

## REPORT OF THE SUMMER MEETING OF THE ROYAL ARCHAEOLOGICAL INSTITUTE AT KEELE IN 1963

The Summer Meeting of 1963 was held at Keele in Staffordshire from Monday, 15th July, to Saturday, 20th July.

The Institute had never before met in Staffordshire although visits to some of its monuments had previously been made during the course of Meetings held in neighbouring counties.

The Patrons of the Meeting were The Rt. Rev. the Lord Bishop of Lichfield; The Lord Lieutenant of Staffordshire, Col. H. Wallace-Copland, J.P.; The Rt. Hon. the Earl of Bradford; The Rt. Hon. the Earl of Harrowby; The Rt. Hon. the Earl of Lichfield; The Chairman of the Staffordshire County Council, Alderman John F. Amery, O.B.E.; Sir Alfred Owen, C.B.E.; Dr. H. M. Taylor, C.B.E., T.D.; T. A. W. Giffard, Esq.

The Institute is much indebted to those who helped with the organization of the Meeting or provided material for the programme, in particular to Mr. D. W. Riley, County Planning and Development Officer, Mr. R. J. Sherlock, Archaeology Officer, and Dr. H. M. Taylor for much help and advice in regard to the arrangements for the Meeting, and to Messrs. Nicholas Thomas and A. J. H. Gunstone, Mr. J. Forde-Johnston, Mr. R. J. Sherlock, and Mr. O. J. Weaver for their introductory articles.

We wish to thank the Vice-Chancellor of the University of Keele, Dr. H. M. Taylor, the Chairman of Staffordshire County Council, and the Museum and Art Gallery Committee of the City of Stoke-on-Trent for their generous hospitality at the Receptions on 15th, 17th and 18th July, and J. C. Bamford, Esq. and the Old Stafford Society for kindly entertaining the Institute to tea on 16th and 17th July.

The President, P. K. Baillie Reynolds, Esq., C.B.E., T.D., M.A., F.S.A. was present throughout the meeting which was attended by 90 members and their guests.

The following report of the Meeting follows the order of events given in the synopsis of the programme<sup>1</sup> below:

MONDAY, 15TH JULY. Sandbach Crosses; Little Moreton Hall; The Bridestones. Evening: Reception by the Vice-Chancellor of the University of Keele.

TUESDAY, 16TH JULY. Tutbury Church; Tutbury Castle; Croxden Abbey; Alton Towers; Wootton Lodge. *Either* Ilam Church and Crosses; *or* Long Low, Wetton. Evening: Lecture by Dr. H. M. Taylor on Mercian Sculpture.

WEDNESDAY, 17TH JULY. Ingestre Church; St. Mary's Church, Stafford. Reception by the Chairman of Staffordshire County Council. *Either* Shugborough; Essex Bridge; Tixall Gatehouse; Sandon Church; *or* Berry Ring; Bury Bank; Devil's Ring and Finger. Evening: Lecture by Professor S. H. Beaver on The Potteries.

THURSDAY, 18TH JULY. Newcastle Castle Site; Spring Wood Blast Furnace; Harecastle Tunnels; Longport, Canal and Crate Works; Cobridge, Marl Pit and Furnival's; Etruria; Longton, Sutherland Road; Ivy Flint-Grinding Mill, Stone. Evening: Reception at Hanley Museum by the City Museum and Art Gallery Committee.

FRIDAY, 19TH JULY. Dr. Johnson's House, Lichfield; Lichfield Cathedral. *Either* Tamworth Church; Tamworth Castle; *or* Wall (Letocetum); Castle Ring.

SATURDAY, 20TH JULY. Weston Park; Stretton Aqueduct; Brewood Church; Chillington Hall; Penkridge Church.

The Institute wishes to thank the Secretary of the Meeting, Mr. A. D. Saunders, M.A., F.S.A., Professor S. H. Beaver and Dr. H. M. Taylor for their evening lectures, and all those who acted as guides or contributed programme notes: The President, Dr. G. Barnes, Professor S. H. Beaver, Dr. M. J. Craig, Mr. A. R. Dufty, Mr. J. Forde-Johnston, Dr. M. Girouard,

<sup>1</sup> Reference to the 1-inch Ordnance Survey Map (7th series): Sheet 110, Monday and Thursday; Sheet 111, Tuesday; Sheet 119, Wednesday and Saturday; Sheet 120, Tuesday and Friday.

The Rev. G. F. Greenup, Mr. A. J. H. Gunstone, Mr. S. A. Jeavons, Mr. D. B. Peace, Dr. C. A. Raleigh Radford, Mr. R. J. Sherlock, Sir Robert Somerville, Mr. C. F. Stell, Dr. H. M. Taylor, Mr. J. Thompson, Mr. O. J. Weaver, and Dr. Graham Webster.

For permission to visit the various monuments we are especially grateful to The Rt. Hon. the Earl of Bradford (Weston Park), J. C. Bamford, Esq. (Wootton Lodge), T. A. W. Giffard, Esq. (Chillington Hall), The Duchy of Lancaster (Tutbury Castle), The National Trust (Little Moreton Hall), The Tamworth Borough Council (Tamworth Castle), The Ministry of Works (Croxdon Abbey, Wall (*Letocetum*)), the owners or occupiers of the other sites and the incumbents of the churches visited.

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#### AN INTRODUCTION TO THE PREHISTORY OF STAFFORDSHIRE

BY NICHOLAS THOMAS and A. J. H. GUNSTONE<sup>1</sup>

##### *Upper Palaeolithic and Mesolithic* (before c. 3300 B.C.)

Well-defined Upper Palaeolithic industries like those in the Creswell caves of the Peak District are not represented in Staffordshire, but three caves in the Manifold valley have yielded remains which perhaps belong to this period. Flint implements, said to have Creswellian

<sup>1</sup> This introduction, written by Nicholas Thomas, is based on an Archaeological Gazetteer compiled by A. J. H. Gunstone, publication of which is forthcoming in the *North Staffordshire Journal of Field Studies*, IV (1964).

affinities, have been recovered from Ossums Cave, together with a bone point and a possible bone anvil associated with flint working. Traces of a hearth and long blade-flakes of flint from Elderbush Cave, similar flakes said to be of Aurignacian character from Thor's Fissure Cave, and a perforated antler tine from a deep deposit in Thor's Cave may also represent late Pleistocene occupation in this limestone valley.

The material has yet to receive adequate archaeological publication, so no accurate assessment of Upper Palaeolithic occupation in the county can be made.

The series of microliths, a micro-burin, graters and other flints from a sandy surface site at Bourne Pool, Aldridge,<sup>1</sup> and another group of implements from Cannock Wood,<sup>2</sup> recall material scattered thinly in Warwickshire, Worcestershire, and Leicestershire,<sup>3</sup> all of which possesses Mesolithic characteristics. Study of these assemblages is bedevilled by a lack of stratigraphy and of association. In 1932 J. G. D. Clark<sup>4</sup> pointed out the occurrence of microlithic flints in Staffordshire barrows in circumstances which hinted at survival into the Early Bronze Age, and those from Bourne Pool and Cannock Wood also include tool types which, if genuinely associated, show cultural overlapping with the Late Neolithic. Nevertheless the existence of flint industries in the Midlands with a microlithic element and lacking larger wood-cutting tools suggests that groups of food-gathering hunters, perhaps of Sauveterrean culture, were roaming the more open parts of the region and following rivers and streams before the Neolithic period.

*Early and Middle Neolithic (c. 3300-2000 B.C.)*

The pre-Beaker Neolithic occupation of Staffordshire is attested by a large number of flint and stone axes and a few leaf-shaped arrowheads, and by structures whose origins appear to be linked with Irish Sea passage and gallery graves. The Devil's Ring and Finger in Oakley Park, Mucklestone,<sup>5</sup> comprises two stones over 6 ft. in length, one of which is perforated and may have been used as a septal slab with a porthole entry in a gallery grave. The stones are no longer in their original position. The Bridestones gallery grave<sup>6</sup> lies about 18 miles to the N.N.E. on the Cheshire border, and here a port-hole stone was used to divide the chamber into two.

Another monument which must be regarded as Neolithic is Long Low, south of Wetton,<sup>7</sup> which comprises two round barrows linked by a bank. The larger north-eastern mound, which appears to be the earliest feature, covered a massive stone cist containing 13 crouched inhumations and three leaf-shaped arrowheads. The bank and smaller mound, an integral structure added at a later date, contained internal walling and a cremation burial. There are no exact parallels to Long Low, but it recalls the elongated platform which extends southwards for 330 ft. from the circular mound of Bryn yr Hen Bobl, a megalithic tomb with mixed gallery and passage grave features in Anglesey.<sup>8</sup>

Excavation of Barrow 4, Swarkeston (Derbyshire), has revealed a small series of plain Western Neolithic pottery sealed beneath a Bronze Age barrow mound,<sup>9</sup> and from the Iron Age hill-fort of the Roveries, near Bishops Castle (Shropshire), another scatter of similar pottery was recovered during excavation in 1961.<sup>10</sup> These scraps of evidence, coupled with the Staffordshire barrows, suggest that the West and North Midlands were being opened up by Neolithic prospectors from the south and probably also from Yorkshire by about 2500 B.C. In part these movements must be attributed to the search for stone for axe blades; they also show that at an early stage the Mersey was being used as a point of entry to the region from Ireland and from southern Britain by sea.

<sup>1</sup> *Trans. Birm. Arch. Soc.*, LXXIV (1956), 53 ff.

<sup>2</sup> *Trans. N. Staffs. F.C.*, LI (1916-17), 85.

<sup>3</sup> *Trans. Birm. Arch. Soc.*, LXXIV (1956), 53 ff.

<sup>4</sup> J. G. D. Clark, *The Mesolithic Age in Britain* (1932), 108.

<sup>5</sup> G. E. Daniel, *Prehistoric Chamber Tombs of England and Wales* (1950), 184.

<sup>6</sup> *Ibid.*, 181.

<sup>7</sup> *Ibid.*, 184; *The Reliquary*, v (1864-5), 26.

<sup>8</sup> Daniel *op. cit.*, 186.

<sup>9</sup> *Derbys. Arch. J.*, LXXX (1960), 1 ff. In *ibid.*, LXXVII (1957), 54 ff., J. W. Brailsford has drawn attention to further discoveries of Secondary Neolithic wares in Derbyshire Caves.

<sup>10</sup> Currently under excavation by Nicholas Thomas. Western Neolithic pottery was also found at Ffridd Faldwyn (Montgom.), a short distance to the W.; *Arch. Camb.*, xcvi (1942), 1 ff.

Stone and flint axe blades and leaf-shaped arrowheads of flint have been plotted on Map I (Fig. 1) together with the sites mentioned above, and the concentration in the north-western part of the county is striking. On this map have been added those barrows which appear to belong to Beaker/Battle-axe elements of the Late Neolithic, dating in the Peak District from about 1900 B.C. Although many stone implements have been recorded in the barrow area of the north-east (the limestone of the Peak District), the map suggests that there may have been a fairly considerable non-Beaker element on the side of the county facing westwards to the Mersey estuary and the Irish Sea. The third grouping shown on the map is perhaps of greater potential interest, for it seems to imply that there was a trade route overland, from the River Severn about Bridgnorth to the River Trent near its meeting with the Tame.

Ten axeheads of flint have been found in the county. Of those made of stone, the Middle Neolithic axe-trade is represented by Group VI (7 specimens), and Group VII (3). Of Late Neolithic factory products, 7 axes of Group XII, the Shropshire site near Hyssington, have been recorded. There are from the south of the county 10 specimens of Group XV, the sandstone probably from the Lake District. One product of the Nuneaton factory, Group XIV, has been found, and one of Group XX, the tuff whose source is perhaps in Charnwood Forest and which was exported so extensively to east Derbyshire.<sup>1</sup>

A battle-axe fragment of Group XIV found in association with a Beaker habitation site at Snail Down, Wiltshire<sup>2</sup> confirms the Late Neolithic dating of some of these Midland axe-factories, but Group XII was exporting its wares well into the Early Bronze Age. The battle-axe of this Group from Snowhill (Glos.) was associated in a barrow<sup>3</sup> with bronzes of advanced Wessex Culture, to which culture the fine ogival dagger from Bignall Hill, Audley, belongs. This need not rule out the possibility that the well-known series of large, crude axe-hammers may belong to Beaker culture; in outline, if not in size, they resemble the splendid ceremonial battle-axes associated in graves with Beakers like that at Woodhenge.

*Round barrows of the Late Neolithic and Early Bronze Age (c. 1900–1400 B.C.) (Fig. 1)*

There are at least 119 round barrows in Staffordshire<sup>4</sup>. It is clear, however, that this is a minimum estimate. Plot described a number of mounds in the south of the county, for example a series along the line of Watling Street, which are now impossible to trace. In view of the overland trade route linking the Severn and Trent postulated above, it is perhaps significant that a number of the barrows mentioned by Plot occur approximately along this line. These include sites at Four Ashes and Bushbury, Wolverhampton, Catshill, and Robin Hood's Butts, Wigginton.

Many barrows on the limestone of the north-east of the county were opened in the late 1840's by Thomas Bateman and Samuel Carrington, and an analysis of their records suggests that the burials fall into five groups, as follows:—

1. In seven barrows there were necked beakers with inhumations. Six of these lay in rock-cut graves. Four may be considered as primary burials, and 3 as satellite graves. None was secondary.
2. In 38 barrows there were unaccompanied crouched inhumations, 17 in rock-cut graves (and 2 buried with flat round-heeled bronze or copper daggers). Of these 27 were primary burials, about 20 were satellites and about 17 were secondary. This class should perhaps be grouped with the Beaker burials, all representing the Beaker, Battle-axe, Single Grave culture of the Late Neolithic.
3. From 10 barrows there were Food Vessels, associated with 6 inhumations and 4–5 cremations. About 9 were secondary and the others primary or satellite. Three were in rock-cut graves.

<sup>1</sup> *P.P.S.*, xxv (1959), 135 ff.; for the latest survey of stone axes see *P.P.S.*, xxviii (1962), 209 ff.

<sup>2</sup> *Ibid.*, 220, no. 1059. Excavation report by Nicholas Thomas forthcoming.

<sup>3</sup> *Trans. Bristol & Glos. Arch. Soc.*, lxxix (1960), 130. A battle-axe fragment of Group XII was found recently in a level equated with advanced Wessex Culture at Gwithian, Cornwall: *P.P.S.*, xxviii (1962), 219, no. 1196.

<sup>4</sup> The number of actual barrows would probably be greatly increased if the occurrences of the word *low* in place names were investigated in the field.



Fig. 1. Late Neolithic and Early Bronze Age finds in Staffordshire

4. There were cremations in 39 barrows. Of these 21 were primary burials, about 13 satellite and about 27 were secondary. Most were associated with pottery, now mainly lost, but probably of the collared urn type of the Early Bronze Age, and stone-built cists were often used to contain them.
5. Ten Staffordshire barrows have yielded unaccompanied cremations of which about 8 were primary and 21 secondary.

There are thus at least 77 inhumations and about 90 cremations recorded. This data is subject to the limitations of the antiquarian excavations, but it does support the conclusions of Mrs. M. J. Fowler and T. G. Manby<sup>1</sup> about the existence in the Peak District of a large Beaker element inhuming their dead, usually in rock-cut graves. Between these and the cremations of Bronze Age culture we have Food Vessels, their cultural connections ambiguous as always, but in Staffordshire not demonstrably pre-Beaker nor closely linked with the makers of collared urns. The only Food-Vessel burial of known sex was that of a male.

