

REPORT OF THE SUMMER MEETING OF THE ROYAL ARCHAEOLOGICAL INSTITUTE AT NORTHAMPTON IN 1953

INTRODUCTION AND SUMMARY OF THE MEETING

The Summer Meeting of the Institute in 1953 was held at Northampton from Monday, July 6th, until Saturday, July 11th.

The Institute visited Northampton in 1878 and in 1912. The Report of the 1912 Meeting was published in Volume LXIX of the *Archaeological Journal* and in it will be found plans of many of the buildings described below; in these less spacious days the number of plans published in the Report has necessarily been reduced. The Institute had the honour and pleasure of association with the Northamptonshire Architectural and Archaeological Society and is much indebted to the Chairman, the Rt. Hon. the Earl Spencer, F.S.A., and to the Secretary of the Society, Mr. W. T. Pearce, for help with the arrangements for the Meeting. The Institute is also most grateful to Sir Gyles Isham, Bart., F.S.A., who combined the duties of Local Committee and Local Secretary and arranged the visits to many of the more notable places included in the programme; and to Miss Joan Wake, F.S.A., for constant help with the details of the Meeting.

In addition to the descriptions of the various buildings to be found in the publications of the County Society and in J. Bridges, *History & Antiquities of Northamptonshire* (1791), succinct and authoritative accounts will be found in the *Victoria County History of Northamptonshire* published in four volumes between 1902 and 1937. References in the Report to this last work are abbreviated to *V.C.H., Northants.*

The absence of prehistoric and Roman sites from the programme was a matter of concern to those arranging the Meeting; by way of compensation Miss Clare I. Fell, F.S.A., has most kindly contributed the following note on Prehistoric Northamptonshire and a further note on Hunsbury Hill.

The Patrons of the Meeting were the Lord Lieutenant of Northamptonshire (the Rt. Hon. the Earl Spencer, F.S.A.), the Right Worshipful the Mayor of Northampton (Alderman W. A. Pickering, J.P.), His Grace the Duke of Buccleuch, K.T., the Most Hon. the Marquess of Northampton, D.S.O., Sir Gyles Isham, Bart., F.S.A., the Hon. Mrs. Macdonald-Buchanan, Mrs. G. L. T. Brudenell.

The President of the Institute, Sir Mortimer Wheeler, C.I.E., M.C., F.B.A., F.S.A., 95 members of the Institute and their guests and a number of members of the local Society were present. The headquarters of the Meeting was at the Angel Hotel.

The present Report of the proceedings of the Meeting follows the sequence of events given in the synopsis below.

MONDAY AFTERNOON, 6TH JULY. NORTHAMPTON: St. Sepulchre's Church, Sessions House, St. John's Hospital, All Saints' Church, St. Peter's Church. Evening reception by the Right Worshipful the Mayor of Northampton.

TUESDAY, 7TH JULY. Great Brington Church, Althorp, Cottesbrooke Hall, Cottesbrooke Church, Brockhall. Evening lecture at the Abington Museum.

WEDNESDAY, 8TH JULY. Drayton House (exterior), Lowick Church, Higham Ferrers College, Bede House and Church, Castle Ashby, Earl's Barton Church, Rushden Church.

THURSDAY, 9TH JULY. Boughton House, Warkton Church, Lyveden Old and New Buildings, Geddington Cross, Rushton Lodge, Rothwell Church, Rothwell Market House and Jesus Hospital.

FRIDAY, 10TH JULY. Lamport Hall, Church and Rectory, Kirby Hall, Deene Park, Deene Church, Brixworth Church.

SATURDAY, 11TH JULY. Courteenhall, School at Courteenhall, Easton Neston Church, Easton Neston, Towcester Mote, Northampton Museum.

Thanks are due to the Secretary of the Meeting, Mr. Denys Spittle, M.A., A.R.I.B.A., and to the guides and contributors. The Council wish to record their thanks particularly to: the Rt. Hon. the Earl Spencer, F.S.A.; Sir Gyles Isham, Bart., F.S.A.; the Rev. E. P. Baker, F.S.A., Miss Mary Baldwin, Mr. W. E. J. Barbour-Mercer, M. Jean Bony, Mr. R. W. Brown, Mr. J. Charlton, F.S.A., Mr. G. H. Chettle, O.B.E., F.S.A., Mr. H. M. Colvin, Miss Norah Davenport, Dr. P. Eden, Dr. Joan Evans, F.S.A., Miss Clare I. Fell, F.S.A., Mr. W. E. Godfrey, Mr. W. H. Godfrey, C.B.E., F.S.A., Mr. C. A. R. Radford, F.S.A., Mr. E. C. Rouse, M.B.E., F.S.A., Mr. R. S. Simms, Miss Joan Wake, F.S.A., Professor E. K. Waterhouse, Mr. Geoffrey Webb, C.B.E., F.S.A., Mrs. Geoffrey Webb, and Dr. Margaret Whinney, F.S.A.; also to the Ancient Monuments Inspectorate of the Ministry of Works.

The Institute is also much indebted to the Right Worshipful the Mayor of Northampton for the Reception given to members and their friends at the Guildhall; to the Bishop (R.C.) of Northampton for allowing the visit to St. John's Hospital in Northampton; to the incumbents of the various churches visited; to the proprietors and tenants of the many houses visited, namely, the Rt. Hon. the Earl Spencer, F.S.A. (Althorp); Major and the Hon. Mrs. Macdonald-Buchanan (Cottesbrook Hall) and for providing accommodation for meals; Lt.-Col. and Mrs. A. Thornton (Brockhall); Colonel Stopford-Sackville, O.B.E., T.D. (Drayton House); the Most Honourable the Marquess of Northampton, D.S.O. (Castle Ashby); His Grace the Duke of Buccleugh, K.T., G.C.V.O. (Boughton House); Sir Gyles Isham, Bart., F.S.A. (Lamport Hall); Mr. and Mrs. George Brudenell (Deene Park) and for most kindly entertaining members to tea; Major-General Sir Hereward Wake, C.B., C.M.G., D.S.O. (Courteenhall); the Right Hon. Lord Hesketh (Easton Neston); the Northamptonshire County Council (Sessions House, Northampton); the Ancient Monuments Inspectorate of the Ministry of Works (Chichele College at Higham Ferrers, Kirby Hall, Towcester Mote and Rushton Triangular Lodge); the Governors of Jesus Hospital (Jesus Hospital, Rothwell); and the National Trust (Lyveden Old and New Buildings).

PREHISTORIC NORTHAMPTONSHIRE. BY CLARE I. FELL

An account of the prehistory of Northamptonshire was published many years ago by the late Mr. T. G. George, Curator of the Northampton Museum, in the Victoria County History of Northamptonshire, Vol. I, pp. 147-153. It is on his account that the present notes are based. The county is bounded on the north by the river Welland, on the south-west by the Cherwell, while the Nene lies just within its southern and eastern boundaries. Apart from the main river valleys and the easterly intrusion into the Fens in the Soke of Peterborough, the country consists mainly of uplands forming the Jurassic ridge which was of such importance as a traffic route between Somerset and the East Riding of Yorkshire in prehistoric times.¹

Of *Palaeolithic* cultures few traces have been found. Flint hand-axes from gravel pits near Oundle, Fotheringhay and other places have been recorded and also from Orton Longueville on the Huntingdonshire side of the Nene. No *Mesolithic* sites have so far been published, but surface finds from Duston, now in the Northampton Museum, include microliths of Mesolithic character. Apart from the gravel spreads bordering the rivers, the county contains a limited amount of land attractive to people of a primitive *Neolithic* economy, but can claim the important habitation site at Fengate, Peterborough, which has given its name to the Neolithic B, or Peterborough culture in this country, a culture which has strong Mesolithic elements and Northern affinities. We are indebted to Mr. G. Wyman Abbott for collecting the pottery and other finds from commercial gravel workings over a long period of years and for preserving them at his home.² Part of a bowl of Neolithic A or Windmill Hill ware was dredged from the Nene at Milton Ferry, some three miles west of Peterborough, in 1935. This find has not so far been published, but it shows that people of a different facet of Neolithic culture were also attracted to this district. Polished stone axes have been found in various parts of the county, notably at Northampton, Gretton and Oundle. A petrological examination has been made of an axe from Oundle, now in the Bristol City Museum, which has been found to be of a volcanic ash, or tuff, originating in Great Langdale, Westmorland (Group VI of the survey made by the south-western Group of Museums and Art Galleries), a rock which was used for making axes which were widely traded in late Neolithic times, about 2000 B.C.³

The transitional Neolithic/Early Bronze Age Beaker pottery, chiefly of Abercromby's Type A, but with examples of rusticated ware, is also well represented at Fengate, Peterborough, and published in the periodicals quoted above. This culture, like the Neolithic B culture, penetrated Northamptonshire from the East Coast by way of the river Nene. Flint daggers attributable to the A Beaker culture have been found in a barrow at Newark, near Peterborough, associated with a quartzite axe-hammer, and also in a burial at Norton Hall, near Daventry, with an A beaker. Another flint dagger is known from Weldon⁴ and a fine type of A beaker comes from Fotheringhay, and a handled beaker from Brixworth.

No detailed study of the *Bronze Age* has yet been made in Northamptonshire, but pottery, chiefly from burials, ranging from the Early Bronze Age until the end of the period, has been found.⁵ An unusual handled cup and a small food-vessel from Rothwell, near Kettering,⁶ must belong to the early part of the period as also must a burial associated with a riveted bronze dagger found at Corby. Food-vessels of Yorkshire type were excavated from a barrow at Eyebury, near Peterborough, by Mr. E. T. Leeds,⁷ and another, showing false-relief decoration, was found during ironstone digging at Desborough. Six overhanging-rim urns were found at Corby, two in a barrow at Oundle and others at

¹ *Arch. Camb.*, vii (1927), 7th ser., 96-100. W. F. Grimes: *Aspects of Archaeology in Britain and beyond* (1951), 144-71.

² *Archaeologia*, lxii, Pt. I, 333-52; *Ant. Journ.*, ii, 220 ff.

³ *Proc. Prehist. Soc.*, xiii (1947), 51.

⁴ *Proc. Prehist. Soc. of E. Anglia*, vi, 340-55.

⁵ Abercromby, *British Bronze Age Pottery*, ii.

⁶ C. F. Fox, *Arch. Camb. Reg.*, 38, Pl. VI A. The handled cup is not illustrated.

⁷ *Proc. Soc. Ant.*, xxvii (1915), 116-25.

Brixworth, Desborough, Wansford and Cransley, while 'pygmy' cups have been recorded from Weldon, Glendon, Twywell and Fotheringhay. A bi-partite urn was found at Fengate, Peterborough, and shows the continuity of occupation there. Few bronze implements are known from the county. A rapier from Pytchley, near Kettering, and palstaves from Aynho, Staverton, Ashton-le-Walls, and Thenford are probably of Middle Bronze Age date. Leaf-shaped swords of the Late Bronze Age have been found at Wolfage and Brixworth, and a leaf-shaped spearhead at Canon's Ashby. Socketed axes of the same period have been found at Daventry, Rushden, Eye, Peterborough, Naseby and several other places.

Bronze brooches of Late Hallstatt types from Castor, near Peterborough, may herald the *Early Iron Age* in this district.¹ Two important settlements of this period deserve special mention: Fengate, Peterborough, where Mr. G. Wyman Abbott has collected much pottery and a bronze disc-headed pin with iron swans-neck shaft from an undefended settlement,² and Hunsbury Hill, a fortified site near Northampton.³ An early phase of the Iron Age A culture of this country is represented at the former site, much of the pottery showing affinities with late Hallstatt cultures of the Lower Rhine. Occupation there seems to have started about 400 B.C. and to have continued into the 2nd or 1st centuries B.C. A dug-out canoe recently found by the north bank of the Nene at Peterborough may belong to this period of settlement.⁴ Hunsbury Hill was first occupied by Iron Age A settlers pressing inland up the Nene, and probably exploiting the ironstone of the district, during the 3rd or 2nd centuries B.C. Later the fortifications were built which still stand to-day. The finds from Hunsbury show that the settlers were influenced by the Iron Age B cultures of East Yorkshire and of Somerset in the 2nd and 1st centuries B.C., and it is in this region of the Jurassic zone that Sir Cyril Fox has suggested there may have been contact between the two schools of Celtic art⁵ whose styles have survived on such pieces as the engraved bronze scabbard from Hunsbury and the magnificent bronze mirror from Desborough,⁶ the latter of which he dates to about 1 A.D. Other earthworks in the county which may belong to the Early Iron Age are Rainsborough Camp,⁷ Borough Hill near Daventry, and Arbury Hill, Thenford. A number of British coins have been found,⁸ mostly attributable to the rulers of the Catuvellauni in whose territory Northamptonshire lay.⁹ This Belgic, or Iron Age C, settlement is represented at Duston, near Northampton, and at other sites and dates from the end of the 1st century B.C. and from the first 50 years of our era.

¹ C. F. Fox, *Arch. Camb. Reg.*, 75, fig. 1, i and ii.

² *Arch. Journ.*, c, 188-223.

³ *Arch. Journ.*, xciii, 57 ff.

⁴ *Proc. Prehist. Soc.*, xvii, Pt. II, 229.

⁵ *Arch. Camb.*, xcvi (1945), 215.

⁶ *Archaeologia*, lxi, Pt. II, 338-9.

⁷ *Proc. Soc. Ant.*, 2nd ser, xvii,

⁸ J. Evans, *Ancient British Coins.*

⁹ *Archaeologia*, xc, 1-46.

PROCEEDINGS

MONDAY, 6TH JULY

ST. SEPULCHRE'S CHURCH. BY JEAN BONY

This church is clearly divided into three parts : the old round nave at the west, further east what used to be the choir but is now the nave of the church, and the 19th century additions to the east (plan, fig. 1, p. 180).

The western rotunda is the earliest part of the church : it was probably begun between 1108, when the church was not yet founded, and c. 1113, when the first mention of it occurs in a charter. The outer walls and the eight columns of the central part still belong to that early period, but important alterations were carried out c. 1400, when the west tower was added and the south porch rebuilt, as well as the whole of the inner elevation above the Norman columns. The original rotunda was in three stories with a gallery over the circular aisle. It was the prototype of the Cambridge round church, built some twenty years later. Professor Krautheimer has pointed out the close relationship between these two English St. Sepulchres and the church of St. Michael at Fulda, rebuilt in 1092 with a dedication to the resurrected Christ. The four columns with circular abaci are among the earliest examples of that form in Norman architecture. The other four columns, which are in the eastern half of the rotunda, have square or slightly cruciform abaci. But it must be noticed that all these columns were originally shorter by some two feet : when the main arcade and upper story were rebuilt c. 1400, two courses were added to the columns, and in some cases the capitals themselves received a low additional course just under the abacus. The traces of the original vaults and responds in the aisle wall confirm the heightening of the central columns.

About the middle of the 12th century an aisleless choir with an apsidal termination was added to the east of the rotunda. The Norman corbel tables are preserved on both sides above the main arcade and can be seen from the aisles. In Dr. Zarnecki's opinion the style of the carving cannot be placed before 1130. The north arcade was cut through the Norman walls in the last years of the 12th century, but the middle pier was rebuilt about the middle of the 13th century. The outer north aisle was added in the late 13th century and the south aisle in the early 14th. The inner order of the south arcade is composed of reused 12th-century voussoirs, which may have come from the transverse ribs of the original choir vaults, apparently destroyed at the time, when the whole south wall of the Norman choir was pulled down and a much thinner wall built above the south arcade.

The eastern parts of the church and the outer walls of the present nave aisles are the work of Sir Gilbert Scott and were built between 1860 and 1864.

The church contains, among other things, a small Norman carving of early 12th-century date and the interesting floor slab of George Coles (d. 1640), now inserted in the north wall of the round nave.

J. Britton : *Architectural Antiquities*, i (1807), L 11-2.

J. C. Cox and R. M. Serjeantson : *A History of the Church of the Holy Sepulchre, Northampton* (1897).

Arch. Journ., lxi (1912), 439-42.

V.C.H., Northants., iii (1930), 45-8.

A. W. Clapham : *English Romanesque Architecture after the Conquest* (1934), 109-10.

R. Krautheimer : 'Introduction to an Iconography of Mediaeval Architecture,' in *Journ. Warburg and Courtauld Insts.*, v (1942), 1-33.

THE SESSIONS HOUSE, NORTHAMPTON. BY SIR GYLES ISHAM, BART.

