

**BOLSOVER
CASTLE**

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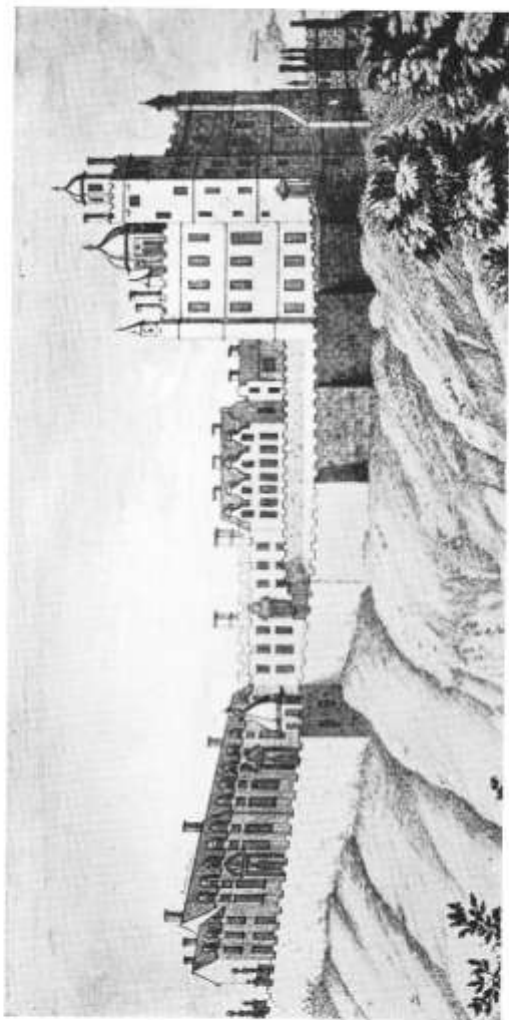
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Bolsover Castle

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F.S.A.

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THIRD EDITION



NORTH-EAST PROSPECT OF BOLSOVER CASTLE.
From the engraving by Samuel and Nathaniel Buck, 1737.

BOLSOVER CASTLE.

"I DO not know a pleasure more affecting than to range at will over the deserted apartments of some fine old family mansion. The traces of extinct grandeur admit of a better passion than envy; and contemplations on the great and good, whom we fancy in succession to have been its inhabitants, weave for us illusions incompatible with the bustle of modern occupancy." These words of Charles Lamb well express thoughts that must have passed through the minds of many visitors to Bolsover Castle in the county of Derby.

This Castle has much to recommend it to the antiquary. It is a striking object which is sure to attract the attention of the traveller, and to leave a strong impression upon him. It stands on a ridge of limestone from 560ft. to 580ft. above the sea level, commanding the prospect of an extensive valley, and its lofty elevation makes it a landmark in the surrounding country. The facts known concerning its early history have interest of the kind that is called antiquarian, but it is not until the seventeenth century that personal and architectural interest centres in the present structure. Early in that century it became one of the homes of famous progenitors of its present noble owner, but some two centuries have elapsed since it was used by any of them for residential purposes. Time has not annihilated the line of its possessors; it has confirmed their preference for another residence which they have owned for an equally long period. Despite all its proud memories the Castle is shorn of its ancient glories, and it remains the untenanted shell of the architectural ambitions of those who built and rebuilt it in the dim past.

Domesday Book records the fact that at the time of the making of the Great Survey the manor of *Belesovre* was in the tenure of one Robert, and that its owner was William Peverel, whose name has gained immortality in history and romance in connection with the Peak. As the Great Survey makes no reference to a castle at Bolsover, it may be concluded that one did not exist in the year 1086. There is no doubt, however, that a castle was erected there in the Norman period, and the builder was probably William Peverel the third. Dugdale recognised only two men of this name, but modern writers generally consider that there were three of them in succession: father, son and grandson.

The first is described by Mr. Freeman as "a Norman adventurer of unknown origin," who became one of the greatest landowners in the shires of Derby and Nottingham. The second was the founder of Lenton Priory, and his wife's name is given by Thoroton as Adelina. He is stated to have died about 1113. William Peverel the third for a long time detained from the Priory certain gifts made to it by his mother. Of this, however, he repented, and when King Stephen was at Nottingham, that king, at the earnest entreaty of Peverel and Oddona, his wife, gave a charter of confirmation to the Priory. (Thoroton's "Nottinghamshire," 1677, page 218.) He appears to have been married twice, for after he had given the Church of Bolsover to the Abbey of Darley, the gift was confirmed by his wife, Avicia de Lancaster. (Dugdale: "Monasticon," 1830, VI, 361.)

In the struggle of the Empress Maud and her son, Henry of Anjou, against King Stephen, Peverel adhered to the cause of the King, and was taken prisoner when fighting on his side at Lincoln in 1141. When Henry of Anjou got the upper hand, he in 1152 granted the property of Peverel to Ranulph Earl of Chester, unless he (Peverel) should be able to acquit himself of his wickedness and treason by trial in court. The Earl of Chester died shortly afterwards, and Peverel was accused of poisoning him. Thereupon he fled (so says Dugdale) "to a monastery of his own

patronage (which doubtless was Lenton) where he caused himself to be shorn a monk." But when in 1155 Henry II advanced to the North, Peverel did not feel himself safe in his retreat, and again took flight. No more is heard of him except that his estates, including Bolsover, were confiscated to the Crown.

From the fact that two charters of King John are dated at Bolsover on March 30th, 1200, it is clear that that king was at the Castle on that day.

The Public Records mention the names of divers governors of the Castle. They were changed very frequently, and it is not necessary to enumerate them here.

