart, 11 Charles I, 12 George Villiers, first Duke of Buckingham, 13 Sir Hugh Middleton, 14 Count Olivarez (Velasquez), 15 Lord Strafford and Sir W. Mainwaring, 16 Titian and a Senator, 17 Empress Catherine of Russia, 18 Locke, 19 Hobbes, 20 Dean Swift, 21 Sir William Temple, 22 Sir Richard Steele (Thornhill), 23 Lord Bolingbroke, 24 Betterton, the actor, 25 Principal Silvester, 26 Dryden (Kneller), 27 Pope, 28 Gay, 29 Thomson, the poet.

On the *left hand* (east wall), beginning from the north end, we find—1 A Reformer, 2 James I, 3 Philip III of Spain, 4 Mary, Queen of Scots, 5 Queen Elizabeth, 6 Mary of Modena (Kneller), 7 Prince Rupert, 8 Queen Mary II (Kneller), 9 Queen Henrietta Maria.

At the south end are portraits of Edward VI and of a child five years old. The chimney-piece here is worth a passing glance, the incised black marble is treated like an engraved wood block.

#### SOUTH WING (R M).

From the south end of the Portrait Gallery a staircase to the east leads into the South wing (R M) of the Kitchen-court. Turning, however, to the right (west), we pass through some vestibules which contain portraits of King George III and his wife, Queen Caroline, George IV, Charles I and Henrietta Maria, and Edward, Earl of Clarendon. Here also is a most singular picture representing the genealogical descent of James I from Henry VII. Miniature portraits of all the parties concerned in this fragment of genealogy appear in five tiers. Each portrait is framed by an inscription, stating whom the miniature represents. The marriages

are signified by united pairs of hands. A male hand issuing from one miniature clasps the female hand which projects from the adjacent miniature. The armorial bearings of each couple are shewn at each side.

Passing onward we enter the upper story of the south wing (R D E), and see that it is divided into bedrooms, with a long broad passage running beside them. On its south wall and on the staircase hang old plans of the park and estate.

The staircase to the ground floor is of polished oak, wide and substantial, with handsomely carved balusters and moulded wainscotting, all designed by Wyatt. The ground floor contains the private rooms of the residence. Lady Darnley's boudoir, with its vestibule, is at the eastern end (R). It contains a fine collection of exquisite china, but its greatest ornament is a remarkable cabinet, overlaid with *plaques* of lovely Sèvres china. This had belonged to Lady Darnley's great grandmother, Amelia, Duchess of Leeds, daughter of the last Earl of Holderness. It was given to Lady Darnley by her aunt, Lady Amelia Jebb.

#### FAMILY DINING ROOM.

Next to them, westward, is the Family Dining Room, which contains several valuable family portraits. Three by SIR JOSHUA REYNOLDS represent, Lady Frances Cole as a girl with a dog, Mrs. D. Monk (sister to the first Earl), and Lady Clanwilliam, sitting, in a pink robe; three by GAINSBOROUGH—of Mrs. Gore (sister to the first Lord Darnley), on the north wall, close to the east door; of Miss Theodosia Mc Gill (in a blue dress); and of the fourth Earl of Darnley (close to the west door, below a portrait of his son, the fifth Earl, by Phillips); one by DANCE, in the centre of the north wall, represents Mary, Lady Darnley, with her children (the fourth Earl and Lady Mary Palk); four by HOPPNER—of Edward, the fifth Earl, as a boy (next to Dance's picture); of Lady Elizabeth Brownlow (over the west door); and the same fifth Earl (over the east door); of Ladies Catherine and Sarah (daughters of the third Earl), on the west wall by the door; one by SANT of the present Lord Clifton; one by WEIGALL, of the present Countess of Darnley, and beside it a portrait of the Earl by TWEEDIE (on the east wall); one (over the fireplace) of Theodosia, Lady Clifton; and one (in the south-west corner) of Elizabeth, wife of the fourth Earl of Darnley, and her daughter Catherine.

