

ART. XII.—*Catterlen Hall*. By JOHN F. CURWEN,
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Read at Catterlen Hall, September 14th, 1906.

CATTERLEN HALL stands within a bend of the river Petteril, and Dr. Taylor draws upon two Hiberno-Keltic words for the derivation of the name—viz., *ceather* "the quadrangle" and *leana* "of the riverside marsh."* But where the early quadrangle stronghold of Haldane was, if such be the true derivation, we of course do not know. All that is definitely known is taken from a grant (1154-1167) confirmed by Henry II.† to Hubert de Vallibus wherein he gave not only all Gille Bueth's lands at Gilsland to Hubert and his heirs, but also the manors of Corby and "Kaderleng cum molendino quod Uchtredus filius Haldani tenuit," sometime "lord of Katerleing," which was forfeited on account of his allegiance to King Stephen. Thus did the manor of Catterlen pass to a younger branch of the great Norman family de Vallibus or Vaulx to be held "per servicium duorum militum." Whellan and Jefferson give a list of ten generations of Vaulx, living at Catterlen, from John, knight of Catterlen, in 1170 down to a certain William de Vaux, who married Isabella Delamore, and died soon after the year 1481. I am inclined to attribute to this William the due of building the present pele tower, following the example of all the principal landowners along the debateable border.

* Compare Katerlyn (Skene, *Celtic Scotland*, iii., p. 243), now Catterline (Kincardineshire), for which J. B. Johnston (*Place-names of Scotland*, p. 61) suggests *ceathra linne*, "cattle pool;" and Catterall (Amounderness), in *Domesday*, Catrehala.

† See Inq. ad q.d., 2 Edw. III. and Chancellor Prescott's *Wetherhal*, p. 418, who dates the grant "probably 1157."

THE PELE, 1460.

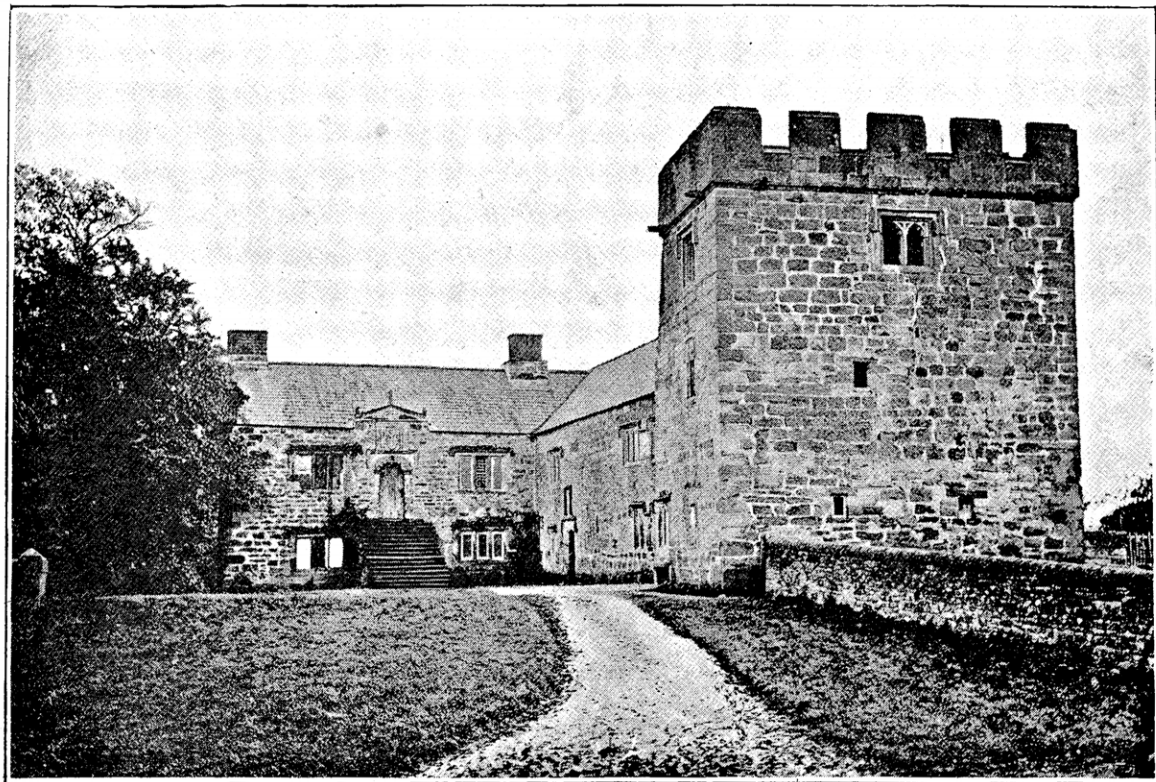
Comparatively, it is one of our smallest peles, measuring externally only $30 \times 19\frac{1}{2}$ feet, and although built of good-sized stones upon a foundation of rough massive blocks, the masonry is not quite so perfect as we are accustomed to look for. This is probably due to the late period at which it was built. The entrance is on the southern or most protected side, through a high-pitched pointed-arched doorway; and, as usual, we find the newel stairway, which encroaches on the interior angle, entered through a narrow passage in the thickness of the wall immediately within the entrance. The basement is barrel-vaulted, and is lighted by five narrow loopholes piercing the four-foot-thick walls.

