

MADINGLEY HALL, CAMBRIDGE
Freeland Rees Roberts Architects

CONSERVATION PLAN
October 2002

MADINGLEY HALL – CONSERVATION PLAN

“In ancient houses the successive features of different times, where they are themselves good, give a not unpleasing variety. A large house, of which the architecture and the furnishing is all strictly in one style, is apt to become tedious”

Colonel Thomas Harding (owner of Madingley Hall 1905-1927)

CONTENTS

Introduction

PART 1 - Historical Context

PART 2 - Areas of Significance

PART 3 - Conservation Strategy

Appendices

Sources

Listings

List of Illustrations

Illustrations and Plans

INTRODUCTION

This Conservation Plan has been commissioned by the University of Cambridge Estate Management and Building Services Department. Its purpose is to help inform those who are responsible for building work, landscaping, maintenance and repairs in and around the Hall, in the context of the estate as a building and landscape of great historic significance. It is divided into three main sections: the ‘historical context’ section traces the development of the Hall, drawing on various sources; the ‘areas of significance’ section describes, in tabular form, the areas of interest and gives an indication of relative significance; the ‘conservation strategy’ gives a list of the ways in which areas of significance are vulnerable and suggests ways in which these risks can be avoided or minimized.

The University’s Board of Continuing Education’s buildings at Madingley Hall consist of the 16th century Hall, the courtyard buildings behind rebuilt in the 1950s, and various other additions and outbuildings built at various times, the most recent being the Tower Building and Terrace Bar, completed in the 1990s. The buildings are set in extensive grounds, still largely as landscaped by Capability Brown in the 1750s. At the entrance is an Edwardian gate lodge and to one side the mediaeval parish church of St Mary, set in its own churchyard.

Thought to be built initially as a hunting lodge, Madingley Hall was the home of the Hynde family for over 300 years. Towards the end of this period, in 1861, the house was rented out to Queen Victoria as a lodging for Edward Prince of Wales during his brief spell as a Cambridge undergraduate. The estate passed to a Mr Hurrell in 1871, then to the Harding family in 1905. Thomas Harding and his son Walter carried out a large scale restoration of the house and grounds before the entire estate was sold to the University in 1948.

The Hall was then occupied by graduate students and, during vacations, by the Board of Extra-Mural Studies (as the board was originally named). The Board became sole occupier in 1975 and has gone on to develop a range of courses, both residential and non-residential, catering for approximately 5,500 students and 5,300 conference delegates every year. The board employs 20 part time and 70 full-time staff as well as 1,700 peripatetic teachers who run the courses. There is a resident Warden who lives in a self-contained flat on the first floor of the main part of the Hall, a large kitchen, a bar, 63 bedrooms, all with en-suite bathrooms, and office accommodation for those who administer the courses. It is a thriving facility in an enviable location.

Listings

The Hall Buildings and Stable Courtyard- Grade I Gateway to Stable Courtyard- Grade II Sham Bridge at Entrance- Grade II Statue of Prince Albert (Upper Pond)- Grade II The Lodge (group value)- Grade II Gates and gate piers (group value)- Grade II	Kitchen Garden Wall- Grade II North Terrace, retaining wall and balustrade- Grade II Ice House- Grade II Gardens (generally) – Grade II
---	--

The Plan has been prepared by Jeremy Lander of Freeland Rees Roberts Architects with a great deal of help and encouragement from many people, especially:

Tony Baggs
Sarah Bayliss
Tim Powter Robinson- Cowper Griffith Architects
Richard Gant- Head Gardener, BCE
Lionel Munby
Diane FitzMaurice- Librarian, BCE
Dennis Parker - Head Porter, BCE

Adrian Pettit- EMBS
Susan Rawlings- Warden, BCE
Ian Ward –Hall Manager, BCE
Douglas Rule- Cambridge Landscape Architects
Rob Walker- South Cambridgeshire District Council
Richard Phillips -EMBS
Alan Wright- Alan Wright Engineers

October 2002

Reissued with revisions May 2004

FREELAND REES ROBERTS ARCHITECTS

25 City Road Cambridge CB1 1DP

tel 01223 366555

fax 01223 312882

email: info@frrarchitects.co.uk

Website: www.frrarchitects.co.uk

PART 1- HISTORICAL CONTEXT

1.0 Summary

“The house is a very good example of an ancient house done over so thoroughly that anyone prepared to say ‘this is a bit of the original structure’ would be a bold man or woman”

Dr Raven, First Warden of Madingley Hall 1952¹

Even from the outset Dr Raven’s words would have served as a wise precaution. It is generally believed that Madingley Hall was begun in 1543 by Sir John Hynde and then extended by his son, Francis Hynde, in the 1580s/early 1590s. These early phases produced first the east and south ranges, then the north range, but the sixteenth century custom of reusing material, even entire roof structures, makes accurate dating very difficult. For instance T. W. Harding, who restored the Hall in the early 20th Century, believed the south range predated 1543 but Sir Francis, a favoured courtier of Henry VIII, had benefited from the dissolution of the monasteries by being given nearby Anglesey Abbey in 1539, and it is likely that mediaeval materials from the abbey were incorporated into his new project at Madingley. Then, towards the end of the sixteenth century, Sir John’s son, Francis benefited from a similar windfall when St Ethelreda’s Church in Histon was declared redundant. The church was flattened and the materials carted off to Madingley for reuse. These two major building phases and their reuse of mediaeval masonry and timber pose the first problems for those attempting to date elements of the structure as we see it today.

See Illus. 2.

The seventeenth century saw very little building work at Madingley. This may have been due to the lack of a strong male Hynde line during this period; Sir Francis Hynde’s wife, Elizabeth, died childless in 1606 and his grandson Edward’s only male child died at an early age in a riding accident in 1631. (There were some who said that the misfortunes that befell the Hynde family at this time were divine punishment for their abuse of Histon church). However in 1647 their daughter, Jane, revived the family fortunes by marrying into the wealthy Cotton family from Landwade near Newmarket. Her husband, Sir John Cotton, the first Baronet², was an ardent royalist and while the family survived the Civil War relatively unscathed, the general lack of country house building in the turbulent times of the mid seventeenth century was reflected in relative inactivity at Madingley.

Sir John’s grandson, Sir John Hynde Cotton (3rd Baronet) and his son, Sir John Hynde Cotton (4th Baronet) were responsible for the next great phases of building work which spanned from 1724 to about 1758.

¹ Cambridge Daily News 20th June 1952

² Charles I sold baronetcies to raise money denied him by Parliament.

The 3rd Baronet began by extending to the west of the Great Hall and building the oak staircase. After his death in 1752 his son continued work on the north wing, refitting the ground floor rooms and undertaking a major reorganization of the grounds. The stable block was built and, once again demonstrating the Hynde family's talent for recycling, the fifteenth century gateway that had been removed by Burroughs and Essex as part of their remodelling of the Old Schools Court in the centre of Cambridge, was taken to Madingley and re-erected at the south end of the east front as a grand entrance to the new stable courtyard.

To mastermind the relandscaping of the estate, Sir John engaged the services of the up-and-coming Lancelot (Capability) Brown who was establishing himself as the country's leading landscape designer with his work at Burghley and nearby Wimpole Hall. In terms of Capability Brown's career, Madingley was not a major project, nevertheless he transformed the setting of the house, as he did for so many eighteenth century country landowners.

After Sir John Hynde's (4th Baronet) death in 1795 another period of inactivity followed. His son, Sir Charles Cotton, became one of Nelson's most valued Admirals and spent most of his life overseas fighting in the Napoleonic wars. He died in 1812 and his son, Sir Vincent Cotton, appears to have been something of a rake. The house, while not thriving during this early period of the nineteenth century, was still sufficiently genteel for it to be let to Queen Victoria in 1861 as a temporary residence for Edward Prince of Wales during his brief undergraduate career at the nearby University. It was while visiting his son at the Hall that Prince Albert fell ill with typhoid fever (probably contracted before his arrival) dying shortly afterwards.

Admiral Cotton's youngest daughter, Lady King, was the last Hynde-Cotton resident of the Hall and after her death in 1871 the Hall, the grounds and the village were sold to a Henry Hurrell. It may be that by this stage the building was already beginning to deteriorate, in any case, Hurrell did nothing to arrest the decline and pulled down the east end of Francis Hynde's north wing in 1874. It was then that fragments of a church, probably St Ethelredas, were discovered and, in an ironic twist, carted back to Histon and used by Gilbert Scott in his reordering of St Andrew's Church.

In 1905 the Hall was bought by Colonel Thomas Walter Harding and the next great phase of building work began. Harding found the building in a dilapidated state and proceeded with a restoration programme so comprehensive that it would be unthinkable today. Nevertheless it was carried out with enormous affection for the building, great attention to detail and, presumably, large sums of money. Colonel Harding's most significant contribution was to remove Hurrell's rather feeble single storey replacement of the demolished north east wing and replace it in turn with something approaching the scale and grandeur of Sir Francis Hynde's north east wing, in mock Elizabethan style.

Colonel Harding's son, Walter Ambrose Harding, inherited the hall in 1927 and continued the restoration, consolidating his father's work and relocating the kitchen to make way for a new library in the south range.

In 1948 the Hall and grounds were sold to the University of Cambridge who then set about alteration work to create a residential centre for extra-mural studies. This has been carried out in several phases: the stable block was rebuilt in

1951 to provide bedroom accommodation and in 1975 the Dart building was built at the south end of the stables to provide office accommodation. In 1992 more major refurbishment and extension works were undertaken, upgrading the rooms, linking the stable block to the Dart Building and providing more rooms in the new Tower Building at the north west corner. In 1995 this latest phase of development was completed with the building of the new Terrace Bar.

2.0 Early History, Pre 1543

The village of Madingley lies about four miles slightly north of due west from Cambridge on ground which slopes down to the north east from a height of about 60m down to less than 20m above sea level. It thus lies across a distinctive change between the undulating boulder clay landscape of west Cambridgeshire and the flat fenland landscape of gault clay to the north. A narrow band of chalk marl lies between the two layers of clay and most of the village straddles this marl outcrop. Many springs occur at the interface of the marl and gault and these feed small streams that flow down towards the River Ouse. As in a few places in the district the relatively small change in elevation, a change that would pass unnoticed in many parts of the country, here provides some quite dramatic views across the fens³.

In the Roman period the Cambridge area was settled extensively and it is likely that Madingley was no exception, lying close to the Cambridge to Godmanchester Roman road. “Madingley” actually means the wood or clearing of the people of Mada, suggesting that an early English settlement formed soon after the Romans had left or dispersed.

Documentary evidence of the settlement at Madingley begins in the 11th century. Prior to the Norman Conquest the parish was already thriving and by 1086 most of the land was owned by Picot, the Norman Sheriff of Cambridgeshire⁴. In the late 13th century a large part of the parish of Madingley was under the ownership of John de Burdel with a complex system of tenancies and 36 households. The late mediaeval Marhams Manor, located down the slope from the present Hall, near the centre of the village, may be on the site of the original Burdelys Manor House. The parish church of St Mary Magdelene, now in the Hall grounds, was also built in this period, the north and south walls of the chancel and the south wall of the nave are 13th century and the tower and north aisle are early 14th century.

The road leading off to the south from the village did not exist then. Instead the main village street led south from the manor house and inn (The Three Horseshoes), curving away to the west, skirting the north side of the church and leading up the slope in the direction of Childerley, a mediaeval village deserted in the 17th century. The remains of this road can still be seen as the ‘Hollow Way’ which winds through the cow pasture between the church and the Hall.

³ This was exploited in the 1940s when the Americans selected their plot to the south east of Madingley for their cemetery and in early times the gently sloping site of Madingley village must have been equally tempting as a location for settlement. The open views, the fresh water springs, the better drainage, the proximity of Cambridge, all combine to make this a favourable spot for development.

⁴ Domesday Book

Evidence of buildings either side of the Hollow Way lie just below the surface and the 1811 Estate map still shows a farm and ‘old vicarage’, although by 1849 they had been cleared away. It is believed that a large part of the village straddled this road before the majority of houses were cleared in the 18th century.

In 1468 the land that had belonged to the Burdel family, the manor of Burlewas or Burdelys as it was called, was bought by the County of Cambridgeshire and the income (£10 per annum) used to fund the county’s parliamentary representatives, an unusual arrangement which caused Madingley to be known as “The Shire Manor”.

3.0 John Hynde begins Madingley Hall, 1543-1546

In 1543 the Shire Manor was given, by an Act of Parliament, to John Hynde, a Cambridge educated lawyer and senior judge of Henry VIII’s court who was to be knighted two years later. Hynde had been made Recorder at Cambridge in 1520 and was a resident in the Madingley area from about 1526, possibly occupying the mediaeval manor house in the village.

He began building his hall a short distance away from the manor house⁵, on the slope above the village. The most visible elements were built in fashionable red brick. Stone, presumably salvaged from Anglesey Abbey (the remains of which Hynde had been given in 1539 following the Dissolution) provided the dressings and the west part of the south range housing the kitchens.

The original house was probably too small to have been the main family residence and is more likely to have been built as a hunting lodge. Extensive woodland surrounded the house (a large area of ancient woodland still survives close-by) and, with good hunting available, friends and courtiers from London would have found Madingley, and the hospitality of a rising star in Henry VIII’s court, an attractive proposition. The proximity of the village in front and to the right would have curtailed the hunting activity but there would have been room for a small deer park, and some bear-baiting, hawking and such like. The country road that crossed the new estate became a private track for the Hyndes but the “Hollow Way” and its houses were to remain for some time.

See Illus. 3, 5 & 6

The house was L shaped. The east range had a hall, possibly two, one above the other, with oriel window, and a two storey entrance porch. The south range had kitchens on the ground floor and rooms, probably guest rooms, above. A series of fairly small chambers at the intersection provided bedrooms for Hynde and his special guests or family members. Evidence of the upper hall is unclear. Timbers were found behind the panelling at picture rail height in the Saloon in the 1950s but this would have been too high for an upper hall floor as suggested by RCHM. Windows and a balcony above the oriel window gave views across the parkland to the north, east and west and blocked up windows also found behind the panelling suggest that the floor was somewhat lower than the present Saloon floor.

Illus. 28

⁵ A date of 1515 on the Dog Hole fireplace, if genuine, suggests an earlier start date – or reuse from Anglesey.

The question of roof structures is a thorny one. For many years it was believed that Hynde had “carried off” the roof of Histon church when it was demolished and given, to the chagrin of the villagers, to Sir John. Could this be the extravagantly moulded hammer beam structure above the Saloon and Mural Room? Thomas Harding thought so; but there is circumstantial evidence that would suggest otherwise. An account of Bishop Laud’s hearing of the Histon villager’s demand for redress in 1639, indicates a date for the demolition of the church as being around 1599⁶ but also states that “one Sir Francis Hynde did pull down the church of St Ethelreda”. Since Sir Francis died in 1596 we can only assume that the church was demolished in the last few years of his life. In any case it was certainly not Sir John who benefited from the destruction. Perhaps the timbers for Sir John’s building were taken instead from Anglesey Abbey after it was given to him in 1539. Archaeological evidence of the ground plan of the old abbey shows the span of the nave and chancel to be roughly that of the east range at Madingley and the mouldings would fit better with the theory that the timbers came from an abbey rather than a village church. Certainly it is clear that the Hall roof timbers were reused from somewhere, and are late mediaeval in origin.

Illus. 4, 25b

The alternative explanation, suggested by the timbers found behind the panelling, is that the original Hall had a lower roof, a flat lead roof possibly, which would have been well suited for taking views of the hunting below. The hammer beam roof could have been added while Sir Francis was building the north range and, if this was the case, then the roof over the Saloon could indeed have come from Histon Church. Any future work on the building could reveal more evidence to clarify this puzzling issue.

On the ground floor a lower hall would have been used, as it is today, for dining, with a traditional tripartite screen at the south end for the ceremonial entrance of food brought from the kitchens. To the south of this a low ceilinged parlour could have been used as a winter bed chamber, a room for receiving guests, or as accommodation for senior servants. Above was the bedchamber now known as the “Dog Hole” (a later description). It is another small, low-ceilinged chamber but without the panelling, most of which was installed in 1906. Reached via the curving stair buried in the wall and connecting with the first floor of the south range, it was probably for servants. The larger chamber above (the current ‘King’s’ room) would have been the principal “great” chamber for Sir John, accessed via an ante-room between it and the Upper Hall.

What happened above these chambers at this time is not clear. The south east turret clearly went as far as the present Murals Room, above the King’s Room, and possibly there was a ‘banqueting’ chamber (for dessert taking between courses as was the fashion) and a way out onto the “leads” for a better view of the surrounding landscape and the hunting. To access these upper levels, bypassing the private chambers, there may have existed a jettied timber structure between the 1st floor of the porch and the turret, traces of which are still visible.

⁶ The account talks of the demolition as being “about forty years ago”.

The south wing had its entrance in the chimney stack in middle of the south wall (this was still in existence in the early 20th century) with kitchen area and ovens recessed into the walls at the west end. A kitchen cloister, possibly open to the elements, would have been on the north side and here an earlier version of the present staircase may have given access to the Upper Hall and Bed Chambers. The projecting bay at the south-west corner could have been a garderobe (although a blocked doorway at ground level suggests a porch, perhaps another way into the kitchens or up to a staircase). A corresponding stone turret exists on the north side. On the first floor, now the Warden's flat, there was a large chamber, open to the roof, with a mezzanine at the west end and above this a small platform, providing plenty of sleeping accommodation, probably for guests and their servants. The roof of the south range is an unornamented hammer beam structure and it is rare for such a roof to be so plain. Although the lower braces have been removed and replaced with ties in the eighteenth century it is a very good fit and there is little evidence of reuse. The accepted theory is that this roof also came from Anglesey Abbey but it is just as likely that it was made for its present location.

4.0 Sir Francis Hynde Extends c1580-1596

Sir John did not have long to enjoy his new lodge, dying in 1550. Indeed it is possible that he left the building unfinished and this would help to explain the difficulty in identifying the overlap with later development.

Sir John's son was Francis Hynde, page in the household of Edward Prince of Wales and knighted in 1578. It is not clear whether he lived in the new Hall. It is possible he chose to stay in Madingley Manor – or even at Anglesey – for a while. As his fortunes grew during the reign of Elizabeth, and the fashion for grander country houses also grew Sir Francis decided to extend his father's rather basic building and the scale of the extension leaves little doubt that he now intended Madingley Hall to be the main family residence.

It was probably in the late 1580's or early 1590's that work to the north range was begun. This had a loggia at basement level exploiting the slope down to the north, parlours and withdrawing rooms on the ground floor and above, at first floor level, a "Long Gallery". These were extremely fashionable in the late sixteenth century providing a protected space for exercise when the weather was inclement and also hanging space for the display of the growing collection of family portraits. These were another "must have" in polite Elizabethan society enabling a landowner to demonstrate his impeccable lineage among the growing number of parvenus.

The Long Gallery at Madingley was 87 feet long⁷, just over half the length of the North Front which the Knyff engraving of c1700 describes as being "150 foot in front". Canon Underwood, vicar of Madingley in the 1870s before the north east wing was pulled down, describes it as a "a very pretentious long gallery never actually finished". Perhaps Hynde had overreached himself, although long galleries were often left fairly plain, being simply for exercise,

⁷ 1856 sale particulars.

and sometimes open to the air. In any case the “ruinous” condition (as Harding’s second-hand account describes it) may have contributed to Hurrell’s decision to demolish it in 1874.

The gallery wing had an octagonal turret at each end, and a large gothic window, probably from Histon Church, is visible in an 1812 view of the east end. There was space above the Long Gallery for a considerable number of bedchambers for guests or servants quarters and the dormers visible in Knyff indicate further accommodation in the attic. The surviving west end roof structure is of very plain oak construction and shows no evidence of reuse⁸ but it is possible that the elusive St Ethelreda roof was part of the east end roof structure demolished in 1874. Certainly there is an account of all manner of ecclesiastical fabric being found during the demolition and a good deal of it was taken back to Histon for Scott’s reordering of St Andrews.

If the alternative theory about the Upper Hall is correct then also at this time Sir Francis aggrandized his father’s Hall, putting in the higher hammer beam roof and raising the floor to match the Long gallery level. There are two sets of blocked up windows behind the panelling of the west wall of the Saloon and the upper level windows each side of the fireplace are in the right position for this alteration, the lower windows of Sir John’s Hall becoming redundant. In 1906 stone mullioned windows found behind the panelling on the south side of the Kings’s Room also suggest that the south wall was refaced, possibly as part of an upward extension made by Sir Francis to accommodate the new roof level.

5.0 Madingley Hall in the Seventeenth Century

There is not a great deal of evidence to date developments at Madingley in the hundred years that followed Sir Francis’ enlargement of the Hall, which we can assume was completed by the time of his death in 1596. What we do have is Knyff’s view, engraved at the beginning of the eighteenth century, showing a sizeable mansion set in a busy, carefully laid out country estate.

Sir Francis’ eldest son William died in 1607 without issue leaving the Hall to his wife. William’s brother Edward was left with little wealth and eventually leased the Hall from his sister-in-law’s family when she remarried in 1611. The lease specifies a “..chiefe mansion house or place called Maddingley Hall, with outhouses, stables, dovehouses, orchards, etc. with the Park and the Hawks mew yard, and the New pasture lying between the Park and the Common field, and one wood ground called Maddingley Wood.” Sir Edward was a keen huntsman keeping many hawks and falcons and indeed bears and bulls for baiting by dogs, the ovens used to bake bread for his bears were apparently quite large⁹. It was probably Sir Edward who commissioned the hunting and baiting scenes which decorate the interior of what is now called the Murals Room but whether he built this room is unclear. It seems more likely that all the attic level accommodation above the east range was built by his father.



*Knyffs View from North
c.1705 (see illus.7)*

Illus. 22b

⁸ Oliver Rackham describes it as “precisely what I would expect of an ordinary roof of the 1590’s”.

⁹ Sir John Cotton’s memorandum c1700.

Sir Edward became Mayor of Cambridge. This turned out to be an expensive undertaking and he struggled financially. He had four sons: Anthony, Edward, Robert and John. Anthony married and had a son, Edward, but left with his brothers to fight a campaign in Denmark for James I and did not return. The young Edward married and lived in Girton but was killed at the age of twenty in a riding accident in 1634. His widow remarried and his daughter Jane became a royal ward. Her maternal grandfather, probably taking advantage of the situation, lived at Madingley Hall during her absence but in 1647 Jane married Sir John Cotton of Landwade, and a little while after took back occupation of the Hall. Sir John, the first baronet, always considered himself more of a “Landwade” man but Jane was evidently devoted to Madingley and, unlike her husband, was buried in the church there.

Although she may not have made many structural changes to the building it was probably Jane who transformed what was essentially a Tudor “bachelor pad” hunting lodge into a proper family home, befitting the position in genteel society that she had become accustomed to in London. She had Edward’s capacious bread ovens pulled down and laid out the carefully ordered lawns and flower gardens, so clearly visible in Knyff’s engraving, in the fashionable Dutch style.

Illus. 8

At this time several houses along the “Hollow Way”, including a farm and vicarage, still existed. An 1811 map still shows the Hollow Way connecting with the land to the west of the Hall, skirting the kitchen garden to the south, and although it was probably more of a private drive by this time it may still have connected with the ancient tracks to the west of the Hall leading off in the direction of Childerley. It may have been along these byways that Charles I made his desperate night ride after escaping from his roundhead captors at Childerley Hall, banging on the door of Madingley Hall and calling for his friend “Jack” Cotton to hide him. He was hidden in an upper room but given away by the barking of his dog. This led to the renaming of the room among the village folk as the “Dog Hall” or “Dog Hole”¹⁰.

Illus. 9, 10

There is also a road in the foreground of Knyff’s view. Although this could be the result of “artistic license” it is more likely there was then a road skirting the northern extent of Sir John Hynde’s park that led from mediaeval Madingley Manor. Now a cul-de-sac, this may have connected with Dry Drayton, possibly being moved further north as part of the eighteenth century emparkment.

6.0 Georgian Madingley

Jane Cotton’s son, Sir John Cotton, inherited the hall following his father’s death in 1689. Sir John, the 2nd baronet, was a leading figure in the Glorious Revolution that brought William and Mary to the throne in the same year. He was

¹⁰ There is no documentary evidence for this story, beguiling as it is. The alternative explanation for the description is that it was a room used by the adolescent Hynde Cottons and a place “fit for a dog”.

M.P. for Cambridge but it is not clear what, if any, work he carried out at Madingley. His son Sir John (the 3rd Baronet) took the name Hynde Cotton and inherited the Hall in 1712, marrying Margaret Craggs in 1724. At this time the grounds would have looked exactly as Knyff's engraving, the building having not changed much since the late sixteenth century.

Hynde Cotton, like his father, was MP for Cambridge and held office for many years. He had a minor position in the Tory government of 1712-1715 but was evidently something of a rebel. His strong Jacobite leanings got him into some dangerous trouble; only his great character and political acumen saving him from serious harm after Culloden. His friend and family historian William Cole, described him as one of the best speakers in the House of Commons and also the tallest, fattest man he had ever seen. After Robert Walpole's fall in 1742 Cotton became a member of the so-called 'Broad Bottomed' coalition administration. It is Sir John in the well-known cartoon 'A Very Extraordinary Motion' being forced down George II's throat.

Perhaps because of the controversies that surrounded him, and his petty disputes with local tradesmen, he gave up Cambridge as his constituency for Marlborough in 1741, although he continued to live at Madingley. He was responsible for much of the "Georgianisation" of the hall, creating the Saloon out of the Old Upper Hall some time between 1724 and 1734, concealing the old hammer beam roof with an ornate ceiling, possibly to a design by James Gibbs who was working at Wimpole and at the Senate House at that time. He also built the two-storey infill between the wings, to the west of the Hall and Saloon, refacing the west end of the North range, adding the roundel and round-headed windows while probably rebuilding most of Sir Francis Hynde's north-west turret (a 1734 inventory describes a "New Turret" and an "Old Turret"). The new oak staircase was built at this time and it is quite possible that James Essex Senior, working then on the joinery for Gibbs' Senate House in Cambridge and a similar staircase at Wimpole Hall, was responsible for the staircase at Madingley.

Illus 21

The North Front must have been substantially remodelled by Hynde Cotton, or his son (a reset rainwater head has a date of 1726, indicating the former). Illustrations from the 1870s show the three paired chimney stacks in Knyff's view but no sign of Sir Francis Hynde's Jacobean gables¹¹. The 1705 fenestration is also quite different to the segmental headed windows and sashes shown in the Victorian illustrations, confirming that all must have been completely rebuilt in the eighteenth century, when the Jacobean gabled dormers were removed and sash windows put in. Harding relates how "the Tudor windows. . . had been replaced by Georgian windows in new positions and the hollow places of the older windows had not been filled in". (Harding later took out the sash windows on the first and second floor and replaced them with "tudorbethan" mullioned windows also moving a Jacobean gable out of one surviving chimney stack, moving it to the right to centre it).

Hynde Cotton's son, the 4th Baronet, also Sir John Hynde Cotton, inherited Madingley in 1752. He may have been responsible for much of the "Georgianisation" begun by his father but there is no doubt about his contribution in one

¹¹ Nor is there any sign of them in Harding's 1908 photograph of the surviving west end.

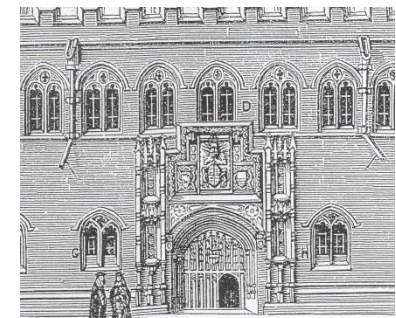
respect. In 1756 he hired Lancelot (Capability) Brown to sweep away the formal 17th century gardens and replace them with a landscape in the natural flowing lines for which he was to become so famous. A full transcript of the agreement is in the Appendix but in principal Brown was asked to do four things:

Illus. 9,10,11

- i. make a large lawn, surrounded by a gravelled walk, in front of the North Front, taking out the steps so that it sloped gently down to the wooded area and filling up a ‘canal’. (There is no sign of the canal in Knyff’s view so it has to be assumed that one was added between 1705 and 1756. Perhaps it replaced the long flower garden.)
- ii. in a similar way on the east front lay a gradually sloping lawn down to the “common road” and fill in the various hollows and small ponds between (such as the “square pieces” one of which is evident in the Knyff view). Strangely the lake itself is not mentioned, although the lowest of the square “pieces” was to be left unfilled. Presumably, as Brown and Sir John worked up the plans (clearly a lot was left for Sir John and his own workforce to do), the lake became a key feature – it is of course typical of Brown’s work and it is hard to imagine his landscape without it. The “common road” must also have been lowered at this time and the homes along and beyond it cleared to create “the View” which stretches unbroken from the hall entrance to the crest some 800m away.
- iii. make a fosse (ditch) from the north east corner of the house in a north easterly direction into the wood. This may have been to separate grazing land around the east end from the lawn and the “Pleasure Grounds” (as the 17th century wooded area to the north of the house became known) but also to provide top soil for the gardens.
- iv. To make a “coach road” or driveway. This replaced the more direct route with a more sinuous one, skirting the new lake over a sham bridge, bringing the picturesque church more into play while revealing the hall in a grand, sweeping view as the visitor approached. This is also a classic technique of Brown’s and is enjoyed by visitors to this day.

Comparing the estate map from the time of the enclosures in 1811 with the plan derived from Knyff clearly shows the transformation Brown had effected. The changes may not have all been created personally by Brown, his client almost certainly being left to complete the vision, but there is no doubt that the guiding principles were his, a completely radical philosophy of landscaping that he was to be apply all over the country.

The 4th Baronet completed “the noble gravelly road from hence to Cambridge”¹² begun by his father and also rebuilt the old stable buildings, creating a space that is largely as seen today but with an additional farmyard between the stable courtyard and the trees behind. He was “a great planter of trees”¹³ and began removing the deer that his father



*Old Schools gateway drawn
by Loggan c.1690*

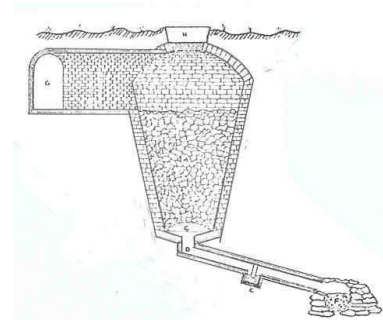
¹² Coles account

¹³ Ibid

had stocked his park with, because of the damage they were doing to his new planting. Closer to the Hall the kitchen garden was walled in and the gateway from the east front of the Old Schools in central Cambridge was taken down and reassembled between the kitchen garden walls and the south east corner of the hall to make an impressive entrance to the new stable courtyard. The arch, as can be seen in Loggan's drawing, was a typical 14th century four-centred arch too narrow for coaches. It was widened with the cunning device of an ogee head inserted by Hynde Cotton to make up the difference, the heraldic emblems being rearranged on top. Two 'gothick' benches, placed on either side of the arch, may have been designed by James Essex Senior's son James, the architect who went on to design Walpole's Strawberry Hill.

Another addition from around this period was the ice house situated to the west of the stables. This is a typical construction of its time and was used to store ice taken from ponds on the estate (winters were much colder in the 18th and 19th century) so that it could supply the house with ice for preserving food and chilling drinks all through the year. An inverted cone of brickwork was built into a natural bank so that melt water could drain away naturally via a sump at the base. A tunnel entrance in the side of the bank slopes down to the lip of the cone, up to which the ice was filled. The cone was capped with a hemispherical brick dome covered with turf but unfortunately this was blown off by an explosion during an attempt to restore the ice house in the 1980s.

Illus. 22a



Typical ice house of the 18th century

7.0 19th Century Madingley

Building work effectively ceased following the death of the 4th Baronet in 1795. The Estate passed to Sir Charles Cotton, an admiral who spent most of his life overseas. The Enclosures of 1811 may have changed the outlying farms but had little effect on the inner parkland of the Hall. The Hollow Way was still open, but closed finally, and the remaining houses along it cleared, by 1849.