In 1216, Bryan de L'Isle, then Governor, was ordered to hold the Castle against the barons who were in rebellion against King John, or else to demolish it, to the end that they might have no advantage by it (Dugdale: "Baronage," I, 737). The Castle, however, was seized by the insurgents, but was retaken by assault by William Ferrers, Earl of Derby (*Id.*, I, 261). Subsequently it was in the possession of John le Scot, Earl of Chester, and when he died in 1237 it passed to his brother-in-law, Henry de Hastings. After no long time it again reverted to the Crown, and two centuries later Henry VI granted it to his half-brother, Edmund Tudor, Earl of Richmond, who died in 1456. In 1485, as we learn from the Bolsover Court Rolls, it was in possession of Richmond's younger brother, Jasper Tudor, Earl of Pembroke and Duke of Bedford. On the death of the last-named in 1495 the Castle passed to his nephew, King Henry VII. The next king, Henry VIII, granted it in 1514 to Thomas Howard, Duke of Norfolk, on the attainder of whose son, at the beginning of the year 1547, it once more reverted to the Crown, remaining a royal possession until 1553, when it was granted to Sir George Talbot, Lord Talbot, who became sixth Earl of Shrewsbury in 1560. This earl died in 1590, and the Castle passed to his son, Gilbert Talbot, seventh Earl of Shrewsbury. The latter in 1608 leased the Manor and Castle of Bolsover to his brother-in-law, Sir Charles Cavendish, for 1,000 years, at the reserved annual rent of £10, and in 1613 sold the property to him absolutely.

Sir Charles Cavendish was the youngest son of the famous Elizabeth Hardwick, commonly known as Bess of Hardwick, and her second husband, Sir William Cavendish. "This beautiful and discreet lady," as Arthur Collins calls her, was energetic, shrewd and businesslike, acquisitive, ambitious and imperious. Endowed by her father with a slender portion of forty marks, she at length became co-heiress to her brother, John Hardwick, and she obtained no fewer than four opulent husbands, becoming successively Mrs. Barlow, Lady Cavendish, Lady St. Loe and, lastly, Countess of Shrewsbury. From each of her husbands she obtained excellent settlements, and she was also exceedingly successful in providing her Cavendish children with consorts and estates. Her first, third and fourth marriages were childless. When she was a widow for the third time she contrived to arrange a triple alliance. About the same time that she herself married the sixth Earl of Shrewsbury her son, Henry Cavendish, married one of Shrewsbury's daughters by his former marriage, and her daughter Mary married his second son and ultimate heir. Collins quotes an ancient eulogy which characterizes Bess as "four times a creditable and happy wife." It is true that Cavendish, "who being somewhat in years, married her chiefly for her beauty" (so says her grandson's wife), addressed her as "Good Bess"; that St. Loe, who calls her his "own sweet Bess," said that his heart ached when he was absent from her; and that at first all went well with the Earl of Shrewsbury and his second bride, for, after telling her that her failure to write to him drove him into the dumps, he thanks God that she is so careful over him and his, and hopes that God will send him soon home to possess his "greatest joy." But Collins does not report the fact that this excellent state of things did not last, and he is quite silent as to the complaints made by Shrewsbury to the effect that his wife "openly manifested her devilish disposition" towards him, that she "had called him knave, fool and beast to his face, and had mocked and mowed at him." Her great hobby was building.



THE MARQUESS OF NEWCASTLE AT BOLSOVEN CASTLE.
*Drawn by A. Van Diepenbeek. Engraved by P. Cunneen.
Published 1658.*

and she erected mansions at Chatsworth, Hardwick and Oldcotes. A story is current to the effect that it had been predicted that she would not die so long as she continued to build, that she commenced the rebuilding of Bolsover Castle, and that she died when a hard frost set in and stopped the progress of the work. Sometimes this story is told with respect to Oldcotes. What is certain is that the Countess died on February 13th, 1608, and that there is no foundation for the tradition that she was concerned with the rebuilding of Bolsover Castle.

Leland viewed the Castle in the reign of Henry VIII, and described it as "A great Building of an olde Castelle." It was probably in a state of great decay when it was acquired by Sir Charles Cavendish; but its new owner, who inherited his mother's predilection for building, at once devoted himself to the work of restoration, his architect being John Smithson, who designed the Riding House at Welbeck in 1623.*

A roll of the building charges at Bolsover Castle, extending from November, 1612, to March, 1614, is in the Duke of Portland's possession, and the handwriting of the marginal notes appears to be the same as that found upon Smithson's Welbeck plans, dated 1622 and 1623, in the collection of the late Colonel W. L. Coke of Brookhill Hall. These accounts show that local stone was used, and that it was obtained from four quarries—Shuttlewood, the Town Quarry, Bolsover Moor Quarry and Kirkby. Rough stone cost 1½d. a foot; ashlar 1¼d.; paving stone, 1¼d.; axed stone, 2½d.; ledgement, 3¼d.; stone for the windows, 3d. a foot; and corbels, 2s. each. Labourers were paid 6d. or 7d. a day, but the layers of the foundations and the walls commanded a higher wage, to wit, 1s. a day. Various items are charged for the taking down of the old wall, and in connection with this work, in addition to ordinary labourers, women and boys were employed, the former receiving 3d. and the latter 2d. a day. It is evident that there was a complete rebuilding of the fabric, for the pillars in the cellar, larder and kitchen are particularly mentioned as costing 2s. 6d. a foot; bases, 4s. 6d. each; plinths, 2s. each; and each astragalus, 4s. The architect was regular in his superintendence of the work, and at each visit he charged 4d. for his own meal and 2d. for provender for his horse. The total sum expended during the period covered by these accounts was 4602 *us.* 11d.