The west door of this Dining Room opens into a passage



The Hall with 40 King St Covent Garden

# COBHAM HALL

AS SEEN FROM THE SOUTH WEST.



that runs through the wing, between two large Tudor doorways, in the North and South fronts of this South wing. Westward (E) of this passage are the bedrooms and the private library of Lord and Lady Darnley.

## CENTRAL BUILDING.

Retracing our steps eastward, and turning towards the north, we enter the Library, which occupies the south portion of the central building: it is 50 feet long and 19 feet broad. Adjoining it is the Central Vestibule, formerly a principal entrance, with outer door at C; its dimensions are 36 feet by 20 feet. Over the Vestibule and Library are State bedrooms, which were occupied by the Princess Victoria and the Duchess of Kent when they visited Cobham.

## MUSIC ROOM, OR GILT HALL.

From the Vestibule we enter the elaborately gilded Music Room or Hall. Thirty-two feet in height, it occupies two stories of the building; it is 50 feet long and 36 feet broad; the walls are completely lined with veined white marble to the height of one story. The upper portion of the walls is decorated with elegant designs (in plaster) which are brilliant with gilding. At the north end, over the doorway, is an organ gallery supported by marble columns, and facing it there is a similar gallery at the south end. The crimson velvet cushions, on the balustrades, were placed there at the suggestion of Sir Edwin Landseer. The marble mantel-piece, by Sir R. Westmacott, is exquisitely carved, and above it are emblazoned the armorial bearings of the third Earl of Darnley. On the ceiling, which was designed by Inigo Jones, appear the arms of the Dukes of Lenox as a central ornament, and near them is the monogram of Charles the sixth and last Duke of Lenox and Richmond (C L N). The whole of the designs upon the ceiling were elaborately gilded or emblazoned by the fourth Earl, and that gilding has not been renewed. The present Earl, who, in 1868, added a parquet floor, caused the lower portions to be gilded. The celebrated picture, by Vandyck, representing Lord John Stuart and Lord Bernard Stuart, sixth and seventh sons of Esmé, third Duke of Lenox, stands over the handsome mantel-piece. Lord John, like his elder brother, George, Lord D'Aubigny, was killed in 1642, at the Battle of Edge Hill, *alias* Keinton, fighting for King Charles. With this battle the great Civil War actually commenced. The other brother, Lord Bernard Stuart, was killed in 1645 at Rowton Heath, near Chester,

in the battle which was the last warlike effort made by King Charles himself. A patent had been drawn out, by which Lord Bernard was created Earl of Lichfield and Baron Stuart of Newbury, but he was killed before the patent had passed the Great Seal. These titles were conferred upon his nephew Charles, who fifteen years later became sixth Duke of Lenox, and was the last Duke who owned Cobham Hall.

#### LARGE DINING ROOM.

In passing from the Music Hall to the Large Dining Room we notice at the foot of the Grand Staircase two fine columns of foreign marble, not at present put to any use. Turning to the left (westward), we enter the Large Dining Room, which is beneath a portion of the Great Picture Gallery. It is 50 feet long and 24 feet wide. In the middle of the north wall is a handsome marble mantel-piece of the Elizabethan age, reaching to the ceiling. The full length statue of Pomona, in the centre of the upper stage, is thrown up by a background of black marble, incised with pictures of some German town. The whole scene is flanked by bold carvings in marble, of vases of flowers and other designs. The slab of black marble immediately above the fireplace is incised with a representation of the bursting forth of water from the rock when smitten by Moses; the work seems to be German.

