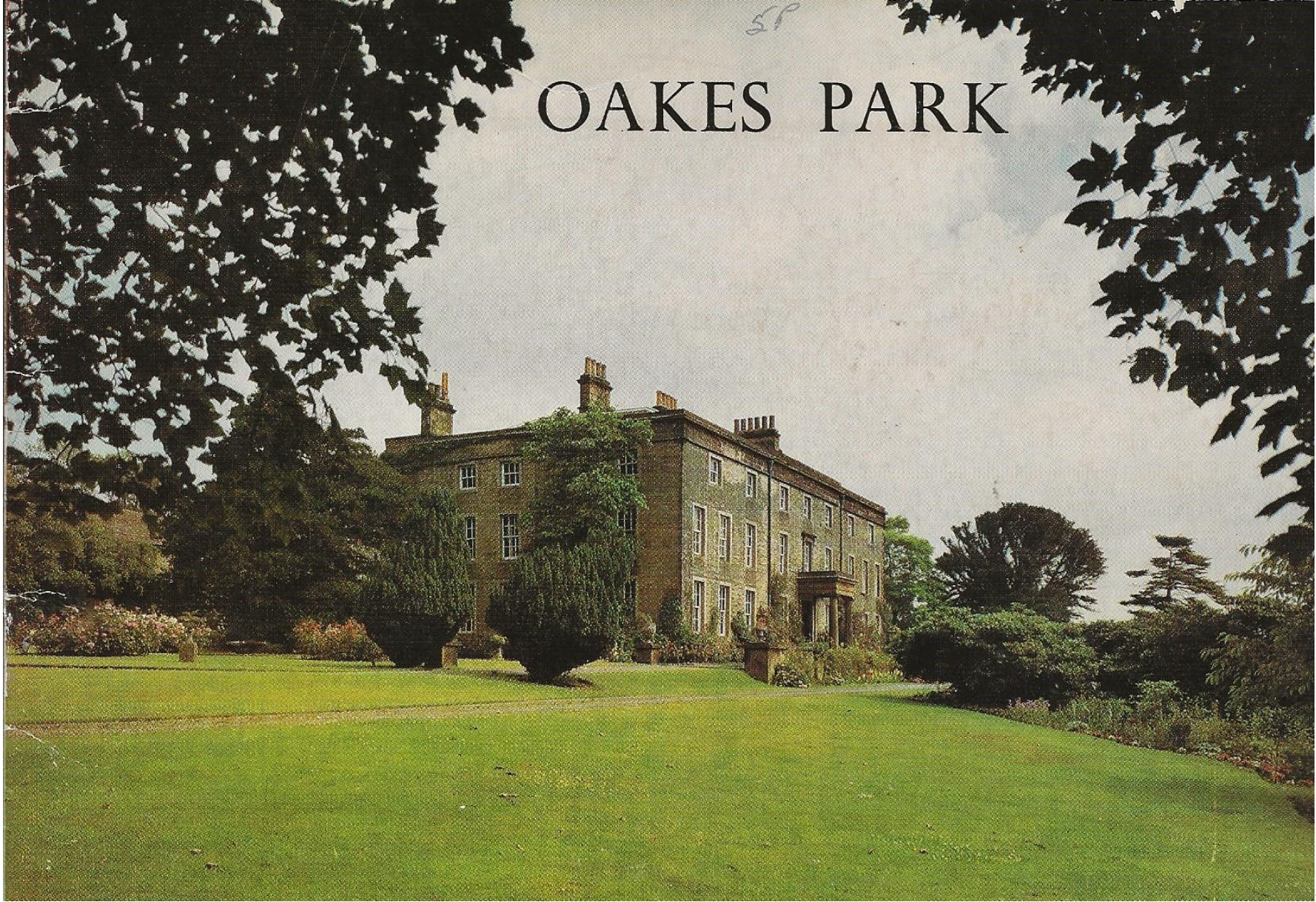