On 20th September, 1675, threequarters of the town of Northampton, including All Saints' Church, were destroyed by fire. It had already been decided at the (Easter) Quarter Sessions, 1674, that Sir Justinian Isham (M.P. for the County), Sir Roger Norwich

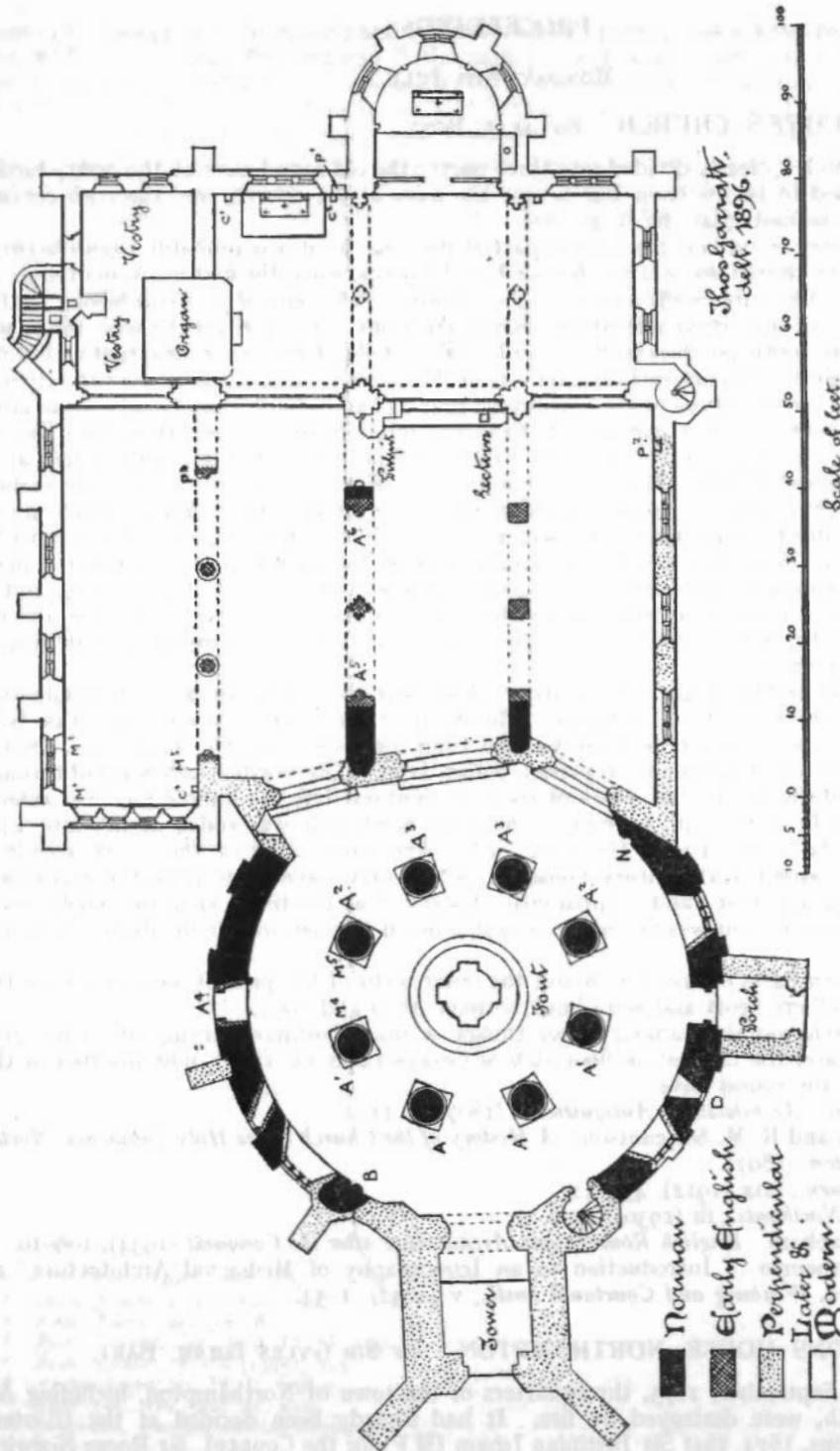


Fig. 1. St. Sepulchre's Church, Northampton, after restoration
 From Cox and Serjeantson's *History of the Church of the Holy Sepulchre, Northampton.*

of Brampton Ash, and others, should aid and assist in the 'contriveing and building of an Assize House in the towne of Northampton', and that £1,000 should be spent on the project. It was intended to build this house on the site of the Castle. But the fire having cleared the centre of the town, it was 'decided to build the new Sessions House on the site of the gaol on the south of All Saints' Church'.

By 1678 the work was completed, and the Rev. R. Richardson, Vicar of Brixworth, wrote in August to Sir Thomas Isham at Geneva 'All things are most splendid here esp. ye Sessions house un bellino, and ye Church with the Balusters on ye Steeple and a large cupola'. Bridges describes it as 'a very elegant structure and curiously ornamented. It consists of two sides of a square and resembles the Roman capital letter L: the Courts of Justice are placed at each end, and if sitting at the same time give no interruption to each other. The plan of it was designed by Sir Roger Norwich'. From this statement it has been deduced that Sir Roger Norwich was the amateur architect, but Bridges only meant to state he was responsible for the planning of the Courts. In 1675 Sir Justinian Isham died, and Sir Roger Norwich took his place as head of the Committee, as it were, in charge of the building. He was elected M.P. for the County in 1678 and died in 1691.

The name of the architect or builder is not known for certain, but on 2nd September, 1678, the Rev. R. Richardson wrote to Sir Thomas Isham, still abroad, 'Et si scribere dignum, Henricus Jones, qui nuper Architectus Northamptonae fuit, et Wikesio pulchellas aedes Hasilb. fabricavit uxorem sumsit'. This suggests that Jones may have designed the new buildings after the fire, both the Church and the Sessions House. Sir Thomas would have been interested in Jones, as he mentions him in his juvenile diary as the 'Walgrave carpenter' doing work at Lamport, and he was also interested in the rebuilding of All Saints' to which he contributed £50. Jones was apparently estate mason at Lamport, and died there in 1721, aged 72, describing himself modestly in his Will as 'carpenter'. Unfortunately, the beautiful house he built for Mr. Wykes at Haselbeech has been replaced by a much later edifice. Cottesbrooke Hall has also been attributed to him, but without any contemporary evidence. (*Wren Soc.*, xix, 1942, 58-60.)

Internally, the Sessions House contains beautiful plaster ceilings by Edward Goudge. These took him four years, and were completed in 1688. He received £150, and £5 as a gratuity. There are also a number of Royal Portraits of which the two most interesting are those of King William III and Queen Mary II, for which William Clarett received £80 in 1690. The portraits are signed. 'They are interesting as being original designs, and not the usual variants of one of Kneller's'.

ST. JOHN'S HOSPITAL. BY W. H. GODFREY

The Hospital of St. John, founded about the year 1138 by William de St. Clere, archdeacon of Northampton, is situated on the east side of Bridge Street, north of the town wall and close by the south Gate. On this site of $3\frac{1}{4}$ acres the original buildings no doubt stood where the later hall and chapel can still be seen, and north of this was the house of the Master of the Hospital, destroyed by the Midland Railway in 1871, but fortunately recorded by measured drawings.

The plan (fig. 2) shows that considerable changes have taken place. It is probable that the original infirmary hall was aisled and opened into the chapel in the usual manner. Early in the 14th century the chapel was rebuilt (completed 1310) and a second hall was raised on the site of the south aisle to increase the accommodation. On this assumption, the early hall would have been demolished in the 15th century, when the hospital became an almshouse, and this would account for the west wall of the chapel and the north wall of the 'domicile' being of that date. It would also explain to some extent the irregular buttressing of the western angles of the chapel.

The chapel retains a three-light early 14th century east window. Its side walls have been restored, the south windows being similar in style. Its 15th-century west wall has a large five-light window of perpendicular tracery and a doorway below with the original oak doors with elaborately traceried panels.

The 'domicile' has an early 14th-century front with a central doorway and niche over, set within a lofty blind arch, and a circular window, with tracery, in the gable which has been raised subsequently. In this unusual design we can perhaps see a reflection of the vanished 12th-century front of the earlier main hall. This building has been divided into rooms with a small hall-sitting room with a fireplace (later sub-divided) and a staircase to two upper rooms occupying the double bays of the roof at the west and east end respectively, the latter having a fireplace similar to that below. The north wall dates from the 15th century, and the south and east walls are a later rebuild, except the staircase window of three cinque-foil lights which has some old glass, part of the figure of St. John and the name of Richard Sherd, master in 1474, who probably rearranged this part of the building for the alms people.

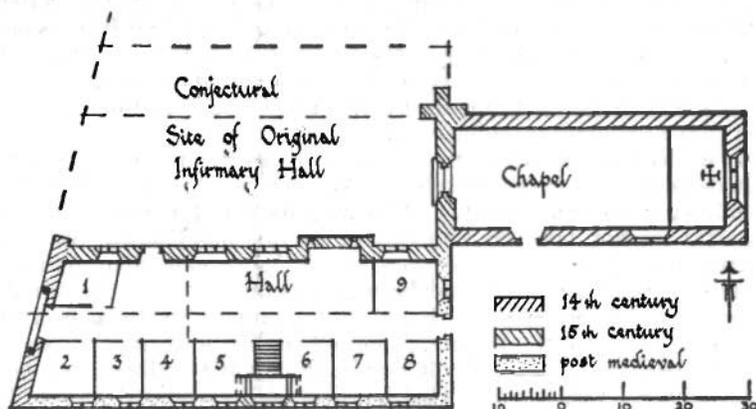


Fig. 2. St. John's Hospital, Northampton.

(Adapted from *V.C.H., Northants.*, iii, 1930.)

The chapel is now served by chaplains appointed by the Roman Catholic Bishop of Northampton and the almshouse is occupied by the caretaker and contains the sacristy.

T. Hudson Turner and J. H. Parker: *Domestic Architecture in England*, i (1851), 155-6.

Francis T. Dollman: *Examples of Ancient Domestic Architecture (Hospitals, etc.)*, (1858), 1-3, and plates.

Sir Henry Dryden: *Assoc. Arch. Soc. Repts.*, xii (1875), 225 et seq. (Also Dryden Collections, Northampton Public Library.)

V.C.H., Northants., iii (1930), 59-60.

Rev. R. M. Serjeantson: *A History of the Hospital of St. John in Northampton* (1913).

THE CHURCH OF ALL SAINTS. NORTHAMPTON. BY MARY BALDWIN

The foundation of the church was probably contemporary with the building of the castle on the west side of the town in the early 12th century. The centre of civic life then shifted eastwards, and since that date All Saints', the church of the market place, has been the principal church of a town that, throughout the Middle Ages, held an important place in national affairs.

Little evidence remains of the architectural character of the building destroyed in the disastrous fire of 1675, when it was written that 'the great and goodly church is become its own sepulchre'. From the account of Henry Lee, Town Clerk in 1675, it appears that the aisled chancel was exceptionally fine and large; there was also an eastern Lady Chapel, a central tower which still survives as the west tower of the present building, transepts, and an aisled nave whose roof had been raised and a clearstorey added in 1535. The large

south porch was of two stories and the Consistory Court sat in the upper room. On the evidence of a most inaccurate drawing made during the 1669 visit of Cosmo III, Grand Duke of Tuscany, the nave is said to have had seven bays ; but Speed's plan of 1610 implies that it was a more modest affair. Beneath the present chancel there still exists a vaulted crypt of early 14th-century date, and the thick west wall of the new church may indicate that it is in part a survival of the medieval transept.

The tower has been much altered. The core dates from the 12th century and a strip of original masonry appears at the interior angles including, in the NE. angle, a fragment of moulded string course. The height of the original arches cannot now be determined. In the ringing chamber can be seen, recessed on each wall, semi-circular arches whose heads are 35 feet above the ground ; they have been described as representing the open arches of the early crossing, but though their masonry shows diagonal axe tooling, they must date in their present form from a late strengthening of the interior of the tower. The lofty two-centred arches that formed the 15th-century crossing had their outer surface flush with the outer walls of the tower (the label of the eastern arch can be seen high on the west wall of the present nave), and the inner mouldings of the northern arch can be seen embedded in the thickness of the wall of the passage into the ringing chamber. Some of the semi-octagonal responds still exist though they are now concealed, and the whole outline of the former opening on the south side can be seen from the south vestibule. The cutting of these arches weakened the tower, and they were filled in to form the present low and narrow openings in the early 17th century, probably by the mason William Dawes a few years after 1616 when he rebuilt the fallen arches of St. Giles in a similar style.

Above the ringing chamber, reached by a 14th-century vice, major restorations in the 19th and 20th century have obliterated any original work. But drawings by Thomas Eyre, probably done in 1619, show that the modern refacing has followed the design of the medieval tower. This must have survived the fire, as the bells were recast and hung in it within a year of the catastrophe. One of the later 18th-century drawings (Plate XLA) shows Blackamore clearly differentiating between the worn stone of the old tower, sketched in freehand, and the new ashlar of the rest of the building.

The designer of the new church is not known ; the attribution to Henry Jones is discussed by Sir Gyles Isham in his entry on the Sessions House. Mr. H. M. Colvin, in his programme note for the Summer Meeting remarks that ' Jones seems to have been an artificer of no great importance, and, in the absence of the original documents, his connection with All Saints must be regarded as purely conjectural '.

The Great Fire of London had occurred only nine years before that of Northampton ; in the 1670's the rebuilding of the City churches under Wren's direction was in full swing, at least twenty-four being already started. It is natural that the designer of All Saints' should have looked to London for ideas, and if he visited Wren's works he probably got into touch with the Surveyor's office ; the nave is based on the plan of St. Mary at Hill, one of the first City churches to be completed—it was finished in '76. Like St. Mary, itself a development of the Lutheran Nieuwe Kerk in Haarlem, it consists of a Greek cross within a rectangle, with low flat ceilings filling the angles between the barrel-vaulted arms of the cross, and a central domed space supported on four columns. There is one major difference ; in the London church the altar is placed flat against the east wall of the nave, but All Saints' has a deep chancel. This feature, associated in the 17th-century Protestant mind with the withdrawn and Popish mysteries of the Mass, seems odd at Northampton which was militantly Puritan, and whose citizens had not so long ago accused the Laudian Commissioners of 'starving their souls' when they insisted on the removal of the altar to the east end of the old church. The explanation was that the additional space was needed for the accommodation of the children of the Charity Schools, who sat facing westwards.

The views of All Saints' (Plates XL, XLI) are now at Castle Ashby, and we are indebted to the Marquess of Northampton for his permission to photograph and publish them. The drawings are undated, but the costume of the passers-by agrees with the date 1761 on some drawings of Lamport Hall by Blackamore in the possession of Sir Gyles Isham, to which

my attention has been drawn by Mr. King, the Archivist of the Northamptonshire Record Office. The All Saints' drawings show the exterior of the church as it is now, except for alterations to the tower clock and the lantern of the central cupola. In the interior (Plate XLI) can be seen the original arrangement of the fittings together with the north gallery added in 1714. The pulpit with its lost sounding-board stood against the first pillar on the south side of the nave, with the Mayor's seat opposite on the north side; at the east end of the nave was a handsome screen, now dismembered but surviving in the form of door-surrounds in the vestibules. The entry into the chancel was plain and the chancel walls were bare. At the east end below the unblocked window stood the reredos now banished to the west gallery. The font, given in 1680, was enclosed in a large Christening Pew. The nave was reopened for worship in this year, the central cupola finished in 1704, and John Hunt's portico in 1701, though his crowning statue of Charles II was not erected until 1712 (Plate XLIIb).

The detail of the interior has been criticised as falling below Wren's standard. Indeed, the squat garlanded capitals of the nave pillars are peculiar, but not much more so than some of the work on the City churches. In the 1670's Wren's workmen were still untrained and the immense building programme meant that close supervision was impossible. A contemporary complains of St. Mary at Hill that the pilasters are 'of no Order at all, but a Specie, partly composed of the Doric and the Corinthian . . . the Workmen's own invention'. But in Northampton, as in the London churches, the plaster and woodwork are of high quality.

When a ponderous south gallery was erected in 1815 the pulpit was converted to a double-decker at the top end of the nave, and all the pews were turned to face the east. In the 1860's the organ with its case bearing the monogram of Queen Anne was moved from the west gallery, the chancel screen unhappily removed and the galleries reduced in size. Then in '88 large pilasters were applied to the east wall of the nave, and the chancel was 'beautified' by the addition of the moulded chancel arch with its coupled Ionic columns; the new reredos was put up and the walls decorated with plasterwork.

The only really magnificent monument, Chantrey's 1817 memorial to Sir Spencer Percival, has been ejected from the church; but there are several charming wall tablets by the Cox family of carvers. The Plate includes a fine set given in 1677 and bearing the London mark of that year.

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ST. PETER'S CHURCH. BY THE REV. E. P. BAKER

The church consists of a continuous nave and chancel under one roof and a western tower, and the aisles on both sides of the nave and chancel make the plan peculiarly unusual. The nave of five bays and the first three bays of the chancel with alternating cylindrical and compound piers date from the middle of the 12th century. The arches are enriched with chevron ornament; some of the piers are adorned with band-courses, and the capitals are carved with great variety and elaboration (Plate XLIII). The clerestory contains plain round-headed windows. The aisles were built in the 14th century and the windows are of varying dates. The east end of the chancel was reconstructed by Sir Gilbert Scott in 1851.

The tower was in a ruinous condition in 1606 when a rector, Thomas Bellamy, bequeathed 'towards the rebuyldinge of the Towere of St. Peter's, Northampton, xls. to be paide at such tyme as yt is effectually begun and forwarded by others' (*Arch. Journ.*, lxx (1913), 381). It was subsequently rebuilt one bay eastward of its original position. The

arch of three orders, carried by richly decorated shafts, spans the width of the nave and cuts into two of the clerestory windows. The arch of the original west doorway has been set back to the level of the outside wall. The north and south angles of the tower are supported in each case by three semi-circular buttresses, which are thought to have been made up of Norman shafts at the rebuilding. It may be noted that in the 12th century circular buttresses were commonly used in Poitou.

In the south aisle may be seen two fragments of a 9th-century cross, and a remarkable tomb-stone, brought into the church in recent years from the wall of a neighbouring building. The carving comprises a pelleted medallion surrounding a lion, and beside it a wheel interlace. Beneath is a mask, and issuing from its mouth two scrolls of dependent foliage enclosing dragons, terminated by an inverted goat. It is ascribed to the middle of the 12th century.

The octagonal font, its sides panelled with cusped tracery under crocketed canopies, belongs to the second half of the 14th century.