Until some round barrows in this area have been excavated completely using modern techniques, little that is useful can be said of their exterior architecture and internal features. So far, there is nothing to suggest that Beaker/Battle-axe burial rituals included a tendency towards barrow cemeteries, such as appeared wherever an Early Bronze Age community was strong. The cairns and other burial mounds on Stanton Moor (East Derbyshire) with their related stone circles and circular embanked enclosures<sup>2</sup> have no analogues in the heart of the Peakland Beaker province, except for the presumed construction by the latter of the henge monuments of Arbor Low and the Bull Ring (Doveholes).<sup>3</sup> Nor are there any comparable Bronze Age ritual structures associated with the collared urn element in Staffordshire. But the large number of Early Bronze Age cremation burials in the county emphasizes the peripheral distribution of these later people, to whom the more desirable limestone areas of central Derbyshire had perhaps been denied by the prior occupation of the Beaker/Battle-axe folk.

The observations of Bateman and Carrington suggest some curious burial practices among the Late Neolithic and Bronze Age people of the Peakland, of which the following are typical: beneath the Far Low barrow, Cauldon,<sup>4</sup> the skeleton of a young person had been laid on a framework made from the ribs of an ox. The primary burial in Ilam Tops Low (diam. 24 yds., ht. 7 ft.)<sup>5</sup> was in a square, rock-cut grave, the floor of which was covered with a thick layer of charcoal. On this lay the unburnt skull of an ox, surrounded by the burnt remains of others of its bones; above this there was a child's skull together with the bones of an adult accompanied by Beaker fragments, a 'rough vessel' and a bronze or copper awl. Finally, a barrow between Wetton and Ilam,<sup>6</sup> not now locatable, was found to contain a crouched male in a primary rock-cut cist, at whose feet the bones of a dog had been laid — an association of man and dog which recalls the deposit (this time with a cremated burial) beneath the Hunter Barrow on Snail Down, Wiltshire.<sup>7</sup>

#### *Inhabited Caves* (Late Neolithic and Early Bronze Age)

Several of the caves in the Manifold valley have yielded remains of Beaker and Early Bronze Age cultures.<sup>8</sup> Barbed and tanged arrowheads, Beaker potsherds and a polished axe-fragment have been found in Elderbush Cave, and similar material together with a V-perforated amber button and amber beads were collected from Thor's Fissure Cave. From Thor's Cave a crouched inhumation was found at a low level, and a stone axe was a chance find.

<sup>1</sup> *Derbys. Arch. J.*, LXXV (1955), 66 ff.; *ibid.*, LXXVII (1957), 1 ff.

<sup>2</sup> N. Thomas, *A Guide to Prehistoric England* (1960), 69, fig.18; *Arch. J.*, CXVIII (1961), 216.

<sup>3</sup> *Archaeologia*, LVIII (1903), 461 ff.; *P.P.S.*, XVI (1950), 81 ff. Neither is closely dated; their cultural connections are assumed.

<sup>4</sup> T. Bateman, *Ten Years' Diggings* (1861), 132-3.

<sup>5</sup> T. Bateman, *Vestiges of the Antiquities of Derbyshire* (1848), 82-3.

<sup>7</sup> N. Thomas, *A Guide to Prehistoric England* (1960), 225, no.18.

<sup>8</sup> C. H. D. Cullingford (Ed.), *British Caving* (2nd edn., 1962), 274-5, 320.

<sup>6</sup> *Ibid.*, 79-80.

*Middle and Late Bronze Age (from c. 1250 B.C.)*

The later pre-Iron Age period is represented by a scatter, as yet insignificant, of bronze palstaves and spearheads, and by three hoards which are now lost. The first was found 2 miles S.E. of Batchacre Park, Norbury, in 1800,<sup>1</sup> and appears to have comprised looped and un-looped palstaves and rapier or sword fragments. The second hoard, from Armitage, contained two socketed axes and two socketed spearheads.<sup>2</sup>

Of greater interest is the Shenstone find, made on Greensborough Farm in 1824.<sup>3</sup> We are grateful to Miss L. F. Chitty, who first recognised the importance and possible implications of this discovery and made available her notes and opinions. A rock-cut grave containing human bones and wood fragments was discovered 6 ft. below the surface. A few inches from its west side, in loose sand, a hoard of bronze implements and weapons was found. This comprised a leaf-shaped sword probably of Ballintober type (but possibly a damaged sword of Ewart Park style), a small leaf-shaped dagger, one complete and two fragmentary socketed leaf-shaped spearheads, a socketed gouge, 2 purse-shaped chapes, 2 socketed axes, 2 looped palstaves, several ferrules, 2 possible axle-caps, 3 metal rings and some lumps of lead and copper. These objects were sketched in a letter from Sir S. R. Meyrick to Henry Ellis, Secretary of the Society of Antiquaries, a copy of which is in the possession of Miss Chitty. She has drawn our attention to the large proportion of paired objects in the hoard and suggests that it should be regarded rather as the personal equipment of the person buried in the grave. If, however, the sword was of Ballintober type, there seems to be a wide range in the date of the objects, since the sword chapes, spearheads, and nave axle-caps (if this is what they are) should belong perhaps to the 7th century, whereas the sword type is about 500 years earlier. The drawings show clearly that one sword blade, a spearhead and a ferrule were broken and this, together with the presence of lumps of lead and copper cake, suggests rather that this is a bronze smith's hoard, much of it scrap. Its relationship with the grave is nevertheless a problem of the greatest importance which cannot be solved here.

Three examples of Bronze Age gold-work have been found in the county. A 'torc' of Tara type, short enough to have been a bracelet, was found at Thorswood House Farm in 1853<sup>4</sup> and is now in the British Museum. Not far away a narrow strip bracelet was found in 1953, and is now in Hanley Museum.<sup>5</sup> A second torc, perhaps of Tara type (it was 2 ft. in length) was found north of Pattingham Church in 1700, and was immediately melted down.<sup>6</sup>

These scattered bronzes and gold objects suggest that trade routes across the county continued in use through the earlier part of the first millennium B.C., while the bronze smith's hoard from Shenstone implies that at least some communities in the area were wealthy enough to require the services of a craftsman of this sort. The recent discovery of a large urn allied to Flat Rimmed ware, in a cave in the Manifold valley, shows that fieldwork and excavation may yet reveal the pottery and habitation sites of those people whose bronzes are so well-known and closely dated.

*The Iron Age (from c. 500 B.C.)*

The last centuries before the Roman occupation saw the construction of seven hill-forts in the county and the deposit of occupation material, some of it quite rich, in Thor's Cave.

Until the culture of those who built the hillforts has been identified by excavation, it is difficult to assess their importance. Geographically it seems likely that they spread into Staffordshire from the Welsh Marches, a contention strengthened by the occurrence of interturned entrances at three of them. Bunbury Hill, Alton Towers, was excavated in 1963, and we are grateful to Miss M. J. Mountain for permitting us to mention her discoveries in advance of publication. Here a rampart was faced with a massive drystone wall, and set

<sup>1</sup> S. Shaw, *History of Staffordshire: Additions and Corrections to vol. I*, 2 (Bound with vol. II 1801).

<sup>2</sup> *Gentleman's Magazine*, LII (1782), 281, 559.

<sup>3</sup> *Archaeologia*, XXI (1824), 548; L. Bracken, *History of the Forest and Chase of Sutton Coldfield* (1860), 2.

<sup>4</sup> *Arch. J.*, XI (1854), 54; British Museum, *Guide to Later Prehistoric Antiquities* (1953), 36.

<sup>5</sup> *Trans. N. Staffs. F. C.*, LXXXVIII (1953-4), 106.

<sup>6</sup> C. Leigh, *Natural History of Lancs. and Cheshire* (1700), pt. iii, 64; S. Shaw, *History of Staffordshire* (vol. I, 1798), 33.

sufficiently close to the edge of a steep hillslope to make a ditch unnecessary. From the single trench cut in 1961 it seems that the builders first cleared undergrowth from the site of the rampart and stacked it, in places as a random pile of logs, twigs and branches, and elsewhere with a more deliberate attempt to lay them at right-angles to each other in layers. Then the stack was set alight — or accidentally caught fire — and burnt, as far as we can tell, along its entire circuit. Before the fire had cooled the rampart core of sand was raised over it. This site must, therefore, have analogies with the timber-laced ramparts of Cheshire and further south (Corley, Warwicks., Leckhampton, above Cheltenham), but so far no pottery has been found to identify its builders.

From Thor's Cave, in the Manifold valley, a series of Iron Age objects has been found, which includes antler cheek pieces,<sup>1</sup> a bone weaving comb, pin and button, and a magnificent bronze roundle with an openwork triskele motif. This piece has a long shank and loop by which it was probably attached to a horse bit. While the triskele motif closely resembles the well-known piece in the Ashmolean Museum,<sup>2</sup> the object itself has precise parallels in the hoard from Stanwick (Yorks., N.R.),<sup>3</sup> and further afield in the La Tene chariot burials of the Marne. An object of such magnificence may owe its whereabouts to the existence of the rich Iron Age aristocracy along the north coast of Wales, attested by numerous finds of fine Celtic metalwork. It could have reached Thor's Cave by overland or river routes across Cheshire established, as we have seen, since the Middle Neolithic times, though on this occasion its bearers may have been a raiding party preying upon the rich population of the Welsh Marches.

The gold multi-strand torc with decorated loop terminals from Needwood Forest is the most important prehistoric antiquity from the county.<sup>4</sup> The presence of a piece of such quality in the upper Trent Valley in the early 1st century B.C. has been discussed by Sir Cyril Fox,<sup>5</sup> who sees the possibility of a centre of gold working somewhere between Needwood Forest and Lindsey (Lincs.), from which such products as our torc and those from Ulceby (Lincs.) could be derived. And a trade route may have existed for natural gold and for gold jewellery between North Wales and the Jurassic Way, which ran through the Peak District.

When the finds discussed in this Introduction are seen in their topographical setting (Fig. 1), the great concentration of Beaker and Early Bronze Age material on and around the Staffordshire extension of the Peak District limestone plateau makes a familiar picture. It is clear, however, that prehistoric settlement in our county had a much wider distribution geographically and was not restricted to round barrows in the area of the Peak District. The county is drained by the Trent and its tributaries and many features of the early settlements can be attributed to influence from eastern England. It can also be seen that the area was open to influence from cultures bordering the Irish Sea and introduced *via* the Mersey estuary; and we have suggested one overland route from the Severn to the Trent which helps to account for some of the undoubted contacts between Staffordshire and the peoples of the Welsh Marches throughout prehistoric times.

## THE HILLFORTS OF STAFFORDSHIRE

By J. FORDE-JOHNSTON

The main groups of hillforts in England and Wales are to be found in the central part of Southern England and in the Welsh Marches. In the south, the greatest concentration occurs in western Hampshire, Dorset, Wiltshire and the eastern parts of Devon and Somerset. Further north, Gloucestershire continues this concentration and provides a link between the southern hillforts and those of the Welsh Marches. In the latter the most important counties are Herefordshire, Shropshire, Denbighshire, Flintshire and the eastern portions of Montgomery, Radnor and Brecon. To the west, down the centre of Wales, hillforts are few and far between; to the east is a group of counties which contains relatively small numbers of

<sup>1</sup> Cf. close parallels to these cheek pieces from Sutton Walls, Herefordshire, *Arch. J.*, cx (1953), 62 ff.

<sup>2</sup> C. Fox, *Pattern and Purpose* (1958), pl. 69a.

<sup>3</sup> *P.P.S.*, xxviii (1962), 39, fig. 4, 1-3.

<sup>4</sup> *British Museum Quarterly*, xi (1936-7), 3.

<sup>5</sup> C. Fox, *Pattern and Purpose* (1958), 37.

hillforts, Worcester, Warwick, Staffordshire and Cheshire, with an average of seven or eight hillforts each. In contrast, Shropshire and Herefordshire, for example, have about forty each. It can thus be seen that Staffordshire lies outside and to the east of the main concentration of hillforts in the Welsh Marches. With one exception (Kinver Edge) its hillforts lie between 15 and 25 miles north-east and east of the Severn, while the main concentration of Marcher hillforts is to be found to the west of and some ten miles beyond the Severn.

There are seven hillforts in Staffordshire: *Bunbury Hill* (Alton Towers), *Berry Ring*, *Bury Bank*, *Berth Hill*, *Castle Old Fort*, *Castle Ring* and *Kinver Edge*. Three of these were visited during the meeting (*Berry Ring*, *Bury Bank* and *Castle Ring*), and separate notes on them can be found elsewhere in the Report. Five of the seven Staffordshire hillforts belong to the contour class, that is they have, or had in their original state, a complete circuit of man-made defences. The exceptions are Kinver Edge and (apparently) Alton Towers. Kinver Edge, in the extreme south of the county, is defended on its southern and eastern sides by a massive bank and ditch, but makes use of the steep natural slopes at its northern and western sides. Alton Towers appears to have had man-made defences only on its north-eastern and north-western sides; on the south-east and south-west it appears to have relied on the steep natural slopes falling to the river below. Kinver Edge also belongs to the category of hillforts defended by a simple bank and ditch. Most of the other Staffordshire hillforts appear to have had outer defences of some sort, the most elaborate being Castle Ring (on its eastern and southern sides) and, judging by earlier accounts, Alton Towers. The only recorded excavation is that conducted in 1963 at Alton Towers. In none of the others has there been so far any systematic excavation.

The following brief notes refer to the four Staffordshire hillforts not visited. According to early accounts Bunbury Hill appears to have been of considerable size (an area of a hundred acres is mentioned), and to have had multiple ramparts on the north-western and north-eastern sides. The remaining sides, to the south-west and south-east, appear to have consisted of steep natural slopes. Castle Old Fort (Shenstone) is the smallest of the Staffordshire hillforts. It is oval in shape and the area enclosed is about  $3\frac{1}{2}$  acres. There is some suggestion of an outer line of defence on the northern, eastern and southern sides.

Berth Hill (Maer) encloses an area of 9 acres and is roughly triangular in shape. According to early accounts the defences consisted of double banks and ditches but the V.C.H. plan shows only a single line of defence. There is a V-shaped entrance on the western side. The main facts about Kinver Edge have already been given. The area enclosed by its defences is about  $8\frac{1}{2}$  acres.

## STAFFORDSHIRE GARDENS AND GARDEN ARCHITECTURE

By O. J. WEAVER

To many people Staffordshire means the Black Country and the Potteries, a county principally given up to the grimier forms of industry and a landscape disfigured by spoil heaps, factory chimneys and sprawling 19th-century towns. Of course this is true of parts, but Staffordshire also means the open, unspoiled country of Cannock Chase and of the Staffordshire moorlands in the north-east. It includes, too, the river scenery of the Trent valley and the well-wooded landscape of the western parts of the county where it marches with Shropshire.

It is in these two latter areas that the landscaped parks and gardens principally lie. East and south-east of Stafford and running with the Trent are *Ingestre* and *Shugborough*, with *Tixall* coming in between. Upstream, just south of Stoke-on-Trent, is *Trentham*, once an 18th-century park but now more conspicuous for its 19th-century garden. In the south-west part of the county are *Weston* and *Chillington* with *Tong Castle* just across the border in Shropshire, and also on the west but further north is the small but delightful park of *Whitmore Hall*, eight miles south-west of Stoke.

Little remains of the elaborate formal gardens shown in Plot's *History of Staffordshire* published at the end of the 17th century. The surviving landscapes are predominantly of the middle years of the 18th century and many were the creation of one man, 'Capability' Brown.

Staffordshire, indeed, proved extraordinarily fruitful as far as Brown was concerned. It provided seven, possibly eight, commissions for him, some for the remodelling of the estate alone and others for the refashioning of both the grounds and the house. It is as though a great wave of 'improvement' swept through the county with neighbouring landowners vying with each other to refashion their estates according to the new canons of taste.

Brown's first commission appears to have been at *Ingestre* in the mid 1750's for the second Viscount Chetwynd. A plan for the grounds dated 1756 shows a typical Brownian landscape covering the greater part of the estate but with fragments of straight, tree-lined avenues in the more distant parts, as though his task had been to naturalise an earlier, more formal arrangement. There is indeed at *Ingestre* a curious little building known as the Pavilion which is very reminiscent of the work of William Kent and which almost certainly was in existence before Brown began work there.