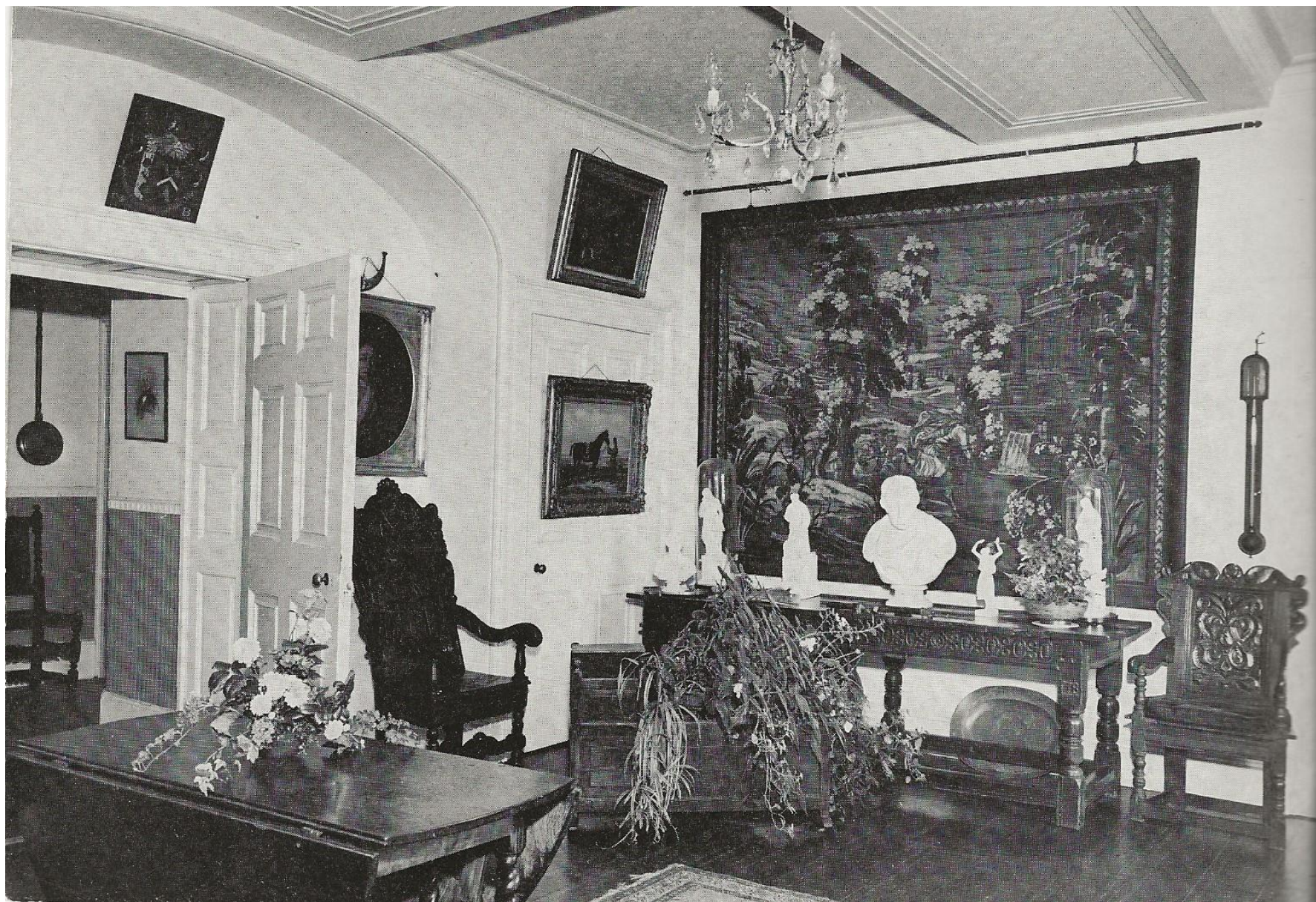