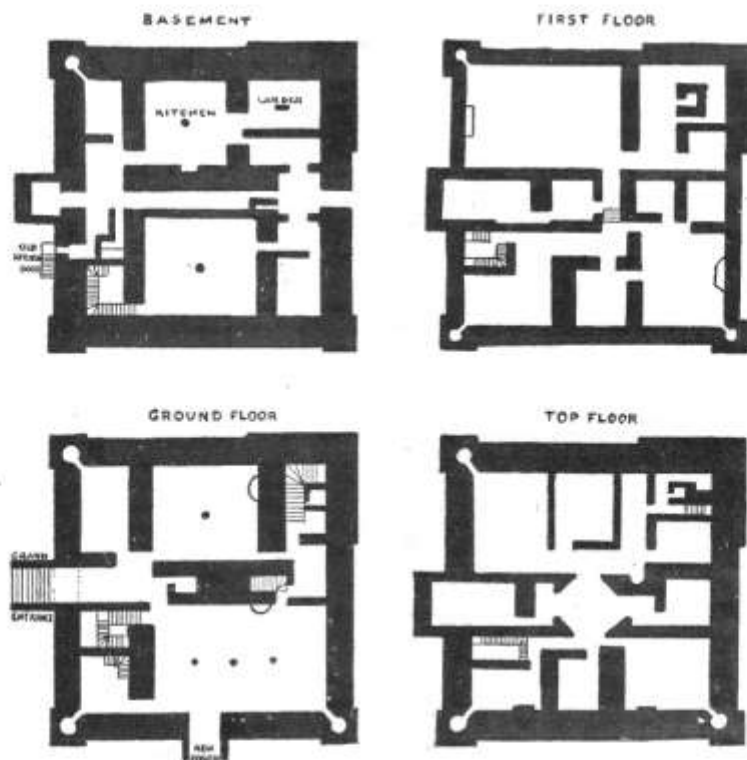
The existing Castle may be considered as an early Stuart restoration and modification of a Norman castle, the general character of the ancient structure having been preserved. The lower portions in thickness of walls and general proportions are in the Norman manner, and the influence of the earlier building over the later is seen in the vaulted treatment of the basement and ground floors. The one surviving portion of an earlier building is the Early English archway which joins the ruins to the circular wall, and it may also be remarked that two ancient gravestones, each sculptured with a cross, are wrought into the wall which supports the terrace on the west side.

Sir Charles Cavendish died in 1617, and is commemorated by a remarkable monument in the Cavendish Chapel in Bolsover Church. He is there eulogized for the "Religion, Valour, Learning" that made him "wise"; for the "Nobility, Bounty, Justice" that made him "honourable"; and for the qualities that made him a trusty friend, a kind husband, and a loving father. The work of restoration was continued by his son, William Cavendish, who had been made a Knight of the Bath in 1610, and who was successively created Viscount Mansfield, 1620; Baron Cavendish of Bolsover and Earl of Newcastle-upon-Tyne, 1628; Marquess of Newcastle-upon-Tyne, 1643; Earl of Ogle and Duke of Newcastle-upon-Tyne, 1665. He was known as the "Loyal" Duke because of his fidelity to, and his sufferings in, the Royalist cause; and he was called the "Horsemanship" Duke because of his devotion to the training of

* Now converted into the Library and Chapel. When George Vertue visited Welbeck in 1727 he noted at the east end of the building an inscription which recorded the architect's name: "Jo. Smithson Curator," Fabricius-8, 1623.

horses in the manège, and because he published two folio treatises on the subject. The first of these was published in French at Antwerp in 1658 under the title of "Méthode et Invention Nouvelle de Dresser les Chevaux," and the second was published in English in London in 1667. The former of these books contains a large number of plates after delineations by Abraham van Diepenbeke, and on seven of these plates there are views of Bolsover Castle.

The Castle as left by Sir Charles Cavendish was not in accordance with his son's ideas of magnificence and magnitude. The son, therefore, made considerable additions



THE CASTLE KEEP: GROUND PLAN OF FLOORS.

From Dawson's History of Bolsover, 1853.

to the internal decorations of the keep, and then constructed the riding school, the fountain, and the range of buildings on the terrace. John Smithson has been already mentioned as the architect employed by Sir Charles Cavendish, and it seems likely that he also designed the riding school. He lived until 1634, and was buried at Bolsover on November 16th of that year. It is probable, however, that his son, Huntingdon Smithson, would be associated with him in his work, and the latter, who

died in 1648,* appears to have been solely responsible for the buildings on the terrace. His initials H. S. and the date 1629 are carved on stones on the west side of this structure, where also are other initials and dates: G. D., 1629; M. C., 1629; M. W., 1630; E. L., 1630; which may reasonably be interpreted as representing the names of masons employed upon the work. Where the structure on the terrace joins the bailey wall there is a doorway (now blocked up), above which is the Cavendish motto "Cavendo tutus" and the date 1633, doubtless that of the completion of the work. Thenceforward the keep was called the Little Castle to distinguish it from the rest of the structure.

On July 30th, 1634, the Earl of Newcastle entertained King Charles I and Queen Henrietta Maria at the Castle, and spared "nothing that might add splendor to that feast."† Ben Jonson wrote a masque entitled "Love's Welcome," which was performed on the occasion (*vide* page 16), and the Earl sent for all the neighbouring gentry to come and wait on Their Majesties, "and in short, did all that ever he could imagine, to render it great, and worthy their royal acceptance." He resigned Welbeck for their lodging, and spent more than £24,000 in connection with the visit. A set of table linen bought expressly for the occasion cost £160.‡ Clarendon ("Rebellion," 1707, I, 61) describes this as a "stupendous entertainment, which (God be thanked) though possibly it might too much whet the appetite of others to excess, no man ever after in those days imitated."

When the Civil War broke out the King constituted him Governor of Newcastle upon-Tyne and Captain-General of all the forces raised or to be raised in the north parts of England, as well as in other specified counties. At first he had successes, but on July 2nd, 1644, the battle of Marston Moor, so disastrous to the Royalist cause, was fought. Newcastle was opposed to the risk of an engagement, but Prince Rupert insisted, whereupon Newcastle said "that happen what would, he would not shun to fight, for he had no other ambition but to live and dye a loyal subject to His Majesty."§ In the battle he held no command, but, at the head of a troop of gentlemen volunteers, he fought bravely with his page's half-leaden sword in his hand. His valour was of no avail, and for him the defeat meant the destruction of his famous regiment of White Coats, the ruin of his hopes, and the loss of his prestige. On the night after the battle he slept at York. On the following morning he asked Prince Rupert "to give this true and just report of him to His Majesty, that he had behaved like an honest man, a gentleman, and a loyal subject," and then made his way to Scarborough, whence in the course of a few days he took ship for Hamburg, with but £90 in his pocket. He remained in exile for sixteen years.

Shortly after his departure his Castle of Bolsover was besieged and taken by the Parliamentarians. Apparently the defenders thought discretion the better part of valour, and, without offering resistance, incontinently yielded to superior force. The following account of the event is taken from "The Burning-Bush not Consumed," by John Vicars (published in 1646), pages 8 and 9:

The noble Major-Generall (Crawford), having left Colonell Bright, a Commander of my Lord Fairfaxes, and a party of Foot in the Castle (of Sheffield), by order from the most noble Earl of Manchester, advanced towards Bowzer, alias, Bolsover Castle, about 8 miles from Sheffield, it being another strong House of

* Huntingdon Smithson died November 27th, 1648, and is commemorated in Bolsover Church by a poetical epitaph which begins:

"Reader, beneath this plaine stone buried by Whose skill in architecture did deserve
Smithson's remainders of mortality; A fairer tombe his memory to preserve."