Several of the buildings which once ornamented the grounds have now gone — the gothic Tower, the Menagerie and the Triumphal Arch — but an octagonal, domed Rotunda still survives and also an Orangery which is probably of the late 18th century and is almost a twin of the one designed by 'Athenian' Stuart for the first Lord Bagot at *Blithfield*.

The great period for 'improvement', however, was the 1760's and '70's. At *Trentham* work on the grounds was begun in 1764 and in 1768 alterations were started on the house; unfortunately little now remains. The house was remodelled in the 19th century by Barry and though a little of the 18th-century landscape survives in the more distant parts of the grounds the dominating feature near the house is now the formal Italian garden created in the 19th century.

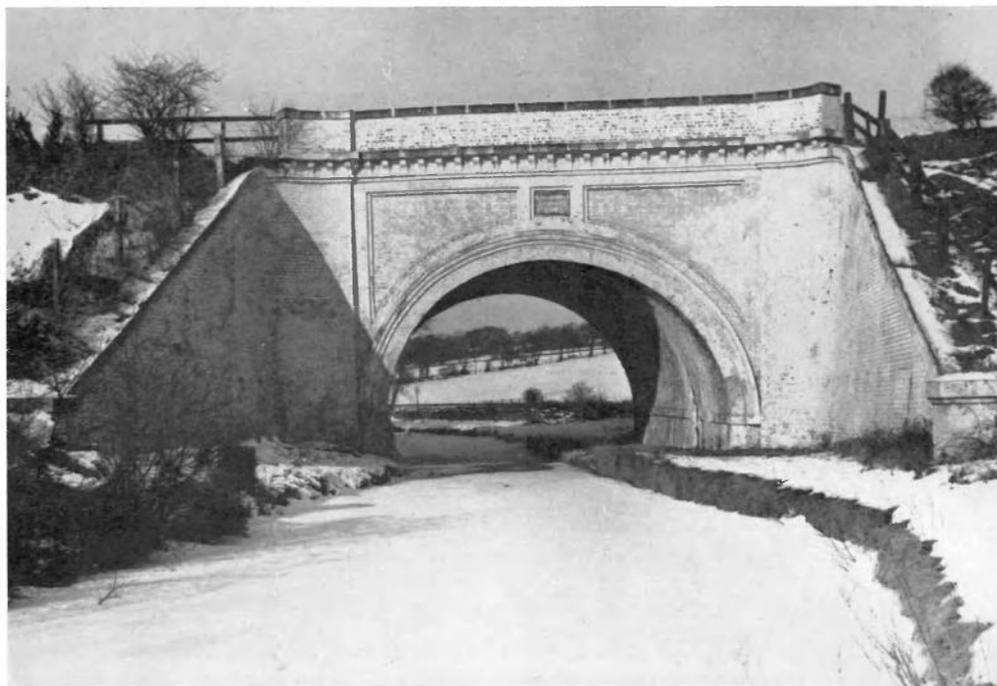
At *Weston* payments to Brown for landscaping the grounds were made between 1766 and 1768 but the design of the buildings in the park was entrusted to James Paine whose drawings for the Temple of Diana and the Roman Bridge appear in vol. 2 in his *Plans . . . of Noblemen and Gentlemen's Houses* (1783). Brown and Paine were similarly responsible for the remodelling of *Chillington*. There is little documentary evidence and a precise date for the work is not known, although it must have been after 1761 when a plan of the house and its environs shows a formal arrangement still in existence, but a statement by James Paine mentions a 'bridge, concealing the other extreme of the water, built by Lancelot Brown, Esq., who designed and conducted the execution of the improvements of this justly admired park'. Paine, who no doubt hoped to share in the admiration, contributed a handsome stone bridge (*Plans*, vol. 2), but the author of the Gothic Temple, now partly ruinous, is not known.

As at *Ingestre*, however, not all the buildings are of the mid 18th century. The Bowling Green Arch, a stone screen with pilasters and niches and a round-headed archway, dates from c. 1730 and the Ionic Temple has been attributed to Sir John Soane who remodelled the house in the 1780's and designed yet another bridge for the grounds which, however, was not built.

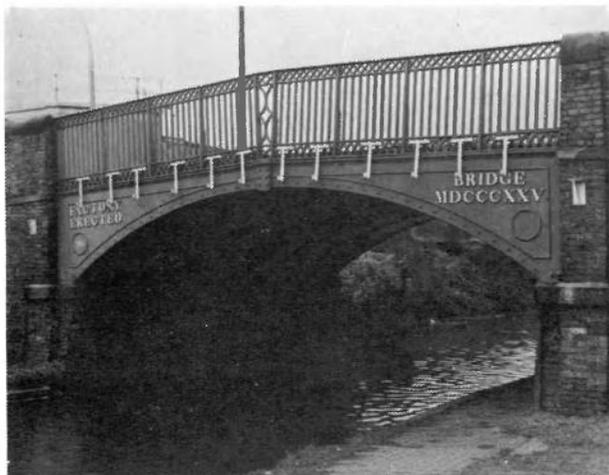
Brown's other three commissions were *Fisherwick*, *Tixall* and *Himley*. At *Fisherwick* work began in 1766, the Elizabethan house was rebuilt and the grounds equipped with a Chinese pavilion, a 'greenhouse', two bridges and a cascade, but not a vestige of this remains. About 1774 Brown was consulted by the owner of *Tixall* about his house and grounds but though his advice was followed in the remodelling of the grounds it is not known who designed the new house which was demolished at the end of the 19th century. Also in 1774 Brown was asked to devise a lay-out for *Himley* near Wolverhampton and to remodel the house but this was extensively altered in the 1820's and has since been damaged by fire.

Though much has been lost, by far the greatest contribution to the garden architecture of Staffordshire is still that of the resourceful and ubiquitous Mr. Brown, 'Lady Nature's second husband', as Walpole once described him. However there are two landscapes by different hands which individually are as important as any so far described. These are *Shugborough* and *Alton Towers*.

*Shugborough* is primarily an architectural collection and only secondarily a landscape. It was begun about 1747 by Thomas Anson with a little Chinoiserie — a Chinese house on the banks of a stream and a Pagoda, no doubt influenced by his brother's visit to Canton — and progressed in the 1760's to the antiquities of Athens with imitations of the Choragic Monument of Lysicrates, the Tower of the Winds and the Arch of Hadrian. He also built a Doric



A. Hazlehurst Aqueduct, 1841



B. Factory Bridge near Tipton, 1825



C. Stretton Aqueduct, 1832

STAFFORDSHIRE CANAL BRIDGES  
(Photographs: Copyright Staffordshire County Council)



A. Stone station



B. Oakamoor level-crossing lodge

STAFFORDSHIRE RAILWAY ARCHITECTURE  
(Photographs: Copyright Staffordshire County Council)

Temple, an Orangery and a number of smaller monuments. His architect for these later works was 'Athenian' Stuart, joint author with Nicholas Revett of *The Antiquities of Athens* and one of the principal figures in the history of English neo-classicism. Shugborough does not have the visual appeal of some landscapes and it has suffered from war-time occupation and a more intensive cultivation of the park than was originally intended, but it is of outstanding historical interest.

At *Alton Towers* there is a similar taste for Chinoiserie and the monument to the 15th Earl of Shrewsbury is yet another version of the Choragic Monument of Lysicrates, but there the similarities end. Between 1760 and 1820 a revolution had occurred and the rule of the Picturesque had been established. The gardens at Alton are spectacular rather than restrained, romantic rather than archaeological, concentrated rather than dispersed. They are crowded, riotous and overpowering, 'the last achievement in England, and on the grand scale, of the Georgian passion for creating private elysiums'.<sup>1</sup>

## CANALS AND RAILWAYS IN STAFFORDSHIRE

BY ROBERT SHERLOCK

'The canals of Staffordshire are numerous and extensive; indeed, no other district in the world is more amply supplied with this cheap and easy method of distributing its own productions, and those of others.' This was written in 1851, and yet a hundred years before there was not a single canal in the county. Poor communications were stifling the development of the coal and pottery industries that depended on the transport of bulk commodities. It was to alleviate such conditions that the first canals in the county were built. But there was another reason and this stems from Staffordshire's geographical position. James Brindley, who constructed the first major canals, wanted to unite the rivers Thames, Mersey, Severn and Trent and so to provide direct communication between the ports of London, Liverpool, Bristol and Hull. The plan of his system was an elongated cross and the centre of this cross was Staffordshire. The Trent and Mersey Canal, completed in 1777, linked the two northern rivers; the Staffordshire and Worcestershire Canal joined this at Haywood near Stafford (1772); and the Coventry Canal joined at Fradley near Lichfield (1790). Thus canals in Staffordshire had an importance for which more than local needs provide the explanation.

The next forty years, with one great exception, saw the development of the basic system established by Brindley (Fig. 2). Branches from the Trent and Mersey Canal were taken to Newcastle and Caldon (subsequently extended to Leek and Uttoxeter); while in the south the Birmingham Canal, which joined the Staffordshire and Worcestershire at Aldersley Junction (1772), was the forerunner to many others built to serve the collieries, foundries and brick-works of the Black Country. The one exceptional canal was the Shropshire Union. This aimed at joining Liverpool with Birmingham. The work of Thomas Telford, it has a directness and maintenance of level contrasting sharply with what preceded. It foreshadowed, in its construction, the trunk railways that were only too shortly to follow.

The historical importance of Staffordshire canals is implicit in their early date. Brindley's first lock is said to be Compton on the Staffordshire and Worcestershire, and nearby is a flight of three locks at Bratch. Each lock is separate, but they are close enough together to contain, in embryo, the idea of the staircase. On the same canal are some masonry aqueducts: two of four arches across the rivers Sow and Trent, and one of two arches across the Stour. Of tunnels, two of this country's earliest are in Staffordshire: Harecastle and Armitage. The latter, admittedly only 130 yards long, had the unprecedented distinction of including a tow-path. Among later works worthy of mention are a tunnel with an inscription panel near Leek, an ornamental cast-iron roving bridge near Hazlehurst (1842), a brick aqueduct at Hazlehurst (1841) (PL. IXA), and a masonry aqueduct of three arches across the River Tame near Tamworth. Telford's construction of the Shropshire Union Canal necessitated a handsome balustraded bridge under the approach drive to Chillington Hall, and his improvement of the

<sup>1</sup> Christopher Hussey, *Country Life*, 2 June 1960.



Birmingham Canal included a tunnel at Coseley, 361 yards long and wide enough (25 feet) to allow a towpath on either side. The same two projects gave Telford the opportunity to show his ability in the use of cast-iron. Notable instances are the Stretton Aqueduct, Factory Bridge near Tipton (1825) (Pl. IXB, c), and, best of all, Galton Bridge, Smethwick. This last is of the same design as two road bridges in Staffordshire, for which the ironwork was supplied by the Coalbrookdale Company.

As Staffordshire was identified with the development of canals, so also was it with that of railways. The earliest were tramways, and of these the most important was the line constructed by John Rennie about 1802, extending four miles from the limestone quarries on Caldon Low to the Caldon Canal at Froghall Basin. Most of the carriage was effected with horses, but where the fall was steep there were three inclined planes, still surviving as earthworks. Apart from such tramways, the first railway in the county was the Grand Junction line that ran from Birmingham to Newton-le-Willows. It was opened in 1837 and was the earliest completed trunk railway in the country. It was followed two years later by a second railway passing through Staffordshire, the Birmingham and Derby. There was then a gap of eight years until the completion of the next line, and the main development, in fact, belongs to the period 1845-1860 (Fig. 2).

The terrain of Staffordshire is such that there are few instances of monumental engineering. There were, however, the usual obstacles of a different kind. The railway companies had to please local landlords, and their efforts to do so resulted in a station with porte cochere and a bridge with heraldry, both at Sandon, and an ornamental tunnel and bridge, both at Shugborough. At Lichfield, the landed families and the reigning bishop were honoured by having their arms carved on the bridge that crossed one of the principal entrances to the city. And even in cases where there was no specific opposition to consider, the companies strove, on the whole, to be conservative and unobtrusive. A tunnel portal at Leek, with masonry deliberately irregular to resemble the entrance to a cave, is an extreme instance of this attitude, but it is also reflected in the architecture of the stations. A Tudor style was particularly favoured by the North Staffordshire and Trent Valley Companies, and good examples of their work may be seen at Stone (Pl. XA), Lichfield and Stoke. Level-crossing lodges followed the design of the stations though on a reduced scale, except occasionally, as at Oakmoor (Pl. XB) and Newton near Cresswell, where half-timbering was adopted.

## TAMWORTH

BY ROBERT SHERLOCK

Despite changes in some of the names, the plan of central Tamworth (Fig. 3) has remained substantially the same since the Middle Ages. In Leland's day, the main street was Church Street, and the town was said to be built entirely of timber. There is still half-timbering in Church Street, but generally the architecture is of the 18th and 19th centuries. Such an emphasis needs explanation, and there are three factors that may be considered responsible.

First, Tamworth's position at the confluence of the Rivers Tame and Anker has always made the town a centre of communications. The two river-crossings existed in the Middle Ages, and the present Lady Bridge dates basically from 1796. In the 19th century, the coach-roads from London to Liverpool and from Birmingham to Nottingham intersected at Tamworth. The leading inn was the King's Arms, now the Peel Arms, at the corner of Market Street and Silver Street. With the coming of the railways, Tamworth retained its strategic importance. The Birmingham and Derby Railway was completed in 1839, and the 19-arch viaduct across the River Anker costing £18,000 was and is the greatest monument on the line. Victoria Road was specially constructed as an approach to the new station; it was the first significant development away from the medieval centre.