The Admiral died in 1812 and the estate passed to his wife, Philadelphia Cotton. She had to live a fairly sparse life, by all accounts. The vicissitudes of her son, Sir St Vincent Cotton, left little money to spend at Madingley. She died in 1855 and her daughter Lady King lived in the hall until the estate finally passed from the Hynde Cotton family following her death in 1871. (In 1861-2 Edward Prince of Wales stayed at the Hall – see Introduction).

Illus 13

The new purchaser, Henry Hurrell of Harston, may have found the Hall already in a state of decay. A large household had not been in residence for some time and perhaps following Prince Albert's death in 1861 after his stay at Madingley, and Prince Edward's departure soon after, the decline accelerated. Hurrell clearly did little to arrest the decline, pulling down the north east wing as far as the present Board Room and, according to Harding, allowing the rest of the house to fall into disrepair. The only building work was the construction of a rather mean looking single-storey drawing room to replace the demolished north east wing.

Illus 14,15

8.0 What Harding Did: The Restoration of 1906-9¹⁴

Thomas Walter Harding bought the Hall and estate, which still included most of the village of Madingley, in 1905. (His son Walter Ambrose Harding owned Histon Manor which may have served as his base). He found the Hall in a very dilapidated state. The Saloon ceiling was cracked and full of bees and there were hundreds of rats living under the floors. Although he came into possession on 31st December 1905 he could not live in it and instead stayed at his house in Hartsholme during 1906 while he set about his restoration work with his chosen architect R. D. Oliver from London.

Illus 24a

The first task was to remove all the suspended timber ground floors and replace them with concrete, including new drainage. A new well was sunk to replace a shallow well which was next to a foul drain sump¹⁵.

The rooms to the south of the entrance hall had been subdivided into a Butler's Pantry and Bedroom and the partitions for these were rebuilt to form a cloakroom (now stairs to basement WCs) and a writing room (now office).

The old kitchen door in the South Range chimney was moved to the west side. The door gave onto a connecting dark passage with kitchen on right (east) side and scullery on left side. When the scullery passage was removed the floor above was found to be unsafe and a large 14" square oak beam was inserted which had come from an old battleship (still visible in the Stuart Room). All the floors were dug up and concreted and windows reglazed to give more light. The old kitchen courtyard contained the "rickety game larder"¹⁶ surrounded by yew trees and box shrubs that obscured the windows.

The Dog Hole had been divided up into very poky rooms for servants with a "dark passage" behind. Harding removed the partitions and found some of the panelling lining the present room. (It is difficult to tell how much of this is original but Harding clearly added a considerable amount).

The paper on the walls of the west bedrooms were stuck to tapestries which in turn concealed Georgian panelling. The paper was carefully removed by Harding and two of the tapestries eventually put up in the Saloon (others in the Hall were removed when the Harding family left in 1948). They date from about 1660 and are of Belgian origin bearing the

¹⁴ The following two sections are taken from the fascinating first hand accounts of the restoration written by Harding and his son. Items in quotation marks generally indicate where their own words have been used. Rooms are given their current names to avoid confusion. What Harding Sr called 'the Hall' or 'Great Hall' is called the 'Dining Hall'.

¹⁵ the source of Albert's typhoid perhaps?

¹⁶ Now restored and relocated west of the courtyard buildings.

Brussels mark “BB” and name “de Vos”. From a label found on the back they appear to have been installed at Madingley in about 1738, corresponding with the date of this infill section.

The Mural and Cypress Rooms were also very dark and dilapidated and covered with tapestries. When Harding removed these he found Sir Edward’s hunting murals. At this time he also found the hammerbeam roof. This had been heavily adapted to make way for the Saloon and so he made the strengthening of these timbers a priority. (What was done at this time is not clear; the steel collars were inserted later by his son and the steel ties in the Cypress room are a post 1950 intervention). He already intended rebuilding the north wing but had to postpone this because of the high cost of all the emergency repairs which were begun by local firm Sindalls in April 1906.

By the autumn of 1906 these were complete, kitchen alterations made, chimney stacks repaired and repointed and the east front slates put on by Hurrell replaced with old clay tiles with dormers reinserted to light the Saloon roofspace.

In the King’s Room (then called the Prince’s Room where Edward Prince of Wales had slept) Harding took out a partition that had been put in to make a bathroom at the west end of the room, finding part of a 16th century fireplace behind. This he restored and completed in matching clunch. Original stone window jambs were found each side of the fireplace and Harding decided to restore the Prince’s Room in what he called “Jacobean” style with the window to the east of the fireplace added back to the room. (Harding’s discovery of these windows confirms that this south gable had been refaced, supporting the theory that significant modifications were made by Sir Francis to his father’s 1540’s building).

Because of the poor state of the floors in this wing it appears that all were replaced at this time, Harding referring to his “restoring [of] the floors to their original levels as shown by the position of the windows”.

The Saloon floor was also replaced. Hurrell had put partitions in the Dining Hall which were giving some additional support to the oak beams above (24” square but rotten at the ends). When the partitions were removed “there was nothing for it but to take them out and replace them with 16 inch . . . iron girders”. The oak beams were sawn up and made into panelling for the Prince’s (King’s) Room. The Saloon floor was 4 foot in depth (again this suggests that Sir Francis had laid his upper hall floor over his father’s old floor to match those of his new Long Gallery) and Harding took advantage of this by raising the Dining ceiling by 2 feet, putting in an oak floor in the Saloon to replace the old deal floor.

In Dining Hall and Saloon the “wretched Victorian sash windows” were removed and replaced with stone mullioned windows and the Hall panelled. The Dining Hall and King’s Room ceilings were one of the several “bones of contention” that Harding had with his architect, the client invariably getting his way. Both ceilings were made by a Yorkshire plasterer named Mountain. The Prince’s Room was copied from a “Jacobean” ceiling Harding had in his home in Kirkstall with the arms of Edward Prince of Wales (Edward VI) cast from some oak bosses found at Madingley. The Dining Hall ceiling had the arms of Elizabeth I, badge of Edward VI and the Hyndes introduced into

the plaster decoration, all cast from original oak carvings Harding found at Madingley, his own and his wife's added over the fireplace.

The Georgian mantelpiece in the Dining Hall was removed together with a 9 inch wall behind it revealing the right half of the original Tudor mantel plastered over. The rest had been destroyed, Harding thought, during the 18th century. (This is the piece of mantle that has Anthony Hynde scratched into the clunch, dating from 1589). The left half was reproduced by Oliver; Harding designed an elaborate overmantel incorporating a bust of Queen Elizabeth which had belonged to his father, much to Oliver's disgust. He suggested the compromise design in clunch which Harding liked and had installed.

In early 1907 the Saloon floor girders were fixed and tied across the north wing to hold the bulging brick of the north façade brickwork. This, Harding reports, had been poorly finished during the 18th century restoration with the 16th century windows being left hollow. These he had filled and the tie rods ended with distinctive "H" plates.

In the winter of 1906/07 the earth bank that Hurrell had heaped up against the north front loggia was removed. Some of the damp stonework had deteriorated and was replaced. By the spring Harding felt the Hall was "rising like a phoenix from the ashes".

Harding decorated his new Dining Hall with the tapestries he had found (since removed) and a new oak screen at the south end (the oak salvaged from the beams did not run to making this as well). At the opposite end Harding installed two "Jacobean" doors he found in the cellar, in modern surrounds. In similar fashion a salvaged door was put into the east end of the Dog Hole.

In the ceiling of the Entrance Porch Harding found more Tudor oak ornaments and these he cleaned up and redistributed around the house as follows:

- Arms of Henry VIII - now in overmantel of Dog Hole
- Arms of Sir John Hynde - now in overmantel of Dog Hole
- Arms of Ursula Hynde - now in overmantel of Dog Hole
- Dragon friezes: one, with date (1543) - now over doors to Dog Hole
- Vertical panels - now in Dining Hall screen doors
- Arms of Sir John Hynde, Ursula Hynde and two blank shields - now on south side of Dining Hall screen
- Two octagons with initial of Sir John Hynde and Ursula Hynde - (location unknown)
- Two shields one with arms of Henry VIII, the other with arms of Edward VI – over north doors of Dining Hall
- Tudor Rose and Crown – now over north west door of Dining Hall, north side
- Badge, feathers, sun and crown (emblem of Edward VI) – now at back of Princes (Kings) Room
- Two octagons with letters JC and GC – now in north east door of Dining Hall (these are Georgian)

Casts were also taken from these for the plaster ceilings in the Dining Hall and King's Room and copied for the overmantel in the Dining Hall. Fascinatingly even the position Harding found them in was not original. William Cole relates how Sir John Cotton in 1779 had "shown me an old box containing 15 coats of arms etc". Cotton, or some one later, had obviously decided to paint them and mount them all on the deal frieze which Harding discovered in the porch.

Harding also found other odd bits of panelling around the house which he carefully stripped and had fitted up in the Dog Hole to a design of his own. Oliver designed the mantel for the Dog Hole but after another squabble with his architect Harding designed the overmantel incorporating the heraldic emblems as described above; the clunch fire back is original (a date of 1515 is visible but does not correspond with the rest of the wing – unless Harding's hunch about the south wing predating everything else is correct). Although Harding refers in his account to some of the panelling being found *in situ* he is quite emphatic that "all the panelling in the Minstrel Room [Dog Hole] had been in the house for centuries *though not in this position*".

Oliver and Harding then set about restoring the mantel piece in the Board Room (the Dining Room as it was then). This was a Jacobean work that was removed to Hurstmonceaux in 1935 and replaced with the 1757 mantelpiece taken from what is now the first floor gallery (with a temporary spell in the Prince Consort's Room). The ceiling of this room is mid to late 18th century and Harding had it regilded and the heraldic emblems, showing the "impalings" of the different family unions, repainted by Waring and Gillow.

Illus 26, 27

In the Prince Consort's Room Harding installed the 1757 mantelpiece from the Gallery that is now in the Board Room and in the adjacent West Room he installed a carved wooden mantel he found in London. The two rooms are lined with the 18th century panelling Harding discovered beneath the tapestries.

In another piece of improvisation Harding made the mantel in the Porch Room from an 18th century over-door he found somewhere in the house.

Before retiring exhausted from this phase of building in late 1908 Harding removed the "ruined lodge and common field gates that formed the squalid entrance" and replaced them with a new lodge and gates designed by Oliver. He also restored the stable yard and surrounding buildings, designing the pond himself "to the annoyance of the architect".

9.0 What Harding Did Next – The Restoration of 1909-10

After a very brief respite work began again in late 1909, this time with a different architect. Clearly Oliver had quarrelled with his client once too often during the 1906-1908 restoration and Harding decided to replace him with Mr J. A. Gotch of Kettering. Although a leading expert on Tudor and Jacobean architecture Gotch was more compliant than Oliver and Harding got on very well with his new architect.

From the outset Harding's intention had been to replace Hurrell's single storey drawing room with a new extension to replicate as far as possible Sir Francis Hynde's north east wing, and, with the other repairs now complete, work on this ambitious new project could begin.

The new wing would not extend as far as Sir Francis Hynde's, partly because the house, was, as Harding admits "already large" but also he wanted to insert a terrace between his extension and the large cedar tree which had been hard up against the end of the old wing and was at that time still standing¹⁷.

Work began in November 1909. A new north east tower was built to replicate the north west tower, and an illustration of this old tower which Harding had studied. The Victorian sash windows in the remaining section of the north front were taken out so that the first and second floor windows could have stone mullions and the remaining Jacobean chimney gable was rebuilt to centralize it in the centre of the new elevation. The chimney at the west end was also rebuilt to match the new chimney at the east end. The gable wall, which Hurrell had built to end his truncated wing, had a lot of timber built into it which was rotting and the entire wall had to be rebuilt. The ground floor windows were kept as sash windows with the 18th century stone surrounds replicated in the new work, the new terraces flanking each end completing Harding's vision.

On the east front the south east turret was raised by four feet and the lead on all the turrets replaced with copper, to replicate the work at Audley End, which Harding obviously admired. Further back, in the south range, a new brick tower containing a water tank was added.

Battlements were added to the entrance porch parapet and although Harding intended to do the same on the oriel window the First World War and lack of finance prevented it.

The Hickson Room had a ceiling "of Georgian design" copied from a ceiling at Hartsholme. The mantel and over-doors are original 18th century work and had been used by Hurrell in his partitioning of the Dining Hall. Presumably these had been salvaged from the demolished wing¹⁸.

¹⁷ It was finally felled in the 1930s.

¹⁸ Harding leaves precise instructions on how the Hickson Room can be connected with the Board Room (his Drawing Room and Dining Room respectively) and the Board Room décor into the Stair Hall centralized so that an axial view from the stair right through to the fountain on the north east terrace could be enjoyed.

On the first floor the Gallery (then the Billiard Room) was connected to a bedroom and dressing room suite in the new part and the squint which gave access to the Saloon in the north east corner blocked up and made into a bathroom. The second floor of the new wing, Harding remarks, is concrete. The upper bedroom (East Room) has an old mantel salvaged by Harding from London.

Waring and Gillow were commissioned to paper and paint the staircases, Dining Hall, corridors and Gallery. The north east wing was complete by October 1910.

The lower part of the Stuart Room had in 1906 been turned into a small dining room and the 18th century mantelpiece, which Harding had found covering the 16th century mantel in the Dining Hall, was re-erected here. In 1910 Harding replaced this with a clunch mantelpiece from a merchant's (Veysy's) home in central Cambridge dating from 1538¹⁹. It had a frieze which was smoothed off by Harding because it was "beyond restoration" although the undercut carvings were still in good condition.

The collection of outbuildings at the north west corner of the south wing were demolished to make way for a new Servants' Hall (now Study Bedroom No. 12) and Housekeeper's Room (now General Manager's office).

In 1912 Harding, without Gotch, set about panelling the South Room (the lower part of the Stuart Room) and installing a "new Tudor window".

To celebrate the completion of Harding's five year restoration programme a fancy dress ball was held on November 16th 1910; with Harding and his wife appearing as Sir Francis and Lady Hynde and Harding's son and daughter-in-law playing Charles II and Queen Elizabeth.

The north garden was terraced by Harding in late 1913, early 1914. This completed the task he had begun six years earlier with the clearing of Hurrell's bank. A further 1500 tons of earth were moved to create a lower level below the north walk, which was also extended westwards and a new rose garden created. The stone balustrade was designed by Gotch but Harding himself designed the fountain which was constructed of concrete.

Harding was relieved to have all this work completed before war broke out in August 1914, all building work coming to a halt as it did with labour shortages and high taxation.

¹⁹ It matched a similar mantel found there in 1906 which Harding had unsuccessfully tried to purchase and now sits at the back of the Tourist Information Office in the Guildhall.

10.0 Walter Harding's Restoration of 1927

Thomas Harding died in March 1927 and his son, Walter Ambrose, took possession of the Hall, as well as most of the village. Walter had helped his father with his restoration project, researching the heraldic emblems for the Board Room ceiling, amongst other things.

No building work had been carried out, except for urgent repairs, since 1918 and, despite his father's massive building programme, Walter embarked up on yet more expensive alteration work. He had a large library (6000 volumes) and his most urgent priority was to find a home for this. Walter's chosen architect was Beresford Pite who had been brought in to advise on repairs to the church, and he set about "overhauling the house from the roof to the cellar".

The Old Kitchen including Thomas Harding's "South" Room, were chosen as the site for the new library and this was built by Rattee & Kett to Pite's design. The Servants' Hall built by his father was converted to a kitchen and the Housekeeper's room converted to a new Servants' Hall.

The electrical installation was then entirely replaced, with wiring taken through new steel conduits, much of the roof tiling and leadwork renewed and the servants bedrooms at the top of the north wing remodeled with a new corridor behind.

The ceiling over the oak staircase had cracked because the central oak beam above was spliced in the middle with iron bands. The entire floor and ceiling were removed and a "fireproof" floor with steel joists inserted.

Shortly after this the Saloon ceiling began to cause concern. The ancient ecclesiastical timbers had been damaged by death watch beetle, some had given way and these had steel collars added to strengthen them.

The other major intervention of this period was the insertion of a small passenger lift which ran from ground to first floor in the location of the present telephone booth in Reception.

In the grounds Walter's wife put in a rose garden in the old kitchen garden and a collection of yews were transported from his other house, Histon Manor, to create the topiary garden, as well as "several forest trees of considerable size". In the north garden Walter planted many shrubs including many species of barberry and the yew hedge at the northern edge of the great lawn; tracing out and remaking of paths in the "Pleasure Grounds", rebuilding the boathouse on the lake, removal of conservatories in the kitchen garden and the cutting down of the huge cedar of Lebanon at the end of the north east terrace.

His father's new well was found to be still not deep enough to provide fit water and a new bore hole was instead sunk 170 feet into the greensand.

11.0 Post 1948 Alterations

Walter Ambrose Harding died in 1942 and his heirs sold the Hall and its grounds, together with a large part of the village which was still attached to the estate, to the University of Cambridge in 1948.

Construction work began almost immediately to adapt the Hall to its new use as a residence for graduate students and a vacation centre for the Board of Extra Mural Studies. The north and west part of the stable block was demolished to ground level and reconstructed on the same foundations with the 1755 clock turret reset on the north range. The southern block (now the library) kept its shell but was almost entirely rebuilt. The reconstructed buildings contained study bedrooms for about fifty graduate students. The architect for this work was A. C. Crook who had been architect at Estate Management. At the same time the cobbled courtyard was remodeled and a lawn put around the pond.

Illus 23

The single storey west wing, which had contained the kitchen, was converted to offices and linked to the newly reconstructed courtyard block.

To provide space for a modern catering kitchen the Butler's pantry was opened up into the adjacent rooms, a concrete floor installed and a new doorway formed linking it directly with the Dining Hall. A narrow range of ancillary rooms was also built along the north side of the sixteenth century south wing.

In the basement of the north range new oil fired boilers were installed, two of the loggia arches infilled and a flue taken up through the division between the Board Room and the Hickson Room.

The old Writing Room was converted to a Reception Office and a small hatch to the Entrance Hall inserted. The cellar underneath was converted to lavatories with a new staircase off the Entrance Hall.

When the Board of Extra Mural Studies became sole occupier in 1975 the Dart Building was built to provide office accommodation. Designed as a separate block by E. D. Rhodes of Estate Management, it was built by Rattee & Kett. In 1985 the Wayer Building was built as a free-standing structure on the west side of the Courtyard Block. Sometime during the 1980's strengthening work was carried out to the roof above the Cypress Room and in 1988 more work to the kitchens was completed with the 1949 kitchen yard infilled to provide preparation and pot-washing rooms.

The southern half of the 18th century walled gardens were converted to a car park and tennis court, and the northern half, having been used to grow Christmas trees during the 1950s, was landscaped as a flower garden.

In 1991 Cowper Griffith Brimblecombe Architects of Whittlesford were commissioned to carry out a major programme of refurbishment and alterations to the western part of the site. This involved linking the Dart Building to

the Courtyard Building, refurbishing all the study bedrooms and constructing the Tower Building in the northwest corner of the site to provide additional bedrooms; the construction work was carried out by John Brignell.

To improve traffic flow to the car park, which had until that time come through the stable courtyard a new opening was made in the east side of the walled garden and a new approach road built.

In 1994 the final phase of this refurbishment programme was completed. This involved building the Terrace Bar on top of Gotch's northwest terrace, and reinstating the first floor gallery in the north range to its former size by removing some 1949 partitions. A new fireplace, structural work to the floor beams and new lavatories between the Gallery and the Andrew Room, with an octagonal ante-room, also formed part of this contract. The cellar lavatories under Reception were refurbished and new accommodation for the gardeners added at the end of the garage block.

Since 1995 there have been few significant alterations, other than ongoing maintenance. Items worthy of note are the replacement of the 16th century decorated stone panels from the oriel window with replicas, the originals now being stored in the Murals Room, attention to a dry rot attack between the Tower Room and Room 9 and rebuilding of the southeast chimney stack.

PART 2

Areas of Significance

This section catalogues the principal elements and assesses their significance.

Item	Location	Description	Significance: High/Medium/Low	Further Remarks
1.0	Externally			
1.1.0	East Front Generally	This is the main frontage of the building and its most public face. As one approaches from the main gate and up the main driveway the view of the east front is exceptionally significant, portraying (albeit falsely) an image of the “perfect” red brick Elizabethan House in an 18 th century landscaped setting.	High	This front shows more than any other the multiple layering of English architectural style from 1543 to 1923 and is a built record of how a house such as this can be adapted, enlarged, denuded and built up again to suit changing needs and priorities over nearly five centuries.
1.1.1	South East Turret	Mainly 16 th Century, signs of blocked doorways, windows and jettied connection with porch. Stone mounting block at ground level. Top rebuilt by Thomas Harding in 1910 and lead roofing replaced with copper.	High	
1.1.2	Entrance Porch	Mainly 16 th Century, windows 18 th Century. Signs on south face at high level of removed jettied connection with S.E. turret. Parapet rebuilt by Thomas Harding. Stone panel above door (KH for Katherine and Henry) is a replica of original now stored in Murals Room. The stone oriel, and probably the door surround, is 18 th Century.	High	
1.1.3	Diaper Brickwork & string	“Over burnt” brick diaper work typical of 16 th Century brickwork. Shows extent of original 16 th brickwork and position of blocked windows. Upper stone string is decorated with heads, also 16 th century.	High	It would be of great benefit to have diaper brick accurately plotted on a surveyed elevation.

1.1.4	Oriel Window	Lower stage 16 th Century, Upper stage probably added when Upper Hall was aggrandised into Saloon in 18 th Century. Casements added by Harding in 1906	High	
1.1.5	Roof	Now clay tiled, as it probably was originally. Slates had been substituted in the 19 th century but tiles were reapplied by Thomas Harding in 1906. Dormers also reinserted by Harding.	High	
1.1.6	18th Century Windows	Round Headed 18 th Century windows with stone surrounds. Sashes to Saloon and Dining Hall replaced with stone mullions and leaded lights by Harding in 1906 but remaining sashes 18 th Century.	High	
1.1.7	North East Wing	Harding's 1908 extension, while not replicating Sir Francis Hynde's long north range, goes a considerable way towards it, reproducing in matching brick and stonework the Elizabethan style so convincingly that from a distance it appears to be original. The wing is a highly significant part of the Hall's development story. The angled projection between the two wings has original 16 th Century brickwork but substantially altered when new n.e. wing built. The north east turret has been reroofed in copper in the last twenty years.	High	
1.2.0	The South Front Generally	Perhaps the most complete part of the original 1543 house (some evidence that it may be even earlier). Built as the kitchen range with rooms, probably guest quarters, above, the west end largely of stone, possibly taken from Anglesey Abbey. Viewed from the walled garden, especially the roof line, is a picturesque view of great significance.	High	
1.2.1	Garderobe Turret	Stone, evidence of blocked doorway. Possibly old entrance to kitchen range. Evidence that eaves line was raised and top made up with stucco in 18 th century	High	

1.2.2	Porch/chimney turret	Stone turret with twin brick chimney stacks. This may have contained fireplace for 16 th century kitchen but made into alcove in 18 th century. There was a small doorway to the left at low level but this was blocked by Thomas Harding and the stone windows inserted in 1906.	High	
1.2.3	Windows	Sash windows to Wardens Flat are 18 th century. The Dog Hole windows and the Mural Room Window late 16 th century. The Kings room windows were inserted in 1907	High	
1.2.4	King's Room Elevation	This was possibly refaced in brick by Sir Francis Hynde (hidden windows in Kings Room indicate this) with stepped gable. The highly decorative rubbed brick twin chimney stack was rebuilt in the 1990s	High	
1.2.5	Rainwater Goods	Decorated cast lead rainwater head and pipes, probably 18 th century	High	
1.3.0	The North Front Generally	The North Front is the most formal architectural composition of the Hall. The basement level loggia and the bulk of the west end is late sixteenth century but altered in the eighteenth century and extensively repaired in the early twentieth century. Except for part of the loggia everything that lies to the east of the central bay was demolished in the 1870s. It was rebuilt by Thomas Harding, with a shorter, almost perfectly symmetrical façade, in 1910, to a design by architects Gotch and Saunders.	High	
1.3.1	North East Terrace	This was built by Harding to follow the outline of the demolished wing	Medium	

1.3.2	North West Terrace	This was built by Harding to complete the courtyard between the east and south ranges. It contains a large rainwater cistern which discharges into semi circular pond with Bhuddah Statue	Medium	
1.3.2	Loggia	Although heavily restored and infilled with brick, the arches remain largely as originally built in the late 16 th Century as seen in the Knyff view.	High	<p>Ionic capitals and fluted pilasters show the classical influence which was coming from Italy at this time, as can be seen in the contemporary Gate of Honour at Gonville and Caius College.</p> <p>Internally, in the basement boiler room the original stone capitals are better protected although obscured by pipework. There is also a stone column with spiral flutings, possibly Roman, likely to be an 'objet trouvé' of Hardings</p>
1.3.3	Windows	Ground Floor sash windows 18 th century, 1 st and 2 nd Floor replaced by Harding.	High	
1.3.4	Rainwater Heads	On the north side the right hand hopper head has a date, 1726, possibly reset by Harding in 1910 restoration but almost certainly original to the North Front dating the "Georgianisation" of Sir Francis Hynde's Wing.	High	The rainwater cistern with monkey finial is presumably a Harding found object.
1.3.5	Brickwork	Joints between 1910 extension and 16 th Century work very obvious. Older work bulges out and appears to be repointed in cement. "H" tie ends were put in by Harding in 1907	High	
1.4.0	West Front	The northern section is the gable end to the north front and was refaced in the 18 th century when the n.w. turret was also rebuilt. The southern section was built on the back of the saloon at the same time and contained bedrooms on the first floor, pantries below.	High	

		The windows are all 18 th century, the gable end contains a large round headed window, the surround formed in Roman cement and there is a brick roundel window above. This front is largely obscured by the Terrace Bar and other 20 th century additions.		
1.5.0	South Range: North and West Sides	<p>The west end of the South Range is one of the oldest parts of the house probably dating from about 1543. It is built in stone, possibly taken from Anglesey Abbey, and has a stepped gable. Sash windows are 18th century insertions though the ground floor windows may be 16th century. Twin rubbed brick chimney stacks are also probably 16th century.</p> <p>The north side is also of stone on the ground and first floor though the lower part is wholly obscured by 20th century additions and a large brick tower and chimney stack was built above the east end by Thomas Harding to house water tanks. The hipped west end matches the “garderobe” turret on the south side and has a blocked window on the west side and a large 18th century sash on the north.</p> <p>The door at the end of the Kitchen corridor was reset by Thomas Harding from the South front chimney bay in 1906.</p>	High	
1.6	North West Terrace & Terrace Bar	Thomas Harding built the Terrace to designs by Gotch to flank his reordered North Range. It contains a large rainwater cistern which feeds the Buddah fountain. The Terrace Bar was built on top of the Terrace in 1994.	Medium	
1.7	Courtyard Building	This was rebuilt from ground level in 1949 following the outline of the mid 18 th century stables. The floors are of concrete, walls in red brick to match the hall. The 1755 clock cupola was reset on top of the north	High/medium	Whilst not of great age this part is significant mainly because it replicates the 18 th century stable courtyard.

		range.		
1.8	Tower Building	Built in 1992 as extra residential accommodation	Medium	A well designed extension which complements the style of the Hall in a robust way and without imitation. It forms a “bookend” to the range of buildings viewed from the north.
1.9	Library	Largely rebuilt in 1949 this retains some original 18 th century brickwork	High/Medium	The bridge link to the remainder of the courtyard building is entirely 1949 work
1.10	Dart Building	Built in 1975 as a separate office building. The linking building connecting it to the Library block was built in 1992. The link is nicely detailed but the 1975 building is unexceptional and cuts into the rising ground in an unsympathetic fashion. It is built of red brick and the roof is of concrete tile with a pitch which is shallower than the older buildings. It provides a backdrop to the walled garden, though presumably some 18 th century brickwork was removed to make way for it.	Low	
1.11	Wayper Building	An isolated office building built in 1985. It has a rather haphazard relationship with the rest of the site.	Low	
2.0	Internal			
2.1	Murals Room	<p>Could be part of Sir John Hynde’s original building or possibly added in late 16th century by Sir Francis. Most notable for its hunting scenes, probably commissioned by Sir Edward Hynde in early seventeenth century. Those on north and south walls in original location but third panel in freestanding frame on floor.</p> <p>Fragments of stones that have been replaced in Oriel bay, north loggia by replicas on floor- also a clock face</p>	High	<p>Murals are painted in lime wash on hair lime plaster on reed backing and restored in 1959. Original position of framed mural unknown but there was cupboard under it.</p> <p>It would be helpful if these fragments could be properly labeled and stored in a way that will not lead to further</p>

		(from Stable cupola?) Hammerbeam roof structure plainly visible. Possibly reused from Anglesey Abbey or St Ethelredas Histon.		deterioration
2.2	Cypress Room	Essentially a loft space lit by dormers, hammer beam roof strengthened by late 20 th century steelwork. Top of 1927 lift shaft terminates here. Room much altered but may have formed gallery to Upper Hall prior to Saloon being formed, probably then Servants' accommodation.	High	Evidence of Minstrels gallery, mural positions, should be carefully watched for during any alterations.
2.3	East Range Roofspace	Moulded oak hammer beam roof reused from Anglesey Abbey or St Ethelredas, Histon and heavily adapted- when originally fitted and then again when Saloon ceiling was added. Dormers were inserted by Thomas Harding in 1907 but had existed prior to 19 th century. Steel collars added by Walter Harding in 1927. Remnants of lime plaster on reed partitions which may have formed servants quarters in 18 th century.	High	
2.4	S.E. Turret Stair	All but top third was built by Sir John Hynde in 1540s. the top 4 ft was rebuilt by Harding in 1910, the rest above the line where the stone quoining and diaper brick stops, must have been rebuilt in the 18 th century. Internally is a newel post and solid timber spiral stair, all but the top flight being 16 th century. A blocked doorway in the south east face suggests there may have originally been a projecting balcony or viewing platform. Tjere is also a blocked doorway on the north side which would have led out to the jettied link with the porch. An inscription on the stone window splay next to the Murals Room door reads "HENRY GVNEL 1615"	High	There is very thin evidence (from close anagnosis of Knyff) of the top section being originally jettied out RCHM has the blocked doorway with a stone head, now only a rough brick arch remains.