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OAKES PARK

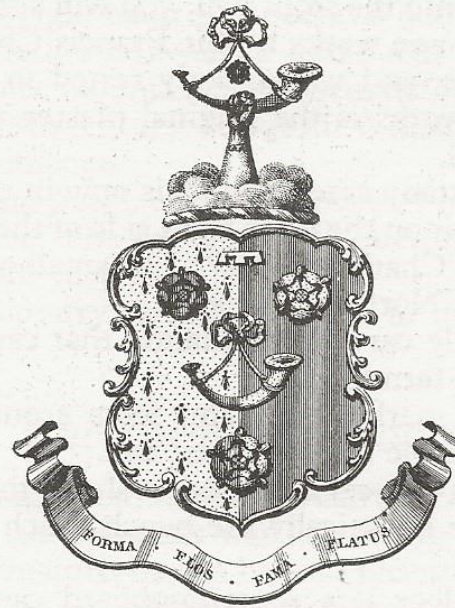




Oakes Park

SHEFFIELD

*The historic
home of
the Bagshawe*



*family since
the year
1699*

Arms of Bagshawe of the Oakes

*Front cover : The Garden Front
Opposite : The Entrance Hall*

A Tour of the Rooms

The Front Hall

Upon entering by the main door into the front hall, you will see on your right a large side-table dated 1678. On it are displayed some works by Sir Francis Chantrey, the great sculptor, who was born at nearby Jordanthorpe, and whose body rested in this hall before the funeral in December, 1841. Among these works is the original plaster model for the statue of Bishop Ryder now in Lichfield Cathedral.

Nearby you will see an old Brittany cradle which is now in use as a flower container.

The tall, heavily carved oak chair on the right hand side of the central floor is of the early 17th century and is what is known as "Chancel Chair". The small oak table nearby is a "credence" table, reputed to have come from Norton Church.

Over the fireplace is an ornately carved overmantel that came from the old Gill House in Lightwood Lane, which is now a farmhouse.

The fireplace is of Derbyshire marble that came from a quarry at Wirksworth. The white pieces that can be seen in the marble are fossilized fish.

On the left the small oak settle is of great interest as it shows the evolution of the plain bench to the more comfortable settle. This is basically the bench much improved and provided with a back.

At the left hand side of the door is a court cupboard carved with the name "Margaret Bagshawe" and dated 1670.

In the window recess stands an oak dower chest, one of a number that can be seen around the Oakes. In ancient times these were an essential part of a bride's dowry.

Over the right hand door is a small picture painted by Sir Francis Chantrey of the old Norton Post Office in School Lane.

The beautiful picture on the left hand of the central door is reputedly of Queen Elizabeth I. It is by an unknown artist and painted on wood. It is considered a very fine example of its kind. That on the left is a portrait of the ill-fated Duke of Monmouth attributed to Lely.

The equestrian paintings are of various horses owned by the family over the years. The large one on the cupboard door on the right hand of the central doorway is by the artist Baldock and is Major Bagshawe's great-grandfather's favourite horse and groom. This was painted on the heights of the famous Derbyshire mountain near Grindleford, called "Sir William" after the owner of the Oakes in the early 19th century. It was Sir William who had the road constructed up the mountain for his own convenience.

On the right hand side of the fireplace are silhouettes of young members of the Westby Bagshawe family with their nurse. The full length silhouettes near the window are members of the family when adult. These are very unusual.

A fine 15th Century Arras tapestry can also be seen in this hall.

The Drawing Room

Now continue into the Drawing Room where you can see two large glass cupboards on the left and right which were used to contain what was left of the large library of the 18th century. Unfortunately much of what remained had to be sold recently to raise money for death duties. Many of the books now in these cases are modern editions on local history and gardening, two subjects in which Mrs Hilary Bagshawe is very interested.

The china in the cupboards are part of various collections in the house, the most interesting being an early Blore dinner service made in Derby in 1826, as a wedding present for William John, Major Bagshawe's great-grandfather.

The marquetry furniture in this room was nearly all brought from Shalford Hall, near

Guildford, in 1876. The large, velvet topped French commode near the window, was given by Lady Chantrey just before she died, to Mrs Isherwood Bagshawe's mother.

Elizabeth Bagshawe and her sisters embroidered the curtains at the windows of this fine room, in the early 18th century.

The panelling, which is in the style of Inigo Jones, could very well date from the rebuilding of the house in 1670, but alternatively, it could be the work of Richard Bagshawe in the early 18th century.

The two paintings by Godfrey Kneller on each side of the fireplace, are of Henry Gill and his wife, Ursula Drake, of Cotes Hall, Barnoldswick, Yorkshire, whose daughter, Elizabeth, married Richard Bagshawe in 1689, thereby bringing the Oakes estate into the Bagshawe family.

By the front window are two large pictures painted on wood by an unknown Flemish artist and represent scenes from the life of St. Catherine. They came from Italy and are most likely part of a triptych.