Secondly, Tamworth was a parliamentary borough. The munificence or influence of families active in politics has left its mark. The most notable Member of Parliament was Sir Robert Peel, the Prime Minister, who lived nearby at Drayton Manor. His statue in bronze by Matthew Noble of London (1818-76) was erected in 1852. The Town Hall, in front of

# BOROUGH OF TAMWORTH

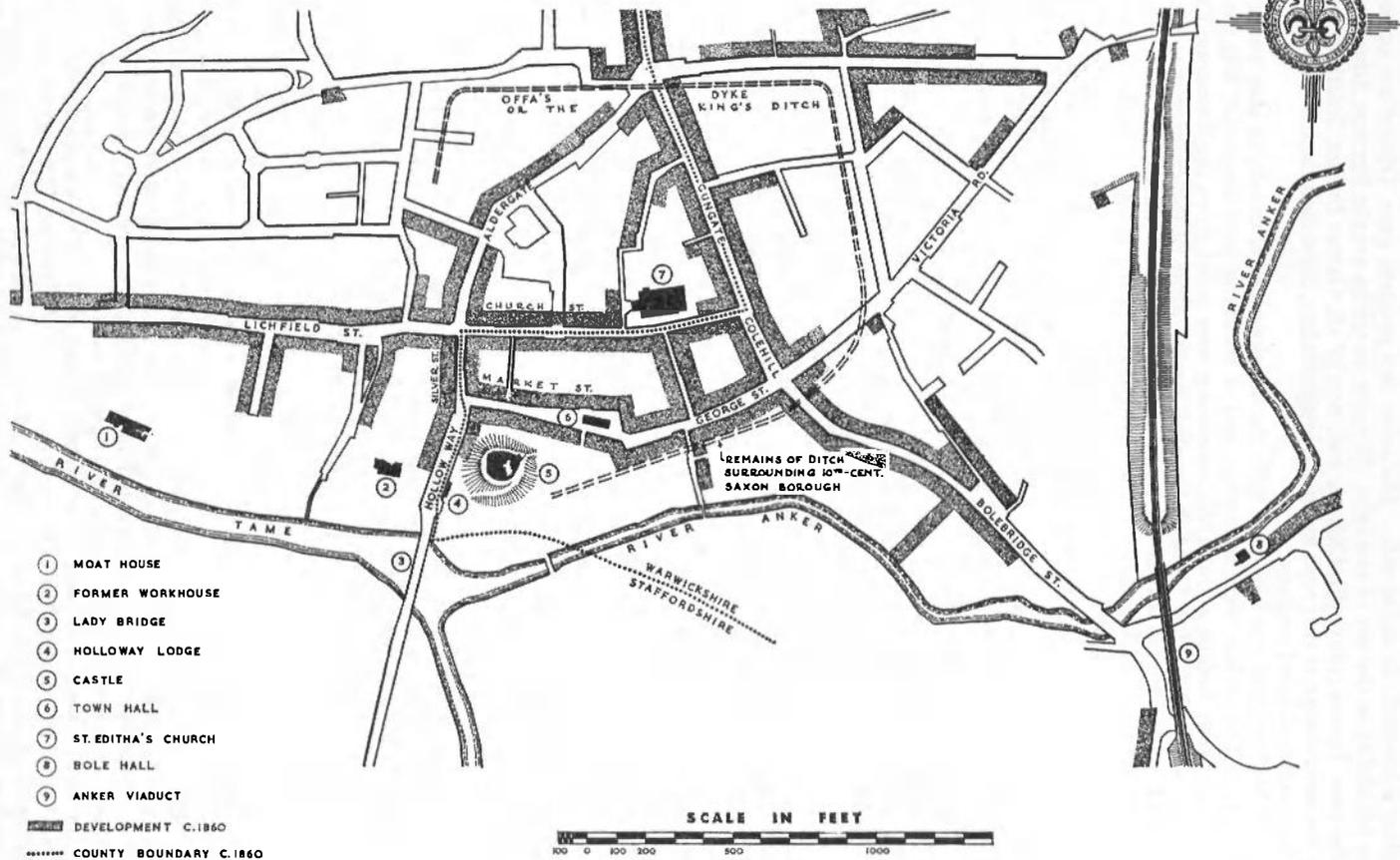


Fig. 3. Borough of Tamworth

which it stands, is dated 1701 and is in the same tradition as those at Amersham (1682) and Newcastle-under-Lyme (1718). It was commissioned by Thomas Guy, also Member of Parliament and founder of the Southwark hospital bearing his name. Other local figures were Thomas, Viscount Weymouth, and Francis, Baron Middleton, who built the former work-house and gave it to the town in 1750, and George, Marquess of Townshend, who in 1810 erected Holloway Lodge as a Gothic approach to the Castle grounds.

Thirdly, Tamworth was transformed into an industrial centre by the Peels who introduced cotton works towards the end of the 18th century. The mills have gone, but there are still three-storey terraces in Peel Street and Mill Lane. The industry brought prosperity to the town, and this is reflected in the number of houses with attractive façades. The finest are in Lichfield Street, Colehill and Aldergate.

On the outskirts of Tamworth are two buildings that stand apart from the main development. The first is Moat House, said to have been built *c.* 1572 and restored in the 18th century. The other, Bole Hall, dates from about 1720 and has a wrought-iron entrance gate. The over-throw incorporates a monogram thought to be that of Arthur (Chichester), Baron Fisherwick.

Palmer, C. F., *History of the Town and Castle of Tamworth* (Tamworth, 1845).

Wood, H., *Borough by Prescription* (Tamworth, 1958).

## PROCEEDINGS

MONDAY, 15TH JULY

### SANDBACH CROSSES. BY C. A. RALEGH RADFORD

In the Market Place at Sandbach two incomplete crosses are mounted on a modern base, in which are incorporated further fragments of crosses and sculptures. The group is Mercian work and is connected with a minster that existed at Sandbach in pre-Conquest times.

The earliest stones are fragments of a third great cross now incorporated in the base; these date from the 8th century. The two high shafts standing on the base are of c. 800 and the 9th century respectively.

C. A. Raleigh Radford, *The Cheshire Historian*, VII, 1-6.

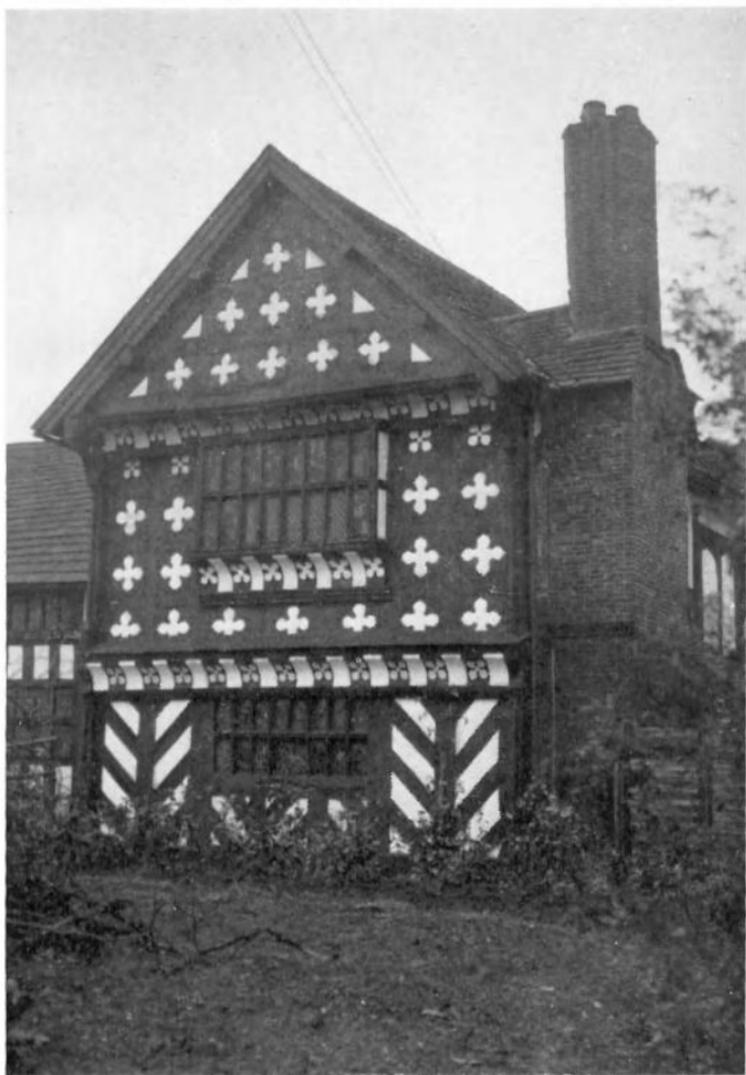
A. C. F. Tait, *Trans. Hist. Soc. Lancs. & Chesh.*, XCVIII, 1-20.

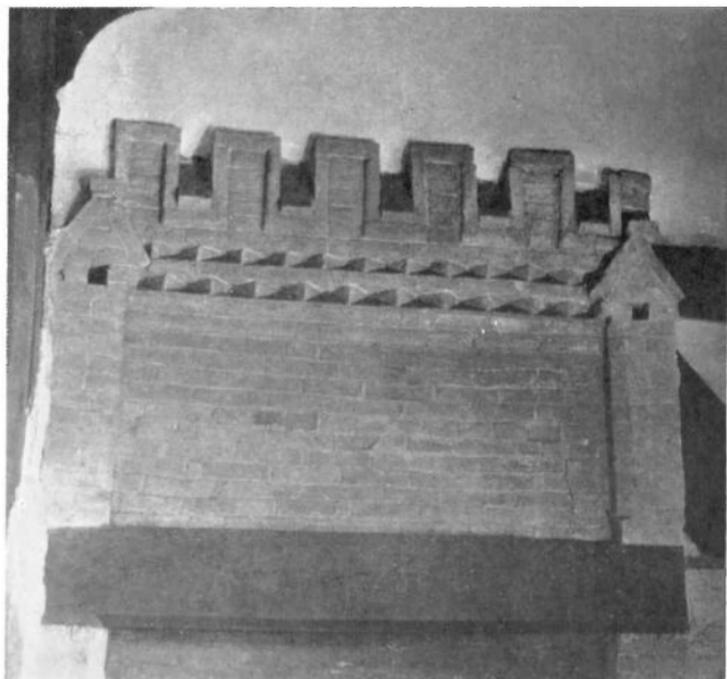
### LITTLE MORETON HALL. BY C. F. STELL

Little Moreton Hall, or Moreton Old Hall, 4 miles S. of Congleton in the S.E. corner of Cheshire near the Staffordshire border, is perhaps the best surviving example of timber-framed building in the county. It stands on a square site of approximately one acre surrounded by a wet moat. It was long the property of the Moreton family, descendants of Geoffrey de Lostock who probably built the forerunner of the present house. The family history is uneventful and the few references that survive in legal documents cannot be relied upon to give a balanced picture of the family's activities. Amongst these references is one of the late 15th century to a dispute between William Moreton and his neighbour Thomas Rode concerning '... which shuld sit highest in the churche and foremost goe in procession', and it is to this member of the family that we may well attribute the rebuilding of his house in the then fashionable style — a work which was continued by his son William in the 16th century. Soon after the present building was completed the family seem to have developed interests further afield and although they still occupied the building at least at times they did not do much by way of improvements or rebuilding. In 1763 the last of the Moretons died and the property passed to the female line who assumed the name Moreton; throughout the 19th century and until 1938 it was used as a farmhouse, in which year it was bought by the National Trust from the proceeds of a public appeal.

The present building dates from the late 15th and 16th centuries, the work of the later period being extensions, that of the former replacement of an existing house. The oldest part of the house surviving would seem to be the great hall; although it was subjected to a number of alterations some of the original structure remains visible especially inside. It is an open hall of two unequal bays, with the principal, open, truss mid-way between the W. wall of the screens passage and the wall at the upper end of the hall (Fig. 4). The present fireplace with its immense brick chimney was added in the late 16th century, perhaps c. 1600, and it may have replaced an open hearth, but no evidence remains of such a feature — the intermediate truss W. of the central truss might be taken as indicating the site of a louvre, but if so the fire could hardly have been directly below it as this would be uncomfortably near to the screens. The screens passage is divided from the hall by an original roll-moulded spere truss and above the passage is a landing leading to the upper rooms of the W. wing. The open hall soon became unfashionable and a floor was inserted, probably by William Moreton II; this has in turn been removed but the sawn-off ends of the moulded cross-beams remain visible. The insertion of this floor probably coincided with the building in 1559 of the two bay windows to the hall and parlour wing, described below.

Work of the late 15th century is also to be seen in the W. wing. This would naturally appear from its position below the cross-passage to have been the service wing, with the kitchen at the S. end and the buttery and pantry at the N. Its upper floor is divided into three rooms all of which were originally open to the roof but the S. and central rooms were ceiled in the 17th century. The northern room was of some consequence when the wing was built





A. Brick overmantel in W. wing

B. North wall of W. wing

LITTLE MORETON HALL  
(*Photographs: C. F. Stell*)

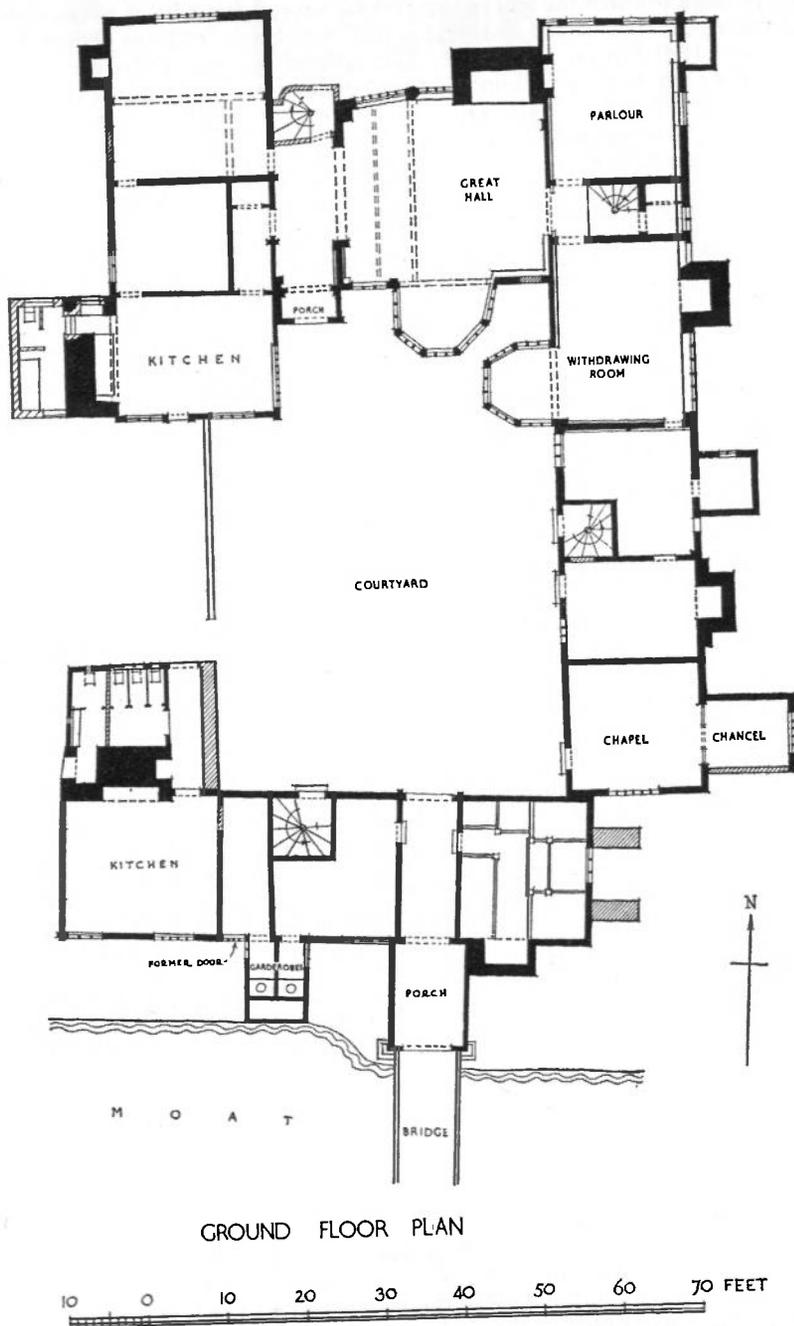


Fig. 4. Little Moreton Hall, Cheshire

and may have been the late 15th-century solar; it is of two bays with an arch-braced collar truss and cusped wind-braces. A brick fireplace (Pl. XIa), the best of its kind in the house, was added perhaps towards the end of the 16th century; it has a brick overmantel with a line of battlementing between gabled ends and is similar to brick fireplaces of that date at Denton Hall<sup>1</sup> and Speke Hall, both in Lancashire. The external framing of this wing is much heavier than in the other parts of the building and the spiral and semi-octagonal shafts at its corners and on the hall porch are indications of a last flowering of the gothic spirit. The gable wall at the N. end of this wing (Pl. XIb) is also notable, being filled with quatrefoils, a decorative feature largely absent from the rest of the building.

The two bay windows facing the courtyard are perhaps the most important pieces of carpentry in the building. They are inscribed above the upper windows with the words:

GOD IS AL IN AL THING : THIS WINDOUS WHIRE MADE BY WILLIAM  
MORETON IN THE YEARE OF OURE LORDE MDLIX

and above the lower windows:

RYCHARDE DALE CARPEDER MADE THIES WINDOUS BY THE GRAC  
OF GOD

No comparable examples can be quoted although there is a single bay window of generally similar form at Bramhall Hall near Stockport — but the roof of that has been reconstructed in the 19th century, probably using Little Moreton as a model. Of Richard Dale nothing further seems to be known, although a Richard Dale, who described himself as a Free Mason and Master Carpenter, was responsible for the addition of a porch to the Guildhall at Nantwich<sup>2</sup> in 1611 — it could not have been the same man but it may well have been a descendant of this Richard Dale carrying on the same trade and with equal success.