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ABINGTON MANOR HOUSE. BY R. W. BROWN

Sir Nicholas Lillyng acquired the Manor at Abington in 1389-90. It afterwards came into the possession of the Bernards, who were lords of the Manor for nearly 200 years till 1669 when Mr. William Thursby purchased the estate from Sir John Bernard.

The house which had been entirely rebuilt by John Bernard in 1500 was in a great measure reconstructed by William Thursby *circa* 1678. About the year 1740 the whole of the south and east fronts were rebuilt, changing the style from Gothic to Italian, and the work was supervised by Francis Smith, Architect, of Warwick. It passed to Mr. W. Lewis Loyd in 1841, and was eventually presented to the Northampton Corporation by Lord Wantage.

The main features of the present house are the Gothic Hall with lofty open timbered roof, the Elizabethan staircase and the Oak Room. The latter contains some of the finest English panelling, dating from 1500. It extends from floor to ceiling and the cornice is decorated with a running grape vine carried out in high relief.

It is interesting to note that Elizabeth, second wife of Sir John Bernard, Kt. (Shakespeare's granddaughter and last of the direct descendants of the poet) lived and died here. The Manor House is now used as a Branch Museum and is in process of being converted to a Folk Museum.

TUESDAY, 7TH JULY

GREAT BRINGTON CHURCH. BY THE EARL SPENCER

St. Mary's church was built about 1200, the unusual fluted pillars of the south arcade being added about 1330. The clerestory, the chancel and the north chapel were added by Sir John Spencer in the time of Henry VII, designed perhaps by Thomas Heritage, the surveyor of the King's works at Westminster, who was rector here.

The bench ends can be divided into five series : (1) those in the chancel dated about 1400 ; (2) those in the nave dated about 1450 ; (3) those with lozenge facets on the necks dated 1606 ; (4) those added in 1848 ; (5) those added in 1903.

When Lawrence Washington, the great-great-great-grandfather of George Washington, was forced to sell Sulgrave, he settled at Brington under the patronage of his cousin, Robert, Lord Spencer, and was buried here in 1616. His younger brother, Robert, lies in the chancel and on both these graves are the stars and stripes of their arms.

The monuments are remarkable (Plate XLIVA). Sir John Spencer's tomb is nearest the altar and the design is reminiscent of King's College, Cambridge; his son's is beneath the east window and has been much mutilated. The next three—two Sir Johns and Robert, Lord Spencer—are by Jasper Hollemans of Burton-on-Trent and the large tomb in black and white marble is by Nicholas Stone.

ALTHORP. BY THE EARL SPENCER.

Althorp was purchased in 1508 by John Spencer, a sheep farmer, and was emparked four years later. Wormleighton in Warwickshire, where he rebuilt the manor house, was his principal residence, so it is probable that there was already a house here, as his grandson, another Sir John, built the present one. This has never been pulled down though it has been so much altered that there is nothing of that date visible except its shape of half an H.

Robert, the 2nd Sir John's grandson, was created a baron by James I in 1603 and in the same year Queen Anne (of Denmark) witnessed a masque here written specially by Ben Jonson.

Henry, the 3rd Baron, was created Earl of Sunderland by Charles I and was killed soon after at the first battle of Newbury in 1643. His wife, Lady Dorothy Sidney (Waller's Sacharissa) built the grand staircase, covering in the inner courtyard.

Their son Robert, the well-known politician, converted Althorp into a house of the late 17th century and many of the rooms have not been altered since. The gallery he panelled in oak and the beauties of Charles II's court were painted for it by Lely. His grandson the 5th Earl (whose mother had been the great Duke of Marlborough's daughter) started building the stables and redecorating the entrance hall, but on succeeding as Duke of Marlborough, he had to relinquish it to his younger brother, John, whose son was created Earl Spencer in 1765. John, the elder, was the favourite grandson of Sarah, Duchess of Marlborough, so he inherited most of her possessions.

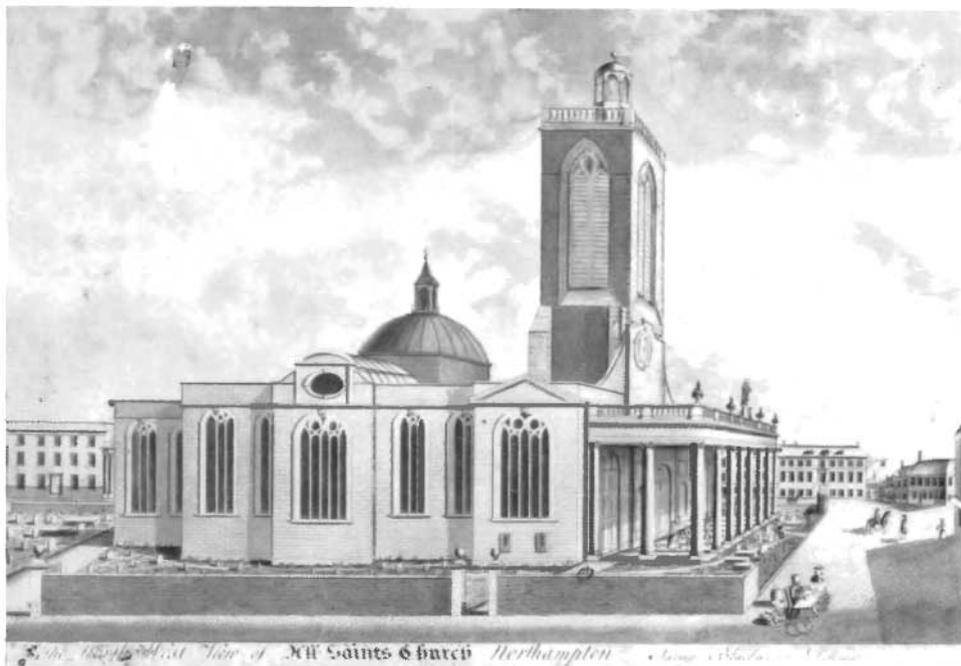
The 1st Earl built Spencer House in the Green Park, London, so the contents, the chimney-pieces and doors from there are now here also. He and his family were friends of Sir Joshua Reynolds which accounts for the many portraits painted by him.

The 2nd Earl, who collected the vast library now at the John Rylands at Manchester, employed Henry Holland to modernize the house, so in 1789 it was covered with white brick tiles and much of the interior was rearranged—the western suite of rooms being completely altered. Gradually the library overflowed into all the rooms on the ground floor.

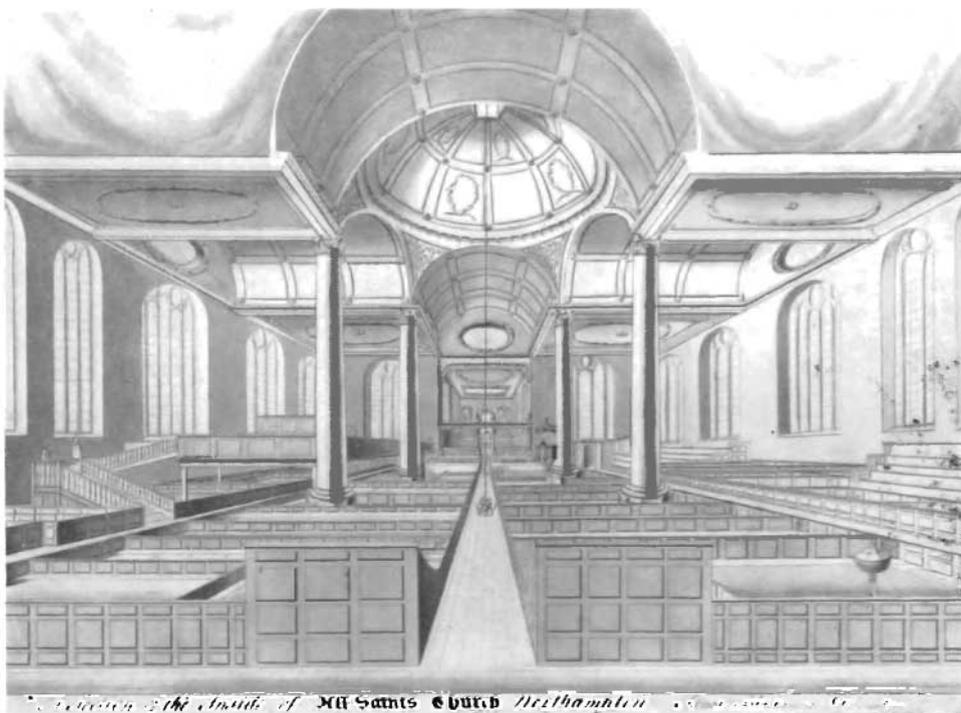
The next important works were in 1877 when the 5th Earl employed MacVicar Anderson to build the great dining-room to the east and to make various other improvements.

The pictures at Althorp are very numerous, for the house contains not only the old Spencer collection, but also those bought by John, 1st Earl Spencer, for Spencer House. Many also came from Sarah, Duchess of Marlborough's various houses—Marlborough House; Holywell House, St. Albans; Wimbledon Park, and the Great Lodge in Windsor Great Park.

But it was Robert, 2nd Earl of Sunderland, who was the earliest member of the family to follow the example of King Charles I, Lord Arundel, and the Duke of Buckingham in the 17th century, buying a great number of pictures of different schools. Unfortunately, no catalogue of his pictures exists, though it is possible to identify many of them by the frames which were carved for him. His son, the 3rd Earl, who married the great Duke of Marlborough's daughter, collected what was known as the 'Blenheim Library', but we do not know if he purchased pictures as well. His youngest son, John, who was heir to his grandmother, the Duchess of Marlborough, collected pictures and works of art, and since that time most of the possessors of Althorp have increased the collection and have added their portraits, usually painted by the best portrait painter of the day, to those of their ancestors.



A. Exterior from North West (Size of drawing 2' 3" x 1' 6")



B. Interior looking E. (Size of drawing 2' 1" x 1' 7")

All Saints' Church, Northampton. 18th-century drawings by James Blackmore
(Photographs reproduced by kind permission of the Most Honourable the Marquess of Northampton)



All Saints' Church, Northampton. Detail of Interior looking E.
(*Photograph reproduced by kind permission of the Most Honourable the Marquess of Northampton*)



A. Warkton Church. Detail of Monument to 2nd Duchess of Montagu

(Photographs reproduced by kind permission of the National Buildings Record)



B. All Saints' Church, Northampton. Figure of Charles II



St. Peter's Church, Northampton. Capitals in Nave
(Photographs reproduced by kind permission of the National Buildings Record)



A. Gt. Brington Church. Monument of Robert, 1st Lord Spencer and Margaret (Willoughby) his wife

(Photograph reproduced by kind permission of Mr. F. H. Crossley, F.S.A.)



B. Easton Neston Church. Monument of Sir George Fermor

(Photograph reproduced by kind permission of the National Buildings Record)



A. Cottesbrook Hall



B. Easton Neston

(Photographs reproduced by kind permission of the National Buildings Record)

COTTESBROOKE HALL. BY SIR GYLES ISHAM, BART.

The Cottesbrooke Estate was purchased in the reign of Charles I by John Langham, citizen and grocer of London, who was a son of Edward Langham of Guilsborough, of yeoman stock in the county. John Langham prospered as a Turkey merchant, and was one of the Royalist Aldermen of London who suffered imprisonment for their opinions in 1649. He was knighted (with his son) at Breda, when he went as one of London's leading citizens to invite Charles II to return to England, and subsequently created a baronet. His grandson, Sir John Langham, fourth baronet, built the present house between 1702 and 1713. It is not on the site of the old Manor House, which was nearer the church, and of which only the garden walls remained when Bridges was writing his notes for his history in the early 18th century. The house is built of brick, on a ground floor of Duston stone, and ornamented with pilasters and parapets of Ketton stone (Plate XLVA). These local materials suggest a local architect or builder, and the name of Henry Jones has been put forward, but there is really no evidence.

There is a central block containing the principal rooms, with a much smaller block on each side connected to it by an arcade; an arrangement followed a few years later by James Gibbs, when he built Kelmars not far away. Internally, the house contains a fine staircase with Northamptonshire slate steps, and balusters of wrought ironwork; there are also some good plaster ceilings. Some of these are in the Adam manner, and later than the erection of the house. They are due to Sir James Langham, seventh baronet, who succeeded in 1766, and died in 1795. He also added bay windows on the east and west sides of the house, and built the entrance Lodges and bridge in the Park. The Langhams remained in occupation till 1911, when the estates were sold. The present owners purchased the house and estate in 1936. Considerable changes were then made; the entrance front was altered to the north side, and on the south (formerly entrance) front space was made for a parterre. The stable-block was converted into servants' quarters, and the urns above the parapet were added.

The house now contains the fine collection of sporting pictures formed by the late Lord Woolavington (father of Mrs. Macdonald-Buchanan); and to this several additions have been made, the most recent and notable being Constable's 'Stratford Mill from the Stour'.

COTTESBROOKE CHURCH. BY E. C. ROUSE

The Church of All Saints consists of an aisleless nave and chancel, south transept (north transept destroyed), south porch and west tower. It is built of a mixture of ironstone and small coursed rubble, with carefully worked stone dressings. The main structure appears to be of about the middle of the 13th century, and of this period there is an interesting series of uncusped plate or early geometrical windows. Some of these could possibly have been altered in the 18th century; and the occurrence of foliage on the capitals of the south transept window shafts suggests a later date. But dog-tooth ornament is found in the corbel table. The tower is perhaps a little later. New parapets to nave and tower were built when the pitch of the roof was lowered. The east end of the chancel appears to have been rebuilt. On the north and south sides of the chancel are low-side windows, the lower part blocked, but clearly formerly closed by a shutter. In the south wall of the chancel is a priest's door. A niche in the south-east wall of the nave, now partly blocked by the staircase leading up to the Langham pew, appears to have been a squint. The transept, in the absence of a central tower, is unusually long.

There is a very good series of corbel heads at the ends of the window drip stones and many of them are clearly portraits. Considerable remains of painting showing through the whitewash on the north wall of the nave over the doorway demand investigation.

The church is of particular interest for its 18th-century fittings. The nave has a flat plaster ceiling with a painted cove in imitation of ornamental plaster relief. There is an admirable three-decker pulpit reached by a contemporary staircase, balanced by another staircase on the south leading to the Langham pew. The wooden font case, now inappropriately converted into a lectern, and the series of pews are also of the 18th century.

On the nave walls is a series of monuments to the Langham family by Bacon & Moore ; in particular a large free-standing cenotaph, possibly of Coade's artificial stone, should be noticed. The Langham Chapel and pew with vault beneath contains two good monuments. The monument on the east wall to John Rede, died 1604, is of Southwark type, in alabaster and marble, with kneeling children ; he is represented in an armour of the type made in the Royal workshops at Greenwich. A large free-standing tabletomb to Sir John and Lady Langham—she died 1652, he 1671—of white and veined marble is notable. The sculptor of this has lately been identified, from documents, by Mr. Rupert Gunnis as Thomas Cartwright the elder.

BROCKHALL. BY J. CHARLTON

This early 17th-century house has been for some 300 years the home of the Thornton family who bought it from Edward Eyton, probably its builder. A three-storeyed stone house, its main feature is the interesting and little altered south front, which shows a central block with projecting wings of equal height and having subsidiary projections in the angles. An early print, preserved in the house, depicts the building as gabled in a manner similar to the farmhouse dated 1617 in the village, so that the existing parapets should be regarded probably as a restoration of the 18th century. There was formerly a courtyard in front of the main (south) entrance, flanked by wing-walls terminating in pavilions. Late in the 18th century the rear and side elevations of the house were 'Gothicised' and the interior modified. The most interesting feature of the latter is the staircase with its unusual iron balustrade.

WEDNESDAY, 8TH JULY

DRAYTON HOUSE. BY G. F. WEBB.

Drayton House is still fundamentally the great house for which licence to crenellate was obtained in 1328, to which additions of the 15th and late 16th centuries and, especially, a remarkable romantic baroque transformation of the early 18th century have given a character which is possibly unique in this country. The preservation of so much of the garden layout made at the time of the baroque changes is also as historically rare as it is fascinating.

The structure of the hall, solar, undercroft and a large part of the outer walls of the forecourt and south-east wing are of the early 14th century. The beginnings of the towers and certain additions to the northern and eastern parts were made by Henry Greene who died in 1467-8. The north-eastern wing is dated 1584 and the south-eastern wing almost certainly belongs to the same period.

The baroque transformation was largely the work of William Talman, the architect of Chatsworth, and carried out for the Duchess of Norfolk, her second husband Sir John Germaine and for Lady Betty Germaine who succeeded him in 1718. The process began in 1702 and the Agreement signed by Benjamin Jackson is printed below by kind permission of Colonel Stopford-Sackville ; the work continued for the best part of a generation or more and included the courtyard with its facade, the hall and in its later stages the colonnades on either side. To this time also belong the embellishment of the towers with battlements and cupolas and the greater part of the garden layout. An engraving dated 1729 shows the buildings and grounds very much as we see them now. The remarkable assemblage of lead urns and statuary in the gardens, very likely acquired from the workshops of the Nost family, certainly dates from the early years of the 18th century.

Inside the house there are equally distinguished remains of the decoration of the 17th century, including work almost certainly attributable to John Webb, a pupil of Inigo Jones, as well as much fine decorative work of the Talman period. The pictures and furniture are equally remarkable. The last important addition to the house was the formation of a dining-room in the area of the butteries and pantries of the medieval house, a fine room decorated by William Rhodes, plasterer, in a manner reminiscent of Robert Adam and dating from 1771-2.

Arch. Journ., lxi (1912), p. 486, plan.

Articles of Agreement Made, agreed and concluded on by and both the Hon^{ble} Sr John Jarmaine and Mr. Benjamin Jackson ye 24th day of Aug^t 1702.