His widow, Isabella, was buried at Bolsover, February 25th, 1696-97. He had three sons, who were baptiz'd at Bolsover: William, August 1st, 1637; John, March 20th, 1639-40; Charles, July 14th, 1642. Of these, John died February 24th, 1710-17.

† "Life of the Duke of Newcastle," 1667, pages 139 and 140.

‡ "Life of the Duke of Newcastle," 1667, page 105.

§ "Life of the Duke of Newcastle," 1667, page 47.



DOORWAY LEADING FROM THE GREAT COURT TO THE GALLERY.

Marquess Newcastle in Derbyshire, which was well manned with Soldiers, and strengthened with great Guns, one whereof carryed eighteen pound bullet, others nine pound, and it had strong works about it, yet this Castle also upon summons, was soon surrendered up to my Lord's Forces, upon faire and moderate Articles granted to them. It pleased God to give us in this Castle of Bolsover, an hundred and twenty Muskets, besides Pikes, Halberds, etc. Also one Iron Drake, some leaden bullets, two Marten-pieces, some other Drakes, nine barrels of powder, with a proportion of Match, some victuals for our Soldiers, and some plunder.

Another report of the surrender of the Castle is found in Rushworth's "Historical Collections," V, 644:

On the 14th [August, 1644], he [i.e. Crawford] drew his Forces before Bolsover-Castle, and began to erect his Batteries, but was prevented by the coming of a Drumm from the Castle for a Parley, which concluded in Articles of Surrender: That Major Edward Muschamp the Governour should the next day surrender the Castle, with all Fire-Arms, Ordnance, Ammunition, Furniture of War, and Provisions: The Governour, Officers, and Gentlemen to march out with Drums and Colours, Horses, Swords, and Pistols; Troopers with Swords and Horses; common Soldiers with Swords and Pikes; and to carry with them their own proper Goods. They were convoy'd to Newark; but the Governour straying from his Convoy, was pillaged of all: whereupon Colonel Pickering gave him Arms and Horse befitting his Quality, and sent him with a Guard to the Convoy. In this Castle were found six Pieces of Ordnance, three hundred Fire-Arms, ten Barrels of Powder, Match and Baller proportionable, but little Provision.

In 1649 the Council of State, in order to avoid the charge of keeping a garrison in the Castle, and to prevent danger if it should be surprised and kept by an enemy, gave orders to the Committee of Derbyshire that the house, considered as a private habitation, should be prejudiced as little as might be, but that the outworks and garden walls, with the turrets and walls of the frontier court that were of strength, should be demolished, and that all the doors should be taken away and slight ones set in their places. To effect these objects the committee sold the Castle to someone* who had "an intention to pull it down, and make money of the materials." The Duchess of Newcastle, who relates this in her Life of her husband (edition 1667, page 74), adds that the Marquess' younger brother, Sir Charles Cavendish, bought it back at an advanced price "notwithstanding a great part of it was pulled down already," and was thus able to prevent its total destruction. After the death of Sir Charles in 1654, the Castle came into the possession of his nephew, Charles Cavendish, Viscount Mansfield (the elder son of the Marquess of Newcastle). He died in 1659 and was succeeded by his younger brother, Henry, but neither brother had the means of doing much to repair it. From a letter which Newcastle (under the pseudonym "Robert Deane") wrote to his son, Henry Viscount Mansfield, on November 15th, 1659, it appears that before the death of his elder brother there were cases of "crimson velvet for the chairs in the parlour at Bolsover." The same letter states that "the gold lace and embroidery on the purple velvet bed was worth at least £300," and five chambers at Bolsover were furnished "with very fine hangings at £24 a stick." Newcastle adds that "the sparver† cost a great deal of money," and that "the pictures there are most rare." As Charles Lord Mansfield left debts which had to be discharged after his death, the younger brother, acting on his father's advice, had the hangings and pictures appraised, and, instead of letting the creditors take them, borrowed money in order to save them, that money being subsequently paid by the father.‡

At the Restoration the Marquess, who had been in exile since 1644, returned to his own again, and found his Castle "half pull'd down." However, he did the necessary repairs and rebuilding, and even (in the words of the Duchess) "made some additional building."|| Upon the completion of the doorway leading from the great court to the

* This was probably Robert Thorpe who, as we learn from the Court Rolls, was Lord of the Manor of Bolsover in 1652.

† Gold lace corresponding with this description exists at Welbeck Abbey.

‡ Sparver, i.e., the canopy or wooden frame at the top of a bed.

§ "Life of the Duke of Newcastle," 1667, page 91.

|| "Life of the Duke of Newcastle," 1667, page 93.



THE FOUNTAIN.

gallery, in or soon after 1665 (in which year he was created a duke), he erected above it a shield of his arms within a garter, surmounted by a ducal coronet, and with his motto, "Cavendo tutus," on a scroll below. His accounts show that on these repairs he expended: £498 16s. 6d. in 1663, £837 9s. 6d. in 1664, £128 in 1665, £127 12s. in 1666.

An inventory taken about 1670 shows how the Castle was furnished. There were, for instance, twelve cloth of silver chairs in the lower dining-room; four pieces of hangings, a dozen gilt leather chairs and three pictures in the Star Chamber; a set of crimson taffeta hangings, two couches with two taffeta quilts, and one picture in the Marble Closet; three pieces of tapestry hangings and three pictures in the chamber with two closets; three pieces of tapestry hangings in the room "that gives light to Hardwick," and so forth.