	Dog Hole	<p>A low-ceilinged parlour (ceiling height 2.35m) extensively re-panelled by Harding in 1906. The original use is unclear but its low ceiling suggests it may have been used by senior servants or as a withdrawing chamber.</p> <p>On the south side is a clunch fireplace with a carved date of 1515 in the top left hand corner. If reliable this could be evidence of the south wing predating Sir John Hynde although more likely to be a re-used fireplace from Anglesey Abbey.</p> <p>The over-mantel has shields containing the initials I H & V H, thought to be John Hynde and Ursula Hynde, flanking a royal coat of arms in the centre with a K, presumably for Katherine, and an H for Henry. A door, reset by Harding, at the east end with a dragon frieze over-panel dated 1543, leads into the south east turret.</p> <p>Two square headed windows are probably 16th century</p>	High	<p>The peculiar name of this room has two possible derivations: it could have come from the uncorroborated story of Charles I hiding here, or in the roof space above, from the Roundheads after escaping from nearby Childerley and being given away by the barking of his dog. Based on local legend this was included in Thomas Harding in his “Tales of Madingley”. The alternative explanation is that, in the 18th century, it was the room where the adolescent members of the family had their “base” after leaving the nursery and was only “fit for a dog”. It was called “Little Dog Hall” in the inventory of 1861, there is no reference in the 1734 inventory.</p>
	Curved Stair	<p>A short, curving flight of stairs buried in the masonry between the Dog Hole and the Warden’s Flat it provides access to the Dog Hole from the first floor landing. Likely to be part of the original 1543 building. 18th century banisters</p>	High	
	South Range Stair Hall	<p>A single flight stair with winders top and bottom leads from the Kitchen Passage to the landing outside the Wardens flat. A second similar flight leads up to Tower Room</p>		

2.5	The King's Room	This room completely refitted, including panelling and new decorated plaster ceiling, by Thomas Harding in 1906. The windows to each side of the fireplace are mullioned stone windows put in by Harding to replicate some 16 th century windows found behind the old panelling. The mantel is Harding's work with a reused royal coat of arms on top, Jacobean style arcading in oak. The stone fireplace may be 16 th century. There are early 18 th century sash windows at the east end and a blind door on the north side, in the centre a reset oak shield bearing Prince of Wales Arms	High	This is the room that (Albert) Edward, Prince of Wales occupied during his time at the university, January 18 to December 13 1861 as a brass plaque on the mantelpiece testifies. Called Prince's Room in Harding's account. Harding's stained glass signifies this. Harding comments on earlier, probably mid 16 th century mullioned windows at a slightly lower level. If these still exist behind the panelling records should be taken if ever uncovered.
2.6	King's Room Ante Room	This is interesting for its small passenger lift casing which was put in by Walter Harding.	Medium	
2.7	Porch Room	Timber panelled room extending out over the entrance porch through a large segmental arch. Panelling all 18 th century, the fireplace probably inserted later, possibly by Harding.	Medium	Any evidence of blocked up openings, previous floor levels etc behind the panelling should be carefully recorded if ever exposed
2.8	Warden's Flat	Part of the original 16 th century range but heavily remodeled in the 18 th century. Good 18 th century paneling in the Alcove Room with evidence of previous stair up to roof space in r.h. cupboard. Study at South end also panelled. Inscribed glass reads "Abraham Redgrave Joyner 1752". A simple 18 th century stair leads up to a bedroom with evidence of further mezzanine or sleeping platform above	High	
2.9	South Range roof space	Hammer beam roof, 16 th century, unornamented, probably purpose built. Prior to 18 th century would have been visible from below. Lower braces removed and ties inserted in 18 th century, now strapped with	High	

		steel. Some bays have ties cut through and hoops inserted, possibly to make suitable as garrett accommodation.		
	Tower Room	The Tower Room with tank above and chimney stack was added by Harding above the South Range in about 1907.	Medium	
2.10	West and North Range: Second Floor	<p>The west range was refitted in 1927 by Walter Harding with a passage added. The North Range may have earlier, 18th century, partitions and a lime ash (plaster) floor on a reed bed. The floor under the Common Room was rebuilt in 1927.</p> <p>The East Room at the end of the North East range was built in 1910.</p>	High	
2.11	West and North Range Roofspaces	Although the north range (west section) could be part of Francis Hynde's original roof it is more likely that this was replaced when the West range was built in the early 18 th century. The east end of the north range was all rebuilt in 1910. The "S" ties that tied the gable left by the 1871 demolition are visible in the roofspace.		Knyff shows dormers which were removed in the 18 th century and closer study may reveal this alteration and help to date the north range roof.
2.12	The Saloon	This room is extensively panelled with painted panelling up to an ornate cornice. Coved and decorated plaster ceiling, all 18 th century, possibly by James Gibbs and James Essex Snr. Four oak doorcases with split scrolled door-heads. Tapestries at north and south end were relocated by Harding, bearing mark presumably "BB" though hidden and "M.D.V02". Fireplace overmantel extending to full height, painted and gilded and containing circular painting by Balthazar Denner 1685-1749 (copied from Rubens). Small cartouche of arms of Cotton (3 rd	High	Any evidence of blocked up openings, previous floor levels etc behind the panelling should be carefully recorded if ever exposed

		Baronet) and Craggs with motto “fidelitas vincet”. Marble fireplace. Firedog cast with date 1570. 18 th century stone to windows, casements redone by Harding who also hung loose glazed medallions of Edward VII, George I, Queen Anne, Elizabeth, Charles I and James I. Another coat of arms in plaster above the oriel window, shield of Cotton and Craggs.		
2.13	The West Room	Original 18 th Century panelling found by Thomas Harding under tapestries. Pair of 18 th century sash windows with shutters.	High	
2.14	Prince Consort’s Room	Similar to West Room, also all 18 th Century except for mantelpiece	High	Prince Consort’s room, so called by Harding as it was thought to be the room where Prince Albert slept, although this has been disputed. It seems unlikely that he would have slept next to the stairs, Lionel Munby’s theory that his room was what is now the Warden’s Study seems more likely.
2.15	Gallery	Part of Sir Francis Hynde’s late 16 th century north range, original layout unknown but 16 th century window positions left when the wing was “Georgianised” were blocked up in 1910. Thomas Harding used it as a Billiard Room but when he restored the Dining Hall two 18 th century ionic timber columns that had stood in the Screens Passage were moved here and the Billiard Room opened into the landing. In 1949 the space was divided up to form bedrooms and these were removed and the room refurbished in 1994.	High	
2.16	Ante Room	The lobby between the Gallery and Andrew Room was remodeled in 1994	Low	

2.17	Andrew Room	Part of 1910 extension	Low	
2.18	Stair Hall (first floor)	<p>Oak staircase, early 18th century possibly by James Essex Snr, very similar to a staircase at Wimpole Hall. There is a connecting landing to the northwest turret contemporary with the rest of the staircase. Ceiling replaced by Walter Harding in 1927.</p> <p>Very large round headed window at west end in unpainted oak with stained glass medallion.</p>	High	
2.19	Stair Hall (ground floor)	<p>18th century timber ionic columns in original location.</p> <p>Fine stone and tile floor</p>	High	
2.20	Board Room	<p>Part of Sir Francis Hynde's wing but completely remodeled in 18th century. Good 18th century ceiling</p> <p>Georgian mantelpiece, originally in Prince Consort's Room</p>	High	
2.21	Hickson Room	Part of 1910 extension. Mantel and over-doors are 18 th century and had been incorporated in late 19 th century partitioning of Dining Hall.	Medium	
2.22	Entrance Porch	Original entrance to 1543 building. Its virtually level access is an indication of the relative modesty of the Sir John Hynde's structure. Tiled floor early 20 th century.	High	
2.23	The Entrance Hall	<p>Formerly the "Screens Passage" of Sir John Hynde's original 1543 building.</p> <p>Hung on the wall is a plaster cast bought by Thomas</p>	High	The plaster cast is a reproduction of a stone "Achievement of Arms" found by the antiquary Rawdon Brown in 1839 in the Doges' Palace in Venice. The

		<p>Harding.</p> <p>The oak screen was put in by Thomas Harding, reusing some older, possibly 16th Century, carvings: round medallions on the entrance side, rectangular on the dining hall side with entwined cherubs.</p> <p>1927 oak lift enclosure. Tiled floor early 20th century.</p> <p>Small decorated plaster cast over the stone door which leads to the kitchen passage.</p>		<p>original, now in Corby Castle near Carlisle, is thought to date from 1392 and made to commemorate a visit there by Henry Bolingbroke, later Henry IV. Brown was convinced it came from the tomb of Thomas Mowbray, Duke of Norfolk who died in Venice in 1399 and may have had the date at the top of his plaster reproduction “faked” to support his theory (the original has no such date). The mix up is especially ironic as Bolingbroke and Mowbray were bitter enemies.</p>
2.24	The Reception Office	<p>This has a clunch fireplace, oak over-mantel with A. B. & W. H. (for Anne Butler and Walter Harding) flanking an oil painting found by Harding, unknown figure rumoured to be Francis Cutts.</p> <p>Opening to Entrance Hall is a 1950 alteration</p>	High	
2.25	Dining Hall	<p>Originally Sir John Hynde’s “Great Hall” built in 1543, probably with timber tripartite screen separating it from Entrance Hall. The right hand remnant of the original 16th century fireplace was discovered by Harding behind panelling in 1906 and he rebuilt the left hand section to match with a large new over-mantel.</p> <p>The floor and ceiling were all replaced by Harding in 1906, the moulds for the plaster ceiling embellishments being fashioned from timber shields found on the site by Harding.</p> <p>The screen at the south end is also Harding’s work and incorporates some late 16th/early 17th century panels in the doors</p>	High	<p>The name “Anthony Hynde” and date 1589 is visible scratched into the stone of the original fireplace.</p>

		The doors at the north end were found by Harding in the cellar.		
2.26	Kitchens	Created in 1949 out of the 18 th century Butler's Pantry, timber floor replaced with concrete	Medium	
2.27	Kitchen Corridor	An arched passage, part of original 16 th century south range and possibly open to the north	High	
2.28	The Stuart Room	<p>This was fitted out as a library by Walter Harding in 1927. Although recent work it is very good quality joinery and is moderately significant for that reason.</p> <p>Veysey fireplace at the east end dated 1538, intricate undercut carvings and shields: top left, sacks of wheat and top right merchant's initials, I V (John Veysey). The frieze above was lost, according to Harding. Although reset by Thomas Harding in 1906 this is one of the oldest pieces on the site and is highly significant.</p> <p>The beam at the west end is one reclaimed from a battleship and inserted by Thomas Harding in 1906.</p> <p>The east beam, sitting on square Corinthian columns, was put in by Walter Harding in 1927 when the room was made into one.</p> <p>Roughly dressed clunch door jamb to the projecting fireplace/porch which may be 16th Century doorway although the corbels certainly are not. Until 1927 there was a small external doorway in the recess. In the 16th century this would have had a fireplace and this was probably removed, and the doorway created, in the 18th Century.</p>	<p>Medium (1927 Bookcases)</p> <p>High (Veysey fireplace)</p> <p>Medium (Beam)</p>	The "chimney window" put in by Harding illustrating "who stole Histon church?" is of interest.

		16 th Century brick fireplace at the west end with a bread oven at the left. There is a reset stone in the fireplace recess with mediaeval, possibly religious carving.	High (west end fireplace)	
2.29	Kitchen Office	At a higher level than the rest of the south range and sits over coal cellar. Closer inspection may reveal 16 th century fabric	High	
2.30	Prep Rooms	First range of rooms built up against South Range in 1949 (veg prep). Extended northwards to create Pot Wash/Cold Prep in 1988	Low	
2.31	Terrace Bar	Built in 1994 on North Terrace to replace old bar in south west corner of Stable Courtyard. High quality detailing	Medium/Low	
2.32	Offices/Room 12	Built by Thomas Harding as a Servants Hall and Housekeepers Room in 1910, Room 12 converted to a kitchen by Walter Harding in 1927. Refurbished and study bedroom created post 1949 and altered again when Terrace bar built in 1994	Low	
3.0	The Grounds			
3.1	The Church	The Parish Church of St Mary Magdalene sits just inside the Madingley Hall main gate on the left hand side of the carriage drive. A detailed description of the church falls outside the remit of this Conservation Plan but to summarise:	High	Ambrose Harding's architect, Beresford Pite, also believed the spire came from St Ethelredas.

		<p>The church consists of a tower, nave, north aisle, chancel, north and south porch. The north and south walls of the chancel and the south wall of the nave are, according to RCHM, 13th Century. The tower and north aisle are early 14th century, the north porch and chancel arch are later 14th/15th century. The font is 12th century and was brought from St Ethelreda's in Girton. In the late 18th century Sir John Hynde Cotton shortened the chancel by 11 feet. There was some restoration in the 1870s and again in 1927 when Ambrose Harding had the spire rebuilt.</p> <p>There are some interesting monuments to the Hynde Cotton family including Jane Cotton who did so much to revive the family seat at Madingley in the seventeenth century.</p> <p>The church is Highly significant in its own right but its unusual placement within the grounds of the Hall lends additional significance in landscape terms as well as historically.</p>		
3.2	The Hollow Way	An ancient trackway which formed part of the village street until the early 19 th century (its use was in decline during the 18 th century) Archaeological remains of house platforms exist on each side of the track and some patches of paving still exist though trees are progressively eroding the banks.	High	
3.3	The Walled Gardens	18 th century walls enclosing kitchen garden, some may follow line of 17 th century garden shown in Knyff. Very fine post 1975 planting in north section. The lowered section of wall on the north side which gives such a splendid view of the south range was formed by Harding in 1908.	High	

3.4	The Old Schools Gateway	Bought by Sir John Hynde Cotton (4 th Bart) for £10 this 14 th century stone gateway originally stood in the east front of the “Old Schools” in central Cambridge. Widened by Hynde Cotton by clever insertion of ogee arch and stone shields reset above.	High	
3.5	Stable Yard	Originally all cobbled the stable yard is as originally formed in the 1750s. Pond installed by Harding in 1908. The lawn around it was created in 1949	High	
3.6	Carriage Drive and Sham Bridge	As created by “Capability” Brown to provide a sweeping vista as the Hall is approached. The Sham Bridge, actually a retaining structure at the end of the lake, was built at the same time, possibly to Brown’s design	High	
3.7	The Lake	There is no evidence that “Capability” Brown designed this personally (the Agreement does not mention it) but it is typical of his work and part of the mid 18 th Century reorganisation of the grounds that Brown was advising on. It is a key feature of the landscape as viewed from the Hall to the east, or from the road to the west.	High	It had been getting very overgrown and at the time of writing the banks were being cleared.
3.8	Woodland and Specimen Trees	It is thought that none of Brown’s original planting survives with the possible exception of a Yew by the Topiary Garden. Some of the grouping and isolated trees are however indicative of his ideas.		
3.9	Perimeter Ditch	The inner perimeter which skirts what is known as the “Pleasure Grounds” is formed by a ditch. This may	High	

		have also been the perimeter of Sir Johns original deer park.		
3.10	Outer Parkland	<p>The outer boundary of the 16th century park is not known but it seems likely that the outer perimeter (Long Plantation) was planted in the eighteenth century. The shape and the isolated parkland groups of trees are typical of “Capability” Brown landscaped gardens and while his influence may have been at work here it is unlikely that he had a direct hand in designing the outer parkland to the west. It has a very high landscape value but is all but invisible to most people.</p> <p>There is evidence near the Long Plantation of the perimeter of the 16th century sheep ranch created by the Hyndes.</p>	Medium/High	Creation of pathways around the outer parkland would greatly enhance the educational and recreational value of the estate, particularly to residential course members.
3.11	Gateway and Lodge	Built in 1908 by Thomas Harding on the site of an earlier Lodge and field gate, to designs by R.D. Oliver	High/Medium	
3.12	The “Pleasure Grounds”	Was densely wooded-now being replanted. Significant as area has remained wooded since at least late seventeenth century, as evidenced by Knyff view	High	
3.13	Upper Pond	Created in mid 18 th Century, probably as part of Brown’s relandscaping.	Medium	
3.14	Prince Albert Statue	Sculpted in 1866 by J. H. Foley in white marble on grey marble plinth with four white marble roundels. Moved to present site in 1956. Listed Grade II	High (location: Low)	Designed for internal environment, showing signs of frost damage. It is also fairly inaccessible at the south end of the Upper Pond in summer the path leading to it is fairly overgrown. Relocation or protection needs to be

				considered. In the short term a conservator's report should be obtained
3.15	The Ice House	Built in 18 th century and in use until late 19 th century. It is a conical brick structure with entrance tunnel, common to the period. The top was blown off in an explosion on the 1980s and, although covered with a temporary roof, it is likely to suffer further deterioration.	High	The ice house is virtually inaccessible.
3.16	North Terrace and Lawn	Created by Thomas Harding in 1913/1914. Balustrade designed by Gotch, pond by Harding. Of very high landscape value.	Medium	
3.17	The Topiary	Created by Walter Harding in 1927. The astrolabe commemorates a family pet. There is recent stone paving with inscription	Medium	
3.18	The Game Larder	Possibly 18 th or early 19 th century latticed timber structure that was previously located in the North (kitchen) Courtyard before the North Terrace was built. Restored and relocated to present position west of Stable Buildings in 1990s. Rarity value.	High/Medium	
3.19	Gardeners' Compound	The range of gardeners' sheds garages etc are probably 19 th century. South end was converted to Gardener's office and welfare facility in 1994	Low	

PART 3 -CONSERVATION STRATEGY

The following table highlights those areas where significant parts of the building and its setting are vulnerable, and provides guidelines to ensure damage to significance is avoided or minimised.

Area of Vulnerability			Guidelines for Protection of Significance
1.0	Understanding Historical Context	The main cause of damage to historic buildings is ignorance, or at least a lack of understanding. The main purpose of this document is to inform all those who in some way are responsible for the Hall and its grounds about the areas of significance and how they can be protected, but it is not a substitute for specific research and the expert knowledge of those individuals carrying out work.	<p>Whenever work of any kind- repairs, maintenance alterations, extensions, landscaping, separate buildings, invasive exploratory work etc- is contemplated, not only should this Plan be referred to but all necessary investigative work, including analysis of existing fabric, should be carried out first and all the appropriate advisory bodies consulted. Design studies of alternative approaches should be made, including an evaluation of whether the work is needed at all.</p> <p>Only consultants with the necessary experience and qualifications should be used to design and manage the work in hand and the work carried out only by contractors who can demonstrate relevant experience.</p>
2.0	Coordination of Interests	<p>Where different parties are involved in the management of an historic building confusion can arise and damage to significance as a result. As a building and land estate Madingley Hall has a large number of interested parties including:</p> <ul style="list-style-type: none"> • University of Cambridge <ul style="list-style-type: none"> - Estate Management & Building Service - Board of Continuing Education • South Cambridgeshire District Council • Department of Environment & Transport • English Heritage • Victorian Society 	<p>The Conservation Plan should be formally adopted by the University of Cambridge, of which the Board of Continuing Education and Estate Management and Building Service are constituent parts.</p> <p>The Plan should be approved in principle by English Heritage and South Cambridgeshire District Council, both of whom have legislative control over alteration work at the Hall.</p> <p>The plan should be referred to by the Board of Further Education, and Estate Management and Building Service, when alteration, repair or maintenance work is being considered</p>

		<ul style="list-style-type: none"> Ely Diocese (churchyard) 	<p>The plan should be available to all interested parties, members of the public carrying out further research, etc.</p> <p>The plan should form part of any briefing document issued to consultants involved with alteration repair or maintenance work at the Hall, in the building or grounds.</p> <p>The plan should be issued for information to all contractors carrying out alteration, repair or maintenance work at the Hall in the building or grounds (for minor works relevant sections could be made available).</p>
3.0	Change	<p>Historic buildings and their settings are vulnerable to change. Change is, however, inevitable, either through the natural processes of time or through human intervention. It is how these changes are managed which is of crucial importance if significance is not to be adversely affected.</p>	<p>Change needs to be accepted as a natural process but managed in such a way that adverse affects on significance can be avoided or minimised. Where possible change should be anticipated and plans made to deal with them when they occur.</p> <p>The Conservation Plan can be an extremely useful tool for managing change but will become irrelevant if it is not updated on a regular basis. It should be seen as an active, working document and responsibility for updating and reissuing clearly defined.</p>
4.0	Structural Complexity	<p>As the building has been extensively altered and adapted over a long period of time it is very difficult to be sure about how the fabric is working structurally. Ad hoc changes have resulted in a hybrid structure and further alterations can have unpredictable results. Thomas and Walter Harding discovered this to their cost during their restoration of the hall in the early 20th Century.</p>	<p>Before any material changes are carried out, particularly in the more historic parts of the building, a structural survey and analysis needs to be carried out.</p> <p>Only Structural Engineers with an understanding of historic structures should be used for designing alteration works.</p>

5.0	Need for Space	<p>Space will be needed to meet certain operational demands that arise from time to time. For example:</p> <p>The current library is small and outdated and proposals for a larger Resource Centre are likely to be drawn up in the near future.</p> <p>The Dart Building is a very busy and overcrowded building, with stationery stored in corridors. It has no covered connection with the rest of the building (neither does the adjacent Wayper Building). Demands for improvements may lead to alterations being considered, including extensions. It is assumed that the current provision of guest rooms and bathrooms is adequate but there may be demands for additional rooms or improved facilities. The second floor rooms in the Main Hall, for example, are not very accessible and below current standards. Proposals for updating these rooms or finding different uses for them may affect the historic fabric.</p>	<p>The location of such a development will need extremely careful consideration if it is not to be detrimental to Areas of Significance. Views across the site are also particularly valuable and any impact on these will need to be assessed.</p> <p>A possible area for such a development is the banked ground facing north between the Terrace Bar and Tower Building.</p> <p>Early consultation and a feasibility study is recommended. An extension to the south could be considered but access to the upper floor will need to be improved.</p> <p>Early consultation and a feasibility study is recommended. Alterations, particularly in Areas of Medium and High Significance will need extremely careful consideration, particularly with regard to services.</p>
6.0	Services Integration	<p>Services are constantly in need of updating. The following is a list of mechanical and electrical services which may need to be installed or renewed in the foreseeable future:</p> <ul style="list-style-type: none"> • Main switchgear and distribution • Fuse boards/MCB boards • Lighting (internal/display) • Lighting (external/floodlighting) • Emergency lighting/exit signage • Fire Detection and alarms • Intruder detection and alarms • Telephones 	<p>It is vital that a holistic approach is taken whenever service alterations are being considered and that a strategy is developed which is as predictive as possible. On a more detailed level steps should be taken to minimise damage from the opening up of fabric – by lifting floorboards only once in any maintenance period for example. Ad hoc modifications to services must be avoided at all costs.</p> <p>A services consultant with expert knowledge of working with historic buildings should be used for all services projects and a full design commissioned. Services subcontractors should not be allowed to design installations themselves.</p> <p>Routes of cables ducts and pipework need to be carefully</p>

		<ul style="list-style-type: none"> • CCTV/TV • IT systems/computers • Sound Systems/PA/induction loops • Clocks • Lightning Protection • Gas/oil distribution • Boilers • Cold and Hot water distribution • Heat Emitters/radiators • Hose reels/extinguishers/sprinklers • ventilation (fresh air/extraction) • catering equipment/vending stations • Air conditioning/humidity control • drainage 	<p>designed to avoid clashes, holes and notches in historic fabric, potential damage from leakage etc</p> <p>Services that are on view should be designed/selected so that damage, both material and visual, is minimised. Finishes should wherever possible blend into the background, smoke detectors and bells positioned with care, lighting be unobtrusive etc</p> <p>As services develop it may be that old services in themselves acquire historic significance and their complete removal may not always be justified (e.g. switches, chandeliers, column radiators, decorative grilles)</p> <p>Use of existing ducts, voids risers etc should be used wherever possible. Their location and current use should be determined before design begins. A detailed survey is of paramount importance whenever alterations to services are under consideration.</p> <p>An inspection of the electrical installation should be carried out at least every five years.</p> <p>Environmental control should be designed such that changes in temperature and humidity are not deleterious to historic fabric and fittings.</p> <p>Lighting can damage historic finishes and can also be a fire risk. Careful design and selection is required.</p>

7.0	Access	<p>The Disability Discrimination Act is likely to have a significant impact on the historic fabric. The Hall falls into all three categories of use covered by the Act – Employment, Education and service Provider – and currently access is poor. An access audit has been prepared and its chief recommendations are:</p> <p>A new lift is needed for access to the principal rooms on the first floor of the main building.</p> <p>Improvements to the forecourt parking, including smooth paving of some areas, to allow for blue badge parking close to the main entrance.</p> <p>Alterations to the main entrance to allow wheelchair and ambulant disabled access to the reception area and new lift location.</p> <p>Improved access between the Main Hall and the accommodation where there is a half level change in the corridor by the Terrace Bar.</p> <p>Induction loops in Seminar Rooms.</p>	<p>The proposed location for a new lift is in the corridor between the Stuart Room and the kitchens. Although there have been many alterations in this area the north face of the 16th century range, i.e. John Harding’s original wall, and archways which would have formed the kitchen cloister are immediately adjacent to this location. Proposals will need to take this into account.</p>
8.0	Altering and repairing the Building	<p>Clearly whenever alterations are made, for whatever reason, areas of significance may be damaged or lost.</p>	<p>Alterations should be made only if absolutely necessary, where a clear need has been identified and in a way that will not detract from elements of historic significance.</p> <p>Alteration and repairs should be carried out with the best materials available using techniques that are accepted as best practice for historic buildings.</p> <p>Alterations to historic fabric should be sympathetic but, wherever possible, identifiable as being of their own time. Artificial “ageing” or weathering should be avoided and imitation of historic elements only used where to do otherwise would</p>

			<p>seriously detract from elements of significance.</p> <p>Where removal of elements of historic significance cannot be avoided they should be properly photographed and logged. Preservation for future use and/or research should be considered.</p> <p>Wherever possible alterations to highly significant elements should be reversible although this needs to be balanced with need for work to be sound, purposeful and of best quality.</p> <p>There should be a single point of reference for anyone carrying out work on the Hall or Grounds, e.g. a manual/log book, whose records of all alterations and maintenance work are kept. Records and photographs should be taken whenever areas are opened up for inspection and kept in the building manual.</p> <p>When work is opened up for inspection, repairs or alterations it is important that consultants and contractors look for evidence of previous building phases that have since been concealed. Photographic and measured surveys of any such findings should be recorded in the manual. This includes any below ground work, excavation for drains foundation, even paving. Archaeological supervision may well be required for such work and has been provided in the past.</p> <p>Regular maintenance meetings between EMBS, users and consultants should be held and minutes distributed to interested parties.</p>
9.0	Change of Ownership/Use	Ownership change, through both inheritance and sale, has radically affected the building and its setting in the past. It is unlikely that the legislative safeguards now in place will again allow such transformations, nevertheless in the lifetime of this Conservation Plan it is possible that changes in use will bring pressures to bear on the areas of significance.	If a change of use or ownership is under consideration new users/owners should be made aware of the Conservation Plan, adopt it and allow for its continued application.

10.0	Wayfinding/Signage	At present signage around the site is fairly discrete. There may be pressures through safety/access requirements etc to increase the size and number of signs.	Signage should be of the minimum necessary to enable good navigation of the site and to meet Health and Safety requirements. It should have minimal fixings, avoiding damage to items of significance, and be reversible.
11.0	Building Regulations	Change of use, structural alterations, new drainage schemes etc may bring areas of work within the scope of the building regulations. Also regulations can now apply, in certain areas, to alterations that would previously have been considered as repairs and maintenance e.g. replacement windows, boilers. Pressure to comply with regulations may lead to inappropriate alterations.	Those carrying out repairs and alterations that come within the remit of building regulations need to be aware that protection of significance must take precedence over compliance and be prepared to negotiate appropriate solutions with building control officers.
12.0	Thermal insulation	Energy costs and need for sustainability encourages the use of increasing amounts of thermal insulation. This can lead to problems such as interstitial condensation, fire risk (if laid over cables) or damage to fabric (e.g. dry lining)	Need for insulation needs to be balanced with demands of historic fabric. Dew-point analysis should always be carried out when additional insulation is being considered.
13.0	Damp Penetration	Old buildings are particularly vulnerable to damp penetration, especially when roof coverings and rainwater goods are not properly maintained. Rising damp can also be a problem when there are no damp courses- as is usually the case in older buildings- or where damp courses are bridged by ground levels. Commonly used remedial measures can, however, do more harm than good and careful consideration needs to be given before any action is taken.	Roof coverings and lead gutters must be checked regularly, slipped tiles replaced, flashings repaired etc. Rainwater hoppers, downpipes, gullies must be cleared out regularly and cracked pipes replaced. A system for reporting and recording damp patches should be established. If rising damp is suspected, ways of curing the problem by lowering ground levels, improving drainage, replacing impermeable finishes etc should be examined before invasive damp proofing techniques are considered. Their effectiveness, particularly in thick pre 20 th century walls, is doubtful in any case.
14.0	Insect and fungal attack	Insect and fungal attack on pre 19 th century timber is comparatively rare as timber quality was far higher and sapwood (which is much more vulnerable to attack than heartwood) only present in small quantities. Where there is damp penetration, or	The best defence against insect and fungal attack is to keep the fabric dry and humidity levels as low as possible (see above). Making regular inspections, with fast and positive action to combat damp penetration wherever it occurs, is very important.

		<p>humidity levels are too high, problems can arise, especially where modern, untreated timber is present. If there is rot (dry or wet) or evidence of beetle activity remedies need very careful consideration as treatments can sometimes be either unnecessary or even harmful.</p>	<p>Electronic monitoring of problem areas or voids where inspection is difficult should be considered.</p> <p>Where problems are evident, or suspected, advice from specialists with expertise in historic buildings will be required.</p> <p>Removal of historic fabric (for instance to isolate dry rot attacks or defrassing of beetle attacked timbers) is rarely needed. Usually only structural timber which is beyond repair will need to be replaced, provided the cause of the problem is dealt with. Use of modern softwoods, plywoods etc for repairs must be avoided.</p> <p>Injection of timbers with preservatives is rarely effective and flooding of timber or masonry with fungicides or biocides can lead to grater problems or damage through raising moisture levels. Spraying should only be used on active infestations.</p> <p>Control of insects such as Death Watch Beetle through bat proofed “insectocutors” can be effective.</p>
15.0	Lead Corrosion	<p>Underside lead corrosion is a recent and little understood phenomenon which in some circumstances can seriously and progressively break down new lead sheet in a matter of a few years.</p>	<p>If lead sheet is being replaced expert advice should be sought. Current experiments which involve coating the underside with chalk have been shown to be effective but need to be carefully applied.</p> <p>Choice of decking, barrier papers and ventilation also need careful consideration.</p> <p>Selecting alternatives, such as copper or stainless steel, may lead to inappropriate detailing and finishes with corresponding loss of significance.</p>
16.0	Stonework	<p>Stone is subject to natural weathering which is impossible to avoid and is part of its character. Erosion can however be accelerated through sulphate attack, iron corrosion, structural defects etc</p>	<p>Stone should only be replaced if absolutely necessary and then only in suitable stone laid by expert masons. Conservation repairs such as lime watering, micropinning etc can be used to prolong the life of original stonework to avoid wholesale replacement and stone conservators should always be consulted. Mullions can be</p>

			<p>cut and faced back to the glass line to preserve the stone behind.</p> <p>A watch should be kept for sulphate attack through adverse weathering, with limited cleaning of encrustation used only if absolutely necessary.</p> <p>Also corrosion attack through natural iron inclusions or iron fixings will require careful repair.</p>
17.0	Brickwork	<p>Historic brickwork can lead to repair and maintenance problems such as:</p> <ul style="list-style-type: none"> • loss of brick faces • loss of pointing • cracking • “bulging”, delamination of facework 	<p>Reointing should only be carried out if absolutely necessary, historic pointing is “self healing” to an extent and if the outer surface is lost the pointing can still be quite sound.</p> <p>If repointing is carried out only lime mortars should be used (avoid gauging with cement- naturally hydraulic lime mortars are now widely available) Where areas have been previously repointed with cement sand mortars the brickwork may become seriously damaged through excessive evaporation through the softer brick faces. Repointing with lime mortar should be seriously considered.</p> <p>Use only stainless steel to tie brick faces.</p>
18.0	Finishes	<p>Historic finishes can include lead paints, distempers, ornate plasterwork, lime ash (or gypsum) floors, hair lime plaster, panelling, crown or cylinder glazing, staining and graining</p>	<p>Analysis of finishes should always be carried out prior to work being carried out. Historic finishes can usually be matched using traditional materials. Crown glass is irreplaceable and window glazing requires special care.</p>
19.0	Metalwork	<p>Historic metalwork such as wrought or cast iron is very difficult to replace. Wrought iron is now virtually unavailable.</p>	<p>Where possible piecemeal repairs only should be made to historic ironwork, using re-tipping and splicing techniques.</p>
20.0	Fire	<p>Fire can of course be very destructive and historic buildings are particularly vulnerable with large amounts of timber and inaccessible voids.</p>	<p>Cavity barriers should be considered to prevent fire spread but access and maintenance need to be borne in mind.</p> <p>Smoke detectors, in hidden voids and roof spaces as well as inside rooms, should be considered.</p>

			Positioning of light fittings, especially halogen, needs careful consideration
21.0	Flood	Although Madingley Hall is on a sloping site many springs are present and this could lead to a flooding risk, particularly during alteration work.	Risk of flooding through analysis of watercourses etc should be made prior to carrying out groundworks in the vicinity of the building.
22.0	Wind	Wind can be very damaging especially to chimneys and roofing	Periodic checks of tall chimney stacks and roof tiles, flashings etc should be carried out. Tying of vulnerable chimney stacks may be required.
23.0	Lightning	East Anglia is a high risk lightning area and Madingley Hall is in an elevated position increasing the risk of a strike.	Expert advice on lightning protection should be taken.
24.0	Care of the Landscape	There is a large amount of land attached to Madingley Hall (approx 190 acres) The inner part is controlled and managed by the user's own gardening team, the outer part is managed directly by Estate Management. Careful coordination between the two is needed and the present demarcation leads to an obvious cut off between "garden" and "farmland" whereas a more integrated "parkland" environment may enhance significant. Use of the outer grounds, both as an educational resource and for leisure activity, falls short of its full potential.	Regular meetings between users, gardeners and EMBS should be held and minutes distributed. Clearance of dense woodland to allow wider exploration of the grounds by residential course members, and occasionally by the public, would enhance the grounds as an educational resource.