Imprim : The said Mr. Benjamin Jackson doth by these p^sants Covonant promise and agree with ye said Sr. John Jarmaine to build certaine Roomes at Drayton, as a Kitching and offices to it with stoves and ovons and other conveniences, and the two Sarvants Halls and other roomes with a staircase as it is drawn described and set down in the ground plat by Mr. Tallman and the upright of ye said building to be performd according to the Draft made also by Mr. Tallman. And to build a strong Tower with a Cupolow answerable to the Designe thereof drawne, and the ruffe stone work of ye buildings to be in goodnesse answerable and agreeable to the goodnesse of the tower now standing at Drayton : And the walls of all ye Building to be built in thicknesse according to what Mr. Tallman hath ordered and set down in paper signed by Mr. Jackson. And ye said Mr. Jackson is also to build another cupolow for the Tower which is now standing at Drayton. And to set the same up answerable to y^t w^{ch} is designed to be built for ye new Tower, and to make a pair of circular stayres of stone for ye said Tower from the bottom to the top thereof and to turn arches of freestone for ye Kitching Chimney, and also to turn a vault under ye Tower to secure the spring of water w^{ch} serves ye House from hurt and dammage. And also to finish ye front of ye house against ye coming into Drayton Hall wth heads, vases and flowers or pine aples upon pedestalls in all points according to ye draft or designe drawne by Mr. Tallman, and to performe all his Work well Rought Strong and fine. And to make all ye windowes of free-stone for the said buildings. And to find good quines of free-stone for all the corners of ye building and free-stone for ye finishing ye front. And also for ye Battlements Round the Said Building. And free stone for all other places where it is proper and necessary for the Building to make it fine, strong and Good. And further the said Mr. Jackson is to pull down all ye old Building walls where he is to make ye new building and to sheed out all the old stone fit for use and to imploy ye same. And what more Ruff stone there will be wanting is to be provided at ye cost and charge of the said Sr. John Jarmaine and all lime, sand and mortar, and carrages for all ye free stone and all other materials, which are to be laid down as near and Convenient as ye ground will afford, or alow of. And when ye Stone are shed and picked out of ye mortar and Rubbish then ye said Rubbish is to be carred away at ye cost and charge of Sr. John Jarmaine.

And ye said Benjamin Jackson doth by these p^sants further Covenant promise and agree to build a new Dore case for ye lobby Dore y^t goes out into ye garden according to ye Draft thereof Drawne, and to new lay and alter ye Stayre case going from ye dore downe into ye garden, and to make a half space in ye middle of those stayres. And also to make an Oval stayre case of the best white Ketton stone to Go downe out of the Grande Hall to lead up to ye dining Roome doore of ye best white Ketton stone to be layd and fixed into the wall to be made hanging stayres strong and well wrought. And also to dress over and make good what is wanting in two pare of pears and set them up one part at ye end of Pell-Mell and ye other against ye horse close. And in case any alteration should be made in any of the buildings aforementioned otherwise than is by ye draft designed and intended it should either increase or lessen the said work that then and in each case the same to be referred to the judgment of able workmen to determine the matter and the pay to be diminished or increased accordingly. And the said Sr. John Jarmaine does covenant and promise to pay the said Benjamin Jackson or his (?) order he performing the work well wrought and firmly done according to the designes aforementioned and finishing the same by the latter end of May or the middle of June next the sum of 1.825 lawful money of England.

And the same from time to time according to ye proportion of work done and to do and perform all other things that appertain or belong to him to do and performe.

In witness etc.

(Signed and sealed) Benjamin Jackson.

In presence of

Will Boldue
John Bonnet
Nicholas Kirks.

LOWICK CHURCH. BY E. C. ROUSE

The church of St. Peter consists of chancel, with large north chapel, aisled nave, south transeptal chapel, west tower and south porch. The tower, with its octagonal top on a square base is of a type found in several Northamptonshire towers of widely differing dates, i.e. Fotheringhay, Nassington and Helpston.

There was a church on the site in the 13th century, but of this little remains but the south wall of the south aisle (the aisle itself retaining its original narrow width, though the arcade is later), and part of the north-east wall of the chancel, with perhaps some re-set recesses. The bulk of the church was rebuilt between 1369 and 1415 by members of the Greene family, then owners of Drayton House. The nave arcades, north aisle and north chapel were probably the work of Sir Henry Greene (d. 1399) who succeeded his father as lord of Drayton in 1369. His arms with those of his wife (a Maudit) are found on the roof bosses. The chancel chapel was probably completed by Ralph Greene (d. 1415); and John Heton, rector (1406-1415), whose grave slab is in the centre of the chancel floor, was doubtless concerned with the chancel itself, with the Greens whose arms and alliances occur in glass in the south windows of the chancel. The lower part of the tower is probably early 15th-century work, but the upper may not have been completed until after the main part of the fabric. The south chapel was likewise finished later than the rest, possibly by Henry Greene (d. 1467-8) whose grandson, Edward Stafford, Earl of Wiltshire, founded a chantry in it in 1498.

The most notable features of the church are, however, the fine series of monuments to the lords of Drayton and others and the remains of ancient stained glass. The following are the principal tombs: (1) Ralph Greene and wife (1415-20) (the original contract for this important alabaster monument by William Prentys and Robert Sutton of Chellaston is preserved); (2) Henry Greene and wife (1468); (3) the Earl of Wiltshire (1500); (4) the Duchess of Norfolk (1705); (5) Sir John Germaine (1718); (6) the Duke of Dorset (1843).

The early 14th-century glass, possibly moved from an earlier east window, is to be found in the north aisle windows, and consists of a number of Kings and Prophets from a Tree of Jesse. The armorial glass is in the south chancel windows. The seating in the south aisle is of early 16th-century date and, according to Mr. Aymer Vallance, has one of the earliest representations of the pomegranate as decoration in England.

The 18th-century painting of the Royal Arms above the chancel arch appears to be by the same hand as the painting on the walls of the Great Staircase at Drayton House, possibly Lanscroun or one of his pupils. The architectural motives are precisely similar.

Arch. Journ., lxxix (1912), 483.

V.C.H., Northants., iii, 240.

HIGHAM FERRERS CHURCH. BY JEAN BONY

This building is remarkable in its general lay-out: it gives the impression of being a double church, with two main naves running side by side, two chancels and two symmetrical aisles. The tower alone is not duplicated.

The southern half of this double building is a 13th-century church with a rectangular chancel (c. 1225), an aisled nave (c. 1240), and a west tower (c. 1250-70). The chancel walls retain 13th-century features in the jambs of the east window and the priest's door on the south side, but the decorated windows were inserted c. 1330. The original nave had no clerestory, as can be seen from the old roof line on the east side of the tower. The south arcade and south aisle walls are preserved, although both were rebuilt in the 19th century. In the south porch the doorway and the entrance arch are original.

The west tower with its sculptured doorway is of greater historical importance because of its close relationship with the early work at Westminster Abbey (1245-1255), especially with the north transept doorways (in their original state) and with the Jesse Tree doorway in the cloisters. Mr. Geoffrey Webb has also drawn attention to a wall-painting at Romsey Abbey, c. 1240, which is the nearest approximation in composition to the Higham Ferrers medallions. The style of the figures in the medallions and the treatment of drapery show

the closest analogies with the carving of the bosses in the west aisle of the north transept of Westminster Abbey. (See C. J. P. Cave, 'Roof Bosses in Medieval Churches', Cambridge, 1948, fig. 226, and pp. 40 and 215; L. E. Tanner, 'Unknown Westminster Abbey', Harmondsworth, 1948, figs. 20 and 21, and p. 25.) In the same way the figures carved in the spandrels of the windows of the tower and many of the reliefs, coming probably from a porch gable, which are now built in the masonry of the upper stage of the tower, are clearly related to the sharp, stiff style of drapery of the angels in the transept of Westminster and of the figures over the entrance of the Chapter-house. The date of the Higham Ferrers doorway has often been questioned because of the depressed curve of the arches on each side of the central pier. But this form is used at the Sainte-Chapelle, at Notre-Dame in Dijon, and a variety of depressed arches are found at Westminster in the work of the period 1245-55. All this sculpture appears to be directly derived from Westminster and a date soon after 1255 is most likely.

The history of Higham Ferrers was rather disturbed in that period: after the death of William de Ferrers, 5th Earl of Derby, in 1254, his son Robert, being under age, was placed in the custody of Prince Edward, the King's son. Robert de Ferrers came of age in 1260, but his lands were seized in 1264 and again in 1266, and were eventually given to Edmund, Earl of Lancaster, in 1267. Building operations must then have taken place before 1254, between 1260 and 1264, and after 1267. A close study of the tower seems to indicate that they did actually follow this pattern. The archaeological analysis is made difficult by the 17th-century rebuilding, following the collapse of the 14th-century spire in 1631. The south-west buttresses of the tower had then to be rebuilt from the ground, together with the whole south side from a height of some eight feet above ground and the west side from just above the porch. The belfry stage and spire were also rebuilt entirely. But the north wall remained intact on its two lower stories, and the buttresses in the north-west and south-east angles of the tower were left unaltered.

This is sufficient to show that a west tower different from the one we see now was planned at the time of the completion of the nave, probably before 1254: of that early scheme the remains are a stair turret, now blocked, which projects into the nave in the north-east corner of the tower and the foundations and first courses of the south wall of the tower, where a middle buttress is stopped just above ground level. The lower story of the tower, including the porch and doorway, was built a little later on a different plan, with no middle buttresses on the north and south faces and with a stair turret in the south-west corner. This second phase may have taken place between 1260 and 1264, under Robert de Ferrers, and Prince Edward might even have been responsible for the close connection with the Westminster workshops. A slight change in the masonry occurs, on the north side of the tower, just above the string course which separates the two lower stories. The capitals used above that line are also different from those in the lower parts of the tower, being now of the foliated and not of the moulded type. This seems to show that the upper stages of the tower were built a little later than the lower story: probably after 1267, under Edmund of Lancaster. The entrance arch to the west porch, which is clearly reset and agrees in style with the upper parts of the tower, was rebuilt in that same period, *c.* 1270-80. But no sculpture was carved in that last building stage.

The duplication of the church to the north took place soon after 1327, under Henry, third Earl of Lancaster, who held the manor of Higham Ferrers from 1327 to his death in 1345. To this period belong the large north aisle then without a clerestory, the north arcade of the nave, and the Lady Chapel, which flanks the chancel to the north. At the same time the spire was built, windows inserted in the choir and in the south aisle, and the chancel received its tiled pavement. The outer north aisle was added a little later. Square-headed windows of a type rarely found before 1340 make their appearance in the north aisle wall. The monument which had been prepared for Henry, Earl of Lancaster, remained unused because of his later decision to be buried at Leicester, and it was only in 1633 that the slab bearing the brass of Rector Laurence of St. Maur (d. 1338) was removed from the Lady Chapel and placed therein.

More alterations followed the creation of a college of chaplains, in 1422, by Archbishop Henry Chichele (1414-1443): he gave the stalls and choir screen, originally without a rood-loft. The clerestories and low-pitched roofs with parapets were also his work, and so was the Chantry chapel or Grammar School. An early and a late Chichele style must be distinguished: in the earlier works the square-headed window is preserved and the general appearance remains Decorated; but the Chantry chapel and the west window of the north nave display a beautiful Perpendicular style, with four-centred arches and elaborate mouldings. The parclose screen of the north chapel is hardly later than the choir screen; the one in the south chapel is early 16th century.

Architectural Notices of the Churches of the Archdeaconry of Northampton (1849), 1-24.

Lord Alwyne Compton: 'The tile pavements, especially that of Higham Ferrers Church', in *Architectural Soc. Reports and Papers*, i (1850-51), 6-12.

Arch. Journ., lxi (1912), 477-80, plan.

W. R. Lethaby: *Westminster Abbey Re-examined* (1925), 75, 78 and 1296.

H. K. Fry: *Higham Ferrers Church* (1927), S.P.C.K.

V.C.H., Northants., iii (1930), 272-7.

G. Webb: 'The Decorative Character of Westminster Abbey', in *Journ. Warburg and Courtauld Insts.*, xii (1949), 16-20.

THE BEDE HOUSE, HIGHAM FERRERS. BY W. H. GODFREY

This Hospital was founded by Henry Chichele, Archbishop of Canterbury, in 1423 for 12 men (the senior of whom was called the prior) and 1 woman attendant. Chichele was born at Higham Ferrers, and beside his Bede House he endowed a college and school at his native town as well as his famous College of All Souls at Oxford.

The building is an excellent example of its date and follows the normal medieval hospital plan of an infirmary hall with a chapel at the east end opening out of it (fig. 3). The discovery of five of the original wall lockers in the north wall is evidence that the thirteen beds (probably screened in cubicles) were arranged along the side walls, the only innovation being the fireplace in the south wall which must have interrupted the regular spacing of the beds.

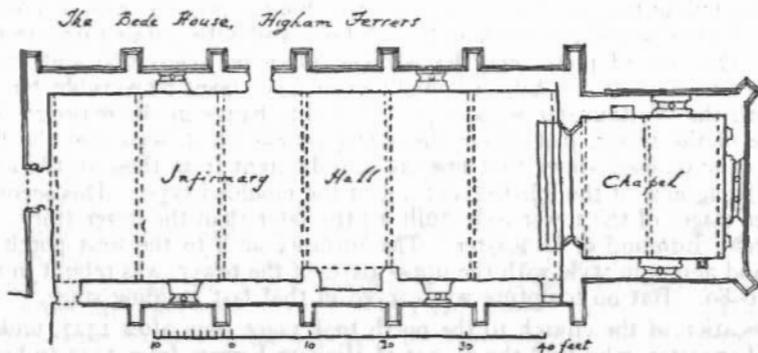


Fig. 3

(From F. T. Dollman, *Examples of Ancient Domestic Architecture (Hospitals, etc.)*, 1858).

The hall has a fine roof of six bays and the chapel two bays; the masonry is of excellent quality. The chapel has an east window of three lights and two side windows of two lights. The hall has a west window of five lights and two two-light windows in the lateral walls with the transomes generally found in domestic work. The entrance is, as usual, in the west wall. The chapel is raised over a vaulted undercroft, and has elaborate niches each side of the east window and a piscina with a crocketed hood-mould.

The chapel window originally had glass with figures and heraldry, but this part of the building became ruinous early in the 19th century, and the present chapel is largely a restoration.

Francis T. Dollman : *Examples of Ancient Domestic Architecture (Hospitals, etc.)* (1858), 34-6 and plates ; *V.C.H., Northants.*, iii (1930), 263.

THE CHICHELE COLLEGE, HIGHAM FERRERS. BY JOHN CHARLTON

In 1422 Henry Chichele, Archbishop of Canterbury, founded the College of Higham Ferrers in the town where he was baptised. It was dedicated to the Blessed Virgin, St. Thomas of Canterbury and St. Edward the Confessor, and its members were to pray particularly for the King and for the souls of its founder's parents and benefactors. There were on the foundation eight chaplains, eight clerks and six choristers. The college was aided by royal grants and the *Valor Ecclesiasticus* shows it as worth £93 a year. On its surrender it was granted to a member of the King's Council, but a rent-charge of £25 was reserved for the benefit of the pensioners of the bede-house, which was associated with the foundation.

The college buildings stood round a quadrangle about 45 feet square. The east wall of the east range stands to its full height and contains the entrance gateway, a four-centred archway surmounted by three canopied niches (which probably contained statues of the patron saints of the college) and by a three-light window. Much of the south or chapel range also survives, though altered and partly reconstructed, and retains indications of a large east window together with corbels and brackets on the inner face of its east wall, now masked by an imposing 17th-century brick fireplace-hood. The Hall appears to have occupied all or most of the west range and the Kitchens to have been at the north-west angle. The north and west ranges, though not now visible, have foundations recoverable by excavation. The Ministry of Works has recently taken guardianship of the site.

CASTLE ASHBY. BY G. F. WEBB

The earliest parts of the present house were begun by Henry, first Lord Compton, after 1574, possibly as much as ten years after that date, and it is likely that the building was unfinished at his death in 1589. This house consisted of a range containing the Hall, probably with an open timber roof, with two Parlours and a Great Chamber above them at one end and Offices at the other ; this main range was linked to two substantial Pavilions to the south by east and west ranges, possibly of two stories in height (plan, fig. 4). These buildings form the north, east and west sides of the present Courtyard.

The early 17th-century alterations to the house began with the enlargement of the east range which was contrived with an open loggia on the Garden Front at ground level. It is most likely that this was done by William, second Lord Compton, after the death of his father-in-law, Sir John Spencer, in 1610. It is possible that this scheme was originally for two stories only and that later the range was heightened, the parapet having the date 1624, and a rainwater-head on the Courtyard side 1626. If this is so the heightening may well have been part of a larger scheme which included the present south front, the arms in the pediment of which seem to be those of William, second Lord Compton, who was created first Earl of Northampton in 1618. Plaster details in the soffits of the beams in the cloister on the Courtyard side of the south front resemble those in the ceiling of the Great Chamber, also a work of the first Earl who died in 1630. If this date is accepted the relatively advanced classicism of the south range links it with such buildings as the York Watergate in London (1626) and the Gate of the Botanic Gardens at Oxford (1631-2) both executed by Nicholas Stone. In the time of the second Earl (succeeded 1630, ob. 1643) the west range was also widened and probably heightened. The date 1635 appears on the parapet of the south-west stair-turret. The range contains a fine carved wooden staircase and an interesting Painted Room of this period.