The Horsemanship Duke died in 1670, and was succeeded in his titles and estates by his son, Henry Cavendish, second Duke of Newcastle. The latter resided at the Castle from time to time, and shortly before his death, when he lay very weak in bed at Welbeck, in May, 1691, sent for a young painter named Francis Elliott, and gave him instructions to paint a very large picture of the prospect of Bolsover Castle, which was to be hung up at the Castle.* The second duke died on July 26th, 1691, and his titles (including that of Baron Cavendish of Bolsover)† became extinct. His daughter and heiress, Lady Margaret Cavendish, had married John Holles, fourth Earl of Clare, for whom the title of Duke of Newcastle-upon-Tyne was revived in 1694. This duke died in 1712 and his widow in 1716, the latter being succeeded by her daughter, Lady Henrietta Cavendish Holles, wife of Edward Harley, second Earl of Oxford. The Countess of Oxford died in 1755, and her daughter and heiress, Lady Margaret Cavendish Harley, married the second Duke of Portland, thus bringing Bolsover into the possession of the Bentinck family.

An inventory of the Castle taken in the year 1717 shows that it then contained much furniture (including twenty-seven bedsteads), but about 1740-1750,‡ in the time of the Countess of Oxford, the furniture and pictures were removed to Welbeck, the buildings on the terrace were dismantled and unroofed, and the lead was taken to Welbeck to cover the "Oxford Wing" which the Countess was engaged in erecting. A few articles were left in the Pillar Parlour, the Great Dining-Room and the Marble Room, and there was a certain amount of tea equipage, as we learn from an inventory taken in 1754. Although the Countess undid part of the work of her ancestor, the Loyal Duke, she nevertheless, in 1751, expended upwards of £500 in repairing other parts of the Castle. Since her time the pile of buildings on the terrace has remained a picturesque ruin, while the other portions have been maintained in a fair state of repair. In 1779 it was proposed that the Castle should be used for the confinement of French prisoners, but the project did not mature.

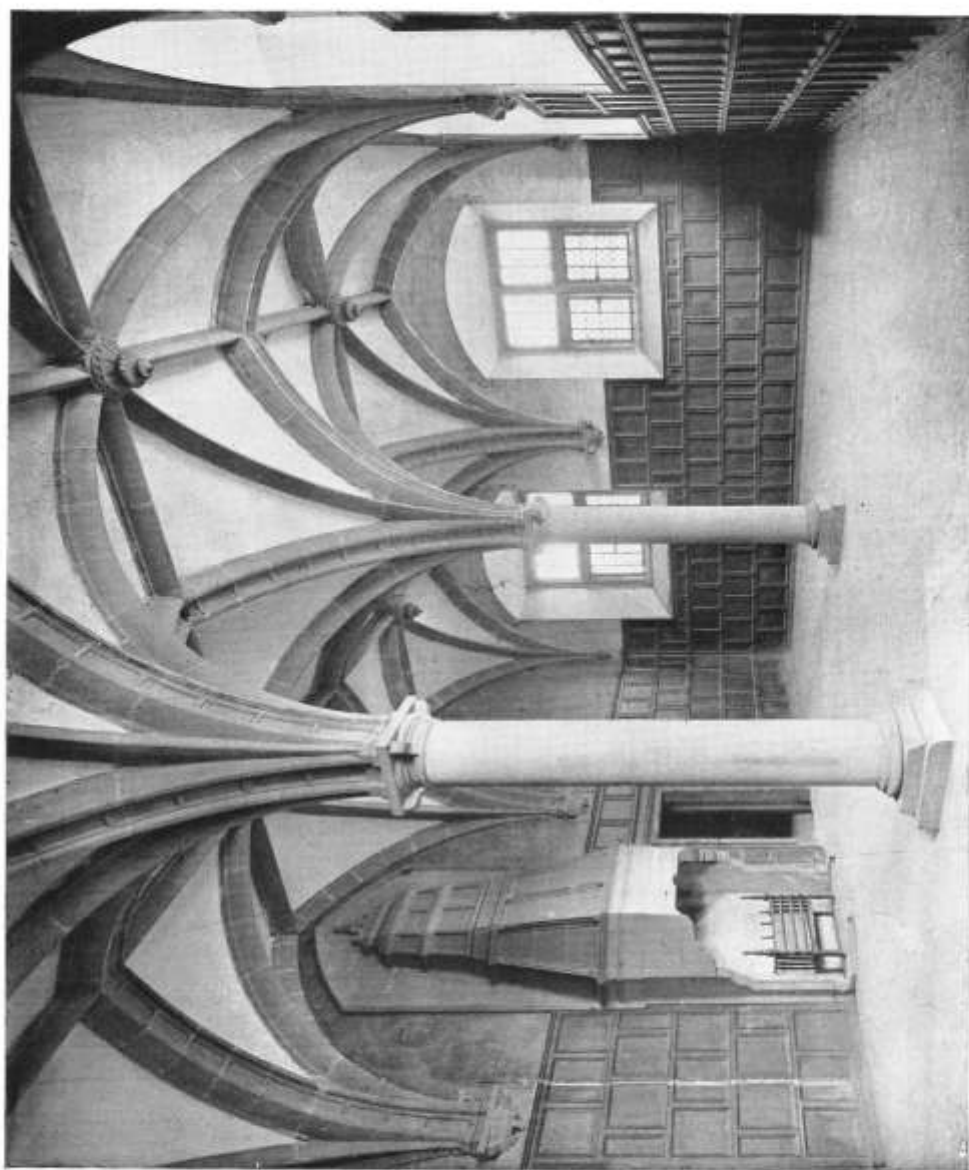
In the early part of the nineteenth century the Rev. W. Tinsley, Vicar of Bolsover, was living at the Castle, but he removed to the Vicarage in 1829, and the new occupant was the Rev. John Hamilton Gray, who was Curate-in-Charge of Bolsover from 1829 to 1833, and Vicar from 1833 until November, 1866, a few months before his death. His widow continued to reside there until 1883.

When Mrs. Gray first saw the Castle, she says that the very aspect of the place made her shiver, and she describes it as a "most dismal desolation—wainscots torn down, windows rattling in every pane, doors off their hinges, and many of them consisting only of boards nailed together, daubed over with coarse brown paint." Mr. Gray, on the other hand, was "absolutely fascinated," and said to her: "You

* This picture was at Welbeck in 1861, and it measured 40in. by 60in.

† On April 23rd, 1880, Augusta Mary Elizabeth, second wife of Lieut-General Arthur Cavendish-Bentinck, was created Baroness Bolsover of Bolsover Castle for her life, with special remainder of the dignity of Baron Bolsover to her stepson, the sixth Duke of Portland.