APPENDICES

Agreement between John Hynde Cotton (4th Baronet) and Lancelot (Capability) Brown 16th Nov 1756

Then an agreement made between John Hynde Cotton Bart on the one part and Lancelot Brown on the other for the underwritten Article of work to be done at Madingley in Cambridgeshire to wit.

Article the 1st: To begin at the North front of the house and to lay a gravel walk at the bottom of it to take down such trees as shall be thought proper to come down in order to make the lawn on the Front large enough to make all the necessary preparation for planting shrubs trees (?) and to plant them – also to fill up the canal and give the whole a natural and corresponding level with the Park, House and Grove.

Article the 2nd: To make a gravel walk of seven feet and a half or eight feet wide quite round the aforementioned lawn to lay a sufficient quantity of Rubbish under the gravel to keep it dry: to cut and new lay all the turf that is within this lawn and to finish and sow the other part of it.

Article the 3rd: To begin at the Hall Door and finish the whole lawn down to the common road according to the Place and idea fixed on (viz) to fill up the Bason, and all the Pieces of water that excepted which is the lower most of the square pieces and to drain the whole; to make the Fosse from the angle of the House to the Wood; to make a new Coach Road and to take down such Trees as are thought necessary and to plant others where wanted, to give the whole lawn a natural easy level and to turf or sow all the Parts of it that shall or may be broke up.

Article the 4th: To dig a part of the Fosse in the North East Grove to supply us with such a Quantity of Earth as may be wanted in the Garden. N.B. it is not meant to finish this Fosse only to remove so much earth as may be wanted in the Garden and to make a Pattern of it, to be done after and when Sir John pleases.

The said Lancelot Brown does covenant and promise of himself his Heirs, Admittants and Assigns to do or cause to be done in the best manner in his or their power the above written four Articles between the Date hereof and August 1757.

To the due Performance of the above four articles Sir John Hynde Cotton Bart does promise for himself his heirs Ad'nts and Assigns to pay the said Lancelot Brown his Heirs, Ad'nts or Assigns the sum of five hundred pounds of Lawfull money of England at the underwritten Times of Payment. NB The said Sir John Hynde Cotton Bart to find at his expense Horses, Carts, Wheelbarrows, Trees, Shrubs, etc...The digging of additional gravel to be at the said Lancelot Browns expense.

The Times of Payment	
In March 1757	200 – 0 – 0
May or June	200 – 0 – 0
On finishing the work	<u>100 – 0 – 0</u>
	£500 – 0 – 0

NB The Plans, Journeys and Survey are included in the above written five hundred pounds wit my hand.

Lancelot Brown

Note attached to Capability Brown agreement:

“Never executed nor any other but all was done upon honor on both sides and never repented by either”

Letter from Lancelot Brown to Sir John Nov 20 1756

I did not get of my journey til yesterday occasioned by my indisposition on the Road and tho I am much better yet I am much indisposed by a cough. My eldest son is down of the Scarlet Fever and expect the other to fall every day which renders it near to impossible for me to leave them til it is got over. I intend sending a foreman down on Monday or Tuesday and I will follow as soon as I possibly can. You may depend of having your works done by the time I talked of and hope for less money than I mentioned.

I am Sir your most obliged and humble servant, Lancelot Brown

Letter from Lancelot Brown to Sir John Nov. 24th 1757

Sir,

I am honoured with yours (letter?) and all tho very inconvenient to me I intend being at Madingley on Monday Evening or Early on Tuesday morning.

I am Sir your most obliged and humble servant, Lancelot Brown

Inventory of furniture dated 1734 lists the following rooms:

The Great Parlour The Drawing Room Ante Chamber Taffity Bed Chamber Dressing Room Closet Little Parlour Great Hall Dining Room Gallery	Yellow (Vellour?) Bed Chamber Dressing Room Chince Bedchamber Red Damask Bed Chamber Blue Bed Chamber Dressing room Wrought Bed Chamber Calico Bed Chamber Dressing Room White Bed Chamber	Room over the Pantry The Passage Ist Room in the Old Turret The Inward Room The Room by the Stone Stairs The Room Over The First Room in the New Turret The Second Room The Red Room	The Pastry The Scxullery The Stewards Parlour The Servants hall The Pantry The Dairy The Wash House The Laundry
---	---	--	--

Inventory for the property of Lady King (1861) and left for the use of HRH Prince of Wales

Red Attic No. 1	Little Dog Hall	Library	Scullery
Red Attic No. 2	South Room	Velvet Bedroom	Kitchen Passage
Red Attic No. 3	Lady Kings Bedroom	Velvet Dressing Room	Stewards Room
Attic No. 1	Captains (or North) Room	Stone Passage by Little Drawing Room	Bread Room
Attic No. 2	Small lobby between Captains/Colonels Room	Little Parlour	Passage by Back Staircase Inner
Back Staircase	Colonels (West) Room	Housekeepers Room Store passage by Housekeepers Room	Pantry
Chintz Bedroom	Washing Closet	Footmans Room	Outer Pantry
White Bedroom	Step Room	Servants Hall	Inner Larder
Bow Window Bedroom	Housemaids Closet	Kitchen	Outer larder
East Bedroom	W.C.		Middle Room over Coach House
South Dressing Room (adjacent to last)	Saloon		Double Bedroom over Coach House
Cypress Room	Billiard Room		Keepers Room
Tapestry Room	Principal Landing		Front of Hall
Dog Hall	Great Staircase		
	Little Hall		
	Great Hall		
	Passage between Great and Little Hall		
	Dining Room		
	Little Drawing Room		

1861 Paintings (Small Selection):

Boys (over fireplace)	Reubens
Pair of Lord and Lady Galloway (bad state)	Van Dyke
Holy Family	Reubens
Sir Thomas Moore	Holbein
Daughter of Herodia Titian	

Catalogue of trees planted at Madingley in Kitchen Garden 1757

South wall inside				South Wall Outside	
Red Frontinae	G	Royall Ann	P	White	F
Red Hamburgh	G	Brinion	N	Nobless	P
Old Hervinton	P	Adams Heart	C	Hemples	N
Red Roman	N	Late Admirable	P	Black Heat	C
Millets Minion	?	Red Roman	N	New Orleans	P
Adams Heast	?	Davy Royall	P	Italian	N
Hennington	N			Crown	C
French Minion	P			Pertbeck	P
Vermouth	N			Pettersburgh	N
Arch Huke Harrison	G			May Duke	C
Mountaban	P			Chanclor	P
Red Roman	N			White Heart	G
Early Hemington	P			Ebough	N
Hemington	N			Hoxdonminion	P
				Roman	N

Extract from Wm Cole's Account of the Cotton Family

“November 5 1779 Friday I dined at Madingley where Sir John Cotton was beautifying and repairing the church both within and withoutside at his no small expenses; new paving it throu’out, new pewing it, ceiling all parts of it and with consent of the Bishop shortening the chancel by 11 feet erecting a new east wall with an handsome Gothic stone window beautifully ornamented with painted glass so that now the 3 lights of the window which is about 8 or 9 feet high are equally ornamented with figures in painted glass, collected with some trouble and expense for various quarters .. Sir John has further ornamented this part of the chancel with handsome wainscote on both sides of the alter with the figures of 6 Apostles ... formerly hanging in the Gallery of the Mansion house ... Fanatics and Free Thinking Parsons may probably object to a church that, looking something like popery may be too like Christianity for their principles; and moreover being so decent may reproach the squalidness and nastiness of most other churches in the Diocese. The rails of the altar formerly belonged to Great Saint Marys in Cambridge.”

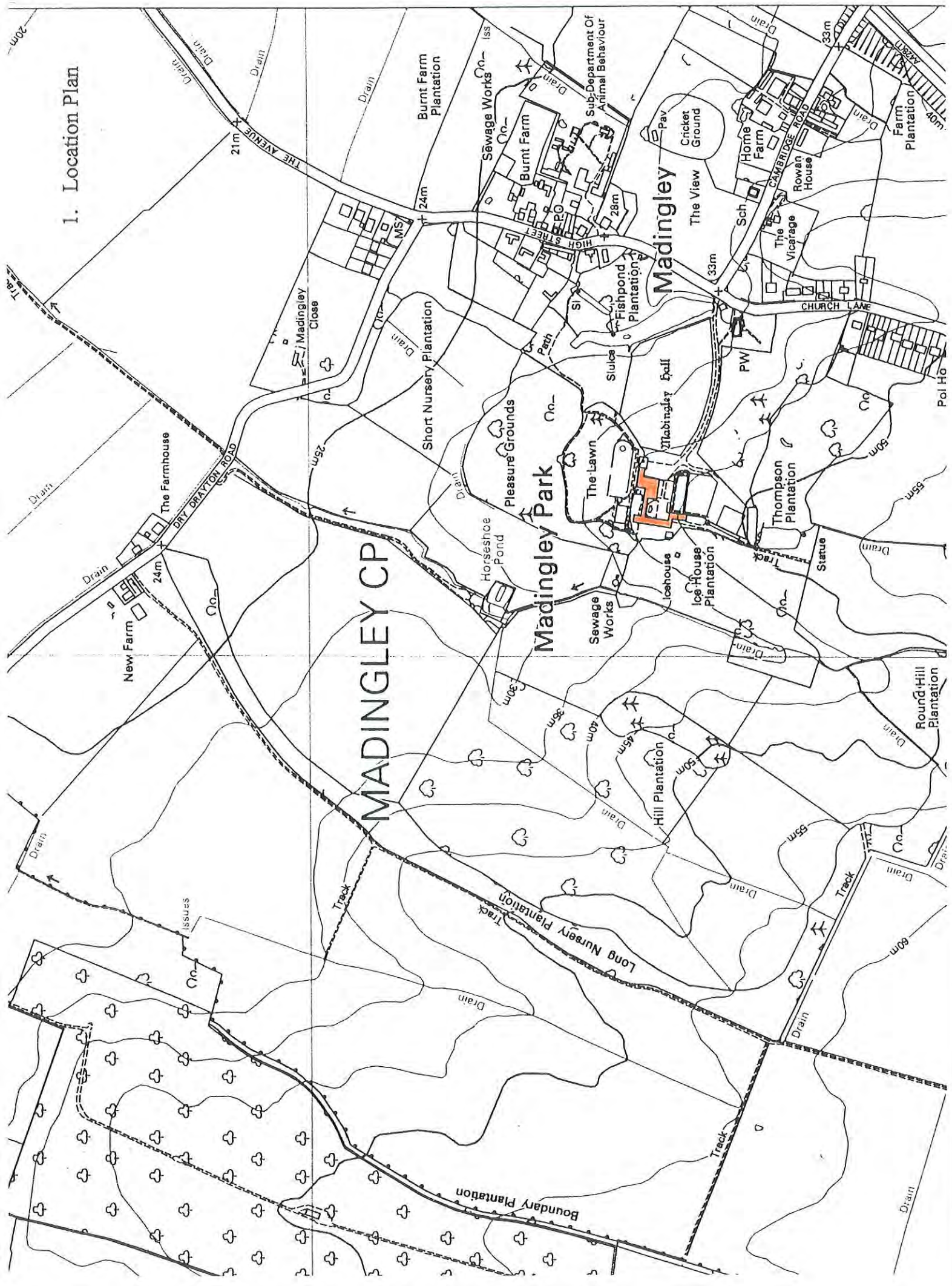
Sources

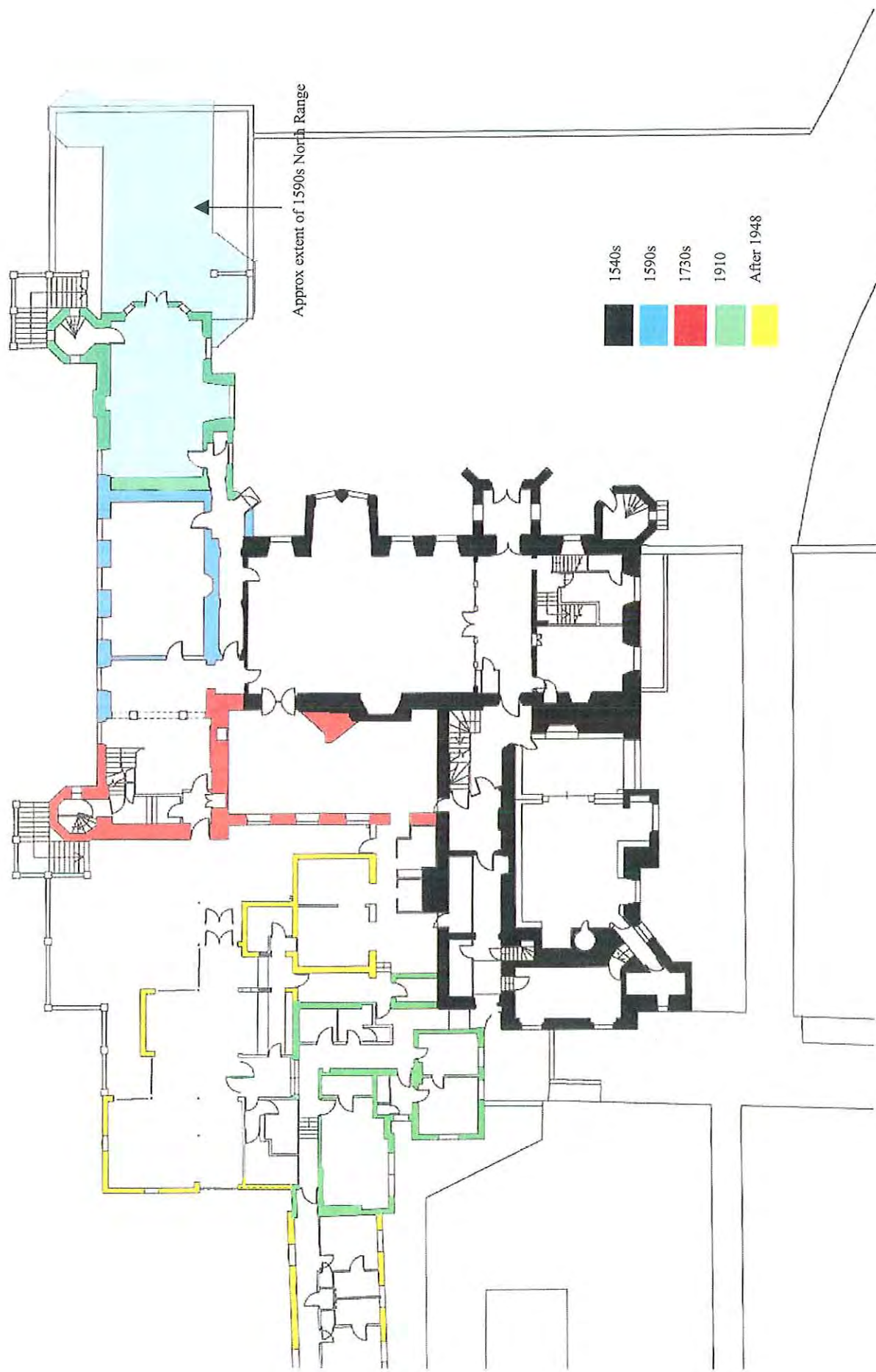
There is a large body of written work on the history of Madingley Hall. One of the first accounts is probably the illustrated handwritten history of the Cotton family written by William Cole in the 1770s although it concentrates mainly on geneology. The Hardings, both Thomas Walter and his son Walter Ambrose, wrote very frank and detailed accounts of their own work in restoring the hall in the early 20th Century. Jean Salter wrote the first official guide which was revised and updated by Lionel Munby, an historian employed by the Board of Extra Mural Studies. A new guide is currently being written by the Warden, Susan Rawlings.

In writing this Conservation Plan the principal sources used were:

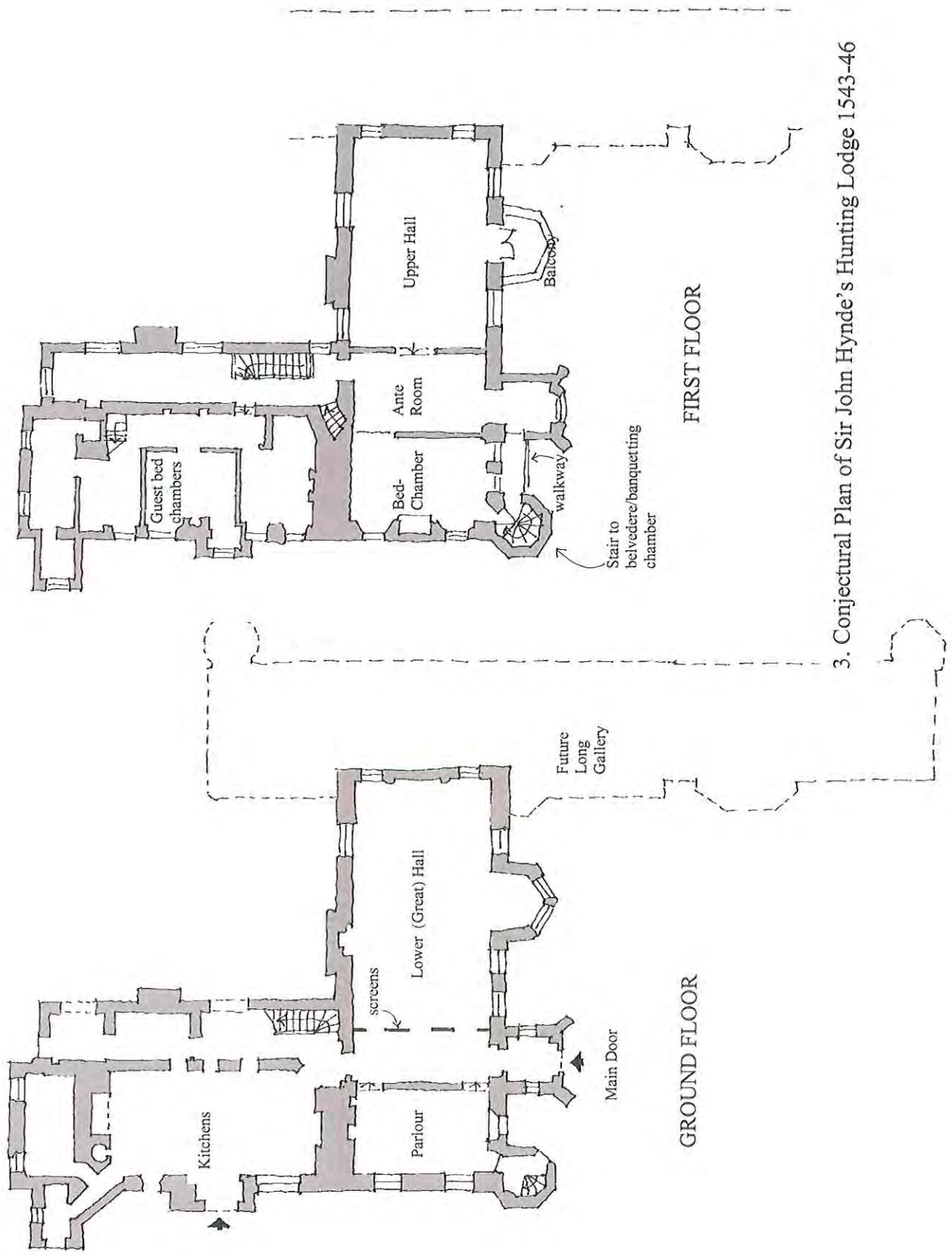
The Hardings at Madingley Hall- edited by Lionel Munby
Guide to the Exterior and Interior of the House (various editions)
Cotton Family Papers – Cambridgeshire County Record Office
Royal Commission on Historic Monuments
Madingley Hall Archives
Dorothy Stroud- Capability Brown (1975)
Mark Girouard- Life in the English Country House
Cambridge Collection- Cambridge City Library
Cambridge University Library Map Room
Victoria County History