Later alterations to the house included a new staircase and the fitting up of State apartments in the east range in post-Restoration times by the third Earl (ob. 1681). These changes involved the closing in of the early 17th-century loggia. In 1719-22 the north front of the north range was remodelled; the recessed centre part which allowed of the Great Hall being lighted on both sides was filled in and a western bay window was built to form a

CASTLE ASHBY

FIRST FLOOR

*Based on Plan
by J.A.GOTCH*

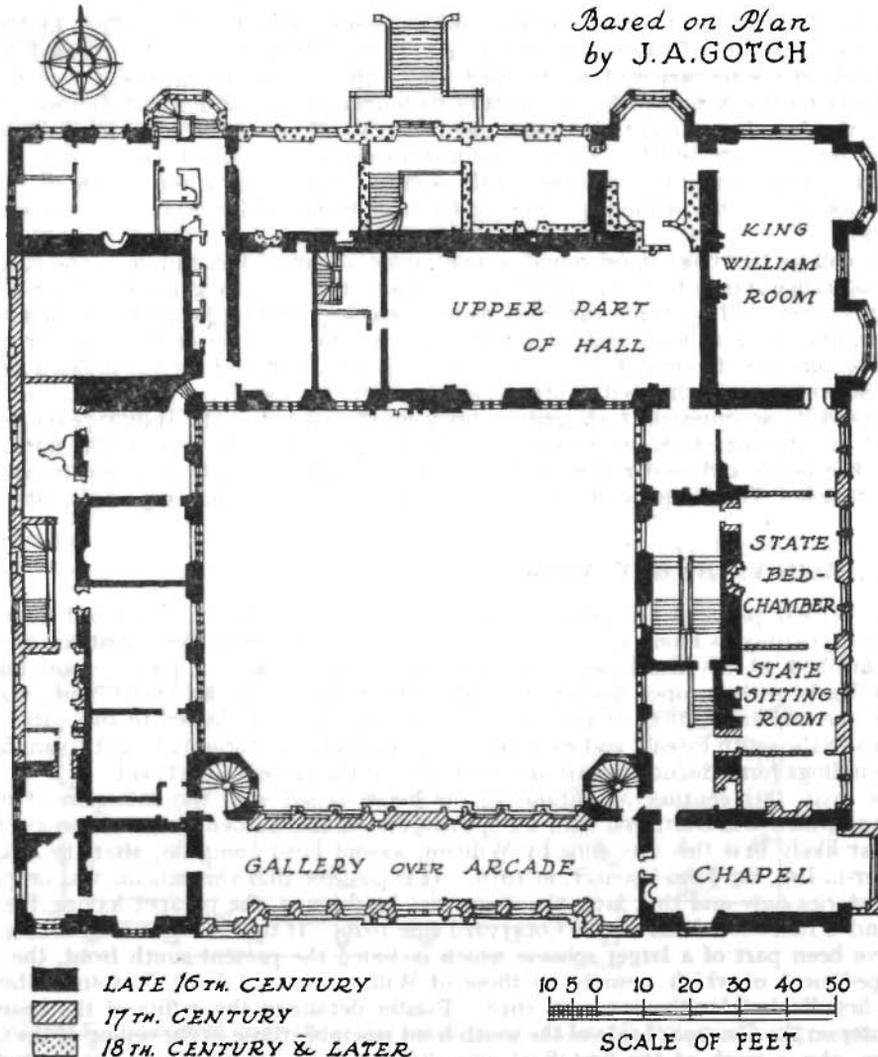


Fig. 4

symmetrical composition with the early bay to the east. In 1771-4 the Hall was entirely remodelled, the original high pitched roof being removed and the side towards the Courtyard rebuilt. In the late 19th century the Hall was again refitted in early 17th-century style, and a fine late 16th or very early 17th-century chimney-piece from Sir John Spencer's house

at Canonbury, Islington, was introduced. Another elaborate chimney-piece from Canonbury, dated 1601, was also put into the Great Chamber (King William Room).

The gardens of the house show traces of the early 17th-century layout in the great avenues which still survive, and the lakes remain from a scheme carried out by Lancelot Brown in the years 1764-7. The elaborate Italianate gardens were the work of the third Marquess in the years 1851-77.

(W. E. Barbour-Mercer).

RUSHDEN CHURCH. BY PETER EDEN

It can be inferred from documentary evidence that Rushden Church was given by William Peverel (d. 1114) to the Cluniac Priory of Lenton in Nottinghamshire along with other of his possessions. The existing structure, dedicated to St. Mary, is built of limestone and ironstone rubble and roofed with lead. It consists of a chancel, with full-length chapels on both sides of it, transepts, aisled nave with north and south porches and a west tower with spire. There is now no Norman work to be seen; and, in fact, with the possible exception of the bowl of the font the building and its fittings appear to date from after the middle of the 13th century.

About that time a general rebuilding was begun at the east end. The transepts followed, and the first half of the 14th century saw the rebuilding of the nave arcades. The west tower was probably completed by the end of it. This rebuilding gave the church its present form. Subsequent work involved some reconstruction, but cannot much have affected the plan, and was largely confined to embellishment.

Whatever may have been the form of the earlier church, it seems clear that the rebuilding did not provide for a central tower. However, as at Finedon, a few miles away, butting arches across the aisles were included in the design; and in both cases the inward thrust exerted by these arches may have been the reason for the addition of similar 'strainers' across the nave between the easternmost piers. They are probably of late 14th-century or early 15th-century date.

A perplexing feature is the 13th century two-light opening above the sedilia with mullion and tracery on both wall faces and no glass line. The two windows of the 13th century set high in the south ends of the side walls of the north transept are also not very easy to explain.

Other features of note are the arch into the south chapel with an inscription on the soffit, recording its erection by a butcher of the town and his wife; the roof of the north aisle, and the vaulted north and west porches. The west porch doubtless owes its existence to the example of Higham Ferrers.

The fine tower and spire are in a pronounced local idiom, attractive in itself, and here expressed with unexcelled mastery and grace. The uppermost stage with its rich corbel table, openwork parapet, and pinnacles connected by pierced flying buttresses to the spire is a particularly telling ingredient in the composition.

Among the fittings, the screenwork, pulpit, stone reredos now in the north chapel, some fragments of glass, and the Peke table tomb in the churchyard (all 15th century) deserve especial mention. There are also two good Renaissance monuments to the Pemberton family.

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EARL'S BARTON CHURCH. BY C. A. R. RADFORD

The church of All Saints' at Earl's Barton stands on a small spur which projects southwards from the ridge towards the valley of the Nene. Steep scarps protect the outer sides. On the north a flat topped motte, and a bank and ditch, now much obliterated, protect the spur. The motte, in the centre of the line, is later than the bank and ditch; it has been cut back and the south side of its ditch filled, in order to enlarge the church-yard.¹

The church (plan, fig. 5) has a late Saxon western tower. The nave and a small square chancel were added about 1100. In the late 12th century the chancel was extended and adorned with rich internal arcading; to this date belong also the tower arch and the reset south door. The chancel was again lengthened in the 13th century. The arcades and aisles belong to the later 13th and 14th centuries.²

PLAN of EARL'S BARTON CHURCH

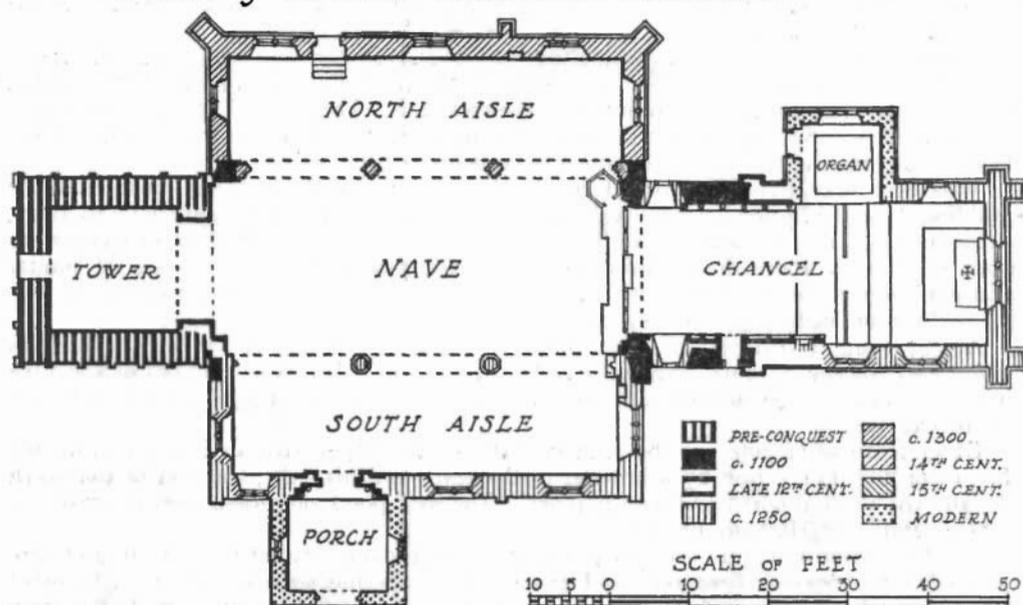


Fig. 5

The late Saxon tower is in four stages, each marked by a square string, above which the wall face is set back. The quoins are in long and short work; the eastern angles originally stood free. The wall faces are decorated with pilaster strips, enriched with a blank arcade above the first string and an elaborate series of salieres in the third stage. The battlements are added. The main door is built of large through stones, with heavy square abaci and a square-sectioned hood. Internally the first stage was divided into two storeys. The upper chamber has two-light windows on the south and west; the latter is now blocked and replaced with a single light of the 12th century. There are external doors on the south and west in the second stage and on the north in the third stage. The fourth stage, now the belfry, has elaborate five-light windows with turned baluster shafts.

¹ *V.C.H., Northants.*, ii, 405; the plan is on so small a scale as to be misleading.

² The fullest account (*ibid.*, iv, 116-21) needs revision in respect of the earlier work. For the tower see Baldwin Brown, *Arts in Early England*, ii, 283-8, and Clapham, *English Romanesque Architecture before the Conquest*, 104 and 109.

The arrangement with the eastern angles of the tower standing free shows that the church at Earl's Barton belonged to the group in which the ground floor of the tower formed the body of the church with a small eastern presbytery. The plan has been fully recovered at Barton on Humber,¹ but the western annexe of that building is not typical. Both churches date from the 11th century. They are probably private churches, built by the large landowner alongside his dwelling, for the use of his household and dependents. They recall the provision of the 11th-century legal document,² according to which a villein who so flourished that he possessed five hides of land, his own church and bell tower, kitchen and gate,³ became worthy of thegn right. It is a legitimate deduction that this describes the normal holding of a thegn. Bondi, who held Earl's Barton in 1066, also possessed a number of adjacent manors; the whole is assessed in Domesday Book at 16 hides.⁴ The small church with its elaborately decorated tower was erected by one of his immediate predecessors, just as the similar building at Barton on Humber was the work of an ancestor of Ulf the Constable, the holder of 1066.⁵ The first floor with its ornamented windows, probably had an opening looking into the church, as at Brixworth (p. 205). It would have been used by the landowner. The floors above served as bellhouse, dwelling for the priest and probably a strong room for charters and treasure.

In 1086 Earl's Barton had passed to the Countess Judith, niece of the Conqueror and widow of Earl Waltheof.⁶ She was probably responsible for the first addition. The plain cushion capitals of the chancel arch, the round-headed door on the south side of the chancel with its simple hollow mouldings and the unbuttressed south-west angle of the nave are all features which would be in place in a late 11th-century building.

From Judith Earl's Barton descended to her son-in-law David I, King of Scotland (1124-53) and Earl of Huntingdon, from whom the manor takes its prefix. After his death it passed through various hands to the family of Hastings.⁷ In the later 12th century it was in the possession of Earl David, the grandson of David I. He was probably responsible for the rebuilding with its rich decoration in a fully developed Romanesque style. The eastern arch of the tower was enlarged and heightened to take in the two storeys of the lowest stage. The chancel was extended. Broad pilaster buttresses mask the junction with the old work, that on the south partly covering the eastern jamb of the early door. Elaborate internal arcades decorate the side walls of chancel and arches of the same character, probably from the contemporary east wall, have been reset as sedilia in the 13th-century eastward extension. The ornate south door with its three enriched orders is also of this date. A church of this elaboration probably had narrow aisles to the nave, but no trace of these remains.

THURSDAY, 9TH JULY

BOUGHTON HOUSE. BY MARGARET WHINNEY

Boughton House, the property of the Duke of Buccleuch, is a 16th-century building with extensive 17th-century additions. The estate was acquired in 1536 by Edward Montagu, who became Lord Chief Justice in 1539. Traces of his house, which was ranged round a courtyard with the great hall at the north end, still survive in Fish Court, in several fireplaces (notably that in the Audit Room) and in the structure of the Great Hall. This was remodelled in the 17th century, but an oak roof with elaborately moulded and carved

¹ Clapham, *op. cit.*, 103.

² Liebermann, *Gesetze der Angelsachsen*, 456-7; the version here given is taken from the fuller Latin version of *Instituta Cnuti Regis III*, 60.1, a Norman text based on a pre-Conquest original.

³ The Latin *portam* is non-committal, but the *burhgeat* of the oldest Anglo-Saxon text (MS. Cambridge: Corpus 201 of c. 1060) implies a fortification.

⁴ *V.C.H., Northants.*, i, 351.

⁵ R. Brown, *Notes on the Earlier History of Barton on Humber*, 67.

⁶ *V.C.H., Northants.*, i, 351.

⁷ *Ibid.*, iv, 116 and 297.

timbers with cusped braces is recorded in 1846 as remaining above the painted ceiling, and one doorway with a Tudor arch and carved spandrels is still visible.

Extensive additions were made in the late 17th century by Ralph, Earl (and later Duke) of Montagu. Much of the interior was remodelled, and a new north façade with two projecting blocks was built. A stable court was also added. This work is markedly French in style. Ralph Montagu had been Ambassador in Paris from 1669-72 and 1676-78, and according to Colin Campbell (*Vitruvius Britannicus*, i (1715), 34-6) employed a 'Monsieur Pouget' to rebuild Montagu House, Bloomsbury, after a fire in 1686. It might be expected that Montagu would have employed the same architect on both his houses, but they do not appear to be by the same hand, though it is possible that the elevation of Petworth House, Sussex, built about 1688 for Charles Seymour, sixth Duke of Somerset, the husband of Montagu's step-daughter, may be by the designer of Montagu House. Professor A. F. Blunt has pointed out to me that the elevation of Boughton is derived almost precisely from an engraving in the *Petit Marot*: 'Profil d'une maison particuliere de Paris' and the flat handling of the detail reinforces the impression that the designer was working from an engraving. None of the three houses bears any resemblance to the known work of Pierre Puget, the distinguished French sculptor and architect, and no further identification can be suggested. No exact building dates for Boughton are known. Montagu inherited the estate from his father in 1683, and acquired a large fortune on his second marriage in 1692 to Elizabeth, daughter of the 2nd Duke of Newcastle and widow of the 2nd Duke of Albemarle. The fabric must have been largely completed by 1695, when William III stayed there (the east block of the north front has never been completed internally), but the ceilings were not then painted. In spite of a statement made by Stukely in 1742 that they were the work of Verrio, it has been proved by Mr. E. Croft Murray that in addition to the hall ceiling, those of six state rooms were painted by Louis Cheron, a French Protestant artist who came to England to work for Montagu in 1695. Drawings for them are in the Cheron sketch-book recorded by Vertue (iii, 28) as bought by the Earl of Derby in 1726 and still at Knowsley. The style is mainly derived from that of Le Brun.

Montagu gave Boughton a grand lay-out in the French manner, with a double avenue, canals and formal gardens, part of which remains, but the new west front he had intended to build facing the great avenue was never executed.

Boughton contains a remarkable series of Mortlake tapestries. Ralph Montagu was in charge of the factory from 1674 to 1691, and most of the sets date from this period. There is, however, a fine earlier set from Raphael's cartoons of the Acts of the Apostles with the monogram of Sir Francis Crane (d. 1636) and the arms of Pembroke. These are probably the set sold to Pembroke in 1638 (*Cal. S.P. Dom., Charles I, 1637-8, 173*). They include the scene of the Death of Sapphira which is not a Raphael subject, but probably the invention of Francis Cleyn, the Mortlake designer. There are also a number of pieces (some of which may be Pre-Restoration) of the 'Playing Boys' design, derived from paintings by Polidoro da Caravaggio in Charles I's collection, and two hangings with the arms of Montagu from the set of the Elements after Le Brun.

J. Bridges: *History and Antiquities of Northamptonshire* (1791), ii, 348; *Arch. Journ.*, ii (1846), 190.

M. Jourdain: *Country Life*, lxxii (1932), 596, 626.

J. A. Gotch: *The Old Halls and Manor Houses of Northamptonshire* (1936), 47. *Arch. Journ.*, lxix (1912), plan, p. 452.

The following note on the pictures and paintings is contributed by Professor E. K. Waterhouse.

There are more than three hundred pictures at Boughton, which represent the accumulations of the Dukes of Montagu of both creations for Boughton, and about eighty or more pictures from Montagu House in London: a few pictures have also been brought in recent years from Dalkeith. From about 1770 until the present century little was added or changed at Boughton and it is still possible to some extent to picture Duke Ralph's collection as it was installed when the house was built in the 1690's, with its flower pictures painted for it by Baptiste Monnoyer and a sort of historic portrait gallery of persons eminent

throughout the 16th and the 17th centuries from Queen Elizabeth onwards. The series of Van Dyck *grisailles* for the *Iconographia* (from Montagu House), was bought by Duke Ralph at Lely's sale in 1680.