The first story is occupied with the solar, a small room measuring $23 \times 12\frac{1}{2}$ feet, attached to which is a small closet, perhaps a garde-robe. The fireplace was on the southern wall, and there still remains the left-hand shaft which once supported the canopy. The chief window is on the eastern wall, divided by a central mullion supporting two slightly pointed and splayed arches. Externally beneath a square label the spandrels are filled with three shields, the central one only being carved with the arms of Vaux (6 garbs).

The sleeping-chamber above is lighted with two windows, one on the east and one on the north face of the tower; each has two lights divided by a mullion with arched and cusped heads, and each has the usual stone seats in the jambs. On the label-bosses to the east window are two shields, the southern one bearing the arms of Vaux, with *six garbs*, and the northern one bearing the initial M with a crown above, evidently referring to certain repairs made during the reign of Queen Mary. The Tudor-arched fireplace still remains on the south wall, the lintel being carried on two projecting corbels; whilst on the west wall there is a gap where a doorway led on to a wooden

A horizontal scale bar labeled "SCALE OF FEET" with markings at 0, 10, 20, 30, 40, and 50 feet.





CATTERLEN HALL.

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platform or *brétasche* for defensive purposes. Three of the stone corbels that once supported this gallery still remain.

The newel stair continues up to the leads, where the parapet is crenellated with four and two embrasures, and enriched by a string course from which gurgoyles project at the angles.

Thus did this simple four-sided tower constitute the entire habitation for four generations; John de Vaux, lord of Catterlen, in the year 1544 paying service to the King of 1s. 10d. yearly.

ELIZABETHAN WING, 1577.

In days when the feudal system still lingered, and when the main and dominating factor of a dwelling was that it should be easily defended in case of assault, the word "home," with all that it connotes in the way of arrangements made for family life or for the privacy and comfort of the individual, was a word of little meaning. But with the changed order of national life, in the manor house of the sixteenth century it became necessary to provide more accommodation for the increasing requirements and progress of the age. This was gained by the addition of a long two-storied building, containing on the ground floor a hall and kitchen, with sleeping apartments above. As we find from the inscription over the doorway on the east front, it was built by one Roland Vaux in the year 1577.

The inscribed stone stands above the lintol, and is protected by a square-framed label mold. The upper half contains the arms of Vaux of Catterlen—viz., *Or* a fess checky *or* and *gules* between six garbes *gules* banded *or*, quartered with *gules* a cross fleury for Delamore.* The

* William de Vaux married Isabella, heiress of Delamore, in the 20th year of Edw. IV. (1481).

shield is surrounded by a circle bearing the legend, "Let mercy and faithfulness never goye frome the," with the initials "R.V." and "A.V." in the corners, for Roland and Anne Vaux. The lower half contains the inscription, "At this tyme is Rolande Vaux lorde of thys place and builded this hall yr of God 1577." The door enters into a small lobby from which a Tudor arch on the right hand leads to the hall, measuring 37×20 feet. The ceiling is very low, and boarded on molded ribs. The windows are all of the same character, square headed, surmounted by labels and divided into two or three lights by plain chamfered mullions. When this hall was built the custom of the lord and his retainers all dining together at one board no longer existed, therefore we find here no upper dais end next the tower, but, on the contrary, the fireplace at the other end, and placed beneath a flat segmental arch stretching across two-thirds of the room, enclosing an ample ingle-nook. The present external doorway that enters direct into the hall has been broken down from a two-light window, and a kitchen range has been inserted in the corner.

The withdrawing room, measuring 16×13 feet, was entered by a low doorway situated at the back of the ingle-nook, and was lighted by two windows similar to those in the hall.