The large picture near the west window is a painting of Charles II as a child and this may have been a study for the painting by Van Dyck now in the Uffizzi Gallery in Florence. It is certainly of the school of Van Dyck and was bought in Paris by Sir William Bagshawe in the early 19th century.

The Main Staircase

Now proceed up the main staircase where nearly all the paintings are of Richard Bagshawe the elder's children. Of the twins the elder was to be the ancestress of the present owners. Their sister, Elizabeth, was to be the unmarried sister who became mainly responsible for the embroidered curtains in the drawing room.

The large mahogany sideboard at the bottom of the staircase is of the late Victorian date. Near by is an oak dower chest upon which is an equestrian bronze of Napoleon.





Both tapestries in this hall were made at Arras, France, a town that was famous in the middle ages for its tapestries.

The staircase itself is of oak and most likely dates from the rebuilding in Charles II's time.

Mrs Isherwood Bagshawe's aunts embroidered the large curtains to the window. These were originally for a house in Bournemouth, but were never used there. They were discovered by the present Mrs Bagshawe in the attics and four curtains were put together to form this magnificent surround to this large window.

The coats of arms on some of the panes represent families the Bagshawes have married into over the centuries. In the Sheffield "blitz" during the war, a number of bombs fell near the house and the blast caused this window to bow out. Luckily it did not collapse, but it never quite returned to the vertical again.

At the top of the stairs is an oil painting of Mary Simpson of Babworth Hall, near Retford, who married the boy, Richard shown in the picture on the left hand of the stair near the large tapestry.

The Small Bedroom

From the small bedroom on the right of the stairs there is a very nice view over the garden, with its rose beds and the old fountain. The basin of this was dug out and the fountain restored to a working condition in 1970. Local stone was hand-cut to construct the basin.

The bed in this room is French and is full size, not as one might think, made for a child.

Near by there is a white silk dress and train that was Mrs Isherwood Bagshawe's Court Presentation Dress of 1908. The blue velvet dress was made by Worth of Paris in 1895 for Mrs Bagshawe's mother to wear at a ball at Welbeck Abbey. This dress was worn only once, as very shortly afterwards her husband died, and by the conventions of the times, although only a young woman, she had to wear black "widow's weeds". The gentleman's uniform is that of a Deputy Lieutenant of Derbyshire.

Far left: Foot of the main staircase

The Small Bedroom

The Oak Room

The bedroom across the passage is known as the oak room because of the beautiful early Tudor four poster bed. Note on this the fine carved posts with their delicate figures and flowers. In this room there is another large oak dower chest and a very ancient Irish oak dressing table. This is a very rare piece as so much early Irish furniture was destroyed during the "Troubles".

The screen was made in Agra, Northern India, and was brought from there by the present Mrs Bagshawe's mother in 1929. Late Victorian paper covers the walls.

The paintings are of the Drakes of Cotes Hall, Barnoldswick, and are in need of attention.

The Nursery

Now proceed along the passage, where, after passing through the green baize door, you will see on the left a room that was used as the nursery. The large old wickerwork cot, or bassinet, has held quite a number of the younger generation of Bagshawes.

Also displayed in this room are various Victorian baby clothes and toys, as well as some of the modern dolls collected by the present daughter of the house.

The modern paintings and drawings are by the artist Adrian Beach, A.R.C.A., who studied at Rome and also at the Slade. He is a great friend of the family and had drawn and painted many pictures of Major and Mrs Bagshawe's son and daughter from the time they were babies.

The East Staircase

Proceeding down the east staircase, which was designed by Joseph Badger of Sheffield, note the balustrade which is of cast iron topped by a mahogany handrail.

On the landing there is another of the many dower chests. This one belonged to the Torr family, whose home was at Goosehill Hall, near Bamford. This was sold by the family about one hundred years ago. The chest is interesting as it shows the Italian influence in its fine decoration.

Over the chest is an 18th century mirror in the Chippendale style. The two sporting pictures of birds are dated 1829 and were painted by the well known early 19th century artist, I. G. Bell.

The tall piece of furniture on the left of the chest is what the Victorians called a "Whatnot". These were used to hold many small ornaments of the type much in favour in those days.

On the left on the wall of the first flight down are two portraits of William John Bagshawe and his wife, Sarah Partridge, Major Bagshawe's great-grand parents, painted by William Jackson, R.A., about 1825.