The fine portraits (framed as panels) upon each side of the fireplace are, on the west—Ludovic, second Duke of Lenox, represented in his official character as Lord Steward and a Knight of the Garter. To him James I, who was his second cousin, granted the Cobham estates in 1612. Next to him is George, Lord D'Aubigny, who was killed at Edge Hill. He is represented in a pastoral dress; he was the eldest son of Esmé, the third Duke, and father of James, the fourth Duke of Lenox. Between him and the mantel-piece is Charles I. Eastward of the mantel-piece appear (1) Frances, third wife and widow of Ludovic, second Duke of Lenox—a very remarkable portrait of a very remarkable woman; (2) James, fourth Duke, who built the central limb of the house, from Inigo Jones' designs; (3) Charles, the sixth and last Duke of Lenox. Next to his portrait we see on the east wall that of Hyde, Earl of Rochester. Opposite to it, on the west wall, appears Mary Queen of Scots, whose second husband, Lord Darnley, was the first cousin of the first Duke of Lenox. At the east and west ends of the room, facing each other, are two remarkable erections (reaching from floor to ceiling) of white marble, framed in black

marble. They form semicircular arched recesses of marble, for use as sideboards. The western window bay in the south wall is likewise fitted up with marble as a sideboard, upon which stands an antique marble fountain. The portrait on the east side of that window represents the Duke D'Anjou et D'Alençon, a suitor for the hand of Queen Elizabeth.

## SMALL LIBRARY.

Passing out of the large Dining Room by its south-west door, we reach on our right a small Library, which was formerly the Chapel. It contains an elegantly designed mantel-piece of yellow marble, reaching nearly to the ceiling, inscribed with the motto—"Scire, Sapere, Facere;" it was brought hither from the South wing. The shields emblazoned in the window of this room are those of the fourth Earl of Darnley, and comprise the six coats of Bligh, Hyde, O'Brien, Clifton, Stuart, and Brownlow.

## BILLIARD ROOM.

Westward of the little Library, still beneath the Picture Gallery, is the Billiard Room, which is simply interesting from the fact that it is panelled all around, with original panelling. Another Library, and rooms of no public interest, complete the suite on the ground floor of this North wing. They bear the name of the Clifton Rooms.

## SOUTH DOORWAY (B) IN THE NORTH WING.

Passing out to examine the exterior of the south doorway in the North wing, we see that it is dated 1594. Over the porch Lord Cobham placed a pious dedication and ascription to the Almighty:—"Deo Optimo Maximo." Beneath which he added this Scriptural Address to all who entered:—"Custodi pedem tuum ingrediens" (Eccles. v. 1). These inscriptions are very appropriate for a door leading into the chapel. In the spandrels of the arch over the porch appear on one side the twelve-quartered coat of William Brooke, Lord Cobham, encircled by the garter; and on the other side, within a lozenge-shaped shield, the coat of twelve quarterings\*

\* These coats are:—

1. Cradoc (Caradoc) *alias* Newton, *arg.*, on a chevron *az.*, three garbs *or.*
2. Sherborne, *erm.*, 3 lozenges fesswise *sa.*
3. Angle, *or.*, 4 fusils fesswise *az.*, over all a bend *gules.*
4. Pyrott, *gu.*, 3 pears *or.*
5. Harvey, *sa.*, billeté and a lion rampant *or.*
6. Chedder, *sa.*, a chevron *erm.*, between 3 escallops *arg.* (*the escallops are omitted.*)

borne by his second wife, Frances Newton. In the second stage of the composition we see the same shield of Lord Cobham sculptured on a large scale, with lion supporters, and the Cobham crest. The whole flanked by huge vases of flowers sculptured in stone. It must be observed, however, that the greater portion of the huge coat of arms has been renewed by the present Lord Darnley, and that the tinctures of the heraldic shields have been marked on the stone.

It is interesting to notice the resemblance between this noble Hall and the still more stately pile erected at Hatfield by Robert Cecil, Earl of Salisbury. William Brooke, Lord Cobham, was his father-in-law, and it cannot be doubted that Cecil gathered many ideas, for the plan and details of Hatfield House, from what he saw at Cobham Hall. At Hatfield, however, building upon an elevated plateau, Cecil was enabled to place the whole of the servants' offices and rooms in the basement, and thus did not require a second (or kitchen) court. Hatfield is three and in some parts four stories high.