1. Location Plan

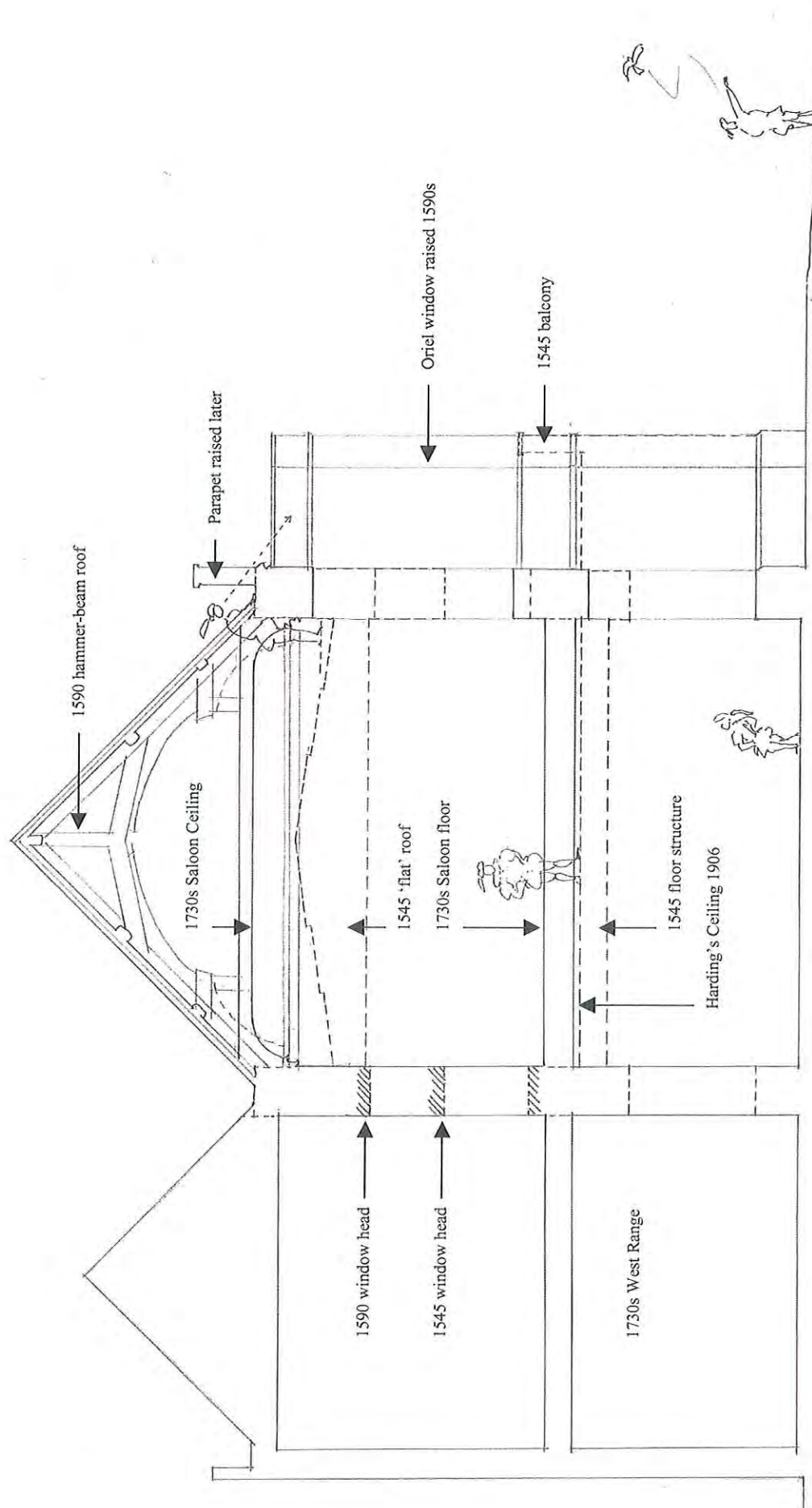




2. PHASE PLAN OF MAIN BUILDINGS



3. Conjectural Plan of Sir John Hynde's Hunting Lodge 1543-46

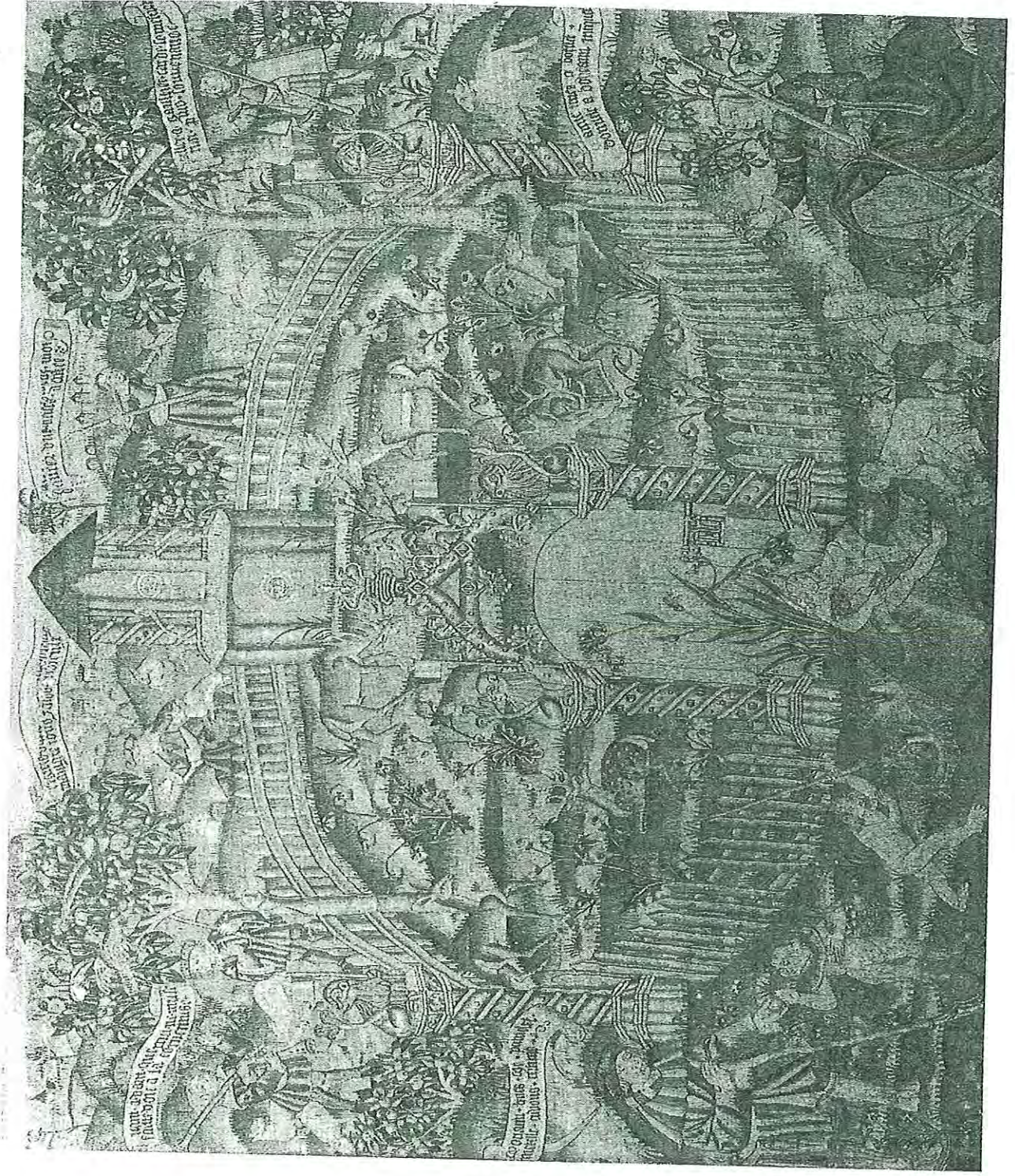


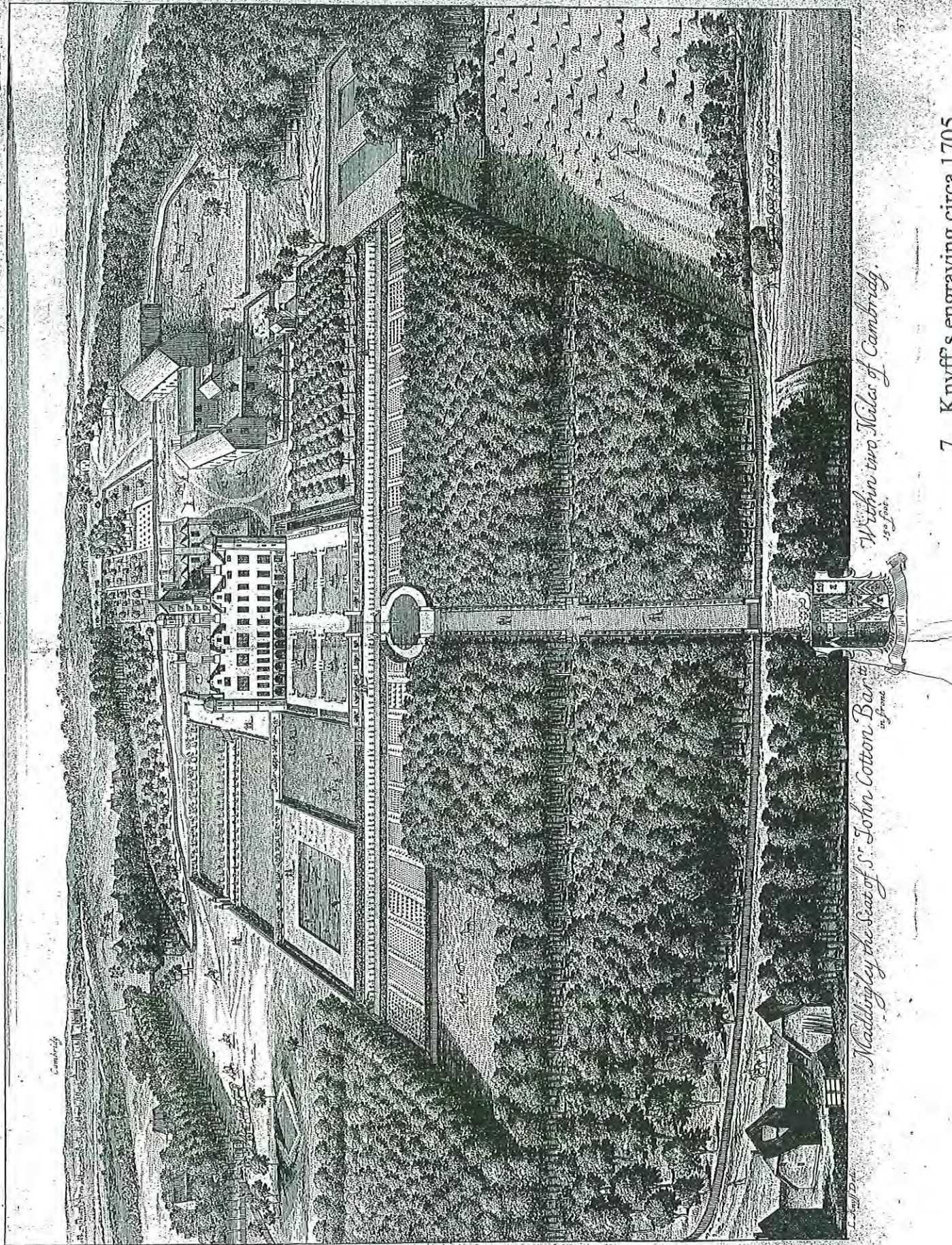
4. CONJECTURAL SECTION THROUGH SALOON SHOWING POSSIBLE PHASING



5. Hunting scene circa 1500

6. Franco Flemish depiction of a Deer Park circa 1500

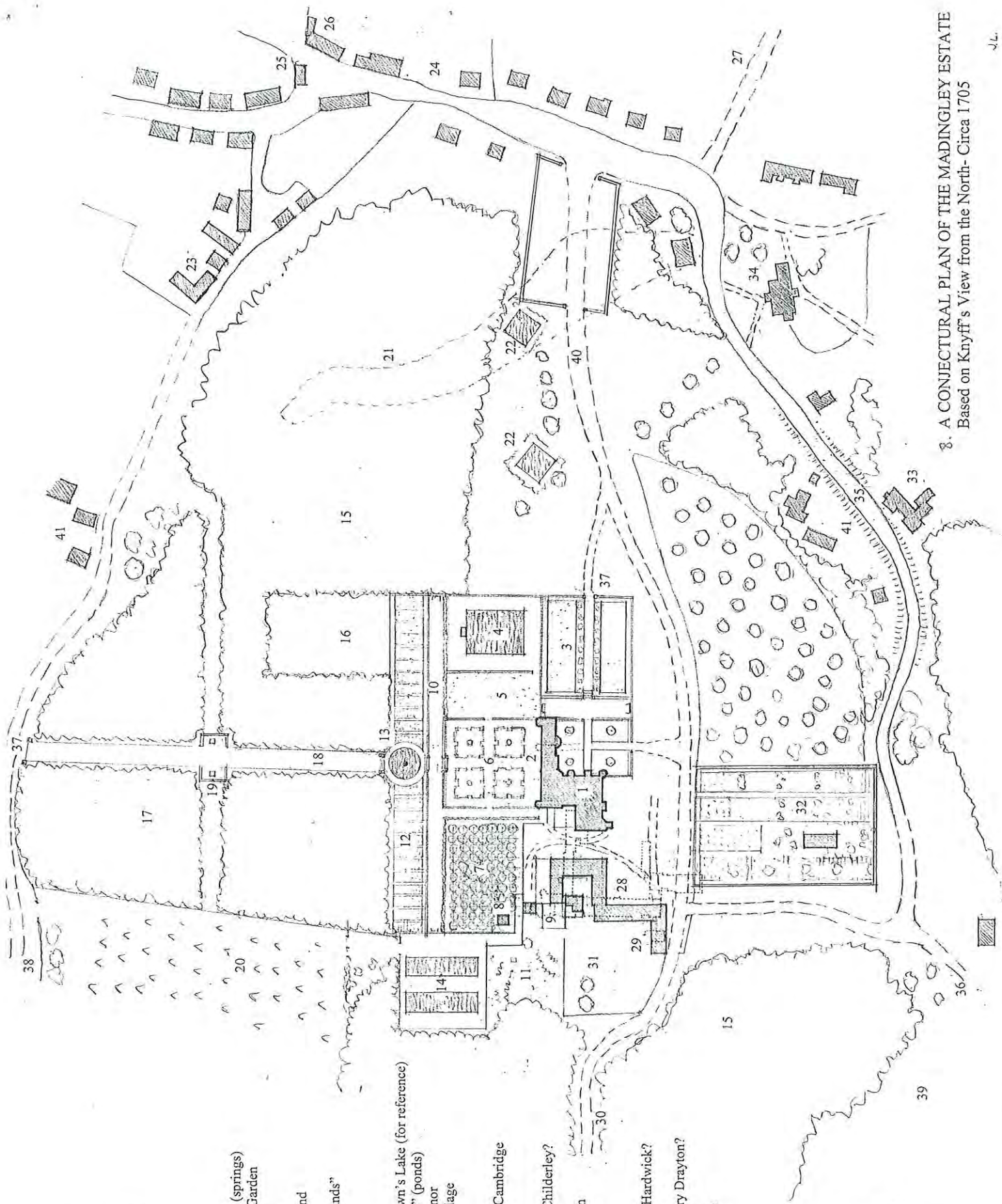




*Within two Miles of Cambridge.
150 feet.*

*Madingley the Seat of St. John Cotton Bar
in front*

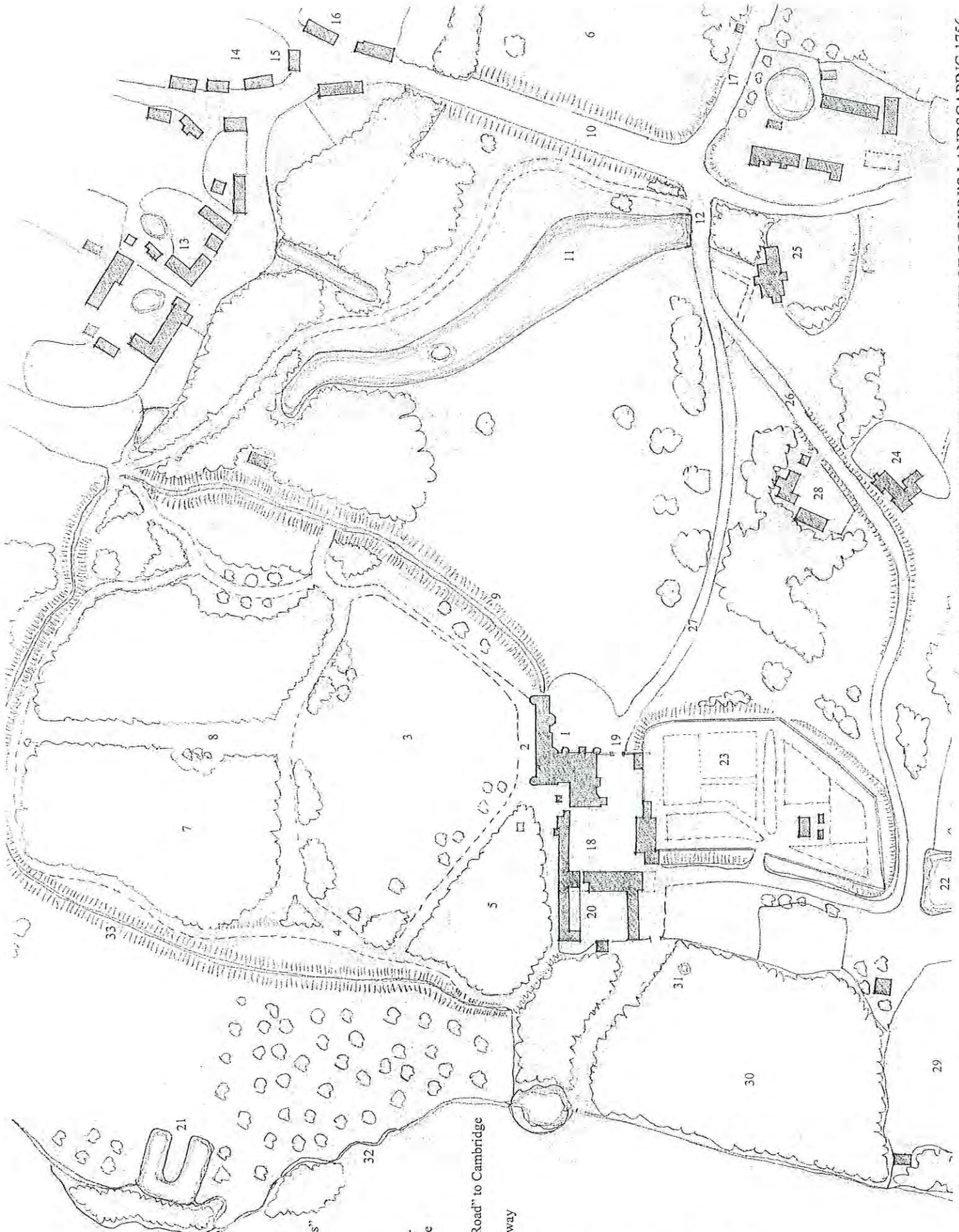
7. Knyff's engraving circa 1705



1. The Hall
2. Loggia
3. Lawn
4. Duck Pond
5. Games Lawn
6. Parterre
7. Orchard
8. Dovecote
9. Hens
10. Cross Walk
11. Rough Ground (springs)
12. Flower (bulb) Garden
13. Fountain
14. Fish(?) Ponds
15. Dense Woodland
16. Paddock
17. "Pleasure Grounds"
18. Avenue
19. Statues
20. Corn Field
21. Outline of Brown's Lake (for reference)
22. "Square Pieces" (ponds)
23. Madingley Manor
24. Madingley Village
25. Smithy
26. Inn
27. Field Track to Cambridge
28. Stables
29. Barn
30. Field track to Childerley?
31. Cattle
32. Kitchen Garden
33. Vicarage
34. Church
35. Hollow Way
36. Field Track to Hardwick?
37. Gate
38. Old Road to Dry Drayton?
39. Open Fields
40. Carriage Drive
41. Farm

Approx 50 metres

8. A CONJECTURAL PLAN OF THE MADINGLEY ESTATE
Based on Knyff's View from the North- Circa 1705



1. The Hall
2. Loggia
3. Lawn
4. Perimeter Walk
5. Dense Woodland
6. "The View"
7. "Pleasure Grounds"
8. Avenue
9. Fosse (ditch)
10. Sunken road
11. Lake
12. "False" Bridge
13. Madingley Manor
14. Madingley Village
15. Smithy
16. Inn
17. "Noble Gravelly Road" to Cambridge
18. Stables
19. Old Schools Gateway
20. Farmyard
21. Horseshoe Pond
22. Upper Pond
23. Kitchen Garden
24. Vicarage
25. Church
26. Hollow Way
27. Carriage Drive
28. Farm
29. Paddock
30. Ice House Grove
31. Ice House
32. Watercourse
33. Perimeter Ditch

Approx 50 metres



10. 1811 Estate Plan

November the 16. 1756

When an Agreement is made between Sir John Hynde Cotton Bart on the one Part and Lancelot Brown on the other for the underwritten Articles of Work to be done at Madingley in Cambridge-shire To wit

Article the 1st To begin at the North Front of the House, and to lay a Gravel Walk at the Br. Room of it, to be done such Stones as shall be thought proper to come down in order to make the Lawn this Front large enough, to make all the necessary Preparations for Planting Shrubs, Trees, &c. and to plant them - Also to fill up the Canal & give the whole a natural & corresponding Level with the Park House & Groves

Article the 2^d To make a Gravel Walk of seven feet & half or eight feet wide quite round the above mentioned Lawn to lay a sufficient Quantity of Gubbin under the Gravel to keep it dry; to cut & mow lay all the Lawn that is within this Lawn and to finish & sow the other Part of it

Article the 3^d To begin at the Back Door & finish the whole Lawn down to the commons Road according to the Plan and Ideas fixed on (viz) to fill up the Ravine, & all the Pieces of Water that excepted which is the lower most of the Square River & to drain the whole; To make this Topie from the Angle of the House to the Wood; To make a new Back Road & to take such Trees as are thought necessary and to plant others where wanted; To give the whole Lawn a natural easy Level & to turf or sow all the Parts of it that shall or may be broke up.

Article the 4th To dig a Part of the Topie in the North East Ground to supply us with such a Quantity of Earth as may be wanted

in the Garden N.B. it is not meant to finish this Topie, only to remove the mud Earth as may be wanted in the Garden and to make it to be done after and when Sir John pleases

The said Lancelot Brown does covenant & promise for himself his Heirs Adm^rs & Assigns to do or cause to be done in the best Manner in his or their Power, the above written four Articles between the Date hereof and August 1757

For the due Performance of the above four Articles Sir John Hynde Cotton Bart does promise for himself, his Heirs, Adm^rs & Assigns to pay to the said Lancelot Brown his Heirs, Adm^rs & Assigns the sum of Five hundred Pounds of Lawfull Money of England at the underwritten Times of Payment N.B. The said Sir John Hynde Cotton Bart to find at his Expence Flows, Guts, & Wheelbarrows, Trees, Shrubs, &c. The Digging of Additional ^{Gravel} to be at the said Lancelot Brown's Expence

The Times of Payment

in March 1757 — 200.0.0

May or June — 200.0.0

On finishing the Work 100.0.0

£500.0.0

With The Plans, drawings, and Survey are contained in the above written four Hundred & twenty six

Lancelot Brown

11. Lancelot Brown's agreement with Hynde Cotton 1756

A Catalogue

of Trees

Planted at Maddingley

in the Kitchen

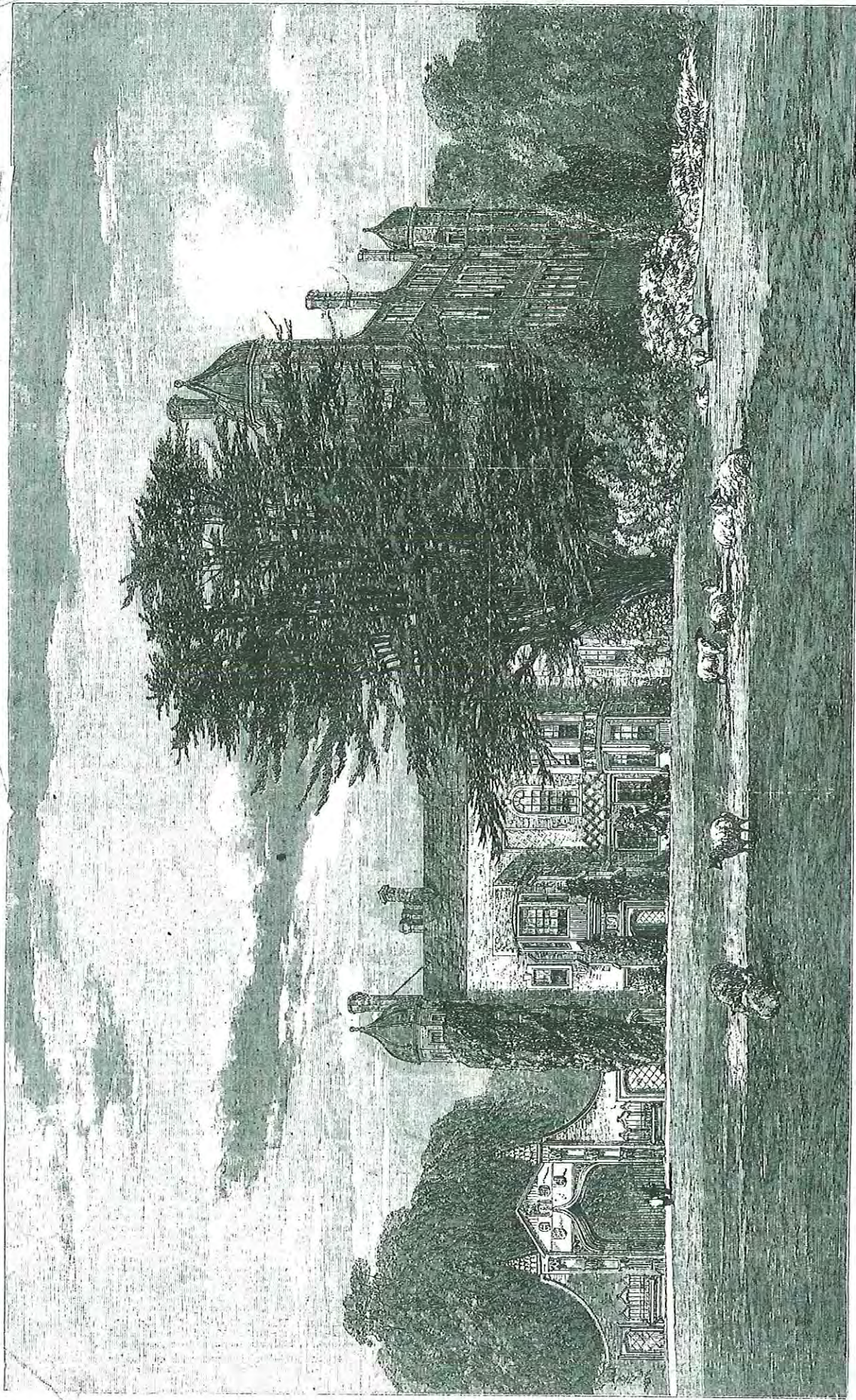
Garden 1757



Between Nos 20 & 21 Hamper Cherry

1. South Wall in 1750
2. Red Frontinus
3. Red Hamper
4. Red Newington
5. Red Roman
6. Millets Minion
7. Adams Heart
8. Newington
9. French Minion
10. Termork
11. Black Duke Hamper
12. Mountain
13. Red Roman
14. Early Newington
15. Black Duke
16. Newington
17. Royal Anor
18. Brinon
19. Adams Heart
20. Late Admirable
21. Red Roman
22. Perry Royal





MADINGLEY HALL AND CHURCH.

THE Prince of Wales, it is generally known, became last term a member of Trinity College, Cambridge, and his Royal Highness has taken Madingley Hall, about three miles from the university, as his residence during his studies at this university. Easter Term commenced on Wednesday, and the local *Chronicle* states that the Prince of Wales, with a party of his friends, accompanied by the Prince of Wales, arrived the night previously by special train. His Royal Highness was accompanied by his governor, Major-General Bruce, Captain Grey, and suite. He was met at the railway-station by a small but well-versed conveyance, which he himself drove through the town to Madingley.

MADINGLEY HALL, NEAR CAMBRIDGE, THE RESIDENCE OF THE PRINCE OF WALES WHILE PURSUING HIS STUDIES AT CAMBRIDGE UNIVERSITY.

The manor-house at Madingley, the seat of the Cottons, is a fine Elizabethan structure, standing on a slight eminence. There is a lake in front of the house, and the grounds around are beautifully wooded. Madingley Grove being one of the favourite resorts of the Cambridgehire household.

The church, which is regularly attended by his Royal Highness during his stay at Madingley, is situated in the park: it is a small neat structure with a square tower. A painted window over the communion-table represents the Crucifixion. The churchyard, a beautiful place of resort to the Cambridge students, it is thought, the Prince of Wales, who was a Cambridge man, received the inspiration for his "Elegy in a Country Churchyard."

"SUMMER." BY J. J. HILL.

Mrs. Hill's warm and tender coloring, and especially his charming flesh tints, have seldom been more successfully imitated than in the above picture. Summer is imperceptibly a fine buxom young woman in the prime of life, trailing gaily homewards from the fields, her light-brown hair decked with a bright full-blown poppy, and a basket of wild flowers along over her arm. On her breast she carries a child, who has fallen asleep in the heat of the sun, but who still clutches in his hand a small flower. The whole picture has the most charming and cheerful, and in every part is painted with the utmost delicacy and finish.

"THE PET OF THE VILLAGE." BY W. HEMSLEY.

For this little work, now forming part of the exhibition at the Suffolk-street Gallery, Mr. Hemmsley has depicted a scene of a simple rural character, in which he has so effectively blended the elements of nature and art, that the favourite field of his pencil. A pretty little village has, dressed in its white pinafore, and loose jacket, with a straw-coloured cotton bonnet, the carefully over her head, stands leaning against a gate, having just put down her stone water-jug, and smiles good-humouredly full in our face. Her little mongrel dog is close beside her, and looks up, very proud of his mistress. The landscape, which is a secluded spot on the outskirts of a wood, is very agreeably painted.

CAMBRIDGESHIRE.

THE

MADINGLEY HALL ESTATE,

A BEAUTIFUL

Stately Mansorial Domain.

Situate in the Parishes of Maddingley and Combarton, only about four miles from Cambridge, twelve from St. Neots and Huntingdon, seventeen from Newmarket, and within two-and-a-half hours' ride of London.

IT CONTAINS A FINE OLD

ELIZABETHAN MANSION,

DESIGNATED AS

MADINGLEY HALL;

PLACED ON AN EMINENCE IN THE CENTRE OF A MAGNIFICENTLY TIMBERED PARK,

SEVERAL COMPACT FARMS,

With all necessary Homesteads, and Agricultural Buildings, Smaller Holdings,

WINDMILL, PUBLIC HOUSE, AND LANDS,

AND NUMEROUS COTTAGES IN THE VILLAGE OF MADINGLEY,

THE WHOLE EXTENDING OVER UPWARDS OF

1,231 ACRES,

Also the Manor or reputed Manor of Maddingley, with the quit rents, and manorial rights, and the rectorial tithe rent charge,

WHICH WILL BE SOLD BY AUCTION BY MESSRS.

NORTON, TRIST, WATNEY & CO.,

At the Mart, Tokenhouse Yard, near the Bank of England,

On FRIDAY, JULY the 14th, 1871, at Two o'clock precisely,

IN ONE LOT,

by order of the Executors of the late Lady King.

May be viewed by orders. Particulars with Plans and Conditions of Sale had at the "Ball" and "Red Lion" Hotels, Cambridge; "Rutland Arms" Hotel, Newmarket; of Messrs. Dawes & Sons, Solicitors, Angel Court, Throgmorton Street, E.C.; Messrs. Francis, Webster & Riches, Solicitors, Cambridge; at the Mart, and with (orders to view) of Messrs. Norton, Trist, Watney & Co., 62, Old Broad Street, Royal Exchange, London.

T. W. Nicholson's Litho-Type Printing Works, 11, Watney Street, Bishopsgate, E.C.

AND AGRICULTURAL BUILDINGS NECESSARY FOR THE OCCUPATIONS,

SEVERAL SMALLER HOLDINGS,

A CORN WIND-MILL,

A PUBLIC-HOUSE AND NUMEROUS COTTAGES, COMPRISING

The whole of the Village of Maddingley,

(Except as otherwise indicated on the plan.)

Near the Lodge Entrance, and within the park boundary, is the Parish Church, which forms a very pretty feature in the Landscape. The whole Estate extends over

1,231 Acres, 3 Roods & 9 Perches,

OR THEREABOUTS, OF PRODUCTIVE

ARABLE, MEADOW & RICH PASTURE LAND,

INTERMIXED WITH

THRIVING WOODS AND PLANTATIONS,

Lying exceedingly compact, affording excellent Shooting, and forming

A very Interesting and Attractive Residential Estate,

COMBINED WITH

GREAT SPORTING ADVANTAGES,

The favorite Meet of the well-known Cambridgeshire Hounds being at Childerley Gate, in the immediate Neighbourhood.

THE LAND IS BELIEVED TO CONTAIN

VALUABLE BEDS OF COPROLITES,

which are found in abundance on the adjoining property, and yield a considerable profit.

Unusual facilities for the carriage of produce to the neighbouring towns, or to the several Railway Stations in close proximity, are afforded by the St. Neots Turnpike Road and parish roads which bound and intersect the Property.

The following is a Description of the several Occupations:—

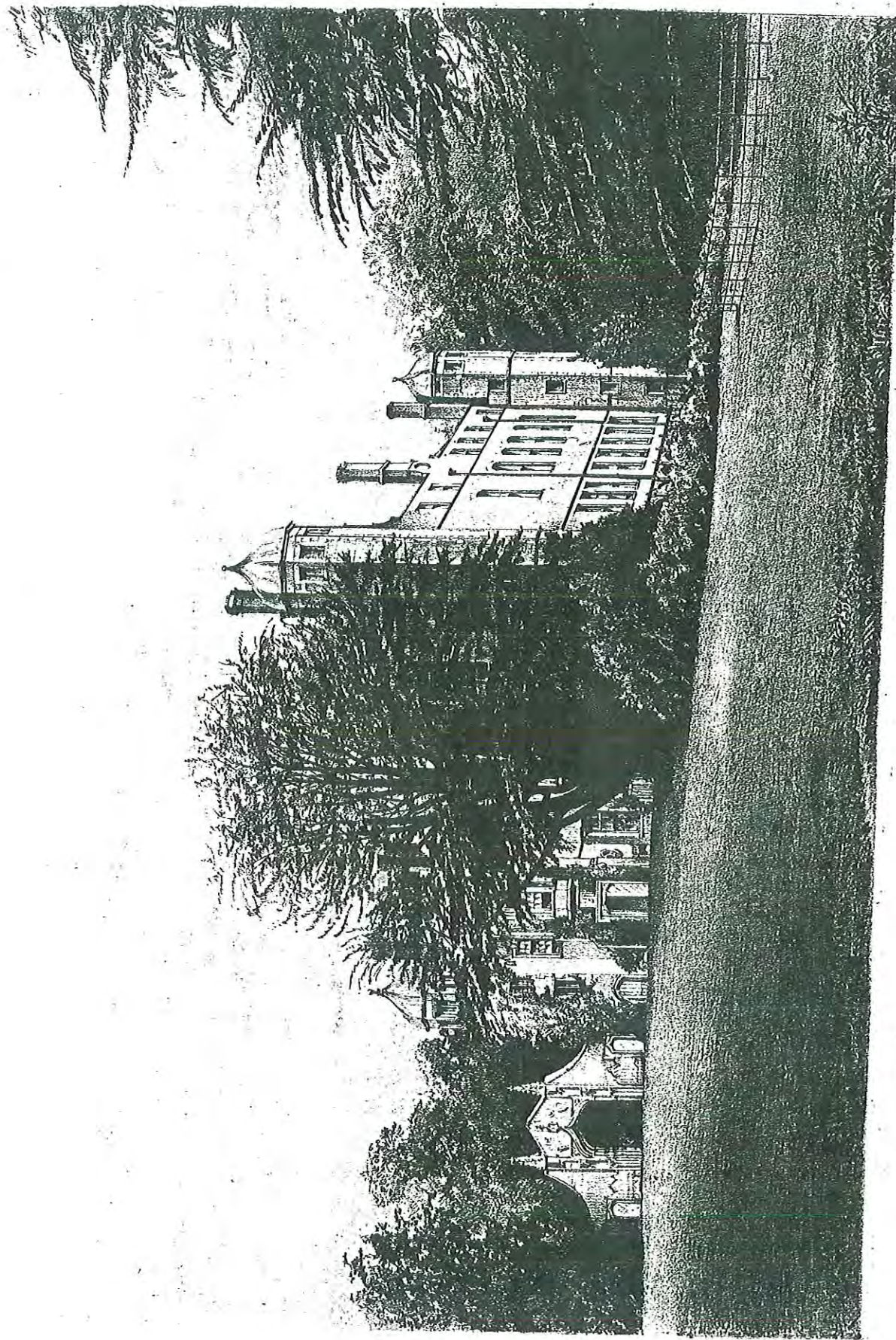
MADINGLEY HALL,

Gardens, Pleasure Grounds, Park, Woods and Lands,

CONTAINING

496a. - 1r. - 2p.,

or thereabouts, lying as follows:—



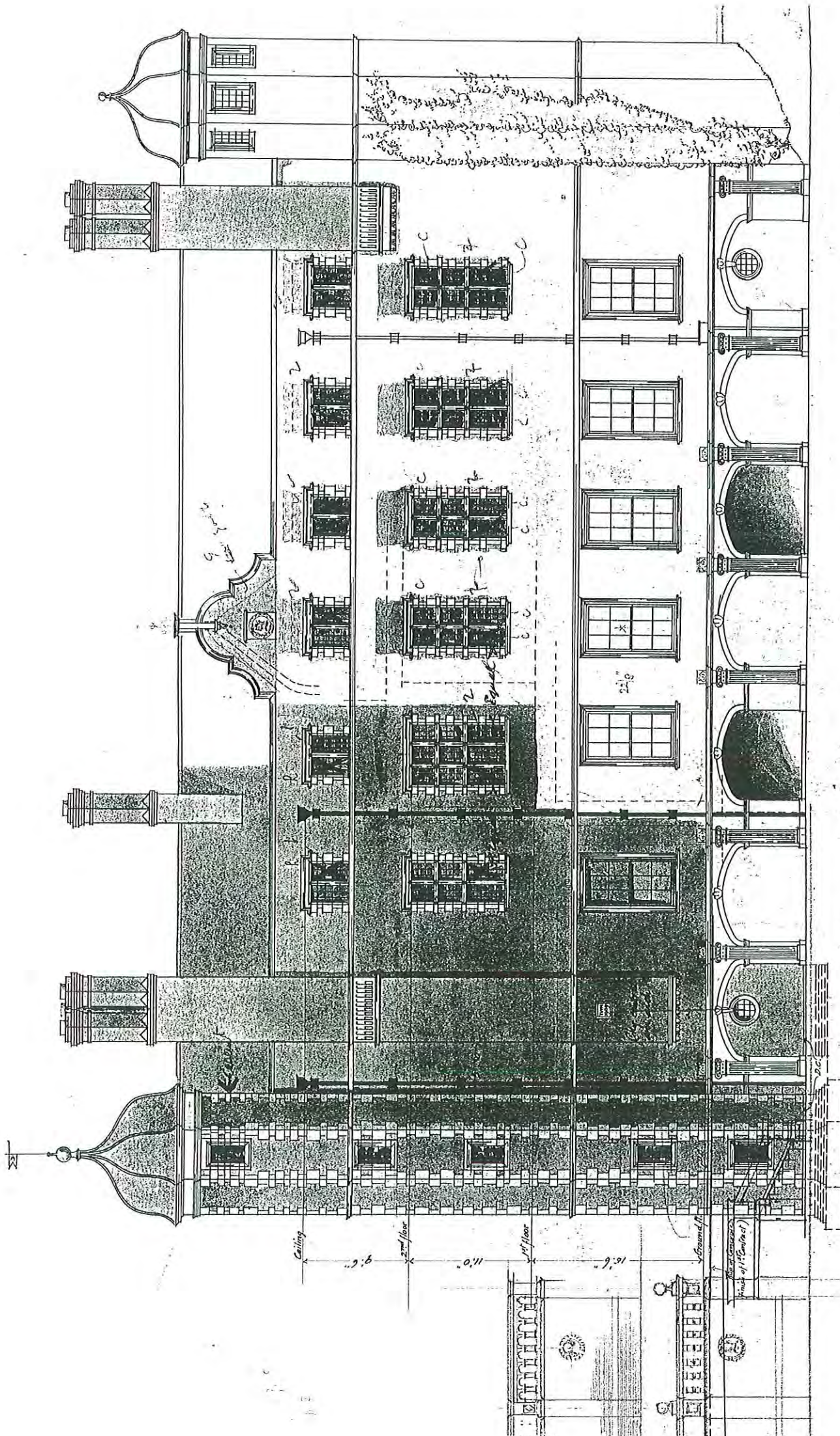
NICHOLSON'S LITHO-TYPE STEAM PRINTING WORKS, 11, WORNWOOD STREET, CITY, E.C.

MADINGLEY HALL.