The large head of the water buck, between the two pictures was from an animal shot by Sir Arthur Bagshawe, Major Bagshawe's father, in Uganda in the late 1890's. It was considered the finest specimen of its kind shot at the time.

Further down the staircase hang two large portraits of Richard Bagshawe and his wife, holding the baby Mary, whose daughter was to become the wife of the Hon. Edward Perceval, son of the Earl of Egmont, and whose brother, Spencer Perceval, was Prime Minister from 1809 to 1812.

At the bottom of the staircase are two pencil drawings, executed in 1970, of Gill and Timothy Bagshawe by Adrian Beach, A.R.C.A.

The Lower Hall

In the centre of this small hall stands a very ancient oak table of the 16th century. Upon it is a beautifully carved Burmese Teak Gong.

Opposite, a small 18th century display cabinet contains a collection of Indian brass, all of which was given to the present Mrs Bagshawe by her mother.

On the Welsh dresser is part of a fine Worcester dessert service.

The Dining Room

Now proceed into the Dining Room which is one of the beautiful rooms most likely designed by Joseph Badger between 1811 and 1827. This room is very similar to the dining room at Renishaw Hall.

The alcove was originally intended for the sideboard, but the organ, which was made in London in 1792, was placed there about 1837, when the Music Room above was turned into a bedroom.

Note the statues on each side of the organ which are by Sir Francis Chantrey.

The ceiling of this room and of the small ante-room next door are designed in the classical style and are considered to be excellent workmanship. The lovely chandelier is Venetian and of the early 19th century.

All the tapestries are of a mixture of Mortlake and Arras and there is a tradition that these originally decorated the rooms of Sheffield Castle. They were brought to the Oakes by Captain Edward Gill, who was governor of the castle in 1645 and 1646, just prior to its demolition.

Derbyshire grey marble was used for the fireplace and the tiles round the grate are of blue Delft.

In the centre is the fine Cuban mahogany table, which will expand concertina fashion to fill the whole length of the dining room. Round the table are Hepplewhite and Chippendale chairs.

Of the oak chairs on either side of the sideboard, one is 18th century and belonged to the lady, holding the dog, in the Dahl painting by the window. The other is a copy made by the estate carpenter in 1873.

The pictures are all family portraits, the most interesting being those over the mantelpiece, which are of Richard and Mary (née Simpson) Bagshawe, painted by the artist Thos. Hudson.

The two large paintings by the windows are by Dahl and are of Edward Gill and his wife, Elizabeth Westby of Carr House, Rotherham. (Carr House has recently been demolished).

The Oak Room

Far right : The East Staircase





The Ante Room

This is the last room of the tour and is Major Bagshawe's personal "snuggery". Visitors should note the "little gem" of a ceiling which again is in the classical style.

On the dresser, which is of Welsh origin, is displayed part of a Worcester dessert service.

The interesting overmantel came from the Godwin Austin house, Shalford Hall, near Guildford the home of Mrs Isherwood Bagshawe's mother, and was originally part of an ancient bed.

There is a Norwegian dresser on the left which displays a different bird painted on each panel.

Gardens, Courtyard & Outbuildings

On leaving the front door, turn left and follow the path round the east end of the house, past the old acacia tree.

Now enter the door into the back courtyard where REFRESHMENTS can be obtained in the OLD KITCHEN.

In the ancient 17th and 18th century range of buildings at the rear of the courtyard is the "Justice Room", where Sir William Chambers Bagshawe, as Justice of the Peace, held court.

Visitors may also view the old stables, where horses are still kept.

The Bagshawe Family

The Bagshawes are a good example of those landed gentry families which Disraeli considered to be the backbone of England, constituting a high-principled untitled nobility untroubled by social or monetary ambitions and dedicated to a strong belief in Justice and in service to the community. Whatever privileges or wealth they inherited was counterbalanced by a sense of duty to their fellow men, to the land they owned, and to their country. During this time, as James Lees-Milne has written, 'The English landscape was surely the most beautiful in the world, just as the squirearchical system of local government was the best that history had devised for the pre-motor car age. It was patriarchal, wise and efficient.'