‡ Various pictures which had been at Bolsover about 1710 (vide page 19) were at Welbeck in 1747, and the Countess of Oxford's accounts for 1741 show that stones were taken from Bolsover to Welbeck in that year.



THE DINING ROOM.

will not find monumental chimney pieces, frescoed walls, arched cupolas, and a marble boudoir in other parsonages; and if we should come to remain here you will like it as much as I do." They seriously set to work to convert the Castle into a decent habitation, and Mr. Gray's "attachment to the place grew with every new improvement."⁸

EARLY ENGRAVED VIEWS.

The following are the earliest engraved views of the Castle:

Seven plates published in the Duke of Newcastle's "Méthode et Invention Nouvelle de Dresser les Chevaux," Antwerp, 1658. All are after delineations by Abraham van Diepenbeke; and the engravers are Peter van Lisbetten (Nos. 20, 30, 31); P. Clouwer (Nos. 32 and 33); Lucas Voestermans (No. 34); and Theodorus van Kessel (No. 35).

View engraved by Johannes Rip after a delineation by Leonard Kuyff, dedicated to John Holles, Duke of Newcastle. With reference to this it may be stated that on January 20th, 1697-8, the Duke entered into an agreement with Kuyff for the engraving of views of three of his seats (Nottingham Castle, Bolsover Castle and Haughton). He was to have 400 prints at his choice, and was to pay £20 for them.

North East Prospect, engraved by Nathaniel Buck after a drawing by Samuel Buck, 1727, dedicated to the Earl of Oxford.

THE BAILEY WALL.

This encloses the court to the east of the Castle, and appears to be a restoration of the Norman fortification. It is 500ft. from end to end, is from 14ft. to 15ft. high, and is a little more than 21ft. wide. It was originally surmounted by a battlement, as may be seen in the engravings after Diepenbeke, 1658, and in that of Buck, 1727. Portions of the battlement remain near the north entrance from the Castle staircase, and near the archway connecting the wall with the gallery.

THE KEEP.

This large structure is about 60ft. square on the outside, and is about 95ft. high. At the basement the walls are about 5ft. in thickness. It consists of four storeys (basement, ground floor, and two upper floors), and contains twenty-six rooms and some smaller closets.

From a paved court surrounded by embattled walls a broad flight of steps leads to the principal entrance. Over the doorway is a figure of Hercules supporting a balcony on his shoulders, and he is flanked by two lions. These figures are of red sandstone, and they are much decayed. Above the head of Hercules is a shield of arms, Cavendish impaling Ogle, showing that this portion of the work was completed before the death of Sir Charles Cavendish in 1617. Another figure of Hercules supporting a balcony is seen upon the south-east front.

Most of the rooms are panelled with oak (much of it painted), and the fireplaces throughout the keep are very noteworthy, divers of them being composed of stone, marble and alabaster, very rich and ornate in execution, and standing out from the walls like large monuments in a mausoleum. Several rooms are decorated with moral paintings which are stated by Horace Walpole ("Anecdotes," 1762, II, 128) to be the work of Francis Cleyn, a famous painter who made designs for the tapestry manufactured at Mortlake, and who died in 1658. The roof is of oak and is covered with lead. From its centre rises a glazed lantern of dome shape which gives light to the most striking feature of the top floor, that is to say, a central octagonal landing, out of which the bedrooms open. On one of the panes of glass in the lantern may be seen the following lines, dated 1840:

Here I stand
Both day and night
To keep out cold
And let in light.

Mrs. Hamilton Gray thought that the niches of the octagon were provided as resting-places for ladies' maids, and hence they are known as "chatting alcoves," but they

⁸ John Hamilton Gray's "Autobiography," 1868, pages 288 and 312.



THE LANTERN AND DOME.

were more probably intended for statuary. A small turret rises at each corner of the top of the keep, except at the north-east, where there is a high tower.

On the ground floor the principal rooms are the Ante-Room, the Dining-Room and the Pillar or Drawing-Room.

THE ANTE-ROOM.

The ceiling is a plain groined vault, the ribs of which have been painted to imitate stone. The spandrels of the vaulting are filled with frescoes.

(a) An architectural design, much damaged.

(b) Man and woman in a boat with a cargo of fish.

(c) Man in armour with a pike on his right shoulder, accompanied by a woman with a child on her back, vegetables in her apron, and a King Charles spaniel in her left arm. On one of the stones of this picture is a representation of a woman milking a cow, and a male spectator, their images being reflected in the water below.

(d) A representation of Vice tempting Virtus. A lady wearing a Medici collar, her head resting on her left hand, is seated, with gaze averted from a man who approaches offering jewels to her. On her left is an open book, and in the sinister lower corner is a celestial globe with zodiacal signs.

THE DINING-ROOM.

This is panelled with oak and has a groined ceiling springing from brackets on the walls and supported by two circular pillars with square caps. Over the fireplace is the date 1616. On the walls are frescoes representing the labours of Hercules: (a) the Nemean lion; (b) one of the mares of Diomedes; (c) the wild bull; (d) figure of Hercules on each side of the fireplace; and (e) the boar of Erymanthus.

THE PILLAR OR DRAWING-ROOM.

A circular pillar of stone with ornamental square cap supports the ceiling. The walls are panelled and richly painted in brown and gold, the upper semicircular compartments being filled with emblematic representations of the Five Senses.

It has been already stated (page 8) that Ben Jonson wrote a masque that was performed at the Castle on the occasion of the visit of Charles I and Henrietta Maria in 1634. Jonson also composed a song that was sung by two tenors and a bass during the course of the banquet that preceded the masque, and it is interesting to think that this song may have been inspired by the decorations of the pillar room, for in the song the Five Senses unite to welcome their Majesties:

When were the senses in such order plac'd?

The Sight, the Hearing, Smelling, Touching, Taste,

All at one Banquet?