The 'withdrawing room' has a very fine panelled ceiling of moulded beams similar to the fragments of the former ceiling in the hall. The insertion of the hall ceiling may therefore be dated to c. 1559 since the drawing room and parlour are contemporary with the two-storey bay windows. The east wing originally extended only as far as the bay window of the withdrawing room. This is quite clear from an examination of the roof trusses; the former gable truss at the S. end is similar to that exposed on the north. The first floor of the wing had two rooms, each of two bays with open trusses which were ceiled in in the 17th century. The withdrawing room and the chamber above each have fireplaces of note, the upper one with a frieze terminated by Ionic volutes; traces of black letter inscription survive on the W. wall of the parlour at ceiling level and are visible from the room above.

Soon after the building of the parlour wing in 1559 or thereabouts, it was extended to the S. to provide some minor rooms and a chapel at the S. end. The latter comprises a square ante-chapel or nave and a projecting chancel which is not placed on the axis of the nave and may even be an addition — but this cannot be proved. The E. window has a pointed head not unlike that of c. 1598 in the former chapel at Speke Hall, Lancashire. The N. and W. walls of the chancel are decorated with antique work and texts; the S. wall has been rebuilt. A window looking from the 'prayer room' on the first floor into the chancel has been blocked at an early date and painted texts cover the blocking.

The gatehouse on the S. side of the courtyard was added after the chapel wing and because of this its builders omitted the dragon beam in the lower stage where it was theoretically supported by the wall of the chapel. The ground floor has at the W. end a kitchen with a blocked doorway in its E. wall leading to a passage at the S. end of which is an external doorway with four-centred head, later converted into a window; adjacent to the last is the lower stage of a garderobe tower on each of the two floors of which are two closets which retain their original seats. One or both the rooms flanking the entrance passage must have been porter's accommodation, but that to the E. has had an amorphous group of corn bins with shaped corner posts added in the 17th century. The two principal rooms on the first

<sup>1</sup> Henry Taylor, *op. cit. infra*, Pl. XXV

<sup>2</sup> *Country Life*, 23 May, 1963.

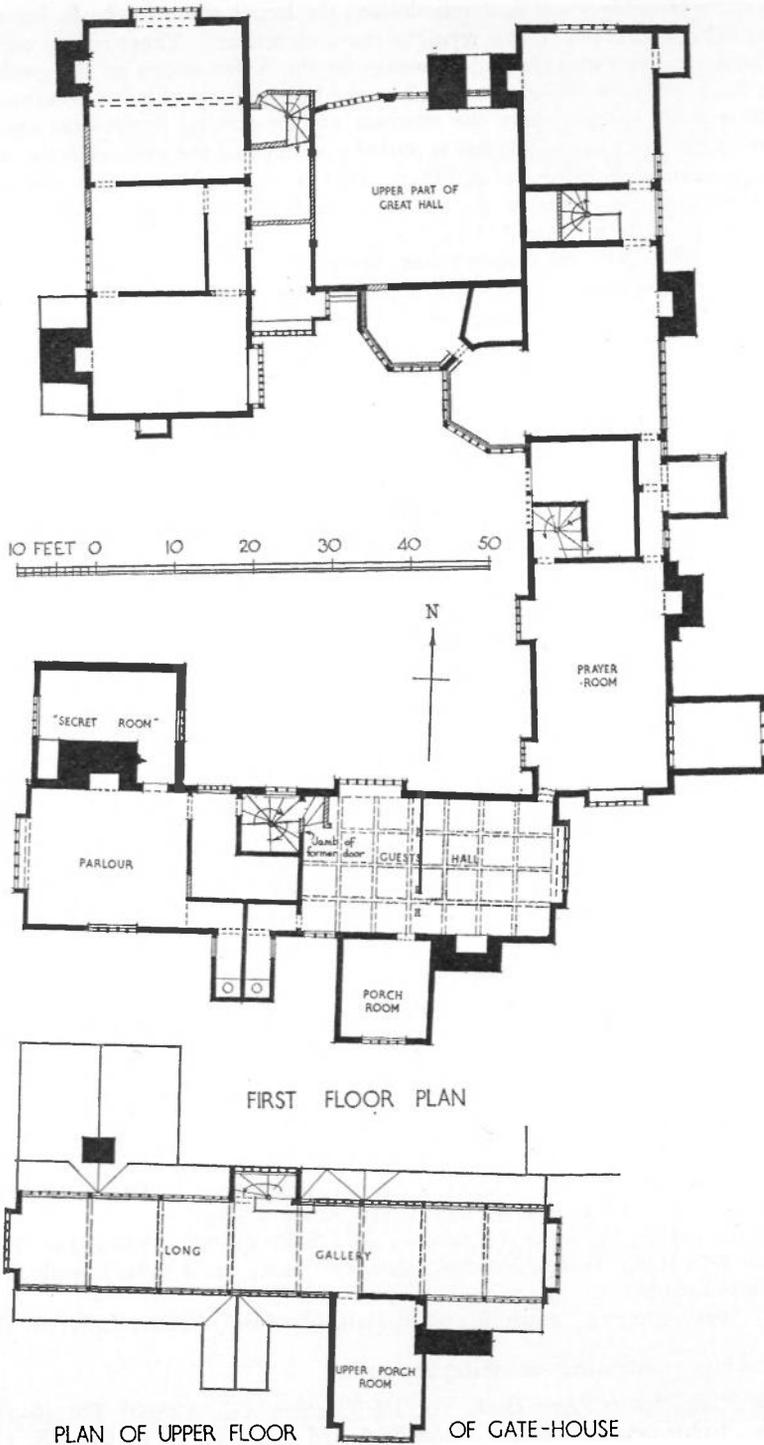


Fig. 5. Little Moreton Hall, Cheshire

floor were quite possibly guest accommodation; the larger room to the E. has a pair of elaborately carved consoles put in as a repair in the 17th century. These rooms were apparently separated by a smaller room leaving a passage to the S. for access to the garderobes. The uppermost floor is almost entirely occupied by the long gallery; this has continuous windows along all four walls except where the staircase and projecting porch butt against it. It is narrower than the floor below, which is jettied out beyond the ground floor, and therefore gives the appearance of being an addition. That it is an addition was first suggested by H. Avray Tipping in his article on the house in *Country Life* in 1929, and he included a reconstruction of the gatehouse without the gallery which would certainly have been a much more normal design. However, no structural evidence of addition can be shewn and the most that can be accepted is that since the gallery looks like an addition it may be the result of an afterthought at the time that construction of the lower part was still in progress. The present arrangement is not, however, an unreasonable solution to a design problem calling for a room lit continuously from all sides, the only surprising factor being that the porch projection was allowed to rise to this height and so to obscure some of the windows. A flat ceiling was inserted into the gallery in the 17th century; this has since been removed but some of its supporting structure remains. The panelling both here and elsewhere in the building appears also to be an addition. At each end, on the inner faces of the gables, are plaster panels, each with a central figure and inscribed cartouches depicting Fate and Fortune; these are said to derive from the book *The Castle of Knowledge* printed by Reynolde Wolfe in 1556.

Built against the W. end of the N. side of the gatehouse is a small two-storied wing probably providing accommodation for servants. It is of slightly later date than the gatehouse, perhaps of the early 17th century.

All four existing staircases have spiral newel stairs and have been inserted into the original building in the 17th century. Only the staircase in the gatehouse appears to be in its original position though rebuilt; the original sites of the other staircases are unknown.

Two Elizabethan garden mounds are to be seen, a square one inside the moated enclosure, and a round one now crowned by a tree outside the S.W. corner of the moat.

*Mow Cop*, a mid 18th-century folly, is visible on the hills  $2\frac{1}{2}$  miles to the S.E. of Little Moreton; it was built by Randle Wilbraham who rebuilt Rode Hall about 1752 and represents a ruined castle with a circular tower linked by a wide gothic arch to a short length of walling.

Lionel M. Angus-Butterworth, *Old Cheshire Families and their Seats* (Manchester, 1932), 177-192.

Robert Head, 'Old Moreton Hall and its past and present owners', *Trans. Hist. Soc. Lancs. & Chesh.*, XLVII (1895); reprinted with minor omissions by The County Publishing House, Congleton.

Charles Latham, 'Little Moreton Hall, Cheshire', *Country Life*, 23rd April, 1904; reprinted in *In English Homes* (1904), Vol. I, 265ff.

James Lees-Milne, *Little Moreton Hall* (1962); (National Trust guide book).

George Ormerod, *The History of the County Palatine and City of Chester . . .* (London, 1819), Vol. III.

Walter J. Pearce, 'The Glazed Windows of Moreton Old Hall, Cheshire', *Journ. Brit. Soc. of Master Glass Painters*, VIII (1939-42), 68.

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H. Avray Tipping, 'Little Moreton Hall, Cheshire', *Country Life*, 7th Dec., 1929.

Measured drawings (not entirely accurate) appear in:

*The Abbey Square Sketch Book*, Vol. III (Chester, n.d., c. 1890), Pls. 36-42.

*The Architectural Association Sketch Book*, 3rd ser., Vol. III (1897), Pls. 17, 18.



Tutbury Church from the N.E. before the addition of the N. aisle in 1832

Drawing by J. Buckler, 1812

(Reproduced by permission of the Trustees of the William Salt Library, Stafford)



St. Edith's Church, Tamworth: chancel and former crossing  
*(Photograph: Copyright Staffordshire County Council)*

## THE BRIDESTONES. BY NICHOLAS THOMAS

This gallery grave, possibly built before 2500 B.C., was associated until the 18th century with an elongated mound variously recorded as 60 and 120 yds. in length, about 14 yds. wide and orientated east — west. The grave comprises a rectangular megalithic chamber, divided into two by a slab originally of port-hole type. The inner compartment so formed has a rounded end. The gallery is approached by a shallow paved forecourt of which slight traces remain. 18th-century accounts show that there were two other chambers covered by the long barrow, situated about 55 yds. west of the gallery. They measured  $6\frac{1}{2} \times 2\frac{1}{2}$  ft., and were just over 3 ft. in height. Nothing is known of burials in this tomb.

The Bridestones, with the Devil's Ring and Finger, represent stages in the northwards progress of gallery grave builders who had reached Dorset, and then the Cotswolds, from homelands in southern France and Brittany.

H. Rowlands, *Mona Antiqua Restaurata* (2nd ed., 1766), 319.  
Ordnance Survey, *Megalithic Survey*, IV, 9 and 24.  
*Trans. Lancs. & Ches. Ant. Soc.*, LIII (1939), 14.

TUESDAY, 16TH JULY

## PRIORY CHURCH OF ST. MARY THE VIRGIN, TUTBURY BY J. THOMPSON

The Benedictine Priory at Tutbury was founded by Henry de Ferrers between 1066 and 1086 as a daughter house of the Abbey of S. Pierre Sur Dives in Normandy. The original foundation was probably for a prior and twelve monks;<sup>1</sup> by 1230 there were fewer than fifteen monks and in 1377 the number had dwindled to four but by the dissolution in 1538 there were eight monks in addition to a prior. The endowments were practically completed by 1150 and revenues remained stable from 1300–1538. The Priory appears to have gained complete independence from the mother house by 1433 when Thomas Gedney, Prior, compiled the still extant cartulary. The Patronage passed from the De Ferrers to the Duchy of Lancaster after the Battle of Chesterfield 1266 but not before Robert de Ferrers III had partly destroyed the Priory Buildings in 1260<sup>2</sup>. The Priory church also served the adjacent castle and the Parish of Tutbury, although the castle established an independent chapel early in the 13th century; an action which, along with the destruction by Robert de Ferrers and the restrictions imposed from the late 13th century as a result of the Priory's alien status, was no doubt responsible for the depressed state of the monastery during the 14th century.

The remains of the medieval church (Pl. XII and Fig. 6) comprise a nave of six bays with N. and S. arcades and triforia and a S. aisle with a tower over the western bay. The N. aisle was built in 1832; in 1867 the nave was restored by Street, and the apsidal chancel was added. The layout of the remainder of the church is unknown but it is likely that the priory buildings were sited to the N. The nave may have been begun after 1136 by Henry de Ferrers, Lord de Longueville, and was probably completed by or soon after 1150. At the E. end are compound piers now forming responds; the second and third piers are circular; the fourth, fifth and sixth piers are of elongated quatrefoil plan and the western responds are semi-circular. The triforium gallery has wide high openings some of which have restored shafts subdividing them at the eastern end into three divisions and at the west into two; the remainder contain a restored version of post-dissolution windows. Vaulting shafts rest on the capitals of the arcade piers and terminate with capitals at the level of the springing of the triforium arches. There are no traces or evidence of a clerestory. The S. aisle was partly rebuilt during the 14th century; but the three western bays of this aisle are of the 12th century; the bays are divided by responds and there are traces of a former vault. The easternmost of these bays is entered through an elaborate 12th-century doorway.

<sup>1</sup> Knowles, Dom David, and Hadcock, R. Neville, *Medieval Religious Houses, England and Wales* (1953).

<sup>2</sup> Annals of Burton Priory.

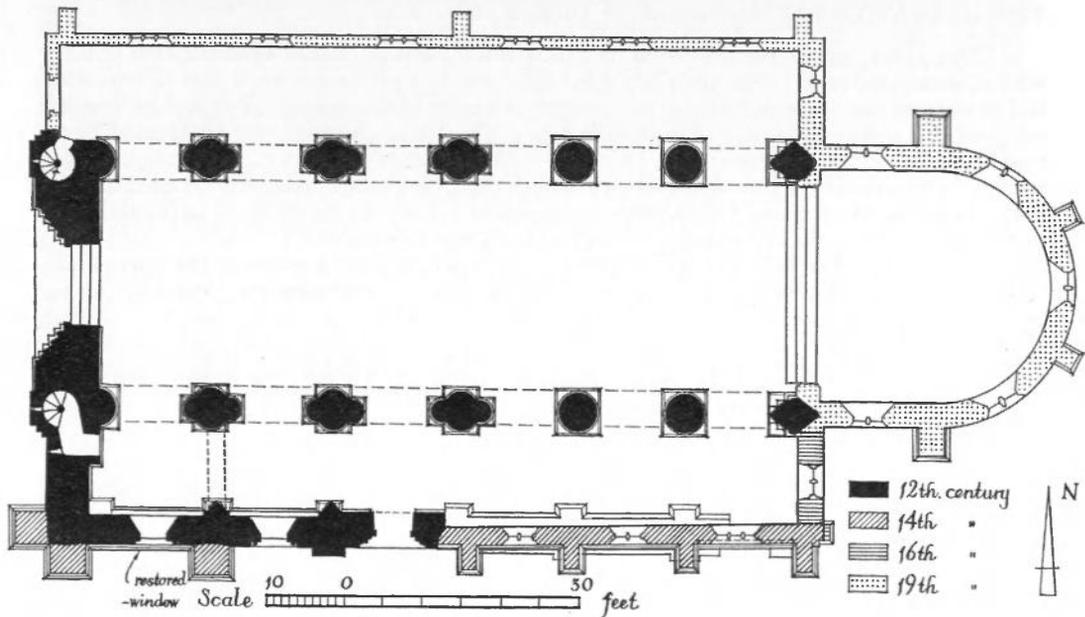


Fig. 6. The priory Church, Tutbury

The west front is by far the most splendid feature of the church. The lowest stage is dominated by an enormous doorway of five orders, the inner order being of alabaster; this is probably the earliest known use of that material, which was quarried locally, and one of the few examples of its appearance externally. It is conceivable that the sculptural decoration might have been carried out by Orm, who made a grant to Tutbury in 1141 and whose name appears on the chancel arch of St. Chad at Stafford in the following inscription 'Orm vocatur qui me condidit'.<sup>1</sup> The upper stage has at some time been radically transformed but whether after the troubles of 1260 or after the dissolution is an open question. This transformation consisted in the resetting of the large Norman W. window at triforium level entailing the disruption of a band of elaborate arcading. The window was probably formerly at a higher level. Also dependent on this phase is the S.W. tower which may have originated in the 14th century although it has some post-dissolution detail.