The Bagshawes are among those very ancient Peak families whose names are on the Inquisition held at Wormhill in 1318. They were hereditary foresters-in-fee and the Manor of Abney was theirs *virtute officii*. It is thought that they took their name (which means a small wooded glen) from a spot in the township of Bowden Edge, near Ford, Chapel-en-le-Frith, where they were located before the Norman period. The hamlet of Bagshawe still exists tucked away near Ford. Ford Hall was, until recent times, one of their seats. There were Bagshawes living at the Ridge in the twelfth century and a senior branch of this line adopted Abney as a residence in the reign of Edward I. It is from this stem that Richard Bagshawe, who acquired the Oakes in 1699, was descended.

It is believed that there has been a dwelling house at the Oakes from very early times though the oldest existing deed is of April 1468. The estate at first changed hands fairly frequently passing through the families of Barker, Babington, Wigfall, Lee and Morewood. One Joseph Morewood sold the property in 1680 to Henry Gill, of Hemsworth. The Gills were another old Derbyshire family claiming descent from a Roman administrator but their male line at the Oakes expired with

Henry who left a daughter, Elizabeth Gill. She it was who brought the Oakes into the Bagshawe family when she married Richard Bagshawe of Goosehill Hall.

The Bagshawes in the mid-17th century were substantial landowners. Between the 15th and 18th centuries they owned property throughout Derbyshire and even a castle in Ireland. There were branches of the family at Wormhill Hall, Abney Manor, the Ridge, Bakewell, Ford, Hucklow, Litton and Bagshawe: of these only Wormhill still remains in Bagshawe possession.

The family played an important part in the administrative life of the county, providing sheriffs, deputy lieutenants, judges, M.Ps. and parsons (including the well-known religious reformer William Bagshawe, died 1702, known as 'The Apostle of the Peak') and continued to do so until modern times.

John (1758–1801) was the last Bagshawe in the male line to live at the Oakes. When he died childless, he left the property to his cousin, Sir William Chambers Darling, M.D., a distinguished physician. He was the son of Ralph Darling, whose wife, Elizabeth, was the daughter of another doctor, William Chambers, M.D. by his wife Ellen Bagshawe. Ellen was the daughter of Richard, the first Bagshawe to own The Oakes, and his wife Elizabeth Gill.

Sir William, on inheriting the property, assumed the name and arms of Bagshawe. He was related by marriage to Spencer Perceval who became Prime Minister in 1810. The latter offered Sir William a baronetcy which was declined. Perceval was fond of visiting The Oakes which he did many times until his assassination in May 1812.

Sir William was one of the most important figures connected with The Oakes. He was not only a clever doctor, but also a brilliant musician and a patron of the Arts. His principal achievements were his patronage and encouragement of the sculptor Sir Francis Chantrey and the rebuilding of The Oakes. He drew up plans for the reconstruction of his home in 1811 and his son, William John Bagshawe, made further alterations in 1827. Sir William collected some of the fine furniture and pictures in the house including the 'Boy in Blue' by Zoffany, now in the Bagshawes' private Drawing Room. 'Sir William' Hill near Hathersage is named after him.

William John Bagshawe, who succeeded his father, was a barrister. He had two sons who both in turn inherited The Oakes. The younger son, Francis Westby Bagshawe, made many notable improvements to the house including the installation of water and a proper drainage system. He died comparatively young leaving two daughters who inherited as co-parcenors. The elder, Beatrice, married a Bradshawe-Isherwood of Marple Hall, Cheshire, who assumed the name of Bagshawe, but there were no children. He died in 1940 and his widow and her unmarried sister Gladys lived in reclusive retirement at The Oakes. Nothing had changed since the 19th century. Time stood still during those years while The Oakes and its park remained, to the outside world, a mysterious oasis in an ugly and terrible desert of 'development' as the boundaries of the City of Sheffield embraced more and more of the countryside in its deadly tentacles.

Miss Gladys Bagshawe died in 1955 and when her sister finally died in 1966, over 130 years had passed since the birth of her father Francis Westby Bagshawe, who was born in 1832, five years before Queen Victoria came to the Throne.

The estate now belongs to Major Thornber Bagshawe, the son of the late Sir Arthur Bagshawe, C.M.G., M.D., another distinguished doctor, who was a grandson of William John Bagshawe, the great Sir William's son. Major Bagshawe is married to his cousin Hilary, a descendant of William John's youngest brother, Augustus Adam Bagshawe, and they have a son and a daughter.

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*Opposite : The Dining Room
Back cover : Part of the stabling*