The following particulars, respecting Cobham Estate and Cobham Park, are of interest in connection with the history of the place.

1612, Aug. 13, King James I by Letters Patent granted to  
"Lodovick, Duke of Lenox, K.G."—

(A) The Manor of Cobham with the Rents of Assise from Free Tenants there, amounting to 53s. 9½d.

The Mansion House called Cobham Hall, with its garden and park, containing by estimation 200 acres, and with the rabbit warren, outside the park, of 160 acres, being together worth £6 13s. 4d. per annum.

The House called the Plott, with 200 acres of arable and pasture land thereto belonging (over and beyond 108 acres there—now parcel of the aforesaid warren), of the yearly value of £25, now or lately occupied by Haies Widow or her assigns.

Also 10 quarters of oats yearly payable and reserved out

7. . . . ., *gu.*, a chevron *or*, between 3 fleurs de lis *or*.
8. . . . ., *or*, on a chevron *gu.*, between 3 cinquefoils *az.*, 3 plates *or*.
9. Bitton, *erm.* a fess *gules*.
10. Furneaux, *gu.*, a bend between 6 cross crosslets *or*.
11. Harmynge, paly *or* and *az.*, on a chief *gu.*, 3 bucks' heads caboshed.
12. Gurney, paly of 6 *or* and *az.*

of the said messuage (the Plott), valued at 40s. per ann.

Also 10 cartloads of straw similarly reserved and valued at 15s. per ann.

The tenement called Bonham's Lodge, with the lands thereunto belonging, now or late in the occupation of James Godden, of yearly value of 100s.

The tenement at Cobham lately occupied by William Bolton, with the lands belonging to it, of yearly value of 40s.

The windmill there lately occupied by William Robins, of yearly value of £3 6s. 8d.

- (B) Also lands in Stroud called the Head lately occupied by James Godden, of yearly value of £20.

- (C) Also the Manor of Randall with all rights and appurtenances, and with its assised rents from Free Tenants, amounting to 24s. 4d. per ann.

The demesne lands of that Manor, viz. 40 acres of arable and pasture, lately occupied by William Younge, of yearly value of £6 13s. 4d.

Also 30 acres of arable and pasture in Okendon, lately occupied by Robert Mann, of yearly value of £7 16s. 0d.

Also 27 acres in Okendon lately occupied by Wm. Gouldhawke, of yearly value of £6 4s. 0d.

- (D) Also the Manor of Merston and Greene in Shorne, *alias* Shoreham, now or lately occupied by Richard Mellershe, gentleman, of yearly value of £50.

Also 20 acres of meadows called Merston Brooks, now or late in occupation of William Woodyer, of yearly value of £6 13s. 4d.

- (E) Also the Manor of Gravesend with the assised rents from Free Tenants there, amounting to £5 0s. 6½d. per ann.

Also the demesne lands of that Manor, lately occupied by Henry Stace, and of yearly value of £60 3s. 0d.

Also lands in Gravesend called the Cleaves, and other lands there, lately occupied by Samuel Beare, of yearly value of £11 16s. 0d.

Also Great Lomepitt lands there, lately occupied by Stephen Coulte, of yearly value of £11.

Also lands there lately occupied by William Clarke, of yearly value of £13 4s. 0d.

Also lands there called Bromefields, lately occupied by Henry Pynnock, of yearly value of £5.

Also lands there called Salefield, lately occupied by Nicholas Middleton, of yearly value of £6 13s. 4d.

Also lands there called the Close, lately occupied by Wm. Berdsworth, of yearly value of 13s. 4d.

Also a garden plott in Gravesend, lately occupied by Widow Maynerde, of yearly value of 2s.

Also Dixon's Garden there, lately occupied by — Alberye, of yearly value £3 6s. 8d.

Also the yearly profits of the Tides from Gravesend to the City of London, lately occupied by Thomas Fortie, of yearly value of 22s.