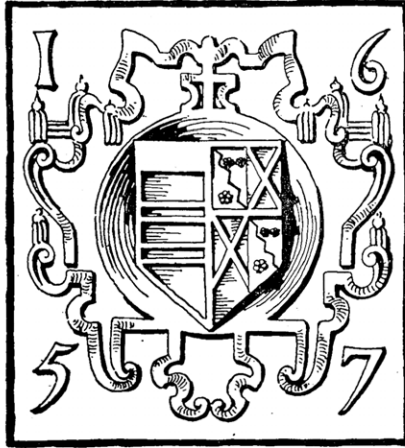
From the hall there is a mural stairway within the eastern wall leading upward to the sleeping apartments above. In more recent times a newel stair has been projected out in a turret on the western wall, for more easy access. There is nothing remarkable in the rooms above, beyond a white painted mantelpiece in the southern bedroom. This room was remodelled at a later period when the Renaissance wing was built, and so here we find a classical design with female caryatides supporting the mantelshef. In the centre of a fluted frieze is a panel bearing the Richmond coat of arms, *gules* a chief and two bar-gemelles *or*, impaling, quarterly 1 and 4 a shield, parted



DOORHEAD AT CATTERLEN HALL.

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per bend indented *argent* and *azure*, three cinquefoils two and one counterchanged for Chaytor, and 2 and 3 *sable* a



CATTERLEN HALL.
ON SOUTH BEDROOM MANTELPIECE.

saltire *or* for Clervaux.* The whole shield is surrounded by ribbon ornament with the date 1657 in the corners.

RENAISSANCE WING, 1657.

John Vaux of Catterlen, the last of the name, died without male issue in 1642, and the manor descended to his two daughters, Mabel and Mary. Mabel married Christopher Richmond of Highhead Castle about the year 1647, and thus brought Catterlen Hall as dower to the Richmond family. The old pele and the wing built by Roland Vaux, it would seem, fell short of the requirements of this newly married couple and the custom of the times. Their ideas of entertainment called for a banqueting hall, which accordingly they built at right angles to the old block of buildings.

* Christopher Richmond, who died in 1642, married Elizabeth, daughter of Anthony Chaytor of Croft Hall, Yorkshire; and Christopher Chaytor of Butterby, Durham, surveyor to the Queen for that county in 1575, married Elizabeth, the only daughter of William Clervaulx of Croft, co. York., and at length sole heiress of her nephew Richard Clervaulx.

The L-shape plan of building on the south and west sides of a courtyard had become very popular, as it formed a welcome shelter in the court from the prevailing south-west storms. It is interesting to notice how the taste of this couple soared above the ordinary type of their neighbours' houses—they had caught the revival of learning, as it was called, and planned their hall in the Renaissance of art. You mark the transition at once in the doorway, and in the whole character and ornamentation of the structure.

A flight of sixteen steps, nine feet wide, leads up from the courtyard to the entrance. Above the door there is a recessed panel bearing between two Ionic columns the coat of Richmond and Vaux (3 garbs) with crest, helmet, wreath and date, whilst in the gable there is a rude carving of a ferocious head bearded and heavily moustached.

Within, the hall, which measures 36×18 feet, is now divided by a lath and plaster partition in two unequal divisions, and there seems to have been a flat plastered ceiling. At either end are two chimney-pieces of curiously wrought stone. In the centre of each are the initials "C.M.R.," along with the rose of Richmond surmounting a V-shaped heart, and the date 1657. At the western end there is a low Tudor doorway, now blocked up, leading into the southern bedroom of the Elizabethan wing—a room which from its Renaissance chimney-piece mentioned before was evidently used as a principal bed-chamber in connection with the hall.

When this room was thus remodelled, a large transome window of eight lights was opened out to the south and two three-light windows to the west. This remodelling has led Dr. Taylor to suppose that the Renaissance wing extended across the southern end of a shorter Elizabethan wing, but he has failed to notice the masonry and many other evidences to the contrary, especially the blocked up double-light window, which can still be clearly seen in the basement passage beneath the hall.

Built up against the eastern end of the hall has been a single-storied building with a newel staircase leading down into a barrel-vaulted basement. A small slit window, opening out on the lane, has been the only aperture for light and air, a fact which leads one to think that the place was more suited for a dungeon than for a cellar.

Christopher and Mabel Richmond left issue a son, Christopher, who was born in 1648. His first wife was Mary, the daughter of Lawson of Isel, and by her he had a son, Christopher, who died without issue. Mary *née* Lawson died in 1672, and her widower married for a second wife Isabella Reynolds in 1678, by whom he had issue, among others, Henry, Susannah and Margaret. Henry Richmond died unmarried in 1716, and left the estates to his mother Isabella, who, dying in 1736, bequeathed them to her daughter Susannah. Miss Susannah Richmond died in 1775, and by her will left the estates to her niece Isabella, the daughter of her sister Margaret and William Gale. Isabella Gale married Henry Curwen of Workington, who died in 1778, leaving the estates to his daughter Isabella. Miss Isabella Curwen married her cousin John Christian, and they held Catterlen until about the year 1794, when they sold it to the Duke of Norfolk. It has since remained in the hands of the Howard family until within the last two years (1904), when it was sold to the present owner.