15. Illustration at time of 1871 sale



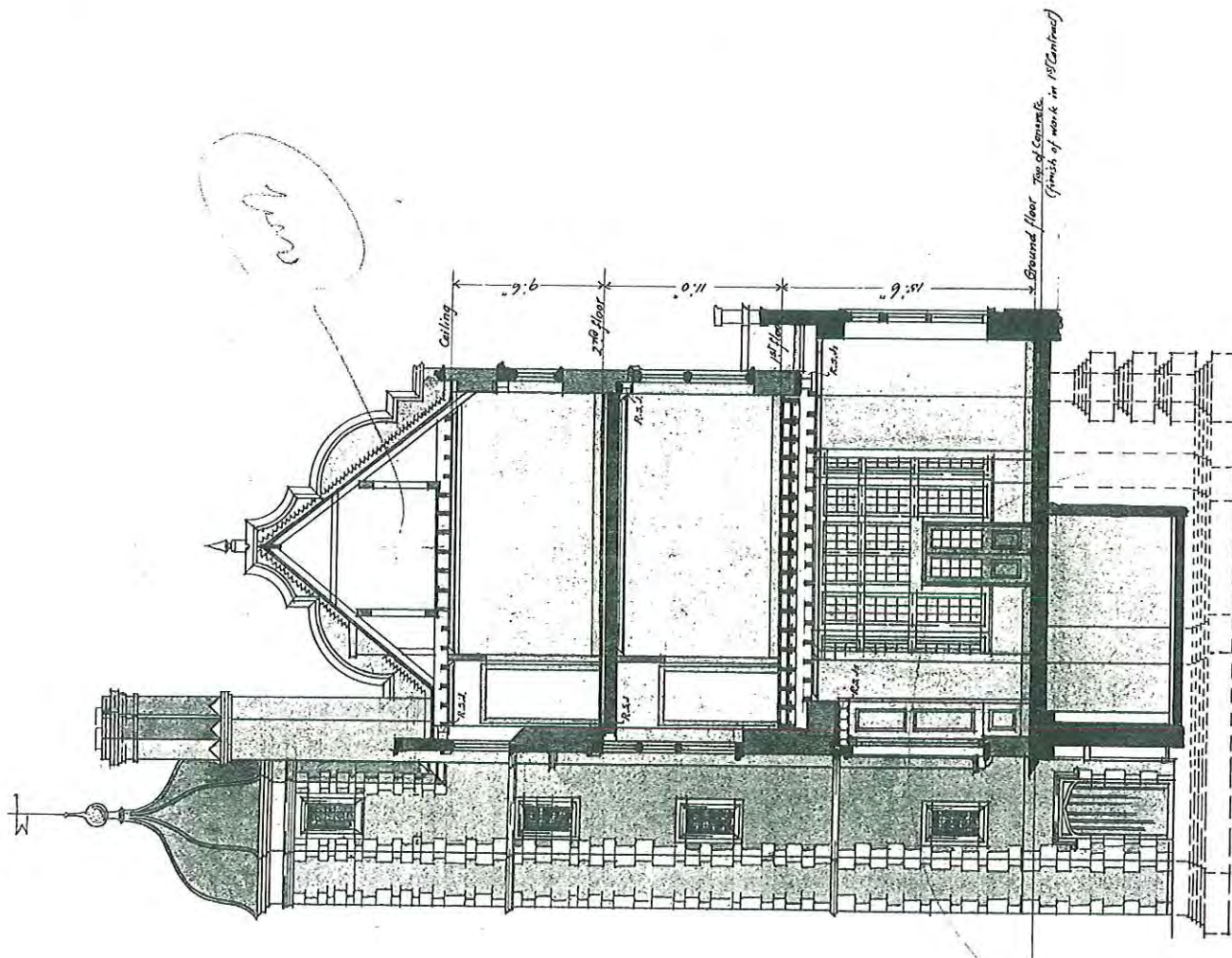
16. The estate in 1905



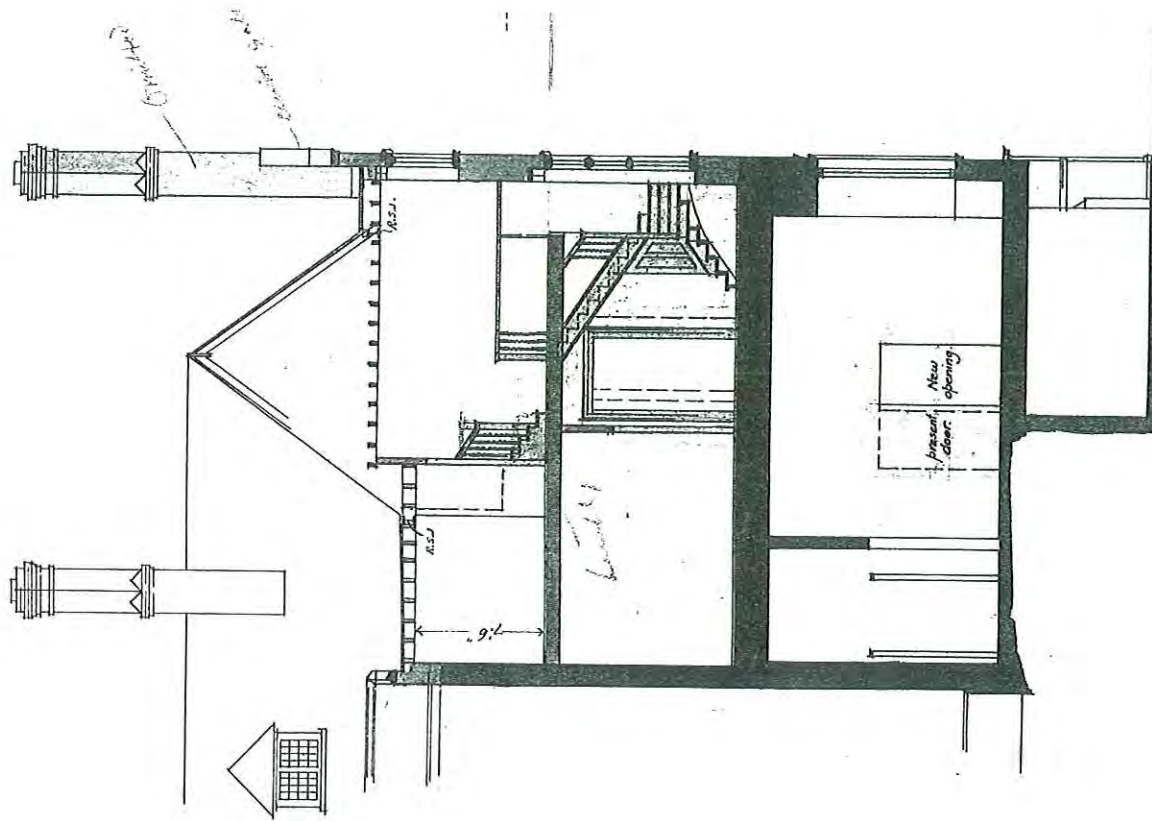
NORTH ELEVATION.

18. Gotch and Saunders' drawing of the proposed works to the North Elevation 1909

Eight feet to One Inch



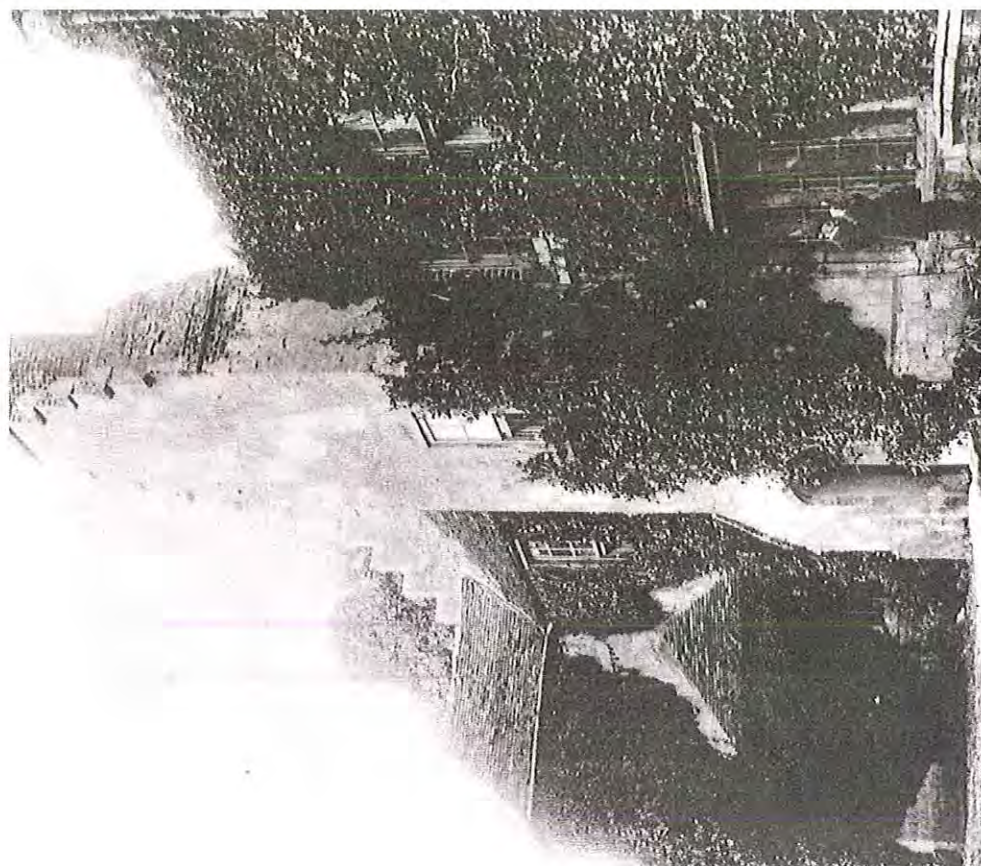
SECTION 7A.



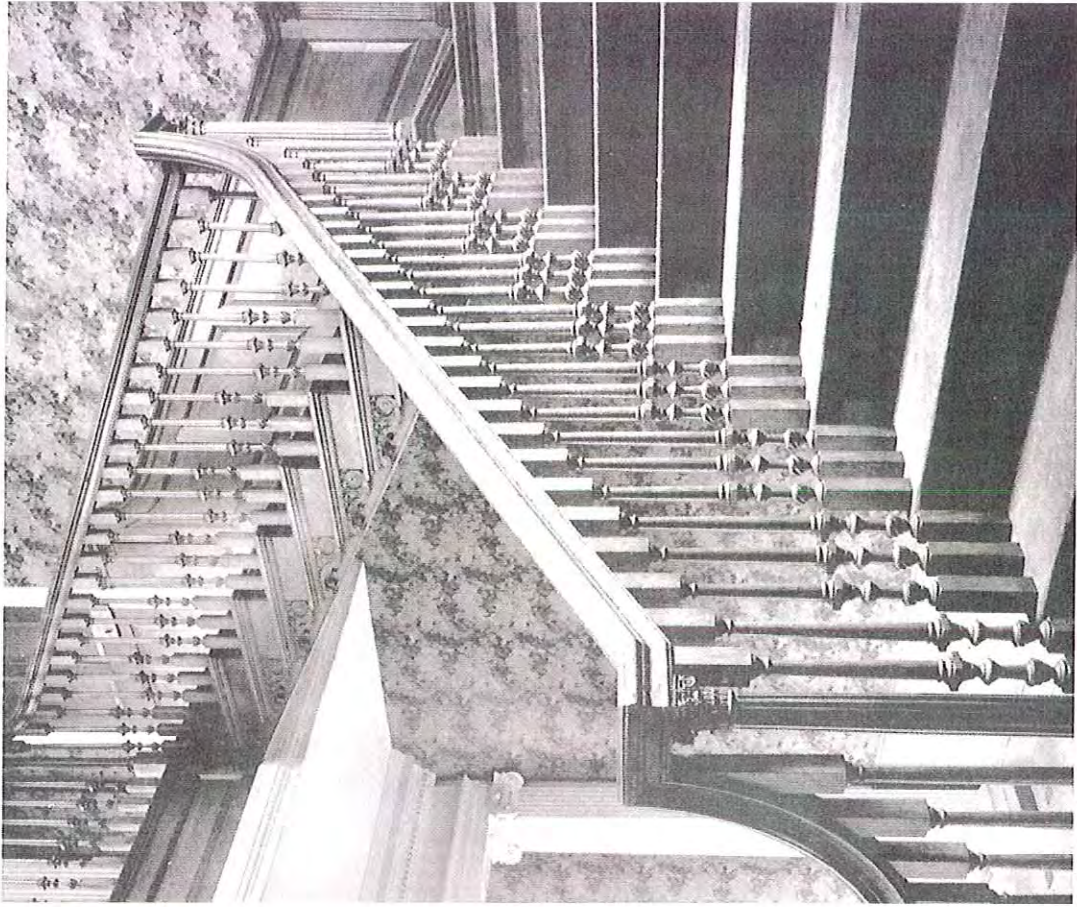
SECTION B.B.



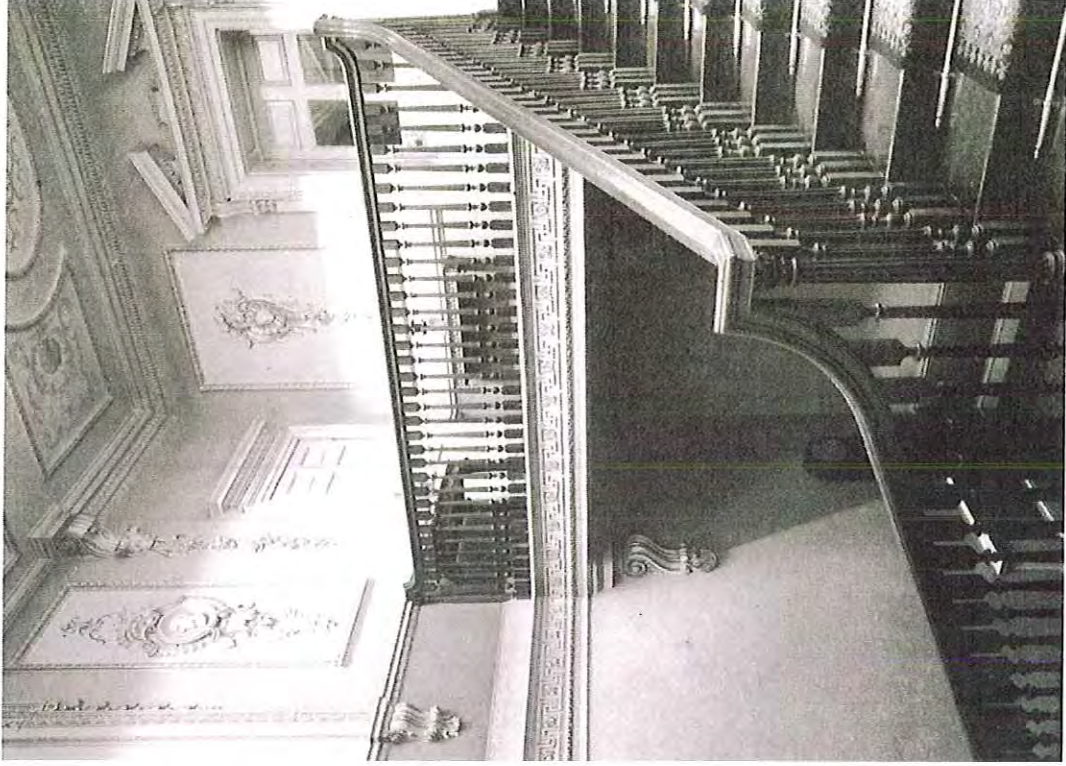
20a Aerial view late 1990s



20b The South front in 1906 (with Oliver, architect, in foreground)



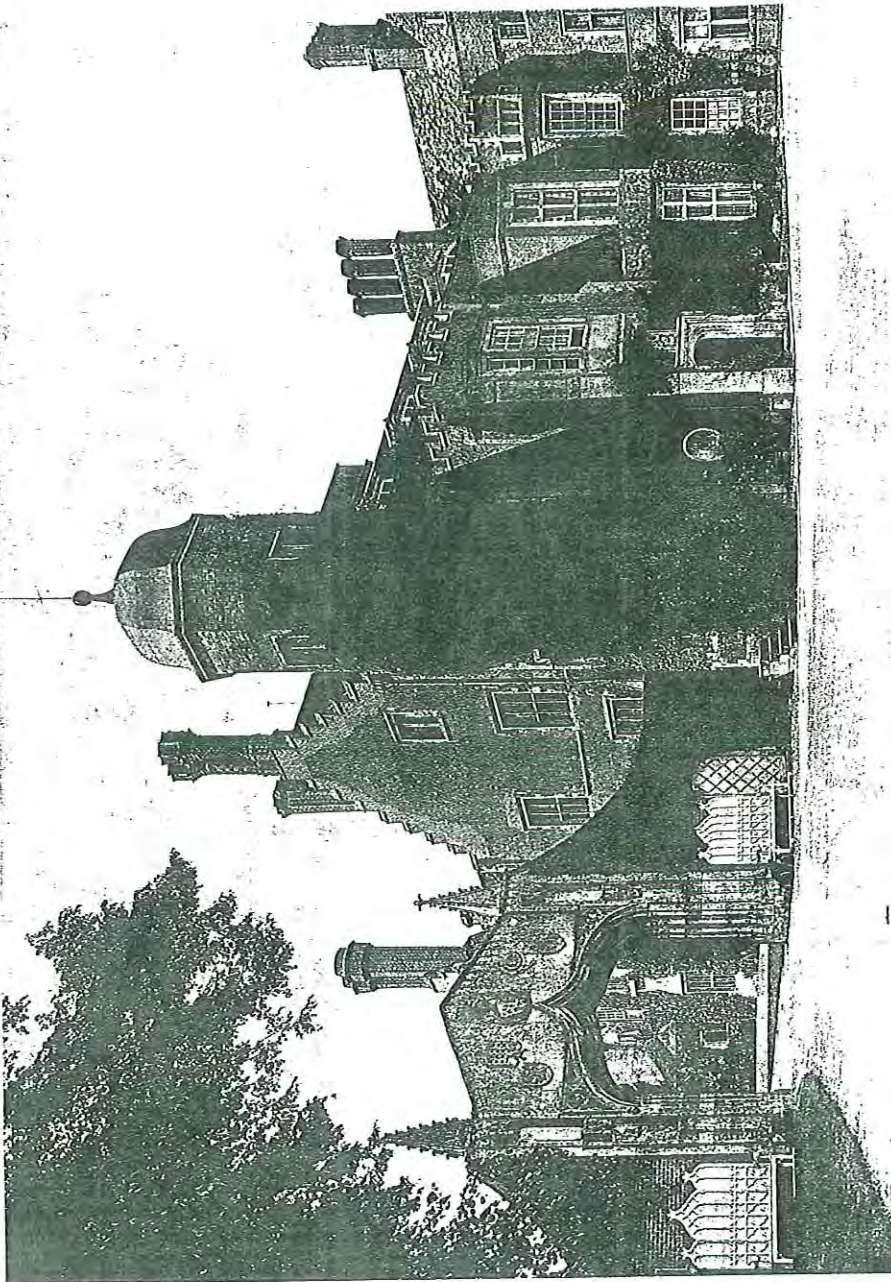
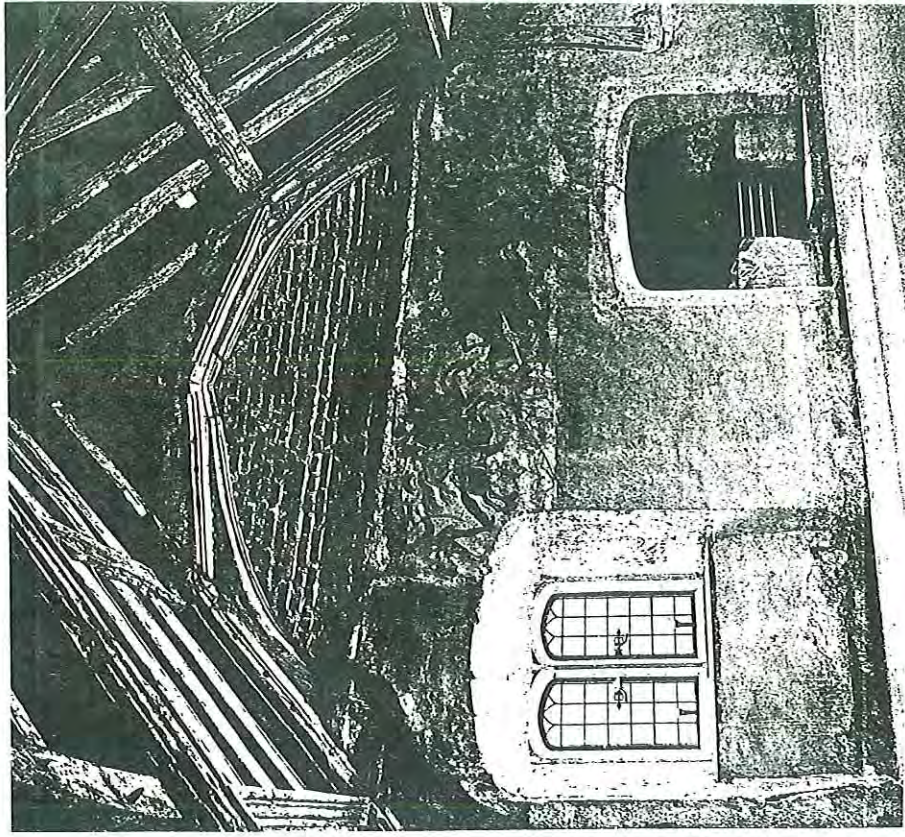
21a Staircase at Madingley Hall (RCHM)



21b Staircase at Wimpole (RCHM) for comparison

Oct. 5th. 1912.]

COUNTRY LIFE.



ENTRANCE PORCH AND EAST ASPECT.

COUNTRY LIFE.

22. Illustrations from Country Life 1912: the East Front and the Murals Room



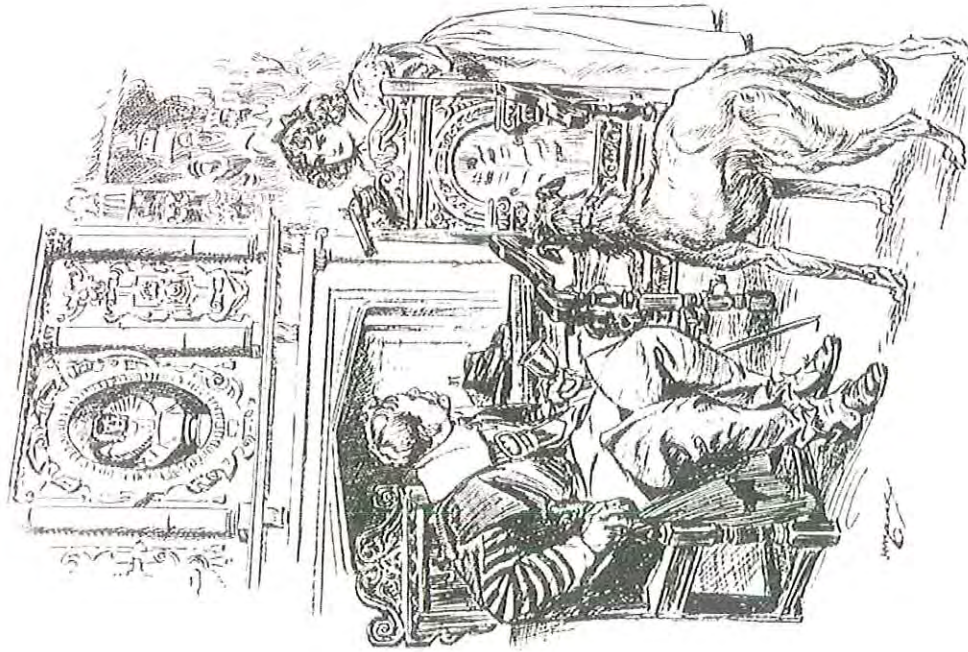
23a Stable courtyard before demolition



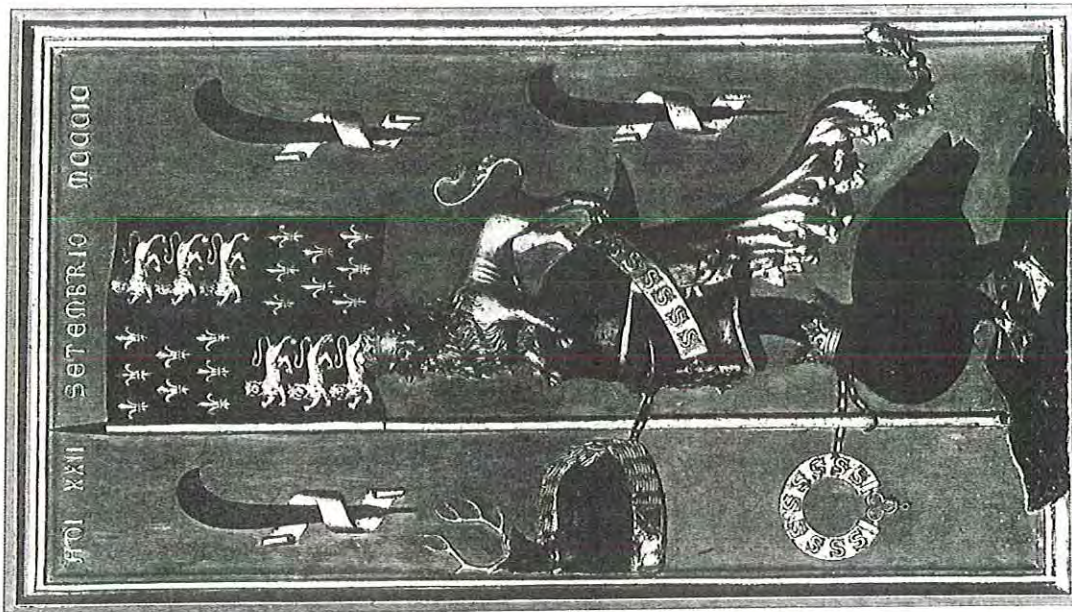
23b after demolition (current library is on left)



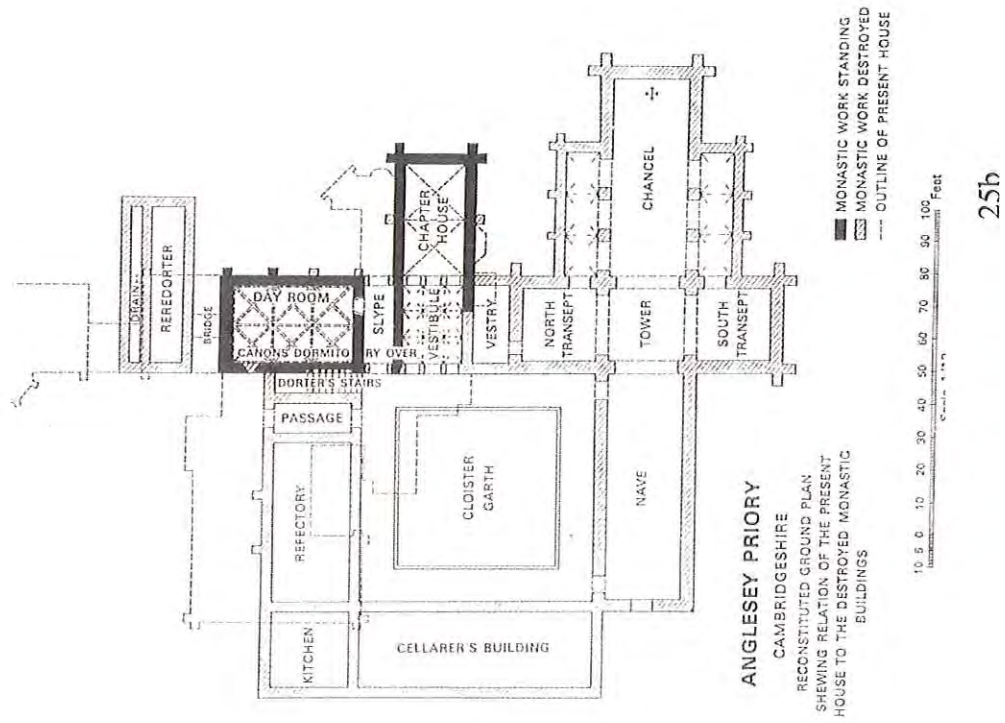
24a Colonel Tomas Walter Harding



24b An illustration from Harding's "Tales of Madingley"

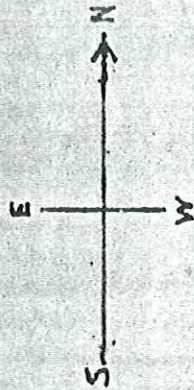


25a The "achievement of arms" of Henry Bolingbroke in the Entrance Hall



Madingley Hall: the dining room ceiling.

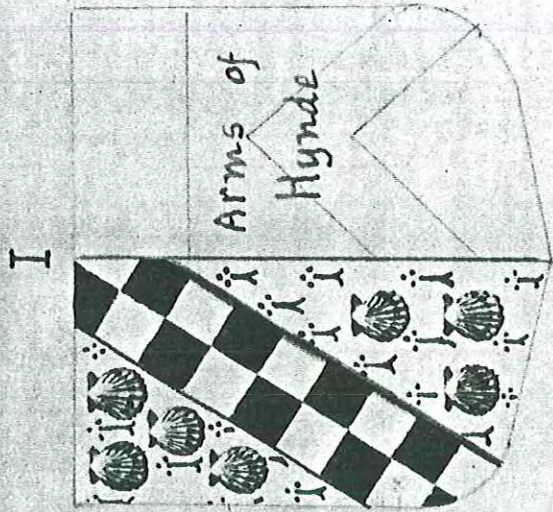
Drawing by Arthur Harding in 1908



The ground of shield is white or cream colour diapered

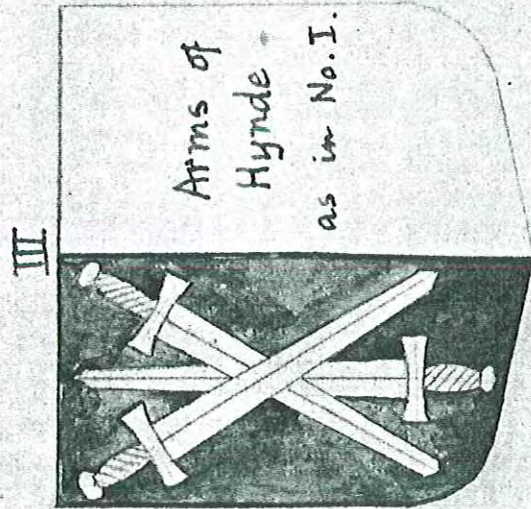
Thus:  to represent ground.

Scallop shells in natural colours
Chequers in black & silver



HYNDE impaling CURSON

Curson: ETWINE a bend chequy, Arg. & Sable between seven escallops proper four and three.

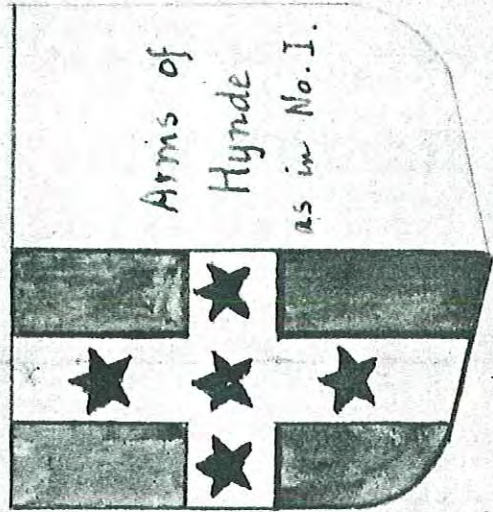


HYNDE impaling NORTON

Norton: Azure, 3 swords, one in pale point upward, surmounted of the other two, placed saltire-ways

date of this ceiling, July, 1765.
as given on a drawing of it,
lent by the Rev. J. Antrobus, of
Hatfield. See his letter
overleaf. The drawing agreed with this.
W.A.H.