All of which were portions of the possessions of Henry late Lord Cobham, attainted of high treason.

All these shall Lodovick, Duke of Lenox, hold as of our manor of East Greenwich by fealty only, in free and common socage, and not *in chief*, nor by *knight's service*.

But the said Duke and his heirs shall covenant to pay yearly to

- |  |             |
|--|-------------|
| (i) — Neville, Esq., Lord of Manor of Luddes-      |             |
| down (for a rent resolute out of Manor of          |             |
| Cobham) . . . . .                                  | 17s.        |
| (ii) Bailiff's Fee of Manor of Cobham . . . . .    | 13s. 4d.    |
| (iii) Katherine Bellamy during her life (out of    |             |
| Manor of Merston and Greene) . . . . .             | £30 0 0     |
| (iv) William Gosnoll, gentleman (out of same       |             |
| Manor), for his life . . . . .                     | £6 13s. 4d. |
| (v) John Dodderidge (serj.-at-law), for his life   |             |
| out of same Manor . . . . .                        | £6 13s. 4d. |
| (vi) Bailiff's Fee of Manor of Gravesend . . . . . | 40s.        |

Lord Cornbury, in 1698, made a valuation of the Hall and Park with its timber and underwood, which he sent to his father, together with the following letter:—

“ My Lord,

“ I here send your Lordshippe the valluation you desired which is the exactest that has yet been taken, and though it does in some things exceed that which I gave your Lordshippe formerly, yet the persons that have made it are ready to prove that it is a very reasonable valluation for a purchaser, if you would have any farther account of any of the farms if you please to let me

know it, I shall obey your commands who am, My Lord, Your Lordships most obedient son

“CORNBURY.

“Hammersmith July the 11<sup>th</sup> 1698.”

[To the Right Hono<sup>ble</sup> the Earle of Clarendon].

At the foot of the valuation Lord Cornbury wrote the following note:—“If my Lord Jersey has any objection against this vauuation, I desire that the persons employed by your Lordshippe and myself may be heard to make out their vauuation, because his Lordships Agent did not goe along with them ouer the Lands, but made his obseruations by himself.”

Both the foolscap paper of this valuation, and the note paper on which Lord Cornbury's letter is written, have gilt edges.

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VALUATION OF COBHAM HALL AND PARK, WITH  
ALL THE TIMBER AND UNDERWOODS. [1698.]

	YEARLY VALUE.		
	£	s.	d.
The house, gardens, and orchards . . . . .	250	0	0
The paddocks, 38 acres of mowing ground . . . . .	57	0	0
Little paddock, 14 acres . . . . .	10	10	0
<i>Deer Park (800 acres).</i>			
200 acres at 15s. per acre . . . . .	150	0	0
200 acres at 10s. „ . . . .	100	0	0
100 „ 7s. 6d. „ . . . .	37	10	0
200 „ 5s. „ . . . .	50	0	0
100 „ 4s. „ . . . .	20	0	0
	<u>£675</u>	<u>0</u>	<u>0</u>

*Farms in the Great Park.*

Ranscombe Farm, Budd's Close, Kitchen Fields, Mirrall's Ground, and Green's Hill, 416 acres at 7s. per acre . . . . .	145	0	0
Knight's Place Farm and the old St foin, 221 acres at 7s. 6d. per acre . . . . .	82	11	6
Platt's Farm, Kemp's Hill, the Warren Ground the House stands on, and all the warren ground within the three foot pale, 464 acres at 4s. 6d. per acre . . . . .	104	8	0
	<u>£331</u>	<u>19</u>	<u>6</u>



*Timber and Wood in the Deer Park.*

	FULL VALUE. £ s. d.		
Oak, ash, and elm in the Deer Park, 813 trees, making 542 loads of timber . . . . .	1084	0	0
Limes and sycamores in the great walk, 173 trees, making 346 loads . . . . .	346	0	0
Elms in the two walks by the great walk, 120 trees .	60	0	0
Pollards in the Deer Park, 1247 . . . . .	623	0	0
Shrubs in the Deer Park . . . . .	150	0	0
	<hr/> £2263 0 0		

N.B. There are ten walks of limes and sycamores in the Deer Park and two in the paddocks which are not valued, nor are any trees valued which stand in the park pale.