Among the old masters the early El Greco, the Murillo (bought in 1757), the two portraits by Sebastien Bourdon, and the Rembrandt (which normally hangs at Drumlanrig) are especially notable, and the two Raphaelesque cartoons for tapestry, which were given by Charles II to the Duke of Montagu. The portraits range down to the time of Cotes, Gainsborough and Raphael Mengs.

The painted ceilings reflect the taste of the French *grand siècle* which is so conspicuous also in the furniture, and of which Duke Ralph was the chief supporter in England: they are by Verrio and Cheron.

THE MONUMENTS IN WARKTON CHURCH. BY I. M. WEBB

The church at Warkton contains a remarkable series of 18th-century monuments with allegorical groups of figures. The two earliest, to the 2nd Duke of Montagu (ob. 1749) and his Duchess (ob. 1751), (Plate XLIIA), are very fine examples of the work of Roubiliac who was the greatest exponent of rococo sculpture in England. The third is to their daughter Mary, 3rd Duchess of Montagu (ob. 1775), and is signed 'P. M. Van Gelder Inv. et Sc.'; it is an excellent example of early neo-classic work. A fourth monument to Elizabeth Montagu, Dowager Duchess of Buccleugh and Queensberry (ob. 1827), is signed 'Thos. Campbell, Sculp., London', this also has an allegorical group in the neo-classic taste but is heavier in design and execution.

LYVEDEN OLD AND NEW BUILDINGS. BY G. F. WEBB

The two buildings at Lyveden and the related garden lay-out represent the last architectural activities of Sir Thomas Tresham. It seems likely that the New Build was in the state in which we see it now at Sir Thomas' death in 1605. Some of the documents relating to these buildings are ambiguous and it is difficult to distinguish work at the House in the valley from work at the Lodge on the hill. The manuscript account in the British Museum¹ shows that work was being done for the Lodge as early as 1594 and various references both to the Lodge and to work which seems to be at the House (Old Build) occur until 1599. The Old Build is a fragment of a considerable house and though hardly enough survives to allow any appreciation of its architectural design as a whole it is noteworthy for the high quality of its masonry. It seems that in this building as at Rothwell Sir Thomas employed William Grumbold and his partner Piffard, a quarryman. The documents show that in relation to some of the work in the Old Build William Grumbold was acting for Sir Thomas very much in the capacity of an architect, being not only responsible for the design but standing between his client and other contractors. Until recent times the surviving fragment contained a fine staircase now in the United States of America.

The New Build at Lyveden, though not so extravagant an example of the architecture of 'conceits' as the Triangular Lodge at Rushton, is a more ambitious one, being a whole house planned in the form of a cross and embodying an even more complex system of number symbolism.

The shields and windows of the basement are arranged in groups of threes. The frieze of the lower order embodies a repeated series of seven emblems of the Passion and that of the upper order an inscription of eighty-one letters, i.e. nine times nine. As at the Old Build the masonry finish for which Grumbold was almost certainly responsible is of very high quality and in a remarkable state of preservation. The design has been attributed to John Thorpe in whose collection of drawings in the Soane Museum is a sketch plan of the Lodge. Sir Thomas certainly bought stone from the quarry of one of the Thorpe family at Kings Cliffe but the name does not otherwise occur in the Tresham

¹ B.M. Add. MSS. 39831-5.

documents and it is possible that the remarkable drawing in the Thorpe collection, a design for a house planned by John Thorpe on the basis of a monogram of the initials J-T, may have been inspired by the examples of the Rushton and Lyveden buildings rather than evidence of his responsibility for their authorship. The vestiges of the garden lay-out have a particular interest, as evidences of this aspect of late 16th and early 17th-century design are very rare. They well deserve full survey and publication.

(W. E. Barbour-Mercer.)

GEDDINGTON CROSS. BY JOAN EVANS

Queen Eleanor of Castile died at Harby, near Newark, in November, 1290. After elaborate obsequies at Lincoln the body was conveyed by way of Grantham, Stamford, Geddington, Northampton (Hardingstone), Stony Stratford, probably Woburn, Dunstable, St. Albans, Waltham, Cheapside and Charing Cross to Westminster; and a cross was set up at every place where the body rested for the night.

Three of these crosses survive: that at Hardingstone outside Northampton, that at Waltham Cross, and that at Geddington. The accounts give the names of the artists employed at Hardingstone and Waltham, but end in 1294 without including Geddington. It is the most modest (and the best preserved) of the surviving crosses. The scheme is triangular. A delicate diapered base, far more elaborate in its modelling than appears at first sight, bears small shields of England, Castile, Leon and Ponthieu. Above this three statues of the Queen, a little less Frenchified than those at Hardingstone, stand under gabled canopies. These merge into a system of pinnacles which was originally surmounted by a cross. Gough suggests that a building visible in his day was a chantry-chapel connected with the monument. It is not unlikely, as Geddington was the site of one of the King's hunting lodges.

M. Lovell: 'Queen Eleanor's Crosses', in *Arch. Journ.*, xlix (1892), 17.

Rev. Joseph Hunter: 'On the Death of Eleanor of Castile, Consort of King Edward the First, and the Honours paid to her Memory', in *Archaeologia*, xxix (1842), 167. *Vetusta Monumenta*, iii, pl. 12-17 (and account by R. Gough).

Joan Evans: 'A Prototype of the Eleanor Crosses', in *Burlington Magazine*, xci (1949), 96.

THE TRIANGULAR LODGE, RUSHTON. BY G. F. WEBB

Sir Thomas Tresham's work at Rushton belongs to the last decade of the 16th century. He had been converted to Roman Catholicism in 1580 at the age of 36 and spent the years 1581-88 in prison for harbouring the celebrated Jesuit Father Campion. He was again imprisoned in 1597 and 1599 and heavily fined for recusancy. The date 1595 appears on two of the gables of Rushton House and 1593 on the Triangular Lodge. The detailed accounts for the Lodge, however, are not extant for the period before July, 1594, and show that work continued on the building till 1596. The work, unlike that for his buildings at Rothwell and Lyveden, seems to have been carried out by direct labour. The Lodge, which is described in the accounts¹ as the 'Warriners Lodge', is essentially a 'conceit', the Elizabethan ancestor of an 18th-century folly. Its interest is largely in the symbolic character of its general scheme worked out on the basis of the number three and the even more elaborate symbolism of the decoration and its strange interweaving of religious and heraldic motifs. There is evidence in Sir Thomas Tresham's manuscripts that he carried his speculations on the virtues of the number three and the trefoil even beyond these religious and family associations to medicinal and other properties supposed to belong to the clover leaf.

Arch. Journ., xlix (1919), p. 458, plan.

(W. E. Barbour-Mercer.)

¹ B.M. Add. MSS. 39832.

ROTHWELL CHURCH. BY E. C. ROUSE

The large building of Holy Trinity church is chiefly of interest for the very complicated development of its plan. It was granted to Cirencester Abbey in the 12th century, and remained appropriated to that house until the Suppression.

The late Professor Hamilton Thompson considered that the 12th-century church, of about the second quarter of the century, was of cruciform plan with a central tower; and it was on an unusually large scale. Of this building, a good deal of the chancel survives, with the unusual feature of a row of clerestory windows on the south, suggesting that there was a south aisle.

A surviving respond of the arch from the north aisle into the north transept seems to show that the nave and aisles were then on a much smaller scale than at present—about half their height and width.

The first major rebuilding took place at the end of the 12th century, and continued into the 13th. This involved the nave arcades, of which large portions survive, as well as the north arcade and part of the south arcade of the chancel. The west tower seems to belong to the very early years of the 13th century, with a later top; but the beautiful and unusual west doorway with chevron and dogtooth mouldings recessed in a shallow porch in the thickness of the wall, is of about 1175, and may have been re-set.

Further modifications took place about the middle of the 13th century, when the chancel was lengthened, and the nave arcades raised. This is indicated by changes in the masonry and the absence of the fillet in the lower portions of the nave piers. Professor Thompson was uncertain whether the clumsy workmanship of the arches themselves indicated a re-use of the old material at this time, or a post-medieval rebuilding. To this period also belong the widening of the aisles, heightening of the crossing and probable removal of the central tower, and lengthening eastwards of the south chancel-chapel and extension of its western end to form an eastern chapel to the south transept. The eastern tower arch is also of this date or soon after.

The interesting chancel chapel or vaulted bone-hole below the south aisle, to be compared with the Hythe, Kent, example, appears by its proportions to antedate the widening of the aisle, and may therefore be placed in the earlier years of the 13th century.

Perpendicular additions in the 15th century include the tower vaulting, nave clerestory, remodelling of the north chancel-chapel and a number of windows. The south transept was shortened and the north transept destroyed in 1673.

Among the fittings, the very unusual and beautiful triple piscina and quadruple sedilia in the chancel, of 13th-century date, should be noted, as well as some interesting incised tile fragments in the crypt. Both piscina and sedilia show signs of having been altered or moved; and it is not impossible that the sedilia once formed part of a scheme of arcading. Brasses to William de Rothwell, Archdeacon of Essex, 1361, and Edward Saunders, founder of a chantry at St. Nicholas altar in the south chapel, 1514, remain, as well as a good Renaissance wall monument and the tomb (in the south transept) of Owen Ragesdale, 1591, of freestone with arms and brass inscriptions; Ragesdale was the founder of the Jesus Hospital.

There are remains of decorative painting on the north-east arch into the north chancel-chapel.

A. Hamilton Thompson: in *Arch. Journ.*, lxi (1912), 460, with plan.

Turner and Thackeray: *Holy Trinity Church, Rothwell* (1893).

R.L.G.: 'Triple Piscina in Rothwell Church' in *The Antiquary*, xxx, 183.

F. W. Bull: 'Rothwell Church', *ibid.*, xlvii, 290.

F. W. Bull: 'The Bone Crypt of Rothwell', *Proc. Soc. Ants.*, xxiv, 235.

JESUS HOSPITAL, ROTHWELL. BY W. H. GODFREY.

These almshouses, which adjoin the churchyard of the parish church at Rothwell, were founded in 1591 by Owen Ragesdale, a schoolmaster, and fellow of Magdalen College, Oxford. A stone gateway with a four-centred arch stands at the street entrance, with a

heavy moulded parapet mitred round a panel bearing the name ' Jesus Hospitall ' with three square-turned finials on the parapet.

The gateway now stands between two later buildings which represent an extension of the Almshouses, which originally formed a small open quadrangle with the further side projecting to form a long two storey building with a central archway. On the garden front of this range are two large projecting chimney-stacks which, together with a small centre gable, have two-light windows to the top floor which is also lighted by four-light windows in the end gables. The building is of stone with ashlar quoins and the interior has balustraded stairs of the period.

The internal arrangement is unusual. The main range has two large sitting-rooms, on both the ground and first floors, each for four almsmen, opening into four bedrooms. The wings (rebuilt in 1833) have similar sitting-rooms for two people, with their bedrooms, on three floors. The top floor of the main building is a long gallery, with the master's room at one end, and from it descends a stair to a cell, on the first floor, immediately over the entrance to the gardens, and sealed by a trap door. According to tradition its purpose was disciplinary.

There is accommodation for 26 old men, for whom provision was made so that each should have his own bedroom, a plot of garden ground, 6s. od. a week, fuel, and a suit of clothes every year. The last named consists of blue coats, waistcoats, corduroy breeches and gaiters. Owen Ragesdale's tomb is in Rothwell Church and is kept in repair by the foundation.

Sydney Heath : *Old English Houses of Alms*, 90.

THE MARKET HOUSE, ROTHWELL. BY G. F. WEBB

The Market House at Rothwell was built partly at the expense of Sir Thomas Tresham and partly at the expense of the town. A contract preserved in the British Museum¹ and dated July, 1578, makes it clear that work had already begun and requires that the contractor William Grumbold should complete the work by Michaelmas of that year. Grumbold, who is known as a member of a mason family which did much work in Cambridge in the late 16th and throughout the 17th century, was certainly responsible for the design of such details as the architrave and cornice and very likely for the work as a whole. The building was in the event left unfinished and only completed in the present century by the late J. A. Gotch, F.S.A. It is the earliest of the surviving buildings of Sir Thomas Tresham who had succeeded his grandfather at Rushton Hall in 1559.

(W. E. Barbour-Mercer.)

FRIDAY, 10TH JULY

BRIXWORTH CHURCH. BY C. A. R. RADFORD

The church of All Saints' at Brixworth is probably the most impressive early Saxon building in the country; here we can appreciate, in three dimensions, the appearance of one of the larger monastic churches of the period of the Heptarchy. Our only historical clue is contained in a passage in the 12th-century Peterborough Chronicle of Hugo Candidus.² Describing the appointment of Sexwulf, abbot and founder of Medeshamstede (Peterborough), as Bishop of the Mercians, he continues: 'Cuthbald was made their abbot (i.e. of Medeshamstede), a monk of the same monastery, and a man at once wise and holy it came to pass that from that very monastery were founded many others with monks and abbots from the same congregation, as at Brixworth and at many other places'. The date indicated is shortly after 675, the year in which Sexwulf became Bishop.

There is no doubt that the major part of the surviving building is the church erected for the monastery founded by Abbot Cuthbald in the last quarter of the 7th century. The

¹ B.M. Add. MSS. 39831.

² *The Chronicle of Hugo Candidus*, p. 8 (edited by W. T. Mellows).

church consisted of a nave separated by a triple arcade from a rectangular presbytery. The side walls of the nave were each pierced by a series of four round-headed arches leading to a continuous porticus. Foundations dividing the porticus into a series of four small chambers were found on the north side. It is uncertain whether these carried arches, as shown on the plan, or screen walls. To the east a fifth chamber, apparently rather higher and entered by a narrow door, covered the western part of the presbytery. The arrangement on the south side was probably the same. Above rose a clerestory with windows set above the piers of the nave. In the south wall of the presbytery is the head of a similar but lower window. The east end had an apsidal sanctuary, the arch flanked by smaller windows, set high in the wall; the apse, which has gone, was polygonal without and semi-circular within. At the west end the main entry was through a two-storeyed porch covered with a gabled roof. From the porch small side doors led to a narthex, also two-storeyed, extending the full width of the building. The upper floor of the porch was entered through a door in the east wall, where it probably opened from a western gallery of timber, which has left no trace. The present high pitched roofs reproduce the original form indicated by the creasing on the east face of the tower.¹

The building is of stone rubble with dressings of reused Roman tile for the abaci and arches. The abaci consist of horizontal courses of tile, generally three in number, projecting very slightly from the face of the wall. The main arches have tiles set, not radially, but parallel to each other on a slanting bed against a wedge of masonry; this method is also found in the late 7th-century arch in the Church of All Hallows by the Tower.² In a few instances, especially in the lesser openings, an attempt to build radially may be noted. The windows are large with a slight splay.

The porticus with their small divisions would have served as a series of chapels with altars. This arrangement had already become standardized in Carolingian days, as in the Church of St. Riquier,³ which was built a century later. But its earlier origin is implied both by the discovery of altars in the porticus of the early 7th-century church of St. Peter and St. Paul at Canterbury⁴ and by literary descriptions such as that of the Cathedral at Hexham.⁵ The purpose of the western gallery and upper chamber above the porch is uncertain. The extensive narthex may have been designed, as is suggested in the case of St. Peter and St. Paul at Canterbury,⁶ for the instruction of catechumens, as the district had only recently become Christian when Brixworth was founded.

The first addition to this church is the subterranean ambulatory which encircles the outer face of the apse. This is approached by stairs passing from the presbytery obliquely through the east wall on either side of the steps to the sanctuary. The ambulatory was covered with barrel vaults, the spring of which is marked by a projecting string. Such an ambulatory implies a confessio or chamber under the altar, with a small window towards the church. It has often been stated that there is no evidence of such a chamber at Brixworth, but it is clear from the earlier accounts that the excavators were thinking in terms of a crypt covering the whole area of the sanctuary. This would need pillars and such crypts do not occur before the 9th century,⁷ nor are they found in association with an ambulatory or ring crypt like Brixworth. There one would expect a passage running in from the east end to a confessio under the altar. In fact a break was found at this point and explained as a later grave. It is clear that no search was made beneath the altar.

¹ The fullest account is by Hamilton Thompson (*Arch. Journ.*, lxi, 503-10). For the 19th-century excavations see C. F. Watkins, *The Basilica and the Basilican Church of Brixworth*, and Sir H. Dryden in *Reports of Associated Architectural Societies*, xx, 105-16, 343. Cf. Baldwin Brown, *Arts in Early England*, ii, 105-16, and A. W. Clapham, *English Romanesque Architecture before the Conquest*, 33.

² *Ant. Journ.*, xxii, 17.

³ Clapham, *op. cit.*, 79.

⁴ *Ibid.*, 18; cf. *Archaeologia*, lxxvii, 201.

⁵ *Bedae Historia ecclesiastica*, v, 331: *adquisitis undecumque reliquiis beatorum apostolorum et martyrum Christi, in venerationem illorum poneret (sc. Acca) altaria, distinctis porticibus in hoc ipsum intra muros eiusdem ecclesiae.*

⁶ Clapham, *op. cit.*, 28.

⁷ Ricci, *Romanesque Architecture in Italy*, 8.

The ring crypt is a special type evolved in Rome, when the bodies of the martyrs were brought in from the suburban cemeteries to the city churches; it was designed to allow access by pilgrims, who would get an effect similar to that of the catacombs. These translations began to be numerous in the later 7th century. The earliest known ring crypt is that of S. Crisogono (731-41) and the form became common in Rome in the 8th and 9th centuries.¹ The crypt at Brixworth is a very close adaption of the Roman model. Other transalpine examples such as Regensburg (St. Emmeran) and Werden are Carolingian in date and the 10th-century crypt at Wing in Buckinghamshire,² a derivative of the same type, shows many later features. The ambulatory at Brixworth must therefore be attributed to the late 8th or early 9th century, before the period of the Danish raids, when the monastery probably shared the fate of the mother house at Peterborough. The crypt was probably added to a pre-existing *confessio* beneath the altar; this may have been quite small, designed to house relics brought from abroad rather than the complete body of a local saint. Work of this date is also attested by the top of a free armed cross head with the eagle of St. John. This vigorous piece of work is now used as a quoin in the west jamb of the south door; it may be ascribed to the late 8th or 9th century.