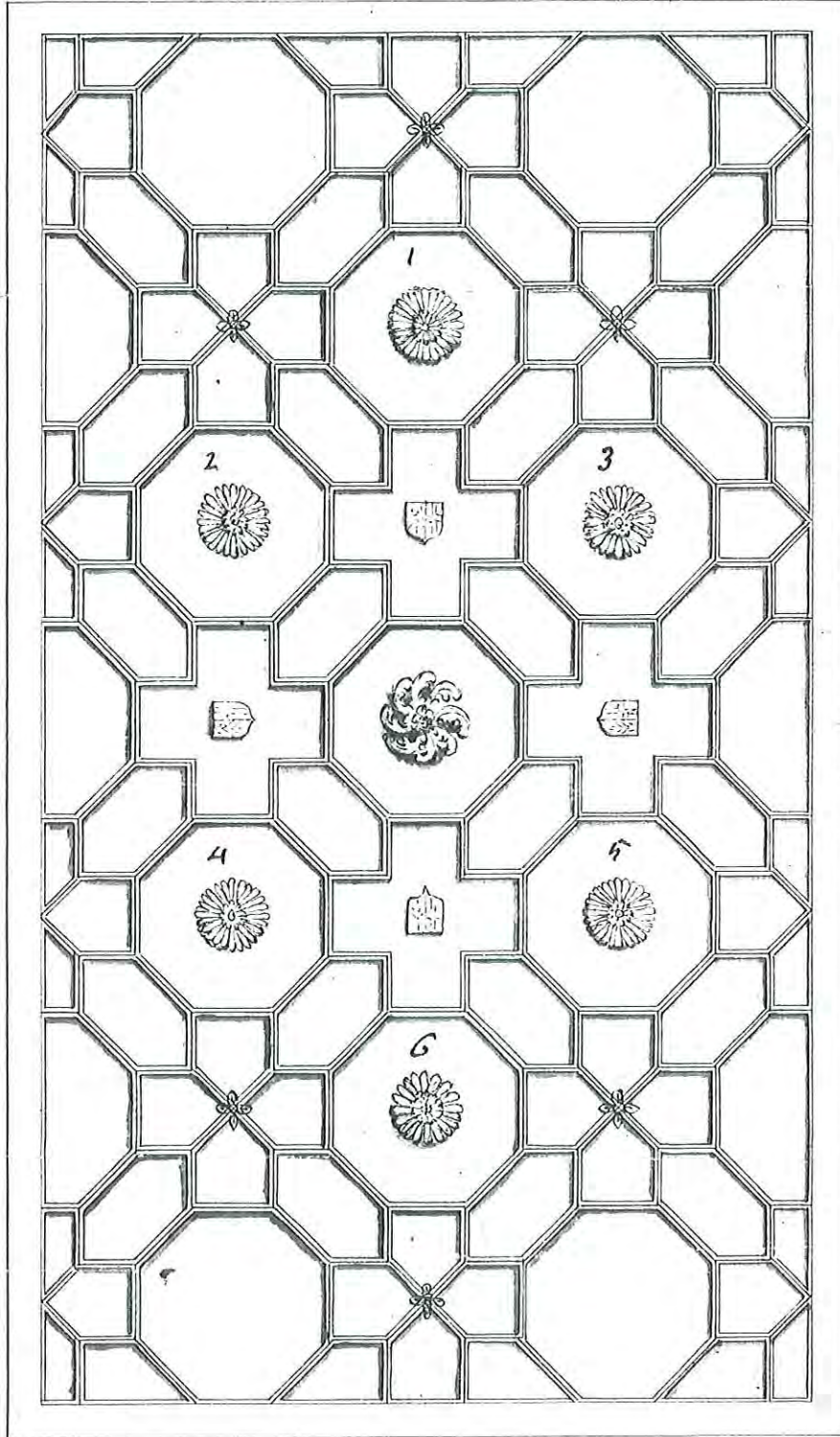
silver II



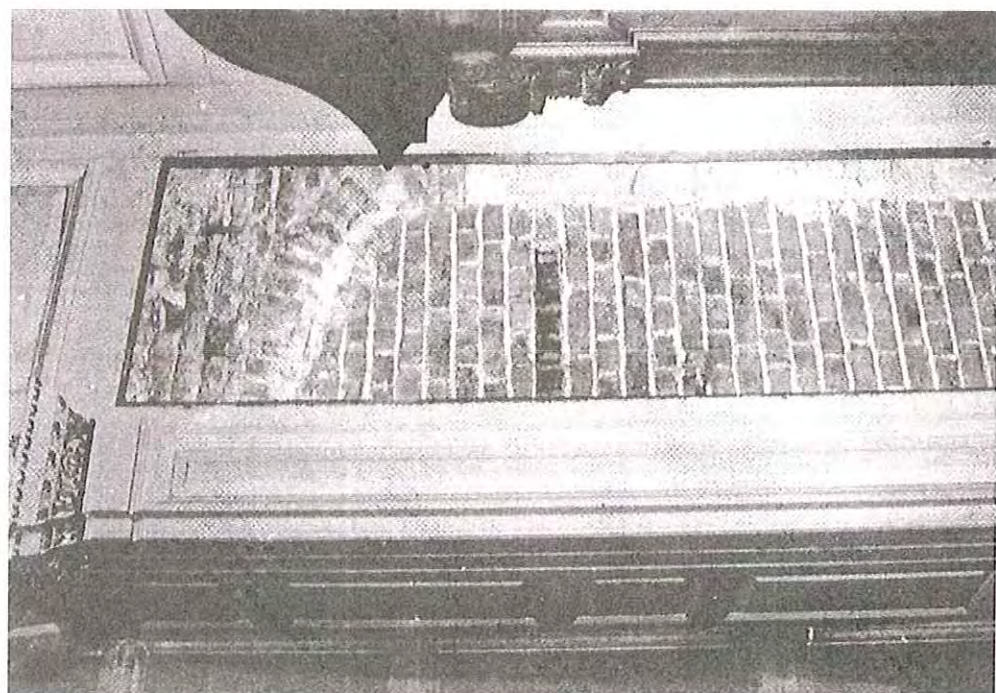
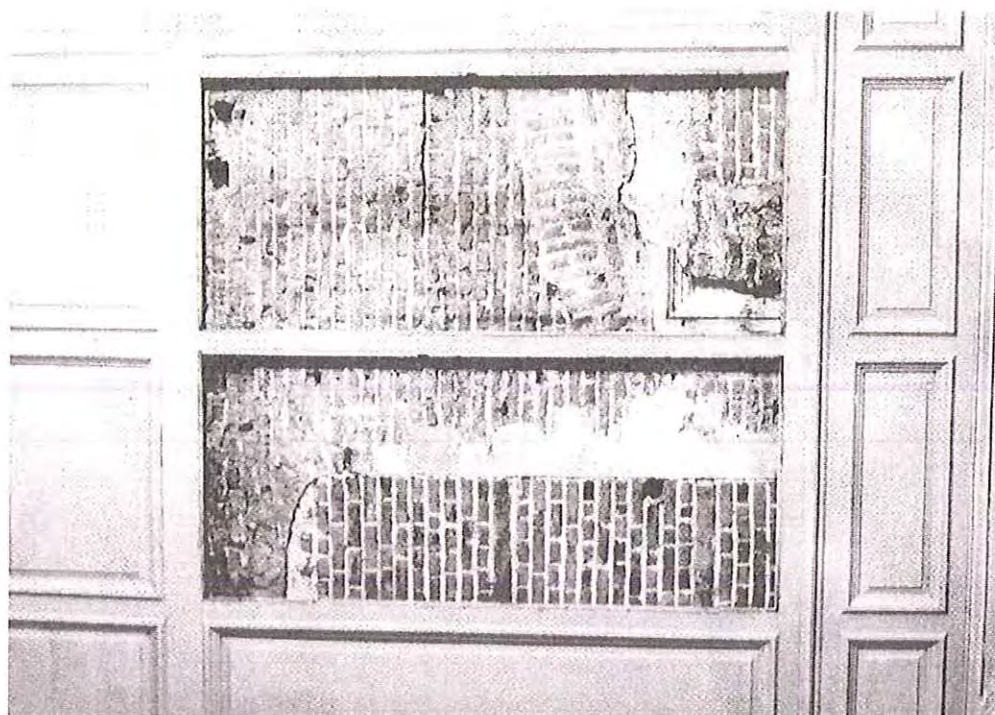
HYNDE impaling VERNEY

Verney: Azure, on a cross argent five mullets gules.

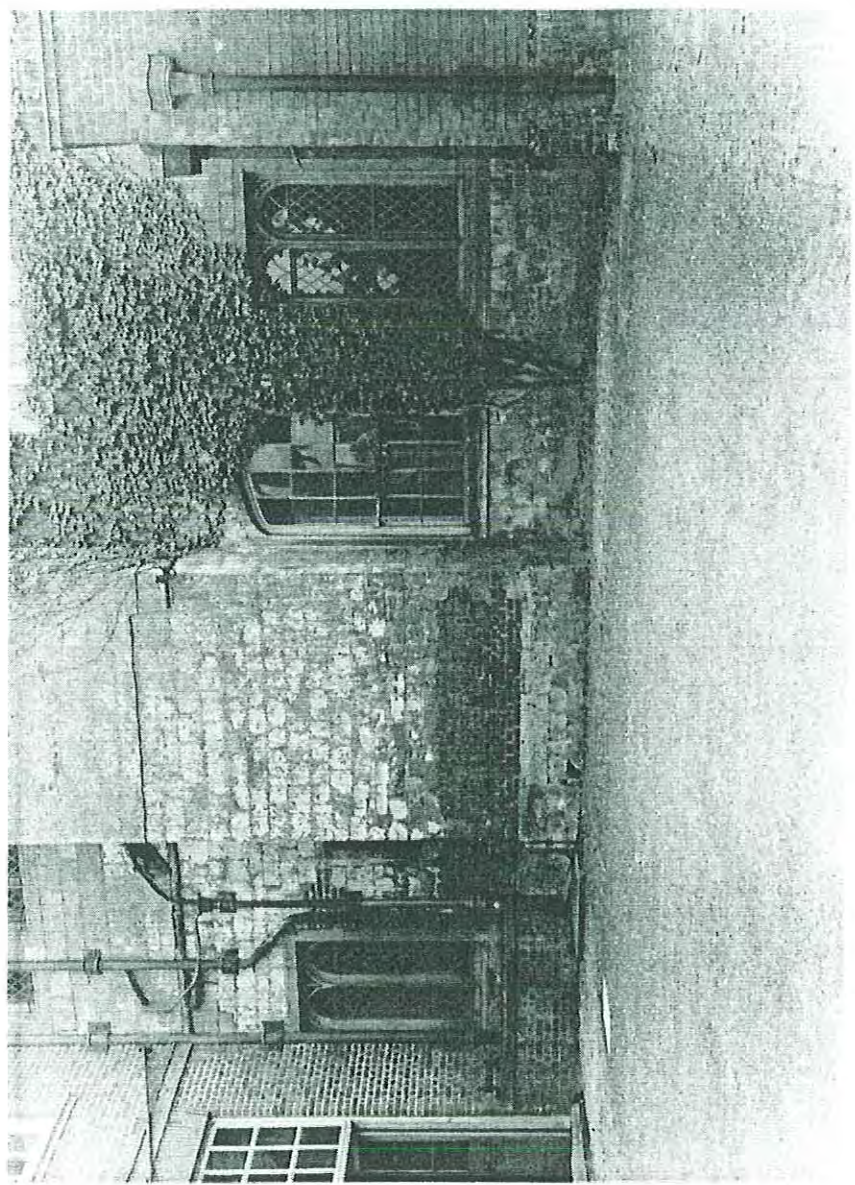
The figures 1, 2, 3, 4, 5, 6, are to be coats of arms instead of flowers, & here are to be the same instead of flowers of arms set down in $\frac{1}{2}$ Plan.



27. Walter Ambrose Hardings drawing of the Dining Room ceiling



28 Blocked windows behind Saloon panelling



29. The area to the north of the kitchen corridor prior to building of new kitchen stores in the 1940s

30. Madingley Hall in 2002



Long view of East front



View from the South East



The North Front



The South Front



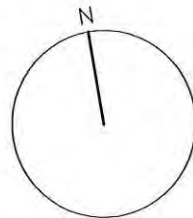
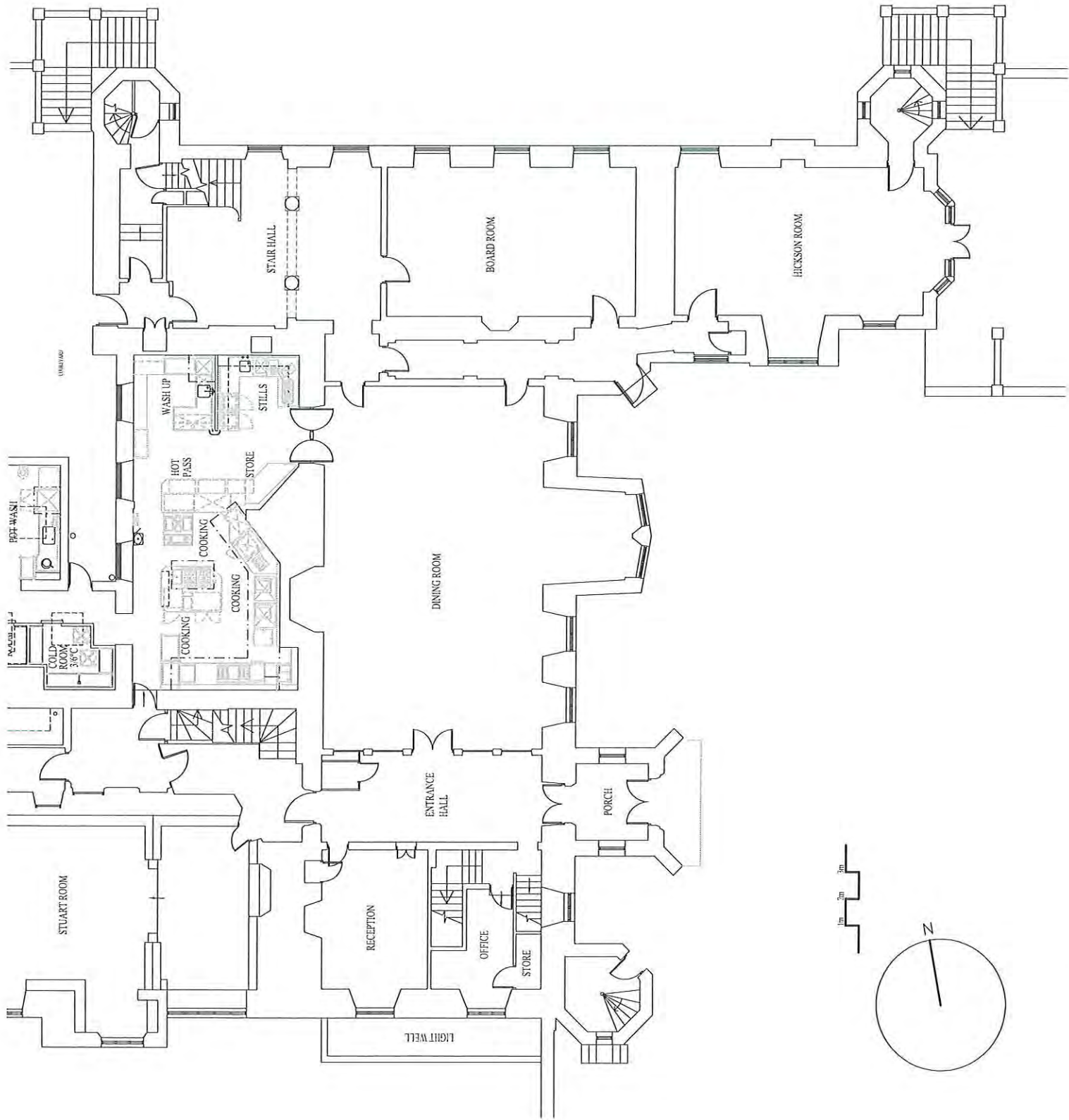
View from South West



The Tower Building



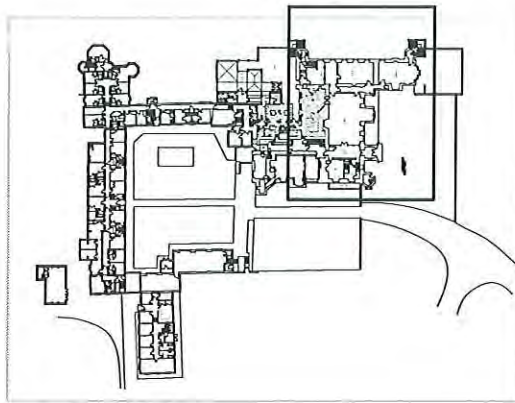
View of Courtyard and Dart Buildings from Main Hall

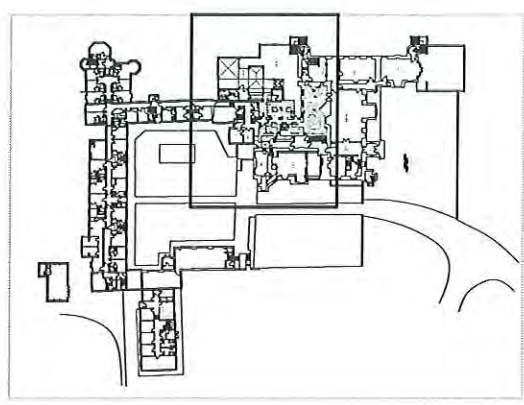
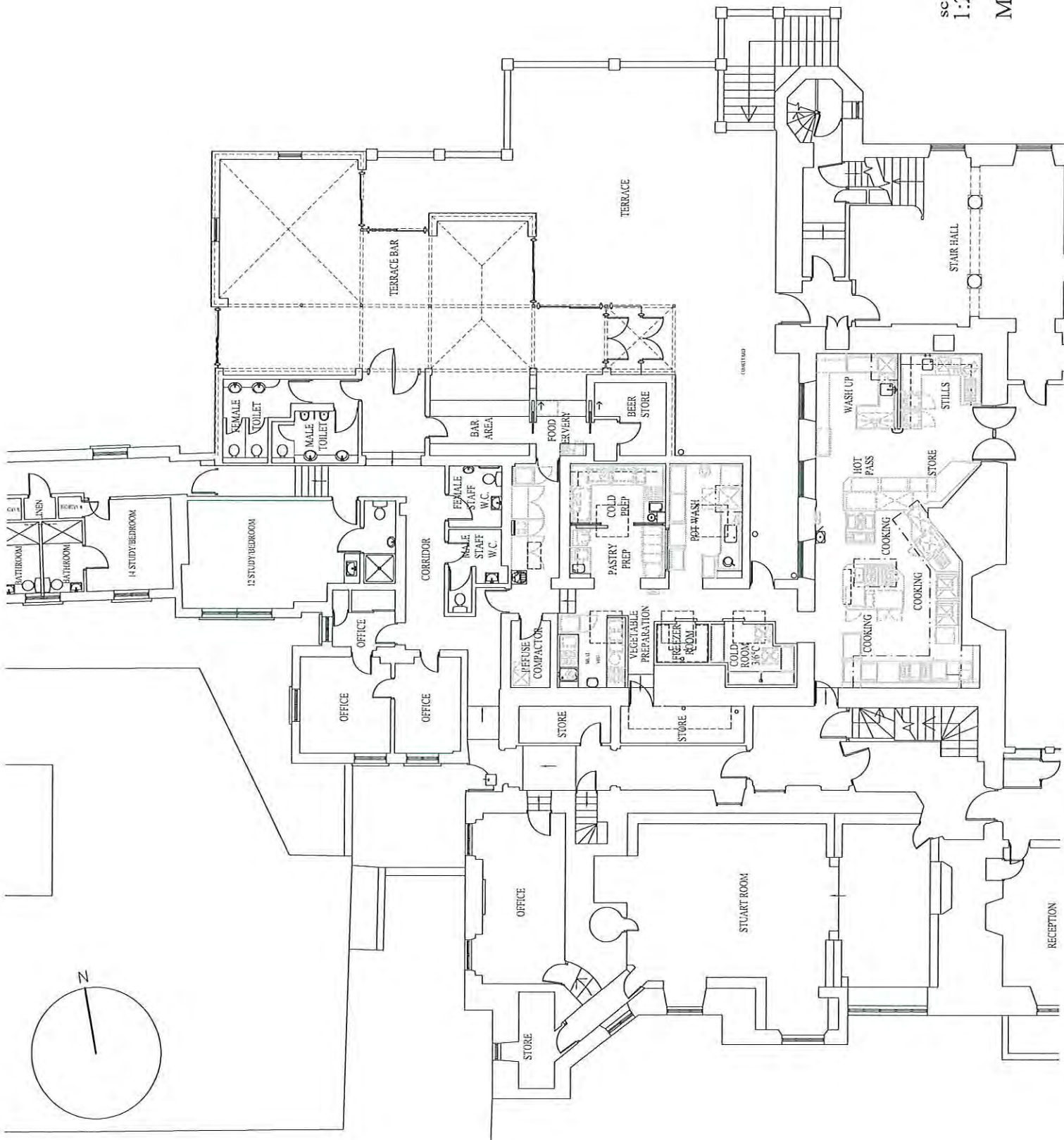


scale
1:200

dwg no. 01

Madingley Hall: Conservation Plan
Ground Floor



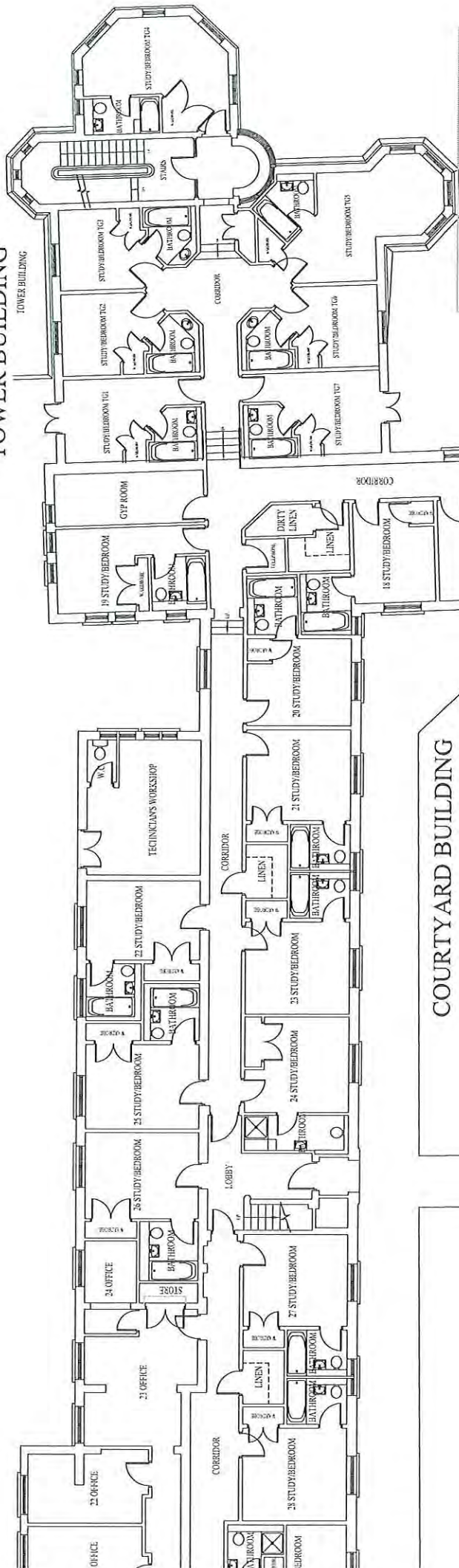


scale
1:200

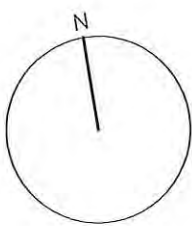
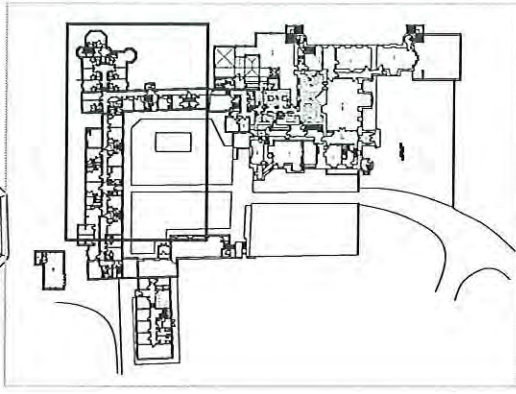
dwg no. 02

Madingley Hall: Conservation Plan
Ground Floor

TOWER BUILDING



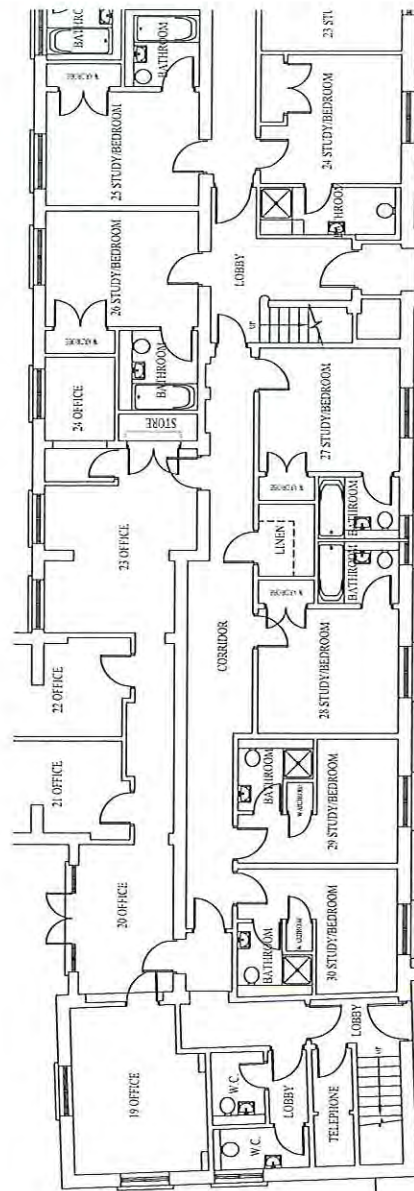
COURTYARD BUILDING



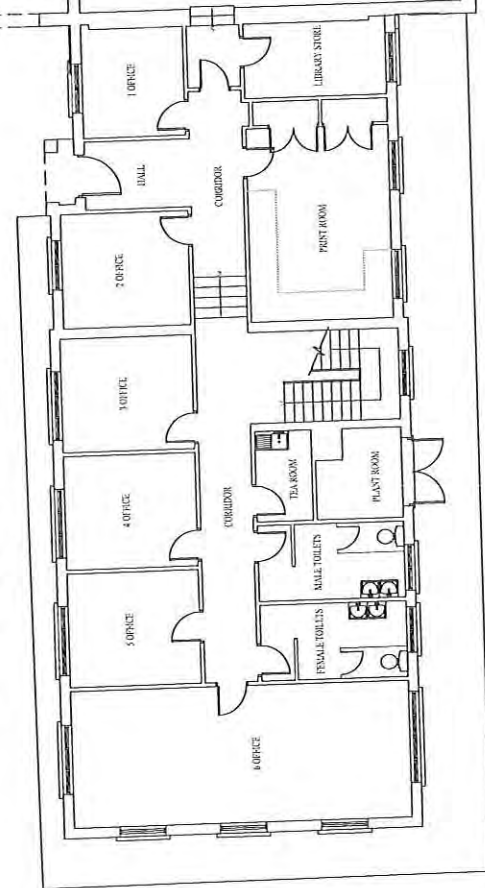
scale
1:200

dwg no. 03

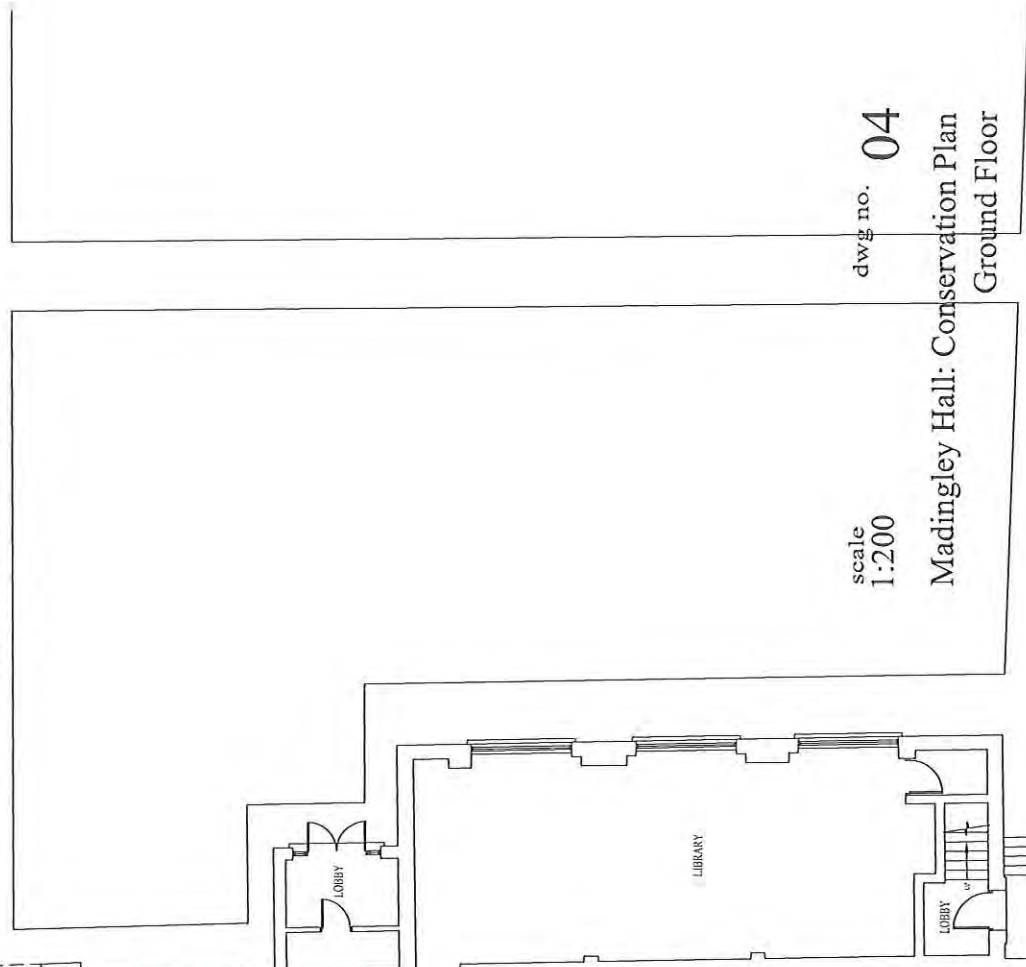
Madingley Hall: Conservation Plan
Ground Floor



DART BUILDING



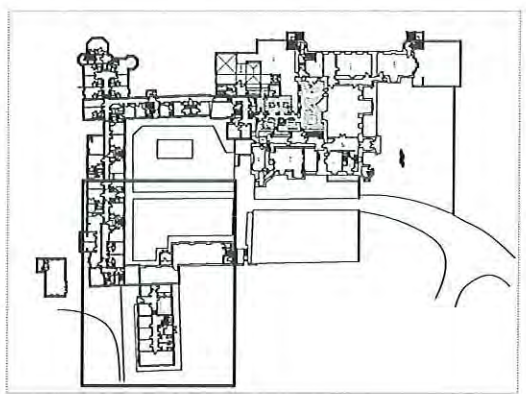
COURTYARD BUILDING

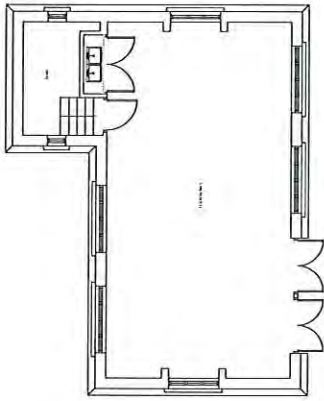
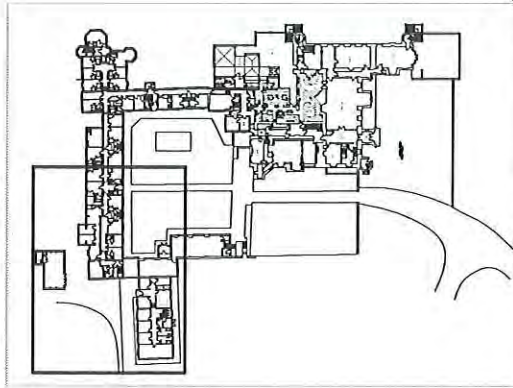
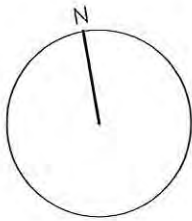


scale
1:200

dwg no. 04

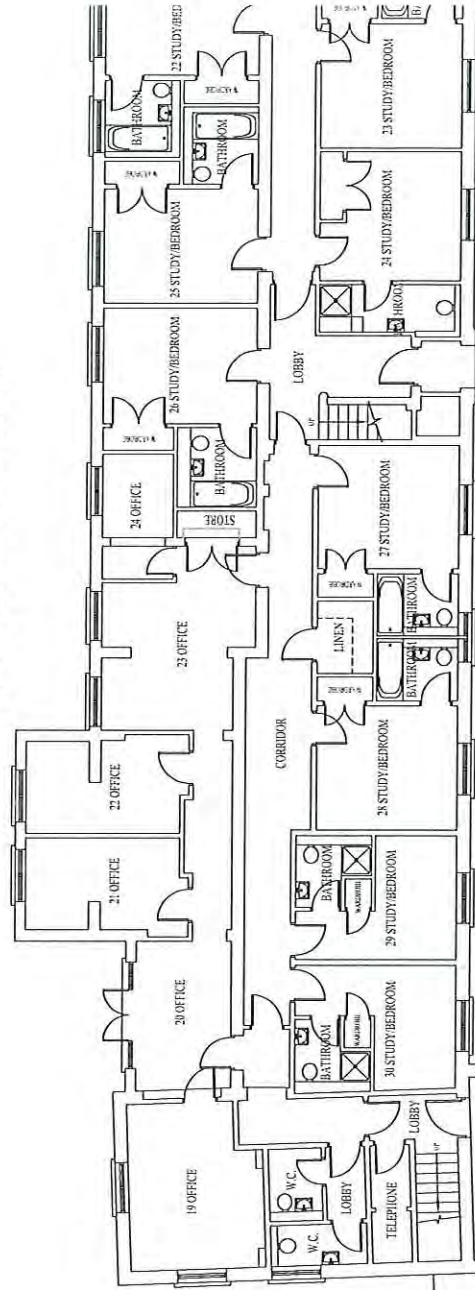
Madingley Hall: Conservation Plan
Ground Floor