Let Welcome fill

Our thoughts, hearts, voices, and that one word trill,

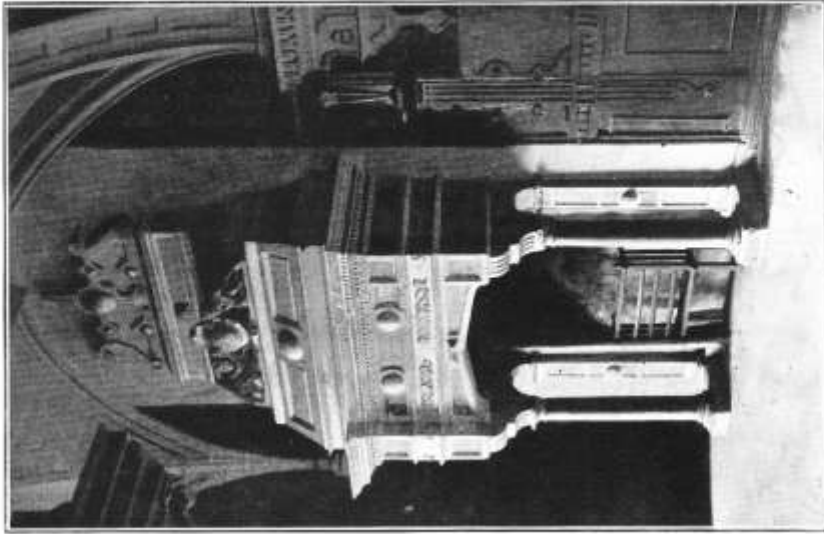
Through all our Language, Welcome, Welcome still.

The fireplace is of stone with dark grey or black marble columns and alabaster enrichments. A shield of the arms of Sir William Cavendish impaling those of his wife, Elizabeth Basset of Blore, is supported by cherubs on the hood. As this shield is not accompanied by a coronet it in all probability indicates the early part of the year 1620. Below are the mottoes of Cavendish ("Cavendo tutus") and of Basset ("En espérance d'avoyr"). The latter is mutilated. The crests on the sides of the fireplace (Cavendish and Basset) are each surmounted by the coronet of a viscount, indicating that the fireplace had not been quite completed when the title of Viscount Mansfield was conferred upon Sir William Cavendish on November 3rd, 1620.

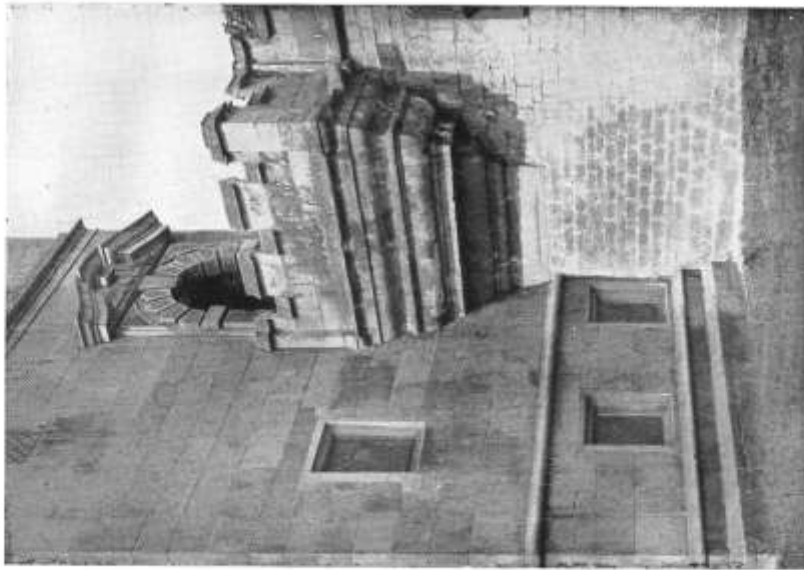
On the first floor there are several noteworthy rooms, namely, the Star Chamber, the Marble Closet, and rooms known as Elysium and Heaven.

THE STAR CHAMBER.

The ceiling is of plaster with moulded ribs; it is deep blue in colour, and in the spaces are gilded lead stars, which have given the room its name. The panelling is



THE PLACE IN DRAWING-ROOM.



DOORWAY TO BARLEY WALL.

painted with numerous figures, including Aaron, a knight (head and shoulders), a young man with a cat, the Queen of Sheba, and Moses with the Tables of the Law. This last is dated 1621, and we thus know when the room was finished. Round the cornice are twenty-four shields charged with arms, crests and badges of Cavendish, Ogle and Basset; and other shields of arms (Cavendish impaling Ogle, and Cavendish impaling Basset) are seen near the windows. The jambs of the windows are elaborately carved panels of wood, painted with figures of Apostles and other saints. The projecting fireplace is elaborately ornamented and reaches to the ceiling. On its alabaster overmantel is a shield of the arms of Talbot (within a garter, bendy of ten) supporters two talbots, with motto, "Prest d'accomplir." This denotes Gilbert Talbot, seventh Earl of Shrewsbury, who sold Bolsover to his brother-in-law, Sir Charles Cavendish. His arms, impaling those of his wife (Mary Cavendish), appear on the left side of the fireplace, and those of his wife on the right side. These arms either were placed there by Viscount Mansfield as a compliment to his uncle and aunt, or else they indicate that the fireplace was inserted by the Earl of Shrewsbury, in which case it would be somewhat earlier in date than the other decorations of the room.

In the Star Chamber there are twelve pictures representing Roman emperors and empresses. These hung in the hall at Welbeck in 1605, and they appear to have been taken to Bolsover some time between that date and 1747.

THE MARBLE CLOSET.

The floor is paved with lozenges of black and white marble, and the arched ceiling is faced with similar lozenges. Above the panelling are three semicircular pictures of nymphs in amatory attitudes. A fourth picture shaped to suit the window represents a number of heads of cherubs. A seventeenth century antiquary mentions this room as "a famous closet built by Sir Charles Cavendish." He adds that "in the time of the grand rebellion did the wife of one of the rebellious party, Major Taylor, make this closet her spinning-room for toe and wooll—proh dolor!"*

ELYSIUM ROOM.

The painted ceiling and frieze are the principal features of the room. The frieze exhibits divers gods and goddesses, including Minerva (with owl), Mercury, Juno (with peacock), Hercules, Venus (with doves), Mars, Diana (with crescent), Bacchus, Flora and others; and on the ceiling they are depicted in joyous fashion. In the window arch on the one side is a man with a globe laughing, on the other a similar figure weeping, and over the window are the words: "All Is But Vanite."

HEAVEN ROOM.