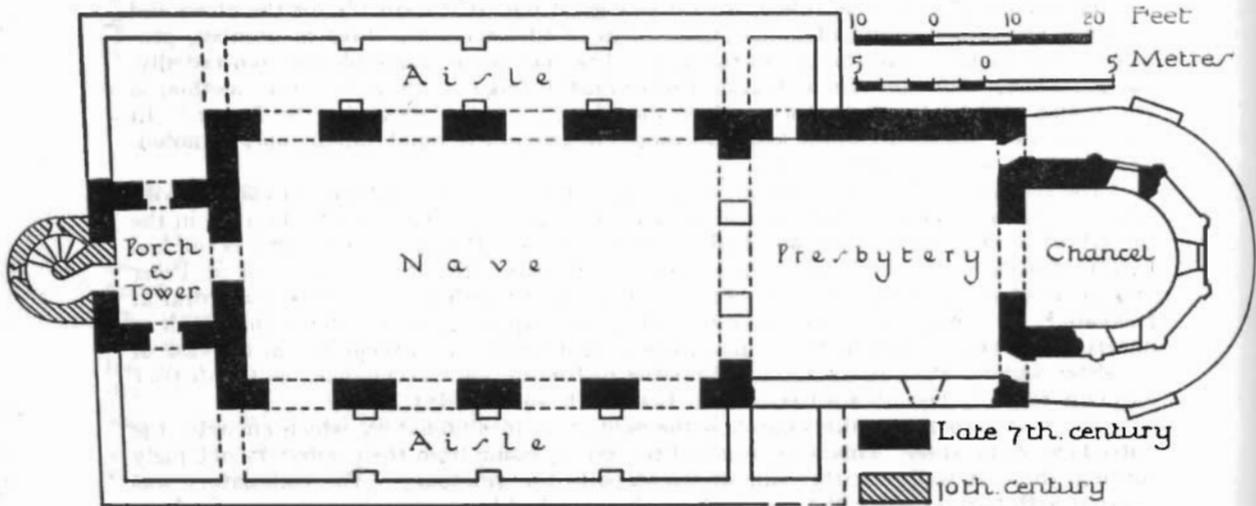


Fig. 6. Brixworth Church

(From A. W. Clapham : *English Romanesque Architecture before the Conquest*, by kind permission of the Oxford University Press)

The rebuilding of the church belongs to the 10th or early 11th century; it is distinguished by a use of local tufa in place of Roman tile. The sanctuary—only the north wall is old—is of this date. It had splayed windows, external pilasters of angular shape and blind arcades at the top of the wall faces; there is no trace of a vault. The walls seem to have been built when the ambulatory was already in ruins; a mass of rubbish remained piled against the face until cleared in the 19th century. The nave and presbytery were reroofed, but otherwise little altered, though the porticus with their chapels were probably disused and the arches filled at this period. There is no reason to postulate a revival of the monastery, and with its disappearance these chapels would become redundant. The western porch was raised to form a bell tower, as at Monkwearmouth,³ and a circular turret with a vaulted stair was built against the west face. The north door of the porch was blocked, the south door becoming the main entrance; these changes imply the destruction of the narthex.

¹ J. Braun, *Der Christliche Altar*, i, 563-84.

² *Ibid.*, 87, n. 1.

³ Clapham, *op. cit.*, 156.

The old entrance to the upper storey of the porch was blocked and a triple window cut through the wall at a slightly higher level. The three arches are carefully turned with re-used tiles, the divisions being carried on long through stones, supported in the centre by turned baluster shafts. A new window with an arch of tufa was cut through the south wall of this chamber, the older west window being enlarged to form an entry from the stair. The upper part of the tower has been replaced with the existing 14th-century belfry.

Upper chambers of this type are found in a number of Saxon towers—Earl's Barton is another local example. Baldwin Brown¹ long ago indicated their use 'for the accommodation of persons of distinction', basing his interpretation on passages in the account of the translation of St. Marcellinus and St. Peter by Einhard, the Carolingian statesman and biographer of Charlemagne. This treatise indicates a room above the western porch in the church of Seligenstadt used by Einhard for his accommodation during the celebration of the Mass, while the people remained below in the body of the church. Other references to relics kept in this upper chamber indicate the existence of an altar.²

The later history of the church may be dismissed shortly. The south door and repairs to the north wall date from the later 12th century. The presbytery was altered and a south chapel added in the 13th century. The triple arcade was replaced with a single-span chancel arch in the 15th century when a square ended chancel replaced the Saxon apse. The exploration of the early remains was carried out in the middle of the 19th century, when original features such as the apse were restored.³

LAMPOR T HALL, CHURCH AND RECTORY. BY SIR GYLES ISHAM, BART.

Lamport was purchased by John and Robert Isham in 1560. They were younger sons of a manorial family seated at Pytchley since the 13th century, where their cousin, Sir Euseby, built a famous house, which was pulled down in the second decade of the last century. John Isham built a manor house, possibly on the site of the earlier manor, in 1568, but of this little remains to-day except in interior walls, and part of the stables block.

In 1654, Sir Justinian Isham, 2nd Baronet, great-grandson of John Isham, the original builder, decided to add a new suite of rooms, and John Webb designed and built in the following year a miniature Italian palazzo facing south-west. This now forms the centre block of the façade. In 1732, Sir Justinian Isham, 5th Baronet, added the Library block to the north of Webb's building, and in 1740, his brother, Sir Edmund Isham, 6th Baronet, added a wing on the south side. These extensions were designed by Francis Smith of Warwick.

Subsequent alterations were carried out by Henry Hakewill in the reign of George IV, of which the pediment on the main façade, the garden porch, and the entrance gates survive. Henry Goddard of Leicester in 1842 replaced the Elizabethan south-east front by a 'Tudor' building in Ancaster stone, and William Burn in 1861-2 replaced Hakewill's north-west front by a classic façade, which is an imitation of Francis Smith's work. Part of the stables are Elizabethan, but the main block dates from the reign of Charles II. The stables quadrangle is modern (1907).

In the interior of the house, little of Webb's work survives, except the chimney-piece in the principal room, known as the Music Hall. There are some panelled rooms done by 'Henry Jones, joyner', who has already been mentioned in connection with All Saints' Church and the Sessions House at Northampton. The Library (now used as the County Record Office) is a finely proportioned room. There are baroque plaster ceilings in the Music Hall and over the stairs in marked contrast to the Library ceiling, which is very restrained. They are all the work of John Woolston of Northampton (1740).

There is an unusually well documented collection of family portraits, with good examples of Lely, Kneller, and their school. There is also an interesting collection of

¹ Baldwin Brown, *Arts in Early England*, ii, 330-3.

² Einhardi, 'Translatio et Miracula SS. Marcellini et Petri', iii, 4, 12, and iv, 17 (*Monumenta Germaniae Historica: Scriptores*, xv, 249, 252 and 264).

³ For a full account of the post-Conquest work see *V.C.H., Northants.*, iv, 152-6.

seicento paintings formed by Sir Thomas Isham in Rome in 1677, which well reflects the taste of the day. Sir Thomas' own portrait by Carlo Maratti is an interesting contrast to Lely's version of the same subject.

J. A. Gotch : *The Old Halls and Manor Houses of Northamptonshire*, 1936.

The Church of All Saints was considerably altered in the 17th and 18th centuries, and only the tower and nave arcade are of medieval date. The lower part of the tower dates from the 12th, and the upper part from the 13th century.,

The chancel was rebuilt in 1652, and the Isham Chapel and Vault were added in 1672. In 1740 the church was thoroughly classicised to the designs of William Smith of Warwick. The plaster ceilings by John Woolston date from this time. The vestry was added by G. F. Bodley, who also designed the font in 1869. There is an interesting group of Isham monuments in the Chancel and Chapel. Unfortunately, some of the monuments in the latter are hidden by the organ. There are examples of the work of three generations of the Stauntons of Holborn, monumental masons, whose rediscovery in our own time was due to the late Mrs. Esdaile. The great treasure is the processional cross discovered during building operations at Lamport Hall in the reign of Charles II and presented to the church in 1907 by the late Sir Vere Isham. This is a fine example of early 16th-century work (*Proc. Soc. Ant.*, xxii, 41).

The Rectory was built as a gift for the Living by Sir Justinian Isham, 4th Baronet, 1727-1730. The first rector to live in it was his son, the Rev. Euseby Isham, who was also Rector of Lincoln College, Oxford. Francis Smith of Warwick was the builder. There is a fine staircase and good woodwork throughout by John Daniel, a local joiner. The materials used came from the old Manor House of the Montagus at Hanging Houghton, which had just been pulled down.

J. A. Gotch : *Squires Homes*, 1939.

KIRBY HALL. BY G. H. CHETTLE

The manor of Kirby was acquired in 1542 by Sir Humphrey Stafford of Blatherwick, whose son began the present house in 1570. In 1575 the property was bought by Christopher Hatton, who added to the Stafford house. A later Sir Christopher 'modernised' the house in 1638-40, altering the entrance front and inserting classic windows in the inner courtyard. His son, created Viscount Hatton of Gretton, laid out the great west garden, now restored by the Ministry of Works, in 1685-6. In 1764 the property passed to Edward Finch-Hatton, whose son succeeded to the earldoms of Winchelsea and Nottingham in 1826. In 1857 the house was described as ruinous, and in 1896 the rooms east of the great hall fell in.

The main courtyard, entered from the north, is strictly symmetrical. East and west are ranges of 'lodgings' for guests : on the south is the ornate projecting porch of 1572 with its classic window and balcony inserted in 1638. The great windows of the hall are balanced by those of the service rooms on the left, with dummy lights masking the floors of the upper rooms. The long gallery occupied the whole west range of the courtyard on the first floor, and part of its elaborate plaster ceiling survives.

G. H. Chettle : *Ancient Monuments and Historic Buildings*, Ministry of Works *Official Guide* (1947).

DEENE PARK. BY JOAN WAKE

Deene Park is built on the site of a grange which belonged to Westminster Abbey at the time of the Conquest and for 150 years subsequently. Sir Robert Brudenell, Chief Justice of the Common Pleas to Henry VIII, bought the manor of Deene in 1514, and his descendants have lived there ever since. They have been great builders. There is evidence of the survival of part of the medieval manor house in the eastern wall of the present house, but in the 16th century the original structure bought by Sir Robert was almost entirely rebuilt.

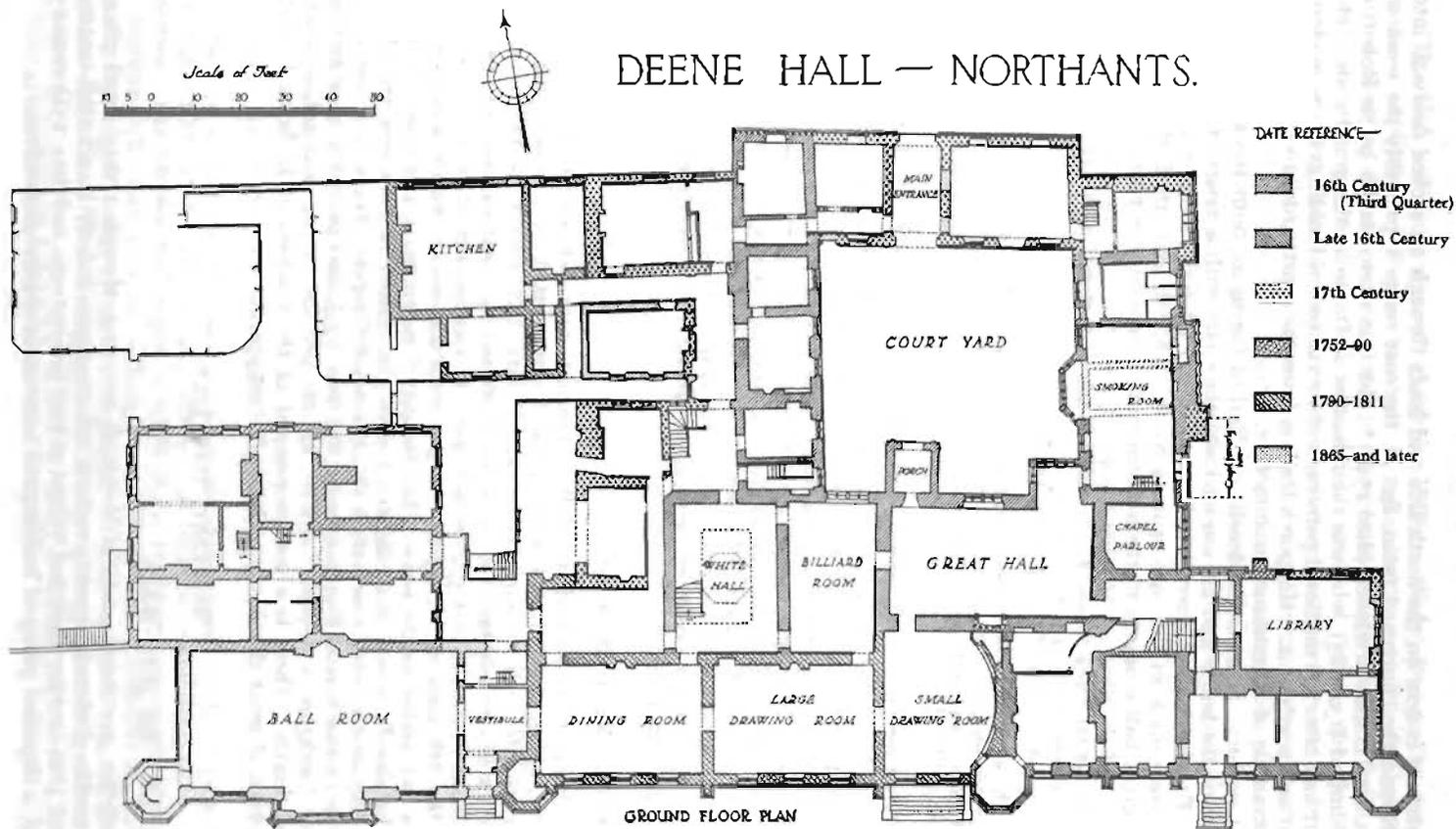


Fig. 7

The plan is based on one kindly lent by Mr. George Brudenell. The hatching is the responsibility of the Editor prepared after a cursory examination of the building. The dating in some minor respects remains tentative. A. R. D.

The main entrance is now on the north side and leads through an arched doorway into a courtyard. Round the courtyard (plan, fig. 7), the east range is probably the work of Sir Robert's son, Sir Thomas Brudenell (died 1549)*; this was altered inside by Sir Robert's grandson, Sir Edmund (1521-85), who was the rebuilders of Deene on the grand scale. He erected the great hall after the medieval pattern, and two ranges of buildings in the modern style to the west and south of it. His porch leading from the courtyard into the great hall is an exquisite example of Renaissance architecture.

In the next century, Thomas Brudenell, 1st Earl of Cardigan, built the tower at the north-east corner of the house and his son enclosed the court with a range of building on the north side. Extensions and alterations by the 3rd and 4th Earls were on a minor scale. Major additions were made in the 19th century by the 5th, 6th and 7th Earls, the last of whom built the great ball-room on to the western end of the house in 1865.

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*This was Mr. Marshall Sisson's opinion in 1952, since supported by a reference to the house as consisting of two parts, 'the old buyldinge' and a 'newe buyldinge', at the time of the death of Sir Thomas Brudenell, Kt. (Early Chancery Proceedings, C1/1194/70.) Reference kindly supplied by Miss Mary Finch.

The following note on the pictures at Deene is contributed by Professor E. K. Waterhouse.

The pictures at Deene are exclusively portraits and consist in the main of pictures of the owners of Deene from the 16th-century Brudenells until the time of the hero of Balaclava. All the Earls of Cardigan and most of their immediate connections are represented, and the collection is especially strong in 17th-century work. Among more recent additions is a series of portraits of the Salusbury family from Llanwern and a perhaps unique painted 16th-century tomb-picture of Elizabeth Brudenell (Mrs. Griffin), her daughter, and sixteen grandchildren. On deposit from the collection of the family of the Marquess of Ailesbury (from Savernake) is also a roomful of pictures including Van Somer's masterpiece, the Countess of Oxford and Elgin.

DEENE CHURCH. BY JOAN WAKE

The church, lying to the east of the Hall, is appropriately dedicated to St. Peter. It consists of a nave, aisles, chancel, and western tower surmounted by a broach-spire, and was in the main of late 13th or early 14th-century date, but, except for the tower and spire, the character of the building has been much altered by 'restorations' in the 18th and 19th centuries. It is said that £7,000 was spent in this manner in 1868 and 1869, as a memorial to the 7th Earl of Cardigan. At this time the whole church was extended eastwards and a bay added to the nave. The Brudenell monuments, including the tomb of Sir Robert Brudenell, which were dispersed over the church, were assembled at the eastern end of the south aisle, now called the Brudenell Chapel. There is a fine stone reredos in honour of the Sacred Heart, bearing the date 1635, and probably executed for the first Earl of Cardigan, a devout Catholic, for his private chapel, and subsequently moved into the church. There is a wall-monument of the Duchess of Richmond, 1722, with a portrait-bust of great charm signed by J. B. Guelphi.