#### TUTBURY CASTLE. BY SIR ROBERT SOMERVILLE

Tutbury lay geographically at the centre of the Mercian Kingdom and not very far from its capital, Tamworth. Tutbury's splendid natural site marked it out for early habitation and defence. Behind it to the south stretched a well-wooded area, later to be known as Needwood Forest. In front was a wide view over the Dove Valley towards the Derbyshire Hills. The steep western face of the site provided a natural defence, while the other sides could be protected by a ditch and rampart.

The existing earthworks (Fig. 7) as well as the motte probably belong to the period immediately after the Norman Conquest. South of the castle is a strong bank and ditch, now incomplete, which encloses a considerable area that includes a large part of the present town. Probably this was the site of the Anglo-Saxon township; at any rate it furnished the defences of a town that was certainly in existence in 1086.

<sup>1</sup> T. R. S. Boase, *English Art 1100-1216* (1953), 212.

William I gave the Castle to Hugh d'Avranches but when he created him Earl of Chester in 1071 he gave it to Henry, Lord of Ferrieres and Chambrais (Ferrers). It was the administrative centre of his widespread holding of over two hundred lordships. Tutbury was his principal residence and he founded the church and priory below the castle. The town's relative importance at the time is seen from the fact that it was one of the three Staffordshire boroughs mentioned in Domesday and it was the only place in the county to have a market.

Tutbury was besieged by Henry II in 1174 and, although Earl William Ferrers made his peace with the King, the Castle seems to have been slighted. It was rebuilt late in the 12th century and to this period belongs the chapel in the middle of the bailey. It remained for long the residence of the Ferrers, earls of Derby, until it was lost to the Crown following rebellion in 1266. Tutbury thereafter became the property of Edmund, Earl of Lancaster, and has remained with his descendants, the earls and dukes of Lancaster; since 1399 it has belonged to the sovereign as part of the Duchy of Lancaster.

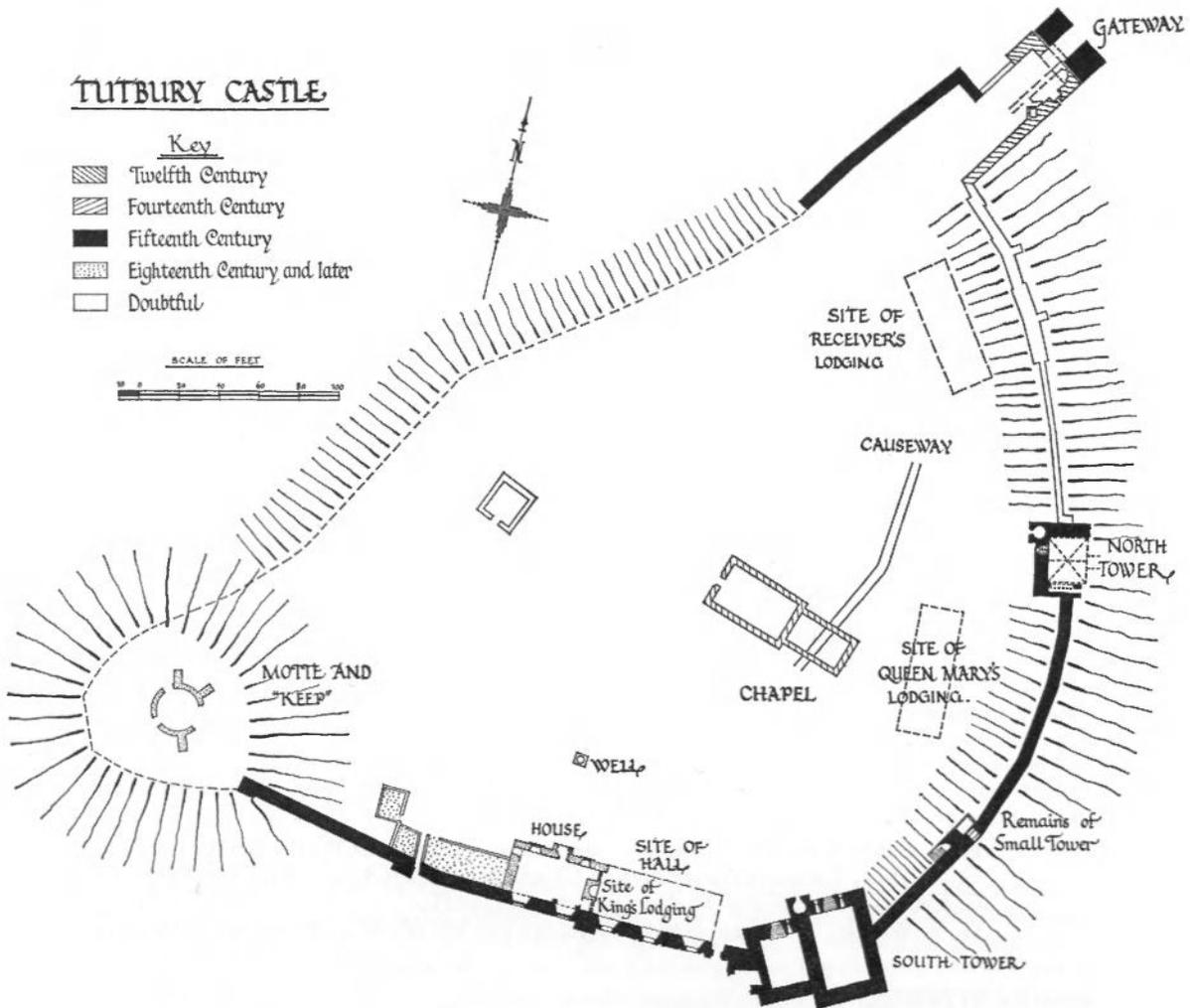


Fig. 7. Tutbury Castle

(Reproduced by permission of the Chancellor and Council of the Duchy of Lancaster)

The round tower on the motte is a 'folly' put up about 1780. The original building was a shell-keep. The castle was kept in repair during the Middle Ages. The gateway to the north was built in 1313-14, £100 being spent 'on a new tower above the gate'. Most of the surviving buildings date from the 15th century: the South Tower, the North Tower of four storeys and most of the curtain wall. The inhabited 18th-century house on the south, near the site of 'The King's Lodging' built for the first two Stuarts by Thomas Rawlings, incorporates some 17th-century work.

The Castle was perhaps already in decline during the 16th century although it was considered a suitable prison for Mary, Queen of Scots. It continued to decline and decay until the Civil War, when after a three-week siege it was ordered to be made untenable.

Sir Robert Somerville, *Guide to Tutbury Castle* (1960).

#### CROXDEN ABBEY. BY P. K. BAILLIE REYNOLDS

The abbey of Our Lady at Croxden was a Cistercian house founded in 1176 by Bertram de Verdun who died in 1192 whilst accompanying Richard I on the Third Crusade. The first monks came from Aunay (Normandy) where a house had been founded by a relative of de Verdun, but the first abbot was an Englishman, Thomas, who ruled for 51 years and died in 1229.

The first site had been at Alton and the abbey was moved to Croxden in 1179. Partial dedication took place two years later but the completed church was not dedicated until 1254. Of the claustral buildings the eastern range was the first to be started. The western range and precinct wall were not completed until 1280-90.

The abbey had an uneventful history. In common with many other Cistercian houses. Croxden specialised in sheep farming. In 1536 it was ordered to be suppressed. The convent managed to purchase exemption for £100 but in the next year suppression was enforced and on 27th September, 1538, the 26th abbot, Thomas Chalner and twelve brethren signed the deed of surrender.

The church is now cut in two by a road which runs diagonally across it so that the quire and north transept are on one side and the nave and south transept on the other. The east end of the church has a chevet of five radiating chapels. The west front is a beautiful example of 13th-century architecture and in the south transept the west and south walls still stand to the full height of the lancet windows. A good deal of the east range survives: the Sacristy, entered from the church, chapter house, parlour and slype and the undercroft of the dormer. In the south range was the Frater originally aligned north and south in Cistercian fashion but later cut across by a wall built on the same line as the south wall of the warming-house.

In recent years a good deal of re-excavation has been carried out so that the plan published in the Ministry's guide, based on Lynam's work, is considerably out of date. This can mostly be seen in the claustral buildings but also affects the plan of the church, where rather more is now known of the north transept. The cloister alleys have now been exposed and the chapter house has been shown to be longer by two bays. The Abbot's New Lodging, a detached building south-east of the dormer, built in 1360, has a ground floor hall with an end fireplace and evidence for a solar on the first floor. The reredorter has been re-examined and its drain exposed. North of the Abbot's New Lodging is the site of the infirmary, the foundations of which have not yet been uncovered.

P. K. Baillie Reynolds, *Croxden Abbey* (1946), Ministry of Works guide.

G. M. Hills, 'Croxden Abbey and its Chronicle', *J.B.A.A.*, 1st ser. XXI (1865), 294.

C. Lynam, *The Abbey of St. Mary at Croxden* (1911).

G. Y. Wardle, 'The Gate-House chapel at Croxden Abbey', *Archaeologia*, XLIX, 434.

#### ALTON TOWERS. BY O. J. WEAVER

Alton Towers is the creation of two men, Charles Talbot, 15th Earl of Shrewsbury, and his successor, John Talbot, the 16th Earl. Alton Castle, half a mile to the south, had been

Talbot property since Lancastrian times and on the site of the future Alton Towers there was already a house known as the Lodge, but of the gardens prior to 1809 there was nothing.

Charles Talbot succeeded as 15th Earl of Shrewsbury in 1787 at the age of 34. He enlarged the Lodge in gothic style and started to lay out the gardens about the year 1809 with the help of two architects, Thomas Allason (1790-1852) and Robert Abraham (1774-1850). The site chosen was a steep-sided narrow valley below the house which was fashioned into an irregular system of terraces and narrow winding paths dotted here and there at strategic points with fountains and architectural follies mainly of gothic and Chinese inspiration. To one contemporary observer it was 'the work of a morbid imagination joined to the command of unlimited resources' but to modern eyes it is one of the finest and most spectacular romantic gardens in the country (Fig. 8).

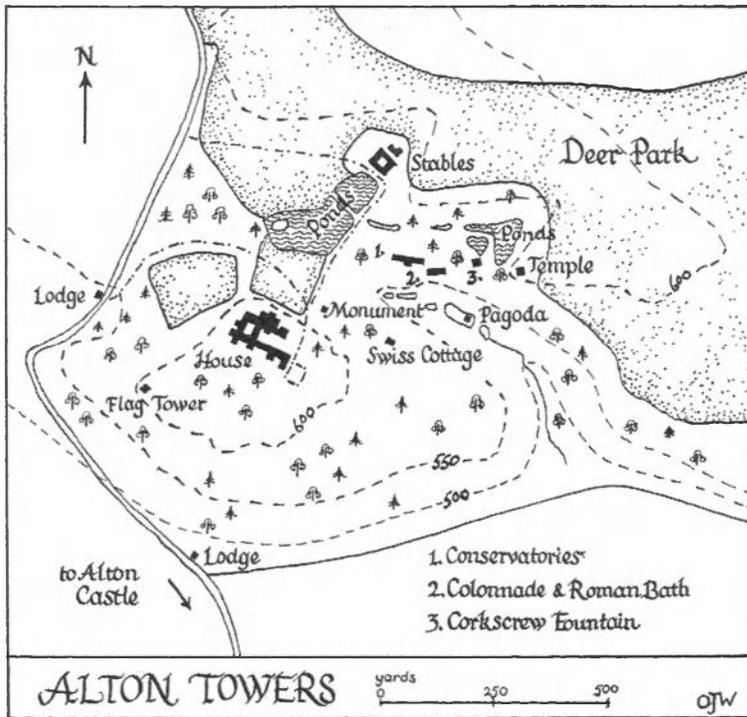


Fig. 8. Alton Towers

Charles Talbot died in 1827 and the work was continued by his nephew John, the 16th Earl. In 1831 Heythrop, the baroque mansion of the Shrewsburys in Oxfordshire, was burned and the house at Alton became their principal residence. It was further enlarged with the help of A. W. N. Pugin and probably at this time was given the name of Alton Towers.

The estate remained in Shrewsbury hands until 1924 when it was sold to a private company. The gardens have been maintained and thrown open to the public but the house is now largely ruinous though parts of it are used as a tea-room and also for the display of a model railway.

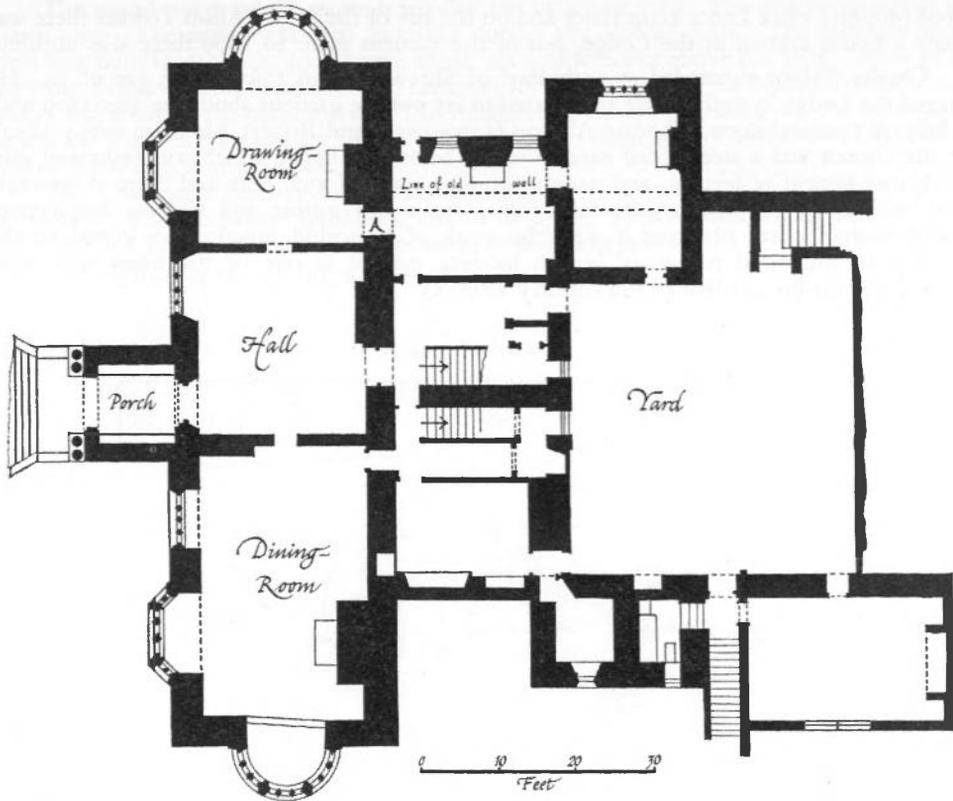


Fig. 9. Wootton Lodge

WOOTTON LODGE. BY DR. M. GIROUARD

Wootton Lodge (Fig. 9) was built by Sir Richard Fleetwood, who belonged to one of the many branches of an old Lancashire family particularly active and successful under the Tudors and early Stuarts. His grandfather, John Fleetwood, had acquired the buildings and lands of Calwich Abbey, only a few miles from Wootton, in 1542, and the manor of Wootton in 1560. Calwich Abbey seems to have been the main seat of the family; Wootton was built (hence its name) as the lodge for Wootton deer-park, which had been enclosed as early as the 13th century.

