

as the one of which Walpole approved. It may have been one of the rooms subsequently redecorated in a Jacobean style in the nineteenth century, although it may have been an extension that seems to be shown on the garden side of the house in Samuel Grimm's view of the 1780s and which was replaced in the nineteenth century by the existing block.

However, other work, in the house as well as in the park, was designed in part, at least, by Sanderson Miller, squire of Radway, who besides being an inventive amateur architect was a personal friend of Lord Guilford's.⁴² Work in the house that Miller is known for certain to have provided is the great pendant in the hall, from which a chandelier was intended to hang. Though if one looks at this carefully it is obviously not Elizabethan or Jacobean, at first glance it is a surprisingly effective and convincing essay in the taste of a hundred and fifty years before. It is well reproduced in Skelton's engraving (p.136 and cover).

But most prominent of Miller's known, surviving work at the house is the chapel. It was probably already in the present location, set between the two great staircases, but it seems that in 1747 Lord Guilford had already begun to extend it to the east to the designs of his mason, Robin Cheyne, and that for some reason Guilford was not happy with what Cheyne proposed. It is possible that, knowing what Miller had done in the gothick style at his own house and at Edge Hill, North wished for a more suitably ecclesiastical feel for the chapel than Cheyne was able to provide. Miller's contribution was the design of the new, gothick window, and of the plasterwork and woodwork. Horace Walpole, visiting in 1753 soon after the chapel was finished, approved of it, described the window as 'very tolerable' and continued that 'the frieze is pendant, just in the manner I propose for Strawberry Hill.'⁴³

But like nearly everything else about Wroxton there are questions about it.⁴⁴ The glass, fairly obviously, is not all of a piece, and has been rearranged. It is likely that at the heart of the collection is glass which was already in the chapel window, but probably because the earlier window was smaller than the present, it was necessary to piece this out with additional glass from elsewhere. The present collection is a mixture

⁴² Miller's work at Wroxton is described by William Hawkes, 'The Architectural Work of Sanderson Miller', *Cake and Cockhorse*, IV,6, 1969, 99-108.

⁴³ W.S.Lewis, ed., *Horace Walpole's Correspondence*, 35, 1973, 73.

⁴⁴ H.T. Kirby, 'The Van Linge Window at Wroxton Abbey, Oxfordshire', *Journal of the British Society of Master Glass Painters*, XIV(2), 1965, 117-21.