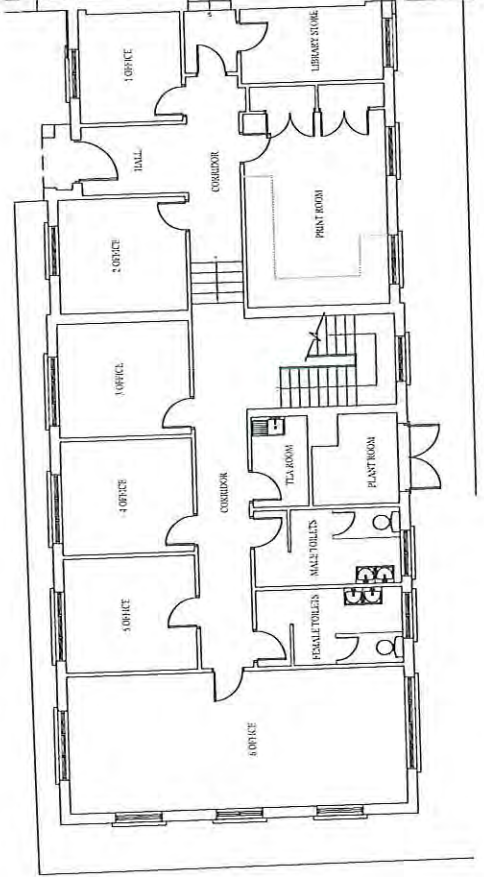


WAYPER BUILDING

COURTYARD BUILDING



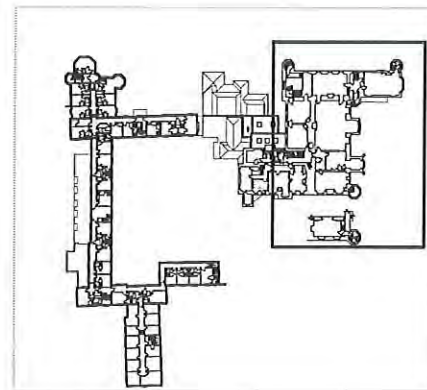
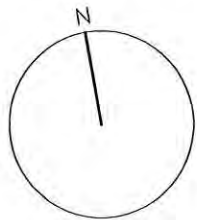
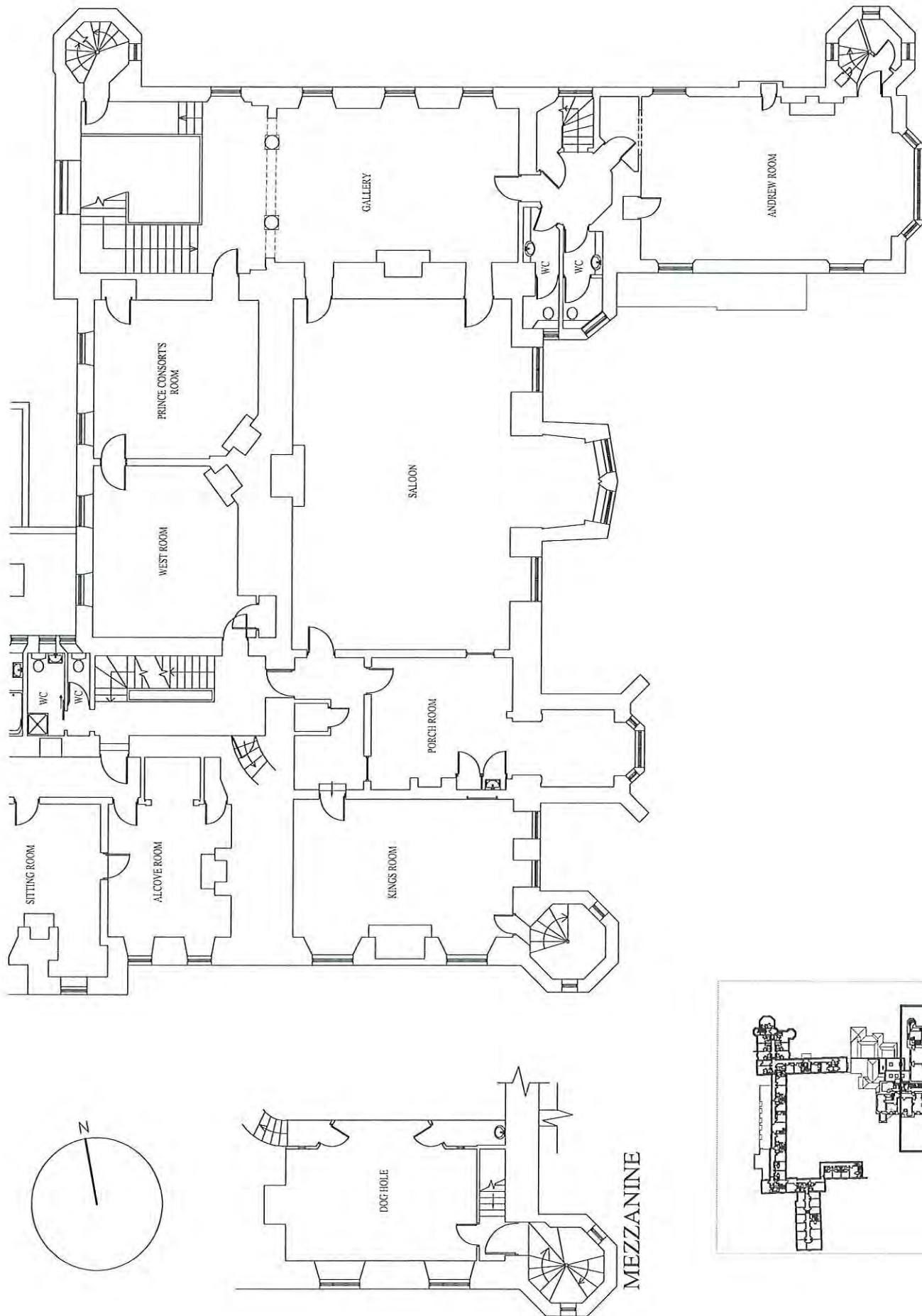
DART BUILDING



scale
1:200

dwg no. 05

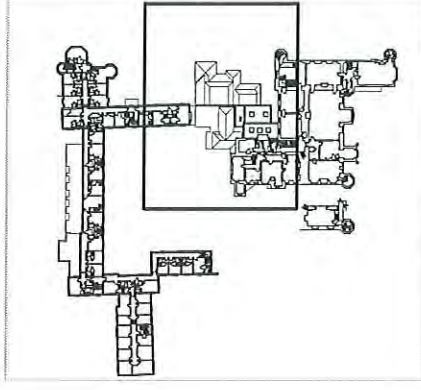
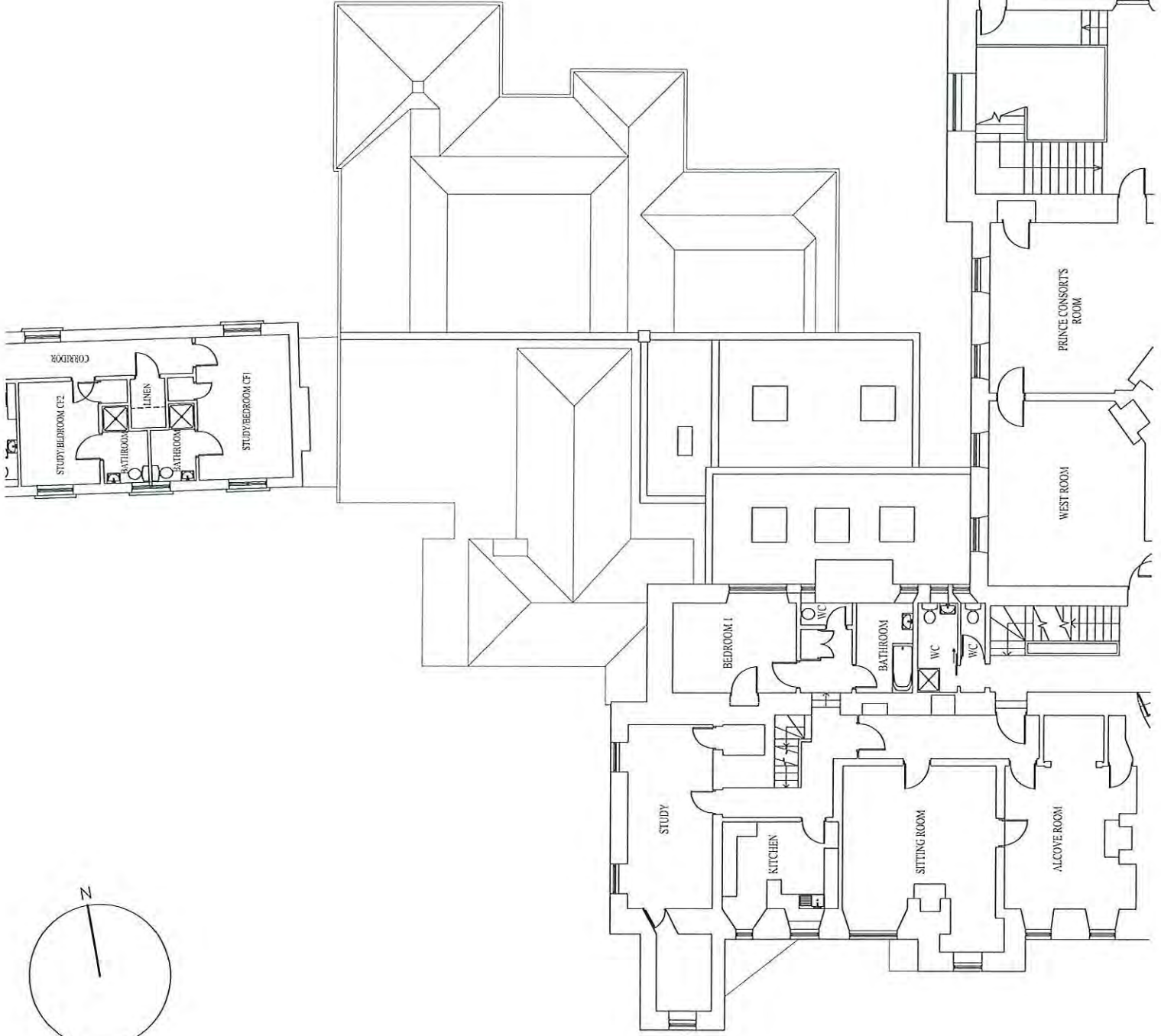
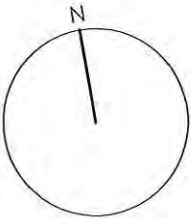
Madingley Hall: Conservation Plan
Ground Floor



scale
1:200

dwg no. 06

Madingley Hall: Conservation Plan
First Floor



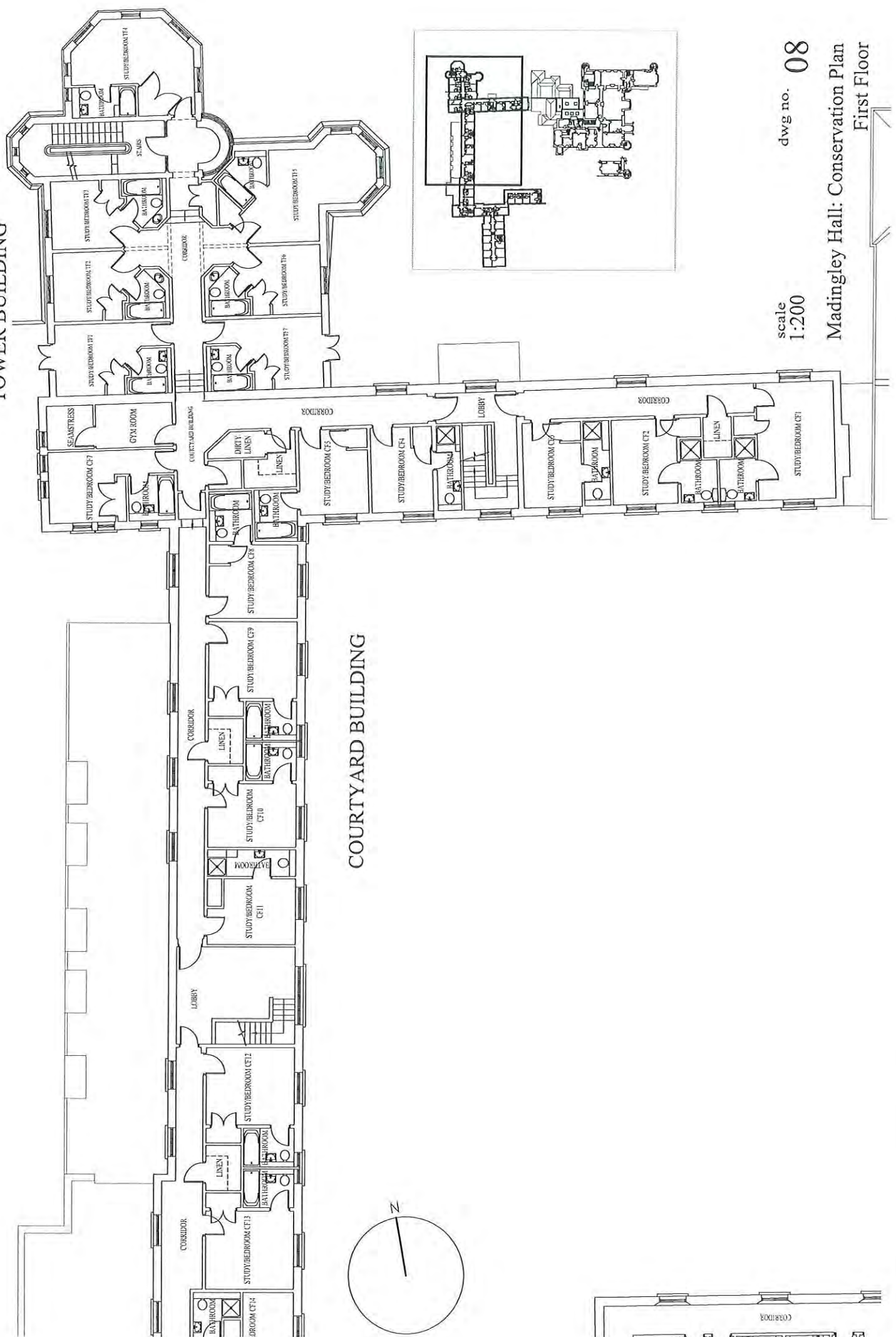
scale
1:200

dwg no. 07

Madingley Hall: Conservation Plan
First Floor

TOWER BUILDING

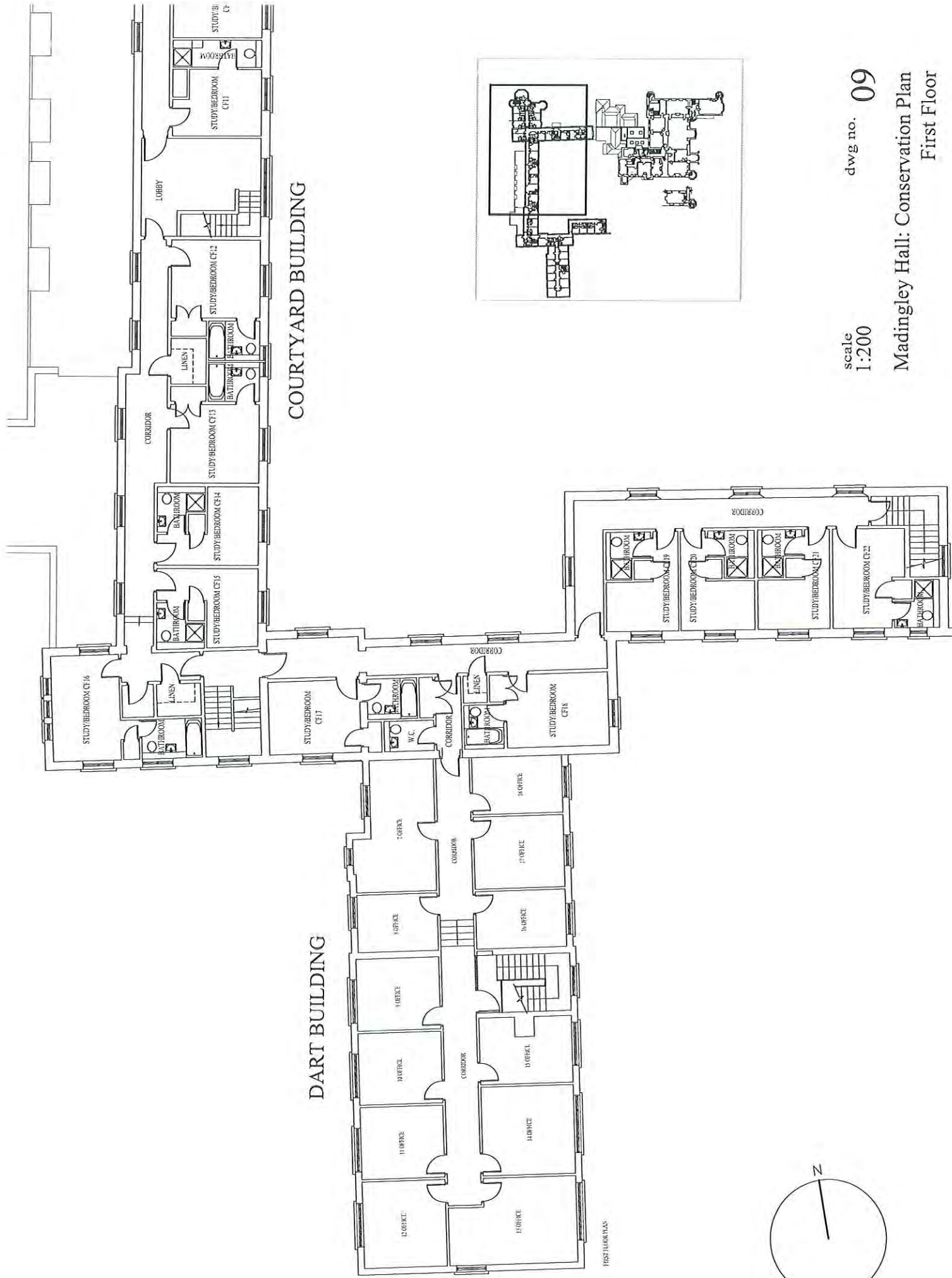
COURTYARD BUILDING



scale
1:200

dwg no. 08

Madingley Hall: Conservation Plan
First Floor



DART BUILDING

COURTYARD BUILDING

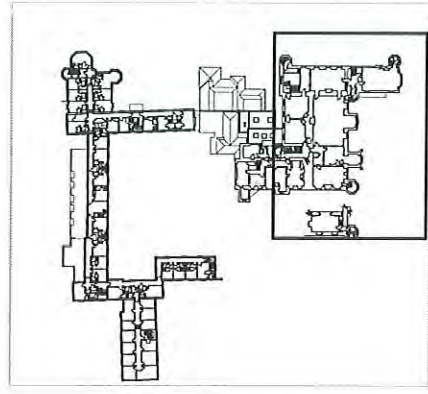
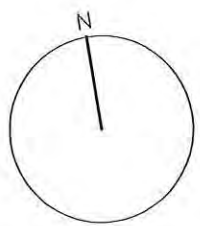
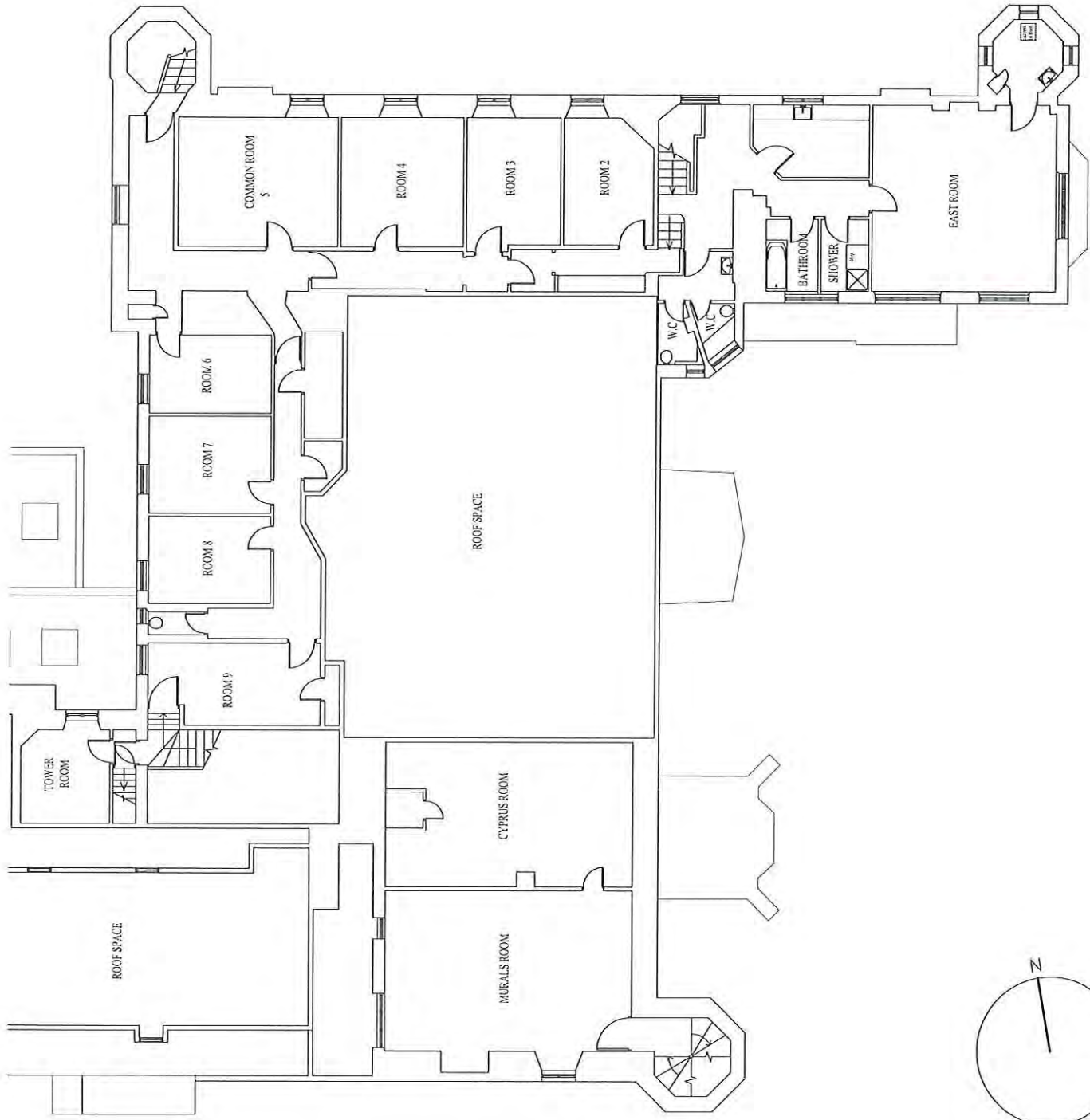
FIRST FLOOR PLAN

N

scale
1:200

dwg no. 09

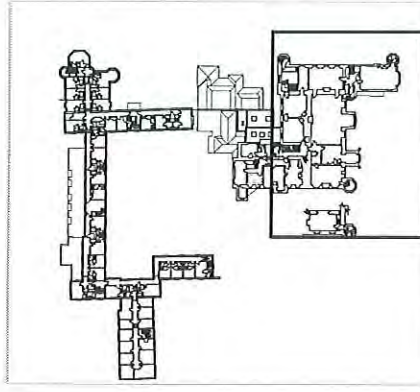
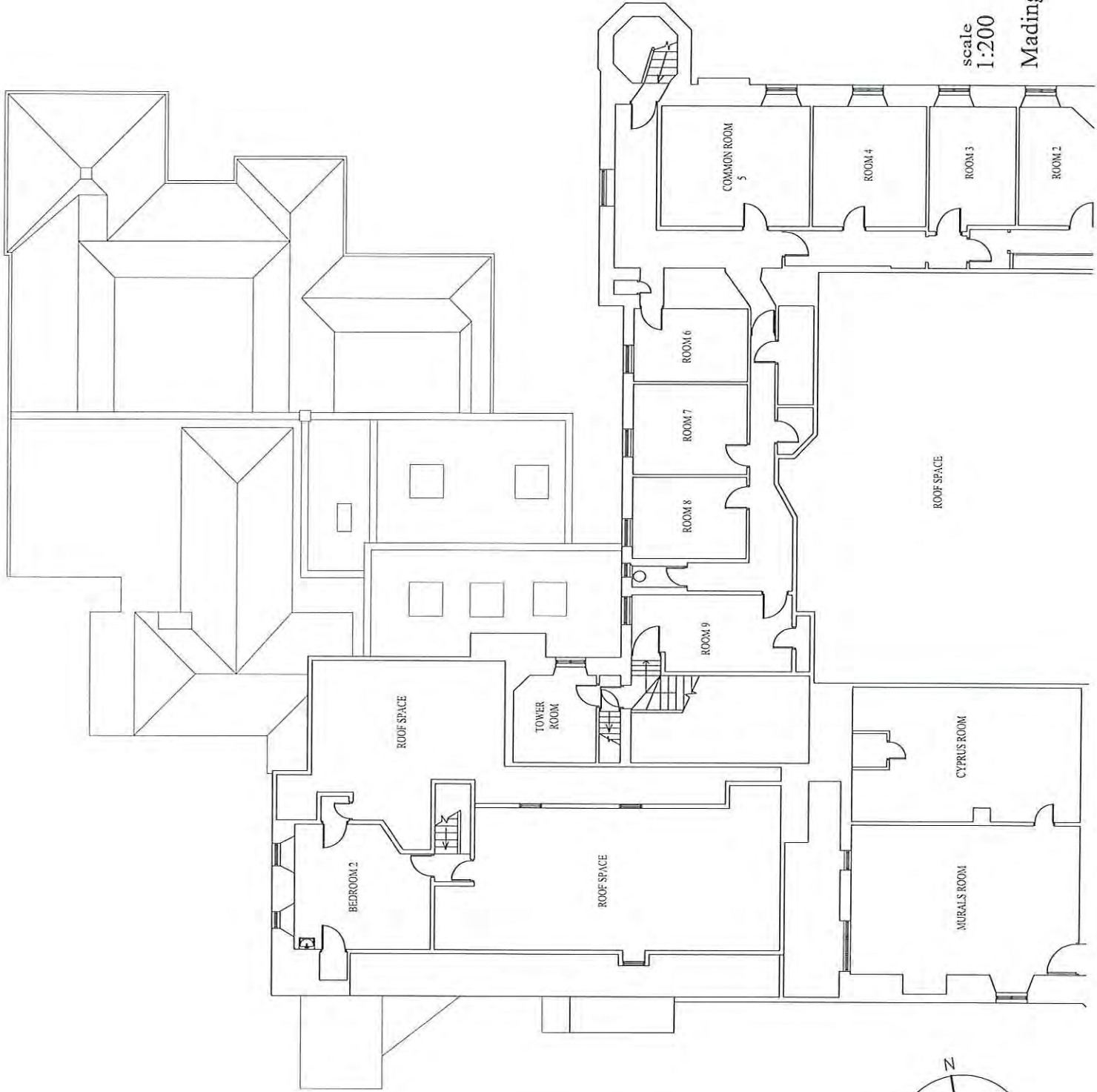
Madingley Hall: Conservation Plan
First Floor



scale
1:200

dwg no. 10

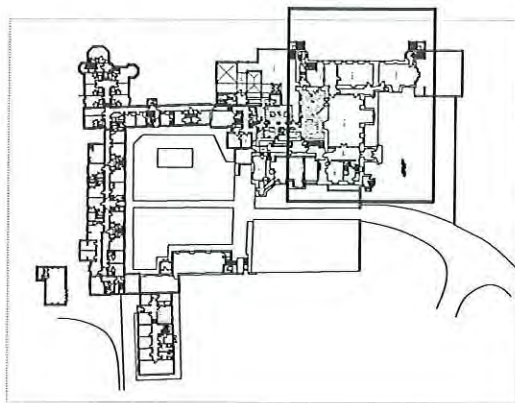
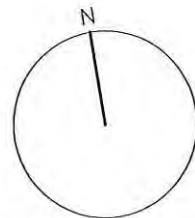
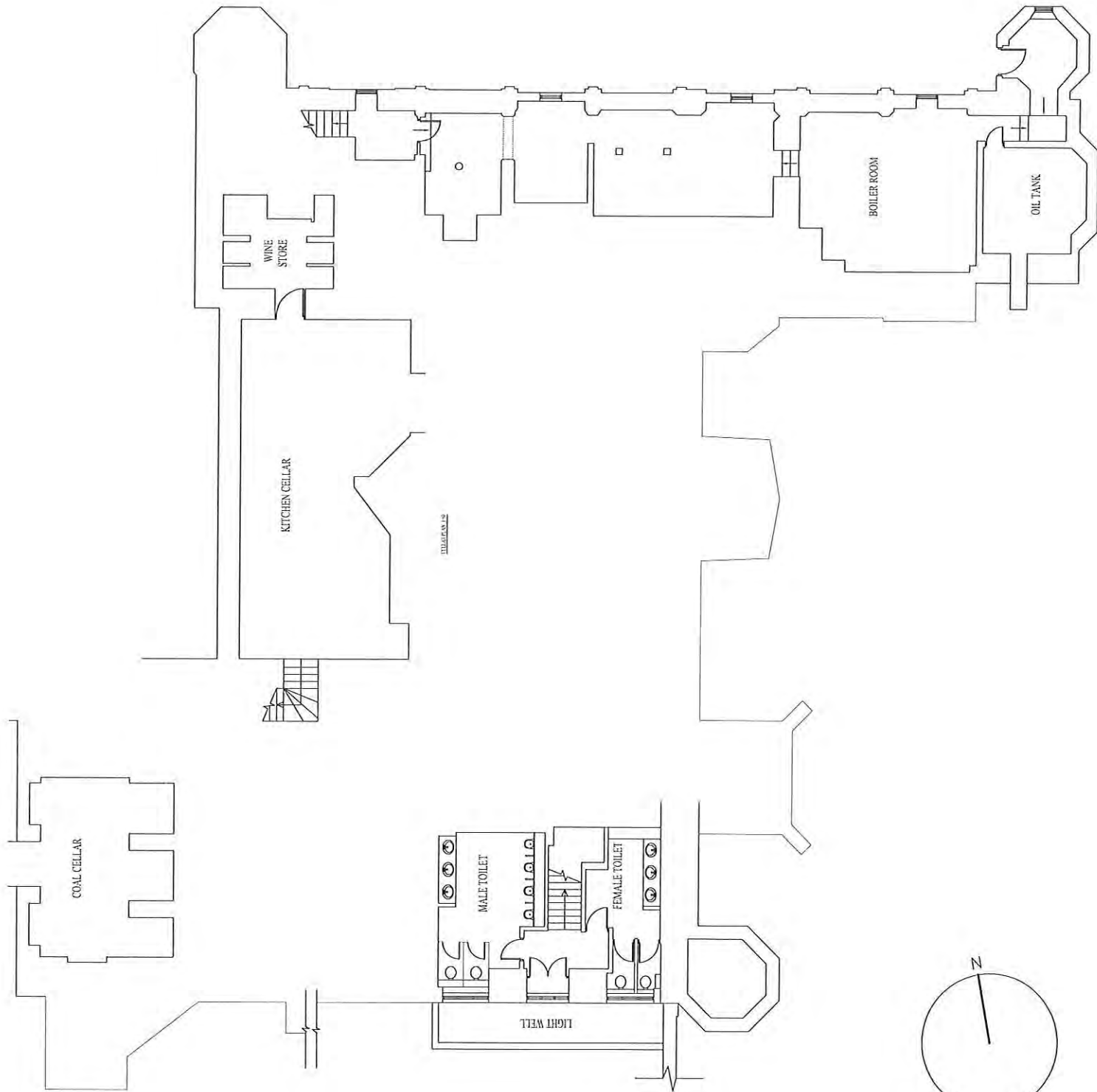
Madingley Hall: Conservation Plan
Second Floor



dwg no. 11

scale
1:200

Madingley Hall: Conservation Plan
Second Floor



scale
1:200

dwg no. 12

Madingley Hall: Conservation Plan
Basement