Sir Richard succeeded his father in 1603 and inherited a large Lancashire property in the next year; he probably began to build the new house shortly after. But the house is unlikely to have been completed before 1611, in which year he was made a baronet, for this is alluded to by the Red Hand of Ulster in his shield-of-arms over the entrance.

Wootton was assaulted and captured by the Parliamentarians in the Civil War and in the course of the action two pieces of ordnance 'played hard and made some battery'. It seems to have been left in a ruinous state, and not to have been repaired or lived in again by the Fleetwoods, who sold it at the end of the 17th century to John Wheeler, a Stourbridge iron-master. Wheeler restored the house; the present parapet, entrance pavilions, and steps, together with most of the interior fittings, date from his time.

Owing to the damage the house appears to have suffered in the Civil War, combined with the subsequent alterations made by Wheeler and those who came after him, it is difficult

to restore the original plan. But it seems likely that the courtyard on the north side of the house, which at present has buildings on three sides only, was originally closed in by another range to the north. The lower portion of the north and west walls and the north-west corner of this range are still clearly visible. There have also been considerable alterations on the west front. The centre, recessed, portion of this front has at some stage been pushed out approximately three feet, half blocking a north-facing window on the first floor of the entrance range in the process. The western half of the present north-west tower is also an addition, made perhaps at the same time. The eastern half is in its present form even more recent, but there must have been something on the site before, for on the first floor an Elizabethan or Jacobean stone doorway (now blocked) leads into it from the main part of the house. The original outside wall on the west seems to have run in a straight line from the north-west angle of the north range to join up with the entrance range. The alterations were perhaps made by Wheeler, but if so he probably re-used the old windows, the mouldings of which are for the most part identical with those in the rest of the house.

The house is of three storeys and a basement. It is built on solid rock foundations, which rise steadily towards the north, so that the basement is confined to the south and south-east part of the house. Owing to the rise of the ground a small garden to the north of the house is on approximately first-floor level, and the north face of the ground floor of the original north range is embedded in the rock.

Inside, all the fireplaces and decoration and the great majority of the partition walls date from c. 1700 or later. On the analogy of other houses, the Jacobean arrangement of the south range was originally perhaps as follows: kitchen and offices in the basement, great hall and parlour on the ground floor, great chamber and withdrawing-chamber on the first floor, and long gallery running the whole length of the second floor. On the south face of the wall in which the doorway marked 'A' is set are the marks of a much larger doorway with a pedimented stone door-case. This was perhaps originally the way from the great hall to the main staircase.

Even allowing for destruction and alteration, there is a contrast in character between the show south range and the rest of the house. It is possible that the former was added onto an earlier courtyard house. If so, either the two stages followed very close on each other, or the detail of the older building was thoroughly renewed to bring it into conformity, for there is no piece of detail in the house which can confidently be dated any earlier than that of the south range.

Although documentary evidence is lacking, Wootton is one of the group of midland houses which can convincingly be attributed to Robert Smythson — or at least the south range can; possibly the rest was either earlier in date or was left to the executive masons. In the south range, the height, the compactness, the restraint of the ornament, and the skilful use of projections of different shapes can be compared with Hardwick. The high basement is reminiscent of a number of Smythson houses, notably Wollaton and Barlborough. The pairing of semi-circular and polygonal bay windows at the angles is also to be found at Smythson's Burton Agnes; Fleetwood, incidentally, was related by marriage to the builder of Burton Agnes, Sir Henry Griffiths.

The present balustrade dates from about 1700 but probably (as at Barlborough, Wollaton, Worksop and Hardwick) there was some kind of balustrade from the start, though the porch and bay-windows may originally have been carried above parapet level to form turrets. On the north side of the house the parapet is solid, and incorporates some stones carved with lozenge and other patterns which are clearly not in their original position. The curious chimney-stacks appear to be columnar chimneys of the Longleat and Wollaton type, cut down at a later period. Descriptions of the siege in the Civil War suggest that there was originally a gatehouse; this would no doubt have been between the two existing courtyard pavilions, which in their present form seem to be of about 1700.

Inside almost nothing survives of the Jacobean period, for the interior was largely renewed by John Wheeler, who installed new partitions, two fine but relatively simple staircases (placed, somewhat curiously, side by side) and much admirable bolection-moulded panelling. The interior has recently been much altered by the present owner, who has rebuilt

the internal floors and partitions in steel and concrete, and taken out one of the staircases. Work is still in progress at the time of writing.

The situation of Wootton is a dramatic and beautiful one, across the neck of a little promontory, with the ground falling away steeply on three sides. One of the three steep slopes is terraced for gardens, and there is another small garden, with pond and gazebo of c. 1700, concealed at the top of the promontory behind the house. Below this garden is a garden seat, in the form of an arched alcove in the hillside, carved with Richard Fleetwood's initials. It is the combination of a romantic site with the sophisticated beauty of its entrance façade that give Wootton its very individual character.

#### ILAM CHURCH AND CROSSES. BY DR. H. M. TAYLOR

The tiny Staffordshire village of Ilam is beautifully situated in the foothills of the Derbyshire Peak District, about four miles north-west of Ashbourne, on the banks of the Manifold, just before it joins the River Dove. The village has much to offer the antiquary, for the grounds of the church and hall contain three pre-Conquest cross-shafts while the church has an interesting blocked south doorway, an early-Norman font, a 13th-century stone shrine to St. Bertram (no doubt enclosing much earlier relics), and an octagonal chapel designed by Chantrey as a setting for his great monument to David Watts. The church was largely rebuilt in 1854 by Sir Gilbert Scott, and the village was developed on model lines about 1840 by Jesse Watts-Russell, son-in-law of the David Watts commemorated by the Chantrey monument. Just upstream of Ilam Hall the waters of the Manifold flow underground for a considerable distance, and in a dry summer there may be no water at all in the bed of the stream.

The two pre-Conquest cross-shafts in the churchyard are of different types, the taller one opposite the south porch being of the usual rectangular cross-section while the smaller one near the east end of the church is of cylindrical shape in its lower part but rectangular above, in a style that seems to be characteristic of the Peak District. The third cross-shaft, in the grounds of Ilam Hall, about 600 yards west of the church, is of the usual rectangular cross-section. It was set up in its present position on a very massive stepped base by Mr. Watts-Russell, having been taken from the foundations of an old cottage when he was remodelling the village.

Kendrick dates the cylindrical and the rectangular crosses at Ilam to the mid 11th-century. While this seems to be acceptable for the cylindrical shaft I would put the rectangular ones a little earlier (perhaps at the end of the 10th century) on the ground that the rectangular and cylindrical styles are unlikely to have been fashionable at the same place at the same time, and we know that the rectangular style was current elsewhere much earlier.

*The Cylindrical cross*, about 4 ft. high, is less tall than others of its type and therefore has probably lost some part of its cylindrical section. It has also lost almost all of its head, but enough remains to show the central boss and to indicate with some certainty the former existence of a wheel, or rim of stone connecting the arms. The four faces below the head are each outlined by a plain border to form panels which contain simple ornamental patterns of which three are differing types of interlacing while the fourth is a Greek key pattern, which tails off below into a volute. The junction between the plain faces and the lower cylindrical shaft is effected by surrounding the shaft with a broad projecting half-round moulding. Immediately beneath this moulding the cylindrical shaft is ornamented in relief with a band of stiff vine-scroll with leaves and flowers or fruit.

*The Rectangular churchyard cross* is about 7 ft. high and its sides taper from 18 in. and 10 in. at the base to 8 in. and 6½ in. respectively at the top. This shaft and the similar one in the grounds of the Hall are of grey stone, quite different from the red sandstone of the cylindrical shaft, thus giving some indication that they are of different periods. Each face of this shaft consists of three panels, outlined by plain borders and each separated from the one below by a round arch. The upper two panels on each face contain interlacing ornament of various

degrees of complexity, simplest in the narrow panels at the top of the north and south faces, and more complex in the wider panels. The top panels facing east and west and the central panels facing north and south all contain variations on a theme which may be described as consisting of two parallel rows of Staffordshire knots. The central panels facing east and west contain a pattern which appears in several places in this neighbourhood and which can be described as made up of two basic sets each of three concentric circles through which is interwoven a mesh of bands in roughly quatrefoil pattern.

But the most remarkable patterns on the shaft are reserved for the lowest panels. On the east are two facing birds or dragons with beaked faces. A triangular space below their breasts is enriched with a triquetra pattern. The north face contains an interlacing pattern which seems to consist of two separate snake-like figures. The west face is sadly weathered but shows three figures standing side by side with bodies made up wholly of interlacing or basket-work. The south face contains a single figure also of basket-work but with a vertical staff held in each hand.

These interlacing or basket-work human bodies seem to be peculiar to this part of the country. Apart from this cross and its companion in the grounds of Ilam Hall the only similar examples known to us are found at Checkley (about 12 miles S.W.) and at Sandbach, in Cheshire. There is, however a rather different treatment of the use of interlace as part of a human body at Brailsford, Derbyshire, about 10 miles S.E. of Ilam.

Enough of the lower part of the head of the cross has survived to indicate with some certainty that the four arms each contained an interlacing pattern formed from a single continuous strand which passed from arm to arm round a single central boss. Bishop Browne writing in 1888 said he could detect on the south side of the shaft a projecting piece of stone which represented a wheel or circle that originally connected the four arms of the cross.

*The cross in the grounds of the Hall* is now only 5 ft. high but it is much more massive than the rectangular shaft in the churchyard, and Bishop Browne thought it must originally have been at least 12 ft. tall. Its patterns are more worn than those of the churchyard cross but are apparently very similar. On the north face one panel of three basket-work men stands above a panel of concentric circles with interlace. On the south side are two panels each containing three basket-work men. On the east is an elaborate pattern of Stafford knots, and on the west, terribly defaced, are vestiges of confronted birds or dragons, with a triquetra ornament in the triangular space below.

*Other early fragments at Ilam* include a half-pillar about 5 ft. long of the same red sandstone as the cylindrical shaft and of which Bishop Browne thought it might originally have formed a part; it is now in use as a quoin stone in the south-east angle of the porch. Fragments of interlace survive in the west wall of the south transept and in the west wall of the nave north of the tower.

Bishop Browne inclined to date the font as pre-Conquest, and in this connection he compared the columns separating its panels to those which serve the same purpose in the font at Wilne, about 7 miles S.E. of Derby. In my opinion this comparison serves to separate the two fonts in date rather than to link them together. The human and animal figures on the Ilam font have none of the characteristics which distinguish Anglo-Saxon carving and I think an Anglo-Saxon date should be rejected in favour of Norman.

The jambs and half of the round head of a tall, narrow, blocked doorway are visible in the south wall of the nave, between the porch and the transept. The wall itself is 2 ft. 9 in. thick and about 18 ft. tall, built of rough rubble. The doorway is faced with large, very roughly shaped stones, very widely jointed. Its exceptionally tall and narrow proportions (8 ft. 9 in. by 2 ft. 9 in.) suggest Anglo-Saxon workmanship rather than Norman.

G. F. Browne, *Three ancient cross-shafts . . . at Ilam* (London, 1888), 1-32.

S. Jeavons, 'Anglo-Saxon cross-shafts in Staffordshire', *Trans. Birm. Arch. Soc.*, LXVI (1945-6), 110-122, particularly 113-6.

T. Pape, 'The round-shafted pre-Norman crosses of North Staffordshire', *Trans. N. Staffs. F. C.*, LXXX (1945-6), 25-49; and 'The rectangular-shafted pre-Norman crosses of North Staffordshire', *ibid.*, LXXXI (1946-7), 20-51.

## LONG LOW, WETTON. BY NICHOLAS THOMAS

This Late Neolithic monument of c. 1900 B.C. was built in two stages. The north-east and larger round barrow was built first. 28 yds. in diameter and 8 ft. high, it covered a massive stone cist which contained the remains of 13 crouched skeletons and 3 leaf-shaped arrowheads. A secondary burial (a skull-less inhumation) was found in the mound on the west side. At a later date the south-west barrow was joined to the first by a bank 15 yds. wide and 4 ft. high, with an overall length of 220 yds. An internal drystone wall ran the length of this bank and terminated at the centre of the south-west barrow, where it ran up against a short length of internal walling built at right-angles to it. A row of upright slabs continued its line to the far side of this mound and a cremation burial was deposited within the west angle formed by the cross-wall and the upright slabs. Other cremations occurred in the bank and the south-west barrow.

Long Low is without precise parallel, but the connecting bank recalls the platform extension to Bryn yr Hen Bobl, a chambered tomb of mixed gallery grave/passage grave affinities in Anglesey. This is a good example of the results of cultural mixing in an area peripheral to the main streams of ideas.

T. Bateman, *Ten Years' Diggings* (1861), 121, 131, 144, 182; *The Reliquary*, v (1864-5), 26.

## WEDNESDAY, 17TH JULY

## INGESTRE CHURCH. BY DR. M. J. CRAIG

Ingestre Church is the only church outside London which can with any probability be attributed to Sir Christopher Wren. It was built for Walter Chetwynd, who, like Wren, was an F.R.S. between 1673 and 1676. There is a drawing by Wren inscribed 'Mr. Chetwynd's Tower', but this was not executed. It does, however, establish the necessary connection, and the style and quality of the church go far towards clinching the matter.

The church stands to the S.E. of the house, almost on the front lawn. It is built of stone with an aisled nave of four bays, with clerestory lighting by roundels, a barrel-vaulted chancel and a central western tower. The original fittings survive in very large measure; most notable are the triple-arched screen of Flanders oak, the pulpit of the same, and the white marble font. The nave arcades are carried on quadruple clusters of Tuscan columns. The chancel ceiling has heraldic enrichment in plasterwork, and the flat ceiling of the nave also has rich plaster decoration.

Mr. Whiffen describes it as 'incomparably the most elaborate country church of its time'.

## ST. MARY'S CHURCH, STAFFORD. BY D. B. PEACE

St. Mary's appears at first sight to be a fairly ordinary town church dating from several periods and having suffered some Victorian restoration. The octagonal tower now looks incomplete without its spire, which fell in a gale in 1594.

A few Norman mouldings can be seen at the west end, and there is a fine transitional nave arcade of about 1180 with a 15th-century clerestory. The original South Transept was built about 1210, the Chancel about 1270-1310, and the building of the North Transept — architecturally the most immediately attractive part of the church — then followed about 1320-40. None of this is unusual, except perhaps the transitional work.

Of the fittings, the font is of a unique type, of about 1150, with a Latin inscription, lions, and conjoined figures round the foot. There is a good, and little seen, organ case of 1789, a window by A. W. N. Pugin of c. 1846, one of intense blue by Alfred Gerente of Paris, and a memorial of commercial character to Izaak Walton.

The rarest features of the church are the remains of the original shrine of St. Bertelin, beyond the west end. The saint came here as a hermit early in the 8th century; and evidence of his small timber church was found by Adrian Oswald who excavated the chapel in 1954.

Early foundation stones now mark the site of the later chapel, demolished in 1801; a wooden cross is to be seen, claimed to be similar to the wooden preaching cross of St. Bertelin which was found in the excavations.

St. Mary's is unusual in being a Collegiate church. It was founded about 913 as a 'Royal Peculiar' or 'Royal Free Chapel', free of the jurisdiction of the Archbishop or Bishop, and giving the right of sanctuary and capital punishment. The chancel formed the church of the college of secular priests, with a Dean and 13 Canons, who served a wide area round Stafford; the nave and transepts formed the parish church, under the control of the corporation. In 1798 Assizes were held in the church, and the construction of a jury box caused the loss of the head of one of the effigies on the Aston tomb. The two parts of the church were separated by partitions when in 1841 Gilbert Scott, at the age of 30, was entrusted with the repairs.