SATURDAY, 11TH JULY

COURTEENHALL. BY JOAN WAKE

Courteenhall lies five miles south of Northampton, and, though a very small place, has, in its fine medieval church, regency rectory, late Georgian hall with mid 18th-century stables, 17th and 18th-century thatched village of tiny proportions, and late 17th-century grammar school, a dignified group of buildings of some architectural distinction.

The Hall was built in 1791-93 by Sir William Wake, Bt., to the designs of Samuel Saxon, a pupil of Sir William Chambers, in replacement of an Elizabethan mansion nearer to the church. Saxon was working in co-operation with Henry Repton, the landscape gardener, who, in his illustrated manuscript volume of designs for the new house and grounds at Courteenhall set out the aims which they both of them had in mind. 'The true character of the place', says Repton, 'is that of elegance, convenience, and a very respectable family seat, possessing a degree of magnificence compatible with comfort, but not aiming at that which belongs rather to useless ostentation'.

Their great difficulty was to make the stables, which had been built some forty years previously, and which Repton describes as 'a large and magnificent pile of building', subordinate to the mansion, without erecting a 'palace'. This they successfully achieved by putting the house on a knoll at some distance from the stables. Various plans for stately lodge gates and a sort of temple on the edge of the park with the plantation as a background were either rejected by Sir William Wake, or for other reasons never completed.

The mansion is a plain rectangular three-storied building of warm-coloured Bath stone, with a pedimented doorway on the north-east side opening on two curved flights of steps leading to ground level. But the great charm of the house lies in the neo-classical decoration of the hall, dining-room and library, a noble series of rooms planned with much ingenuity. Particularly notable is the aspidal-ended Library with doorways in elliptical alcoves on the diagonals of the apse behind open screens of columns supporting free entablatures.

The Stables lie about 200 yards distant from the Hall. They are built of limestone and have been described as 'a magnificent pile, the long façade being broken by twin towers and a central pediment beneath which is the archway leading into the yard'.¹ Their date is about 1750. Fine stables are characteristic of the great hunting county of Northampton, and they may often, as at Courteenhall, be considered architecturally comparable with the mansion which they serve. Other excellent examples of stables on the grand scale in Northamptonshire are to be found at Althorp and Boughton House.

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V.C.H., Northants., Vol. iv, p. 243.

J. Alfred Gotch : *The Old Halls and Manor-Houses of Northamptonshire* (1936), pp. 82, 83. *Country Life*, August 12th and August 19th, 1939 (two articles by Arthur Oswald).

THE GRAMMAR SCHOOL, COURTEENHALL. BY JOAN WAKE

The Grammar School, built under the will of Sir Samuel Jones, lord of the manor of Courteenhall, who died in 1672, is situated 100 yards from the drive leading from the main road to the Hall. It is a beautiful limestone building, with ironstone quoins, doorways, and architraves to the windows, and a high-pitched red tiled roof. The interior is very much in its original state, with oak panelling, oak desks for the scholars running the length of the building, the master's imposing desk at the far end and a smaller one for the usher near the entrance. The building, now the village institute, was last used as a school about sixty years ago.

EASTON NESTON. BY MARGARET WHINNEY

Easton Neston was designed by Nicholas Hawksmoor for Lord Lempster (formerly Sir William Fermor). The frieze on the garden front bears the date 1702. It is probable, however, that Fermor first began to build about twenty years earlier when, according to J. Bridges (who died in 1724, although his *History and Antiquities of Northamptonshire* was not published until 1791), he employed Sir Christopher Wren. The owner has an undated letter from Wren, referring to the height of the garden walls, and to the hope that

¹ Arthur Oswald in *Country Life*, August 12th, 1939.

the house would be begun next year. A further letter referring to the postponement of a visit by Wren, sold at Sotheby's, 6.vi.1953 (lot 298) (Ex A. L. Hillman Coll.), makes no mention of the state of the building. It may (on deduction of the approximate date of Whitsuntide) have been written in 1687. A sheet among the Wren drawings from the Marquess of Bute's Collection (sold Sotheby's, 23.v.1951, lot 18 (10)) bears a note ' July 23. 1686. Mem. for Easton ', concerning the level of the grass on the garden side. It is not in Wren's handwriting, and the drawing on the other half of the sheet cannot be connected with the site. There is, in fact, no record of work on the house itself during this decade, though the two single storey wings (one of which remains) of brick with stone dressings, may well date from this period. Fermor married for the third time in 1692 (when he was raised to the peerage) and may in consequence have wished to hasten the house. The wooden model now at the Royal Institute of British Architects probably represents a first design by Hawksmoor.

It is for a house of the same size and on the same plan as the executed building (Plate XLVB), but the facades are divided into two storeys, with superimposed columns and a segmental pediment as a central feature. Before execution, and possibly under the influence of Vanbrugh's ideas for Castle Howard, with which Hawksmoor was associated by 1700, a change in scale was made, and a giant order used as the main motive in the design. Ninety-five drawings (now apparently lost) for Easton Neston appear in Hawksmoor's Sale catalogue, which suggests that several schemes must have been made. Though the exterior was presumably completed by 1702, a letter from Hawksmoor to Lord Carlisle reveals that the house was not quite finished in 1731. This letter, and the drawing supplied by Hawksmoor for the plate in Campbell's *Vitruvius Britannicus*, i (1715), pl. 100, prove that the architect had hoped to replace the 1682 wings with more important blocks, and the engraving also shows that he intended a small tower with a cupola as a central climax above the house. The sky-line (and many of the niches inside the house) were originally adorned with antique statues from Lord Arundel's collection, but these were given to the University of Oxford (to join the rest of the collection) by Lord Lempster's daughter-in-law, the Dowager Countess of Pomfret, in 1756.

The interior of the house was altered in the 19th century, and Hawksmoor's arrangement of a great hall with vestibules at either end was destroyed. The fine staircase, painted by Sir John Thornhill with the history of King Cyrus, which has an admirable iron balustrade and a good plaster ceiling, remains intact. The corridor running across the house on the first floor is a distinguished example of Hawksmoor's fine and reserved style of interior decoration. The room now used as a dining-room has extremely rich plaster-work decoration, probably undertaken for Lempster's son, who was created Earl of Pomfret in 1721. This appears to be the work of a local craftsman (for the design is ill-adjusted to the room), who may possibly have been the Alderman Woolston of Northampton who made the ceiling in the Music Hall at Lamport. Owing to Hawksmoor's use of mezzanine floors in the upper part of the house, he was able to introduce a surprisingly large number of rooms into a house of moderate size, indeed, as he himself said, ' the State and Conveniency's are as much as can well be in so small a pavilion '. The house was restored and the gardens replanned by the first Lord Hesketh, the present owner's father (who inherited through the female line) ; the setting is now worthy of the distinction of the house.

The church close by has an interesting series of Fermor tombs beginning with the fine alabaster monument with a peacock-like background of Sir George Fermor (d. 1628) (Plate XLIVB). This has been attributed by the late Mrs. K. A. Esdaile to Jasper Hollemans, the maker of two of the Spencer tombs at Great Brington. Opposite this, on the south wall of the church, is the monument to Sir Hatton Fermor (d. 1640) and his children, erected by Lady Anne Fermor in 1662. It is of black touch and white marble, and takes the rather unusual form of two standing figures, flanking a bust, with three further half-length figures above. Its style suggests a possible attribution to Peter Besneir, a pupil of Hubert Le Sueur, who became Sculptor in Ordinary at the Restoration. He had made the monument at Shuckburgh, near Daventry, to Richard Shuckburgh (d. 1656) into whose family Katherine Fermor, daughter of Sir Hatton, had married, and also worked for Sir Justinian

Isham at Lamport. There is also an unsigned neo-classical monument with two mourning figures erected in 1819 to George, 2nd Earl of Pomfret (d. 1785), and his wife, and two further monuments, signed by E. H. Baily, one to George, 3rd Earl of Pomfret (1830), and one to Peter and Lady Charlotte Denys (d. 1835).

Vitruvius Britannicus, i (1715), pls. 98-100.

J. Bridges: *History and Antiquities of Northamptonshire*, i (1791), 288.

H. A. Tipping and C. Hussey: *English Homes*, iv, ii (1928), 119.

G. Webb: 'Letters . . . of Nicholas Hawksmoor . . .', *Walpole Soc.*, xix (1931), 126.

TOWCESTER MOTE (OR BURY MOUNT). BY R. S. SIMMS

Towcester is a small market town in Northamptonshire, situated on Watling Street, and presumed to be the site of the Roman Town of Lactodorum. No scientific archaeological excavation has been carried out within the area of the Roman site, but pottery and coins

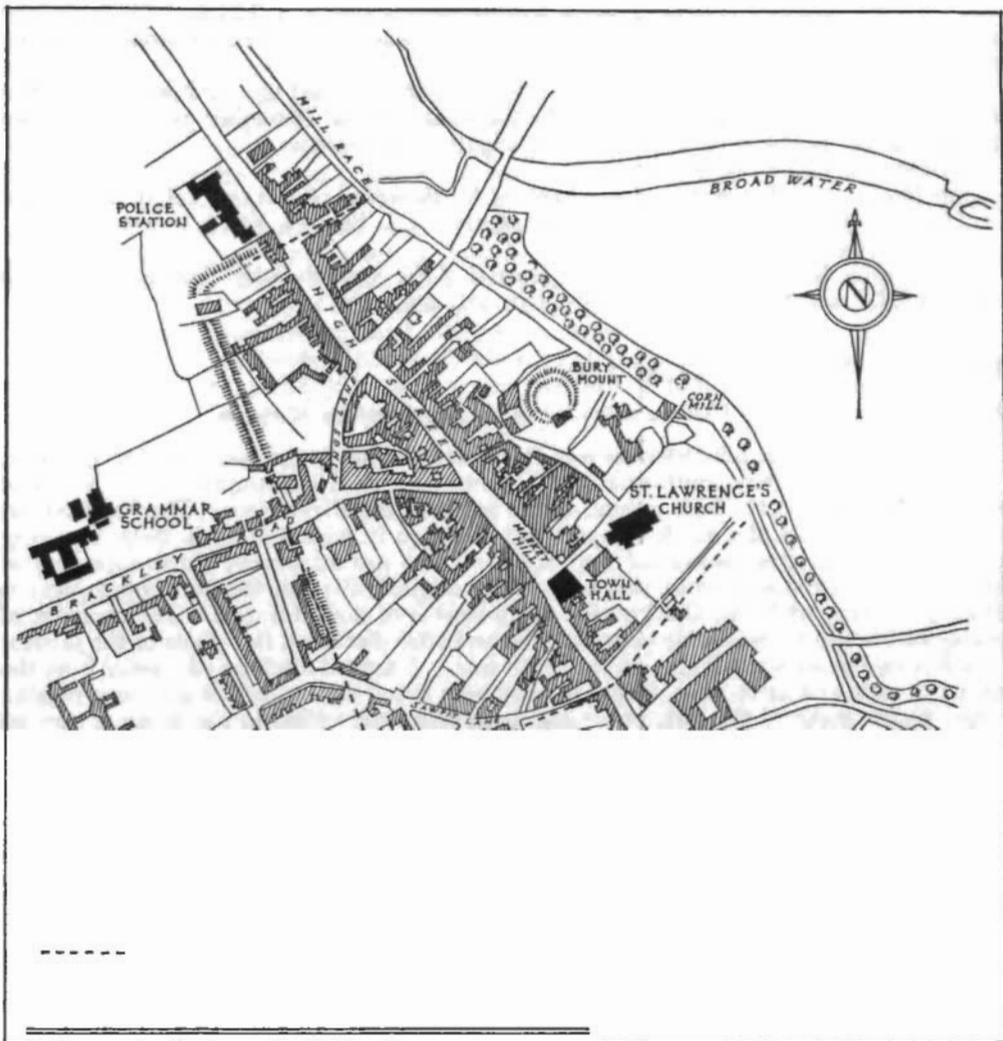


Fig. 8

have been discovered ; while excavating for a new stoke hole at the parish church, a rough pavement of tesserae with surrounding stone walls was uncovered. A plan is published in Baker's *History of Northamptonshire*, showing earthworks surrounding the town on all sides except the east, which is defended by the River Tove. The plan (fig. 8), shows the existing condition of these earthworks, which, except for a length of about 250 yards, have been obliterated. The north-western corner is preserved, the ditch being formed by a natural stream ; the bank is approximately 6 ft. in height from the bottom of the ditch, and the whole earthwork has an overall width of about 50 paces.

It is recorded that Edward the Elder ordered the defences of Towcester to be strengthened in 918, when the town was threatened by the Danes. Bury Mount, a mound formed of earth and gravel, is 22 ft. in height and 102 ft. in diameter, originally surrounded by a wet ditch. It overlooks the River Tove and the eastern side of the town, controlling the old road to Northampton which crossed the river by a ford close at hand. It is a typical example of a post-Conquest motte or mound, the earlier fortifications forming the bailey or outer enclosure. The summit has unfortunately been flattened by landscape gardening, and it is not possible to state whether it was surmounted by stone or timber defences.

In 1644 Prince Rupert occupied Towcester and strengthened the earthworks, but after the capture of Grafton House by the Parliamentarians in December 1644, and other Royalist defeats, he returned to Oxford after slighting the defences.

Oxoniensia, Vol. xv (1950), p. 108.

The History and Antiquities of the County of Northampton ; G. Baker, Vol. ii, p. 312-318.

The History and Antiquities of Northamptonshire ; J. Bridges, Vol. i, p. 272-278.

V.C.H., Northants, Vol. ii, p. 408.

Oxfordshire Record Society (1953) : *Journal of Sir Samuel Luke, Scoutmaster-General to the Earl of Essex*, Vol. iii, pp. 188, 195, 197, 201, 206, 219.

HUNSBURY HILL. BY CLARE FELL

The finds from Hunsbury Hill are exhibited in the Northampton Museum.

The Early Iron Age hill-fort known as Hunsbury Hill lies in the parish of Hardingstone, a mile and three-quarters south-east of All Saints' Church, Northampton, at a height of 300 ft. above O.D. on the high ground to the south of the River Nene. The fortifications as seen to-day consist of a single rampart and ditch, 40 ft. wide and 25 ft. deep, enclosing an almost circular area measuring four acres. There are at present three entrances of which the one to the south-east side is probably original, that on the north-north-west is certainly modern, while the third on the north-west is of doubtful date. The commercial working of the site for ironstone between 1880 and 1886 disturbed the whole of the interior of the fort except for a small area on the south side. A second ditch 80 yds. away from the first, 29 ft. wide and 11 ft. deep, is said to have been found during further ironstone digging in 1903 to the north of the fort, but it had been completely filled in and there is now no trace of it to be seen. Early accounts of the work and finds have been given by Sir Henry Dryden, General Pitt-Rivers, the Rev. R. S. Baker, and Mr. T. G. George, and a more recent survey of the material was published in the *Archaeological Journal*, xciii (1936), 57-100.

Most of the finds are preserved in the Northampton Museum and a few in the British Museum. The bulk of these came from more than three hundred pits of varying sizes found within the defences, and show that the fort was occupied by an agricultural people, supplementing their livelihood by hunting and practising certain industrial activities such as weaving, bronze working, and probably the exploitation of the ironstone. The finds which have been preserved show that the earliest settlers were of Iron Age A culture, the evolved character of the pottery suggesting a date possibly not earlier than the 3rd or 2nd centuries B.C. for their arrival. Two fragmentary La Tene I brooches and a bronze ring-headed pin can also be attributed to this first phase. Penetration of this part of North-

amptonshire is likely to have been by way of the Nene, since an Iron Age A settlement had already been established at Fengate, Peterborough, further down the river, by the beginning of the 4th century B.C.

The position of Hunsbury Hill astride the Jurassic ridge accounts for the strong influence, or perhaps dominance, of Yorkshire Iron Age B people in the 2nd and early 1st century B.C. revealed by the chariot burial, bridle bits of Arras type, terrets and other harness trappings found here, and also for the fusion of the southern and eastern styles of ornament seen on the engraved bronze scabbard which Sir Cyril Fox dates to about 50 B.C. Iron currency-bars, spiral bronze finger-rings, rotary stone querns, and a two-linked iron snaffle bit of Polden Hill type (now lost) are additional evidence of south-western Iron Age B influence during the 1st century B.C. The well burnished pottery with curvilinear decoration may also owe its inspiration to the south-west. A few brooches of later types and sherds of Belgic pottery suggest that the mixed Iron Age A/B population lived in the hill-fort at any rate into the early years of the 1st century A.D. There seems to be no evidence for an Iron Age C (Belgic) occupation of Hunsbury Hill.

In the summer of 1952 a training excavation was undertaken here by Mr. R. J. C. Atkinson and Mr. P. Parr under the auspices of the Council for British Archaeology. Two sections across the rampart and ditch were cut. The results have not yet been published, but the following sequence of events seems to have been revealed. First, an open, undefended Iron Age A settlement existed, and there is some evidence for the possible industrial exploitation of the ironstone at this time. Next a fort was constructed, surrounded by a ditch 40 ft. wide and 25 ft. deep, with a vertical-faced, rubble-cored, timbered wall on its inner edge, presumably attributable to the Iron Age A phase of the settlement. Near the south-east entrance there is evidence that the rampart was later converted to glacis construction, the timbering being removed and the original wall buried under a large addition of clay. This alteration is likely to date to the Iron Age B phase. After the defences were abandoned a small inhumation cemetery was located in the crest of the remade rampart to the north of the south-eastern entrance. No grave goods accompanied the burials, which are not thought to be earlier than of late Romano-British or Saxon date.