This is painted similar to the preceding room, but with Christian symbolism. On the frieze are angel boys with the various emblems of the Passion: spear, scourge, sponge, crown of thorns, cock crowing, bearing of the cross, face of Christ, etc.; while on the ceiling in the centre is the ascending Christ surrounded by angelic figures playing various instruments of music. The panels are painted green with gilt lines, and with designs which are English, but which suggest a Chinese feeling. The rooms on the top floor are bedrooms, one or two of them being probably used as nurseries.

NURSERY.

This is a large apartment, and the floor is marked with nine holes, thus:

suggesting that here children once played the ancient game of "nine holes" with marbles or dums.

The fireplace is of stone and black marble. It dates before 1617, as on it are the arms of Sir Charles Cavendish impaling those of his wife, Catherine Ogle. On

* "Journal of the Derbyshire Archaeological Society," Vol. XVI, pages 25 and 26.

the right side are the arms of Talbot (bendy of ten), and on the left are those of Carnaby (two bars; in chief three hurts).*

THE FOUNTAIN.

This is situate in the Bailey Court. It stands in an octagonal reservoir about 6ft. deep, on each side of which are arched niches where there were formerly busts of Roman emperors. It consists of a rusticated square base with circular pillars projecting from the angles, where there were formerly figures resembling griffins and satyrs. Over this there is a cistern to receive water from the masks on the sides of the pedestal, on the summit of which is a statue of Venus, who has drapery in her hands, and one foot on a step as if ascending from a bath. On the cistern is the Cavendish crest (a nowed snake) surmounted by an earl's coronet, showing that this was erected by the Earl of Newcastle after 1628.

THE RIDING SCHOOL.

This was probably erected about the same time as the similar edifice at Welbeck, that is, about 1623-25. A curious feature (also observable in the buildings on the terrace) is that the putlog holes have never been filled in. The roof is of oak, but new beams have been substituted for those that had decayed.

The riding school is 90ft. 6ins. long by 30ft. 6ins. broad. It is built of Bolsover Moor stone, with dressings of fine grained sandstone, the latter being much decomposed. The windows have been wholly or partially filled with bricks. The doorway is very large and imposing, and there is a long range of dormer windows which have a pleasing effect. This building and the adjoining stables and smithy form two sides of the outer court, but the portion south-west of the riding school is in ruins.

THE BUILDINGS ON THE TERRACE.

It has already been stated that these were erected between 1629 and 1633, and that they were dismantled rather more than a century later. They consist of a gallery, and several spacious lodging, drawing, dining and other subsidiary rooms, which were probably intended to be a suite of State apartments. They were very lofty, the roof being flat and covered with lead. Adjoining them was a series of other rooms in three storeys, and these, seen from the back, present the appearance of a sequence of gable ends. The gallery is about 72yds. in length. It overlooks the terrace, and is approached by a double flight of steps. Above the portal is a semicircular iron balustrade which could be ascended by steps from the roof behind. The façade is ornamented by rusticated half-columns on corbels, ponderous in style, and it is surmounted by a battlement. On the opposite side is a stately doorway to the outer court. It is flanked by Corinthian columns, and is surmounted by the arms of the first Duke of Newcastle, within a garter. This doorway was erected in or about 1665 (*vide* pages 9 and 12). It is constructed of sandstone, which has greatly decayed.

Several of the rooms and their contents are described in Bassano's "Derbyshire Church Notes,"† a MS. which is stated to have been written about the year 1710, and which belongs to the Herald's College. The author describes the dining-room, 26yds. in length and 11yds. in breadth, at the upper end of which was a picture of William Duke of Newcastle in full proportion; the withdrawing-room, 13yds. in length and 11yds. in breadth; the "stately Lodging Room," 12yds. in length and breadth; and other rooms in which were placed "several fine pictures," namely, portraits of (1) Charles II; (2) Charles II as a youth; (3) Sir Charles Cavendish (father of the first Duke of Newcastle); (4) Lady Ogle (wife of Sir Charles Cavendish); (5) William Duke of Newcastle; (6) Elizabeth Basset, his first wife; (7) Henry Duke of Newcastle;

* Catherine Ogle's mother was Catherine Carnaby, daughter and co-heiress of Sir Reginald Carnaby.

† Samuel Lysons called the author *Francis Bassano*, but more probably the name should be *Richard Bassano*, who in 1676 received from Sir William Dugdale a grant of the office of heraldic painter and inspector of arms within the counties of Stafford and Derby ("Journal of the Derbyshire Archaeological Society," Vol. XVI, page 39).

(8) Charles Viscount Mansfield and his brother, Lord Henry Cavendish; (9) Charles Viscount Mansfield; (10) Frances Duchess of Newcastle.* He states that the gallery is 67yds. in length, and 7yds. and 1ft. broad, and that "in all the rooms are noble chimneypieces of blue and white marble." In the gallery, too, in a large frame was placed the picture of William Duke of Newcastle in armour on horseback with a truncheon in his hand, and below men and horses in several postures as of an army defeated, these words being underwritten: "La Bataille Gagne[e]." This picture corresponds with the first of Diepenbeke's plates in the Duke of Newcastle's "Méthode et Invention Nouvelle de Dresser les Chevaux."

In conclusion it may be stated that the eighty-first birthday of the fourth Duke of Portland was celebrated by a great festival held in these roofless halls on the terrace on June 26th, 1849, when some 3,000 persons assembled and were entertained in honour of the venerable Duke. Mr. Hamilton Gray, who was president of the feast, said that Bolsover had not witnessed such a scene of rejoicing since the day when the Earl of Newcastle had entertained King Charles I and Queen Henrietta Maria at the Castle.

"Bolsover Castle: A Tale from Protestant History," is the title of a story by "M.D.," published in 1846. It is a narrative concerning Arabella Stuart, and professes to give the leading incidents of her life in connection with Bolsover and Hardwick. "The historic reader," says the author, will easily discern "how much of truth there is throughout"; upon which it may be remarked that there is no historical evidence that Bolsover was the scene of any incidents whatsoever in the life of Arabella Stuart.

* These pictures, as it has already been stated on page 12, were removed to Welbeck when this suite of rooms was dismantled.



EARLY ENGLISH ARCHWAY AND GALLERY.