Scott's work here is of great importance. St. Mary's was the first major church job he undertook — the forerunner of over 700. His work was extremely conservative — where stonework had to be renewed he 'went on the principle of making every stone, and even every joint of the ashlar, correspond to a nicety with the old'. He did, however, renew much of the South transept in its 13th-century form, removing a large perpendicular window, but even here he claimed that it was only the exact height of the central lancet which could not be deduced from existing evidence.

It is largely due to his care that the church and tower are structurally sound, and that evidence still remains of certain archaeological problems still to be solved. These problems are specially to be found in the eastern bays of the nave where the design of the imposts adjoining the tower remains a puzzle, together with the fact that the eastern bays of the nave arcade are narrower than the rest yet have voussoirs which were clearly cut for a wider arch.

#### SHUGBOROUGH HALL AND PARK (Fig. 10). BY DR. M. J. CRAIG

The house is a remodelling by 'Athenian' Stuart for Thomas Anson, of a house built for William Anson in about 1695. Stuart's work was done in about 1760, but was recased by Samuel Wyatt for the first Viscount Anson in 1806.

Thomas Anson inherited the house in 1720. As a member of the Dilettanti, he was a close friend of Athenian Stuart, and he set about peppering the park with structures after the antique. Already, during the lifetime of his brother, the famous admiral, he had built, in about 1747, the *Chinese House*, which still stands though most of its fittings are now in the main house. The *Ruin*, beside the river near the house, is also early in date. When the admiral died in 1762 he left his fortune to his brother.

The *Doric Temple* is the earliest of Stuart's surviving buildings in the park, and closely resembles that at Hegley by the same hand. Near it are the *Shepherd's Monument*, with a relief based on Poussin's 'Et In Arcadia Ego', and the *Cat Monument*, sacred to the memory of the animal who, with Lord Anson, circumnavigated the globe.

The *Arch of Hadrian*, the most elaborate of the monuments, commemorates Lord and Lady Anson; it consists of a Corinthian arch surmounted by a composite colonnade with sarcophagi and a trophy and incorporates medallions by Schaemakers. The *Lantern of Demosthenes* is a replica of the Choragic Monument of Lysicrates, and was finished in about 1771. The largest of the garden buildings is the *Tower of the Winds*, more freely based on its Athenian prototype. It stood originally on an island in a lake now drained. The upper storey, with elegant domed ceiling, was used as a gambling room, and Samuel Wyatt adapted the ground floor in 1803 as a dairy.

#### SHUGBOROUGH RAILWAY TUNNEL AND BRIDGE. BY ROBERT SHERLOCK

In 1845, the Trent Valley Railway Company were planning a line from Stafford to Rugby, and the need to meet the wishes of the owner, the Earl of Lichfield, explains the existence of two architectural oddities in Shugborough Park. The first is the 777 yds. long Shugborough Tunnel. The west portal, which is near the Stafford approach road to Shugborough Hall, had to be 'properly and sufficiently guarded by a stone wall or battlement to

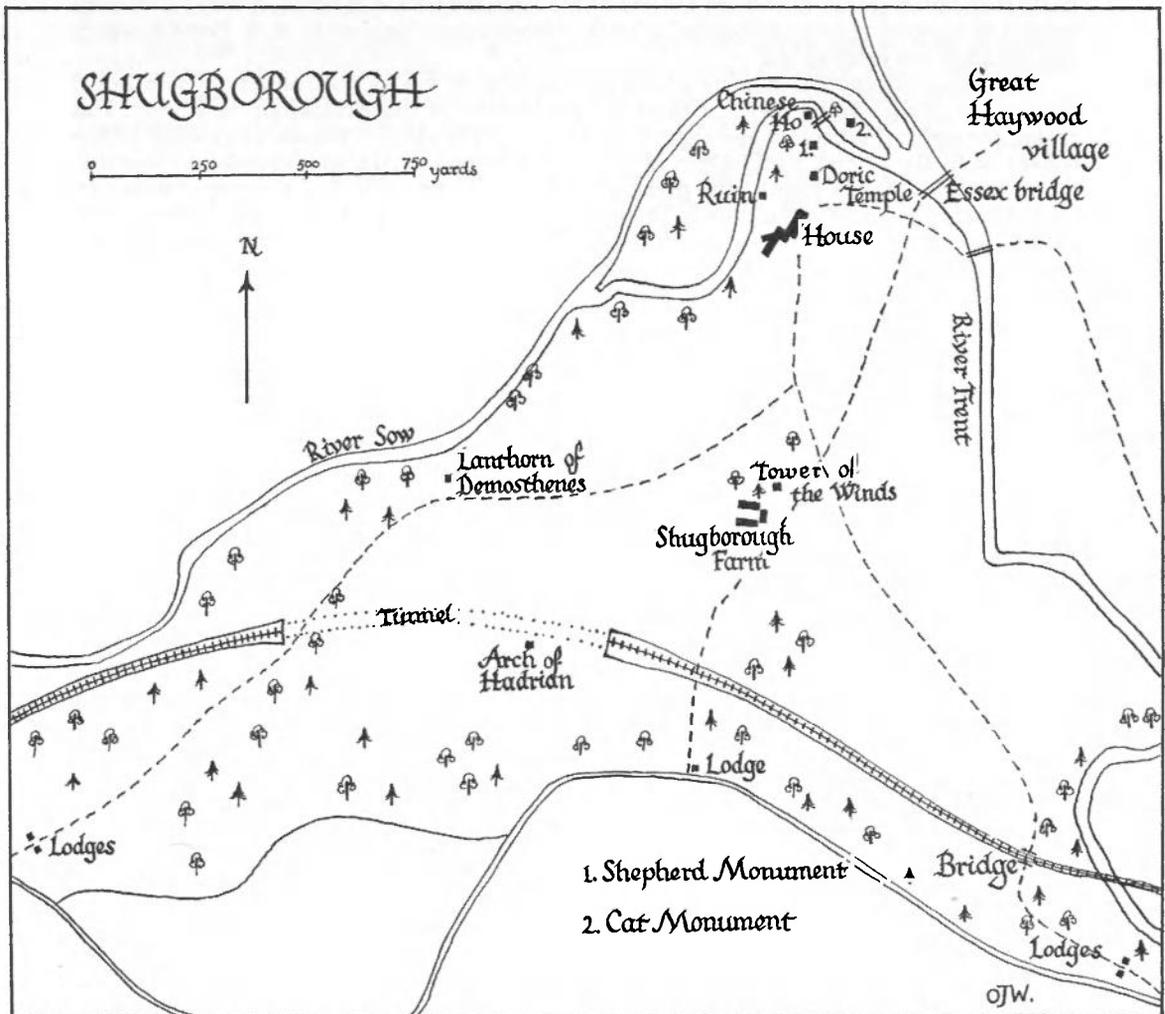


Fig. 10. Shugborough Park

hide the sight of the trains as they pass in and out'. To effect this aim, it takes the form of an embattled castle gateway between square embattled and buttressed towers. The arch, dated 1847, is semicircular, and appropriately the shafted jambs on which it rests have Norman cushion capitals. The east portal, by way of contrast, has an Egyptian gorge cornice, and a round arch with elaborately rusticated voussoirs; above the arch is the shield of the 1st Earl of Lichfield (Lichfield impaling Phillips).

The second oddity is the bridge that crosses the approach road from Lichfield. The Earl of Lichfield required that there should be 'a neat and handsome stone archway . . . with battlements or stone walls above the level of the line of railway of a sufficient height to prevent the danger of horses being alarmed'. The requirements are more than answered by a Classical design with Ionic columns, masks, balustrades and recesses. The superstructure on each side incorporates three plinths. The outside ones bear the Lichfield crest and carry a

sea-horse and a lion respectively, the supporters of the Lichfield arms. The centre one carries the shield-of-arms of the 1st Earl of Lichfield, backed by the robe-of-estate and surmounted by a coronet.

*N. Staffs. Journ. of Field Studies*, II (1962), 100, 102-3.

#### ESSEX BRIDGE. BY ROBERT SHERLOCK

Essex Bridge, which crosses the River Trent at Great Haywood, is the most notable monument of its kind in the county. It has 14 arches, of which the two westernmost are aligned at an angle to the remainder; it is about 100 yds. long and only 4 ft. wide between the parapets. The bridge provided the right of way from Haywood to the former village of Shugborough and presumably for this reason was maintained by the County. Chetwynd, writing in 1680, says that there was 'a Wooden Bridge, which being ruinous was in y<sup>e</sup> last Age rebuilt w<sup>th</sup> Stone, & contains 43 Arches'. That the bridge then had more than 14 arches is confirmed by a levy in 1647 of 'ffourescore pounds for building of 16 Arches of Shutborrowe bridge'. When the bridge was shortened is not known; it was possibly between 1680 and 1696, the date at which the surviving series of Quarter Sessions Order Books is resumed.

The present bridge could well have been built in the 16th century, as suggested by Chetwynd. It was known as Shugborough Bridge until the 19th century; the present name seems to result from an ill-founded association with the Earl of Essex.

During restoration of the bridge in 1961, an antler tool with square perforation, identified as Iron Age or Roman, was found close to the foundations of one of the piers.

#### TIXALL GATEHOUSE. BY DR. M. GIROUARD

A plate in Plot's *Natural History of Staffordshire* shows the original disposition of the gatehouse at Tixall, leading into the forecourt of the large and elaborate half-timbered house that was demolished in the 18th century. The house was built by Sir Edward Aston, and cut in a window was the inscription 'William Yates made this house 1555'. The gatehouse (according to Sampson Erdeswicke) was built by Sir Edward's son, Sir Walter Aston. The exact date of his father's death does not seem to be known, but he was in possession by 1566 and died in 1583. An early 19th-century history of the parish dates the gatehouse 1580.

Its form is that of the traditional Tudor gatehouse, complete with four corner-turrets and an oriel window over the archway. But the detailing — particularly the three tiers of orders between the turrets — makes it amongst the most important surviving examples of the early and more classical period of Elizabethan architecture, when detail was derived from France and from Serlio, rather than from Antwerp and Vredeman de Vries. In its particular mixture of traditional forms with classical detail Tixall can be compared with the gatehouse and frontispieces at Burghley.

#### ALL SAINTS' CHURCH, SANDON. BY C. F. STELL

Sandon church is of interest particularly for its fittings. The building has been enlarged and altered at a number of periods from the 14th to the 19th century and although complex is not of great architectural importance. It has been claimed (Scrivener, *infra*) that the present S. aisle, which is wider than the nave, represents the nave of a 13th or 14th-century church; but the evidence for this is not conclusive. In the S. wall of the S. aisle is a blocked doorway just E. of the largely 19th-century porch, also two original two-light windows in two-centred heads without cusping; a similar window, but with cusps, is in the centre of the W. wall. Other similar windows occur in the present chancel. At the E. end of the S. wall is a 16th-century window. The E. wall of the S. aisle, perhaps including the E. window, was rebuilt in 1655 and bears a tablet with this date and the inscription EDWARD TRUBSHAW MASON. This wall partly covers the E. respond of the S. arcade and so represents a 17th-century

shortening of the S. aisle. In the late 15th or 16th century a tower was inserted into the S.W. corner of the S. aisle causing the blocking of one of the S. windows.

The N. and S. arcades of the nave date from the 14th century but that to the N. is the more elaborate and opens into the N. chapel. This has two good traceried windows of the Decorated period, one of which is reset in the E. wall of the 19th-century vestry — an eastwards extension of the N. chapel. The chancel is of similar date to the S. aisle but the W. half of its S. wall was rebuilt in 1782 or earlier and again in 1929 and the E. wall in the late 19th century. The W. wall of the nave originally extended as far as that of the S. aisle but was reduced in length perhaps in the 18th century and extended again for part of its original length in 1839 — the W. gable has a stone with this date and the inscription T. TRUBSHAW F.S.A. ARCHITECT.

17th-century fittings include an oak communion table of 1644, a font dated 1669 and much contemporary panelling in the pews and pulpit.

#### THE ERDSWICKE TOMBS AND PAINTINGS. BY ROBERT SHERLOCK

The Erdeswicke family held the manor of Sandon from the 14th to the early 17th century. The best-known member was Sampson Erdeswicke whose *Survey of Staffordshire* was published posthumously in 1717. The historian's interests explain the remarkable appearance of the chancel of Sandon church. The dominating feature is his own monument, erected in 1601, two years before his death, and tentatively attributed by Mr. S. A. Jeavons to the workshop of Joseph Holleman of Burton-upon-Trent. By means of an inscription and a series of blazoned shields arranged in genealogical order, Sampson Erdeswicke has recorded his descent from Richard de Vernon, Baron of Shipbroke at the time of the Conquest.

The other monuments in the chancel are no more than tomb-chests: of these one is to George Digby (d. 1675), and the other four are to the immediate ancestors of Sampson Erdeswicke. Above each of the four is painted on the wall a naturalistic tree, carrying on its branches or on the tendrils of various creepers a series of blazoned shields that record the descent of each of the lords in the female line. The families concerned are, in chronological order, Basset, Harcourt, Grey and Lee. These trees form part of a scheme that would have extended to the whole of the chancel and which includes a representation of a window with heraldic glass in the north wall. This serves to balance a real one in the south wall. The chancel was all plastered over in 1782, and the paintings were not exposed again until 1929.

Rev. F. E. Copleston, *Sandon Church Restorations* (Stafford, 1929).

S. A. Jeavons, 'The Monumental Effigies of Staffordshire', in *Trans. Birm. Arch. Soc.*, vols. 69, 71, 75.

A. Scrivener, 'Sandon. All Saints' Church', *Trans. N. Staffs. F. C.*, XLV (1910-11), 131-42.

*Trans. N. Staffs. F. C.*, LXIV (1929-30), 172, pls. xii, xiii.

#### BERRY RING. BY J. FORDE-JOHNSTON

Berry Ring (SJ 887212) is situated about 3 miles W.S.W. of Stafford, just to the north of the Stafford to Newport road (A518). The hillfort is roughly oval in shape with the long axis lying north and south. It encloses an area of about 7 acres. Its defences appear to have consisted of a bank and ditch with a smaller bank and ditch beyond. There is little or no trace of an inner scarp to the main bank, which appears to have been of considerable size. Externally, it falls a vertical distance of 15 ft. to the ditch bottom which is 6 or 7 ft. below external ground level. About 20 ft. beyond the outer edge of the ditch there is, in places, a second bank and ditch of smaller dimensions. Along most of the western side the ditch appears to have been filled in and its position is occupied by the road which skirts the hillfort on this side. The entrance appears to have been at the southern end but unfortunately this area has been considerably disturbed and it is difficult to be certain of the original arrangement.

V.C.H., *Staffordshire*, I, 335-6.

## BURY BANK. By J. FORDE-JOHNSTON

Bury Bank (SJ 882359) is situated 2 miles N.W. of Stone in the angle formed by the junction of the A34 and the A51 roads. It lies close to the west bank of the River Trent. Berth Hill is 7 miles W.N.W. and Berry Ring about 10 miles to the south. The hillfort is roughly oval in shape and encloses an area of about 4 acres. The details of the defences are somewhat obscured by a thick, spongy layer of decaying bracken but they appear to be consistent for the whole circuit. The innermost feature is a bank with a sloping berm about 20 ft. wide outside it. Beyond the berm is a ditch, with another berm beyond it. The outermost feature is another bank, with no associated ditch. This arrangement is somewhat unusual for a hillfort but shows some resemblance to Castle Ring, Cannock. It may be that the heavy cover of dead and decaying bracken has obscured certain features, an outer ditch for example. The entrance is on the western side and is of the inturned type. Hollows flanking the inturns may represent inner quarry ditches from which the material for its construction was derived.

V.C.H., *Staffordshire*, I, 342-4.

## THE DEVIL'S RING AND FINGER. By NICHOLAS THOMAS

Two stones, clearly not in their original positions, are all that remain of what was probably a gallery grave. One stone has a hole near the centre