*Underwood in the Great Park.*

FULL VALUE.

In the Great Park are several woods called—

Colewood,	Great Cobhambury wood,
Hayeswood,	Gibbs Elm,
Broad oak wood,	Lower Temple wood,
Collison's spring,	Wats Close,
Bowmans hill,	East Northwood,
Ravensnest,	Ditchwood,
Upper Templewood,	Stockgate wood,
Upper and Lower Birchwood,	Drapers wood,
Head Barne wood,	Great Red wood,

With several other groves in the said Park, containing 500 acres or upwards, viz. :—200 acres at £6 per acre ; 200 acres at £4 ; 100 acres at 30s., for the underwood

2150 0 0

*Timber in the Great Park.*

Timber upon 200 acres of the Great Park, worth £15 per acre . . . . .	£3000	0	0
Timber upon 200 acres more, worth £10 per acre . . . . .	2000	0	0
	<hr/> 5000 0 0		

100 acres having little timber upon them are not valued.

(The land upon which the said woods grow is valued as follows : 300 acres at 6s., and 200 acres at 5s., per acre *per annum*, £140.)

*Underwoods and Timber.*

Ashen bank, Middlewood, and Nothcutwood contain 45 acres of underwood, at £5 per acre	£	s.	d.
Timber in the above-mentioned woods	225	0	0
Little Redwood and Little Cobhambury wood contain 10 acres of underwood	360	0	0
Timber in those two woods	60	0	0
Collegewood, 4 acres, timber and underwood	150	0	0
Atkins grove, Atkins wood, Cobham valleys and some more groves near them in Fenner's ground, contain 6 acres of timber and underwood	20	0	0
Two small groves near Newstead [ <i>Nursted</i> ?] Church contain 4½ acres, timber and underwood	21	0	0
Colewood, Shornewood, Gransdowne Spring, and Pickle wood contain 80 acres of underwood, at 7s. per acre	23	0	0
Timber in these woods	560	0	0
Brewer's and Potman's woods, 40 acres of underwood, at £4 10s. per acre	640	0	0
Timber in Brewer's wood, 400 trees	180	0	0
Mirralsds wood, 40 acres of underwood, at £6 per acre	400	0	0
Timber in Mirralsds wood	240	0	0
Chattenden wood, 30 acres of underwood, at £3 per acre	400	0	0
Timber in Chattenden wood	90	0	0
Puckle wood, 5 acres of underwood	15	0	0
Timber in Puckle wood	16	0	0
The Ruffs, 10 acres of underwood, at 30s. per acre	3	0	0
Timber in the Ruffs	15	0	0
Childers hill wood, 11 acres of underwood, at 5 per acre	5	0	0
Timber in Childers hill wood	55	0	0
Middlehedge wood, 19 acres of underwood, at £4 per acre	66	0	0
Timber in Middlehedge wood	76	0	0
Empson spring, 11 acres of underwood, at £6 per acre	152	0	0
Timber in Empson spring	66	0	0
Eleven elms by Muggs ground (where the underwood has been lately cut)	55	0	0
Total of all the woods and timber on the whole estate	7	15	0
	£13,313	15	0

This is the value of Cobham House and Park, and all the timber and underwoods, upon the whole estate in Kent, leaving out sufficient quantity of timber for repairs; all the hedge rows, and all the trees growing in the Park pale, being left out of the valuation for that purpose.

[*Annual value of House and Park with its Farms, £1,146 19s. 6d.*  
*Full value of timber and underwood, £13,313 15s. Od., in A.D.*  
*1698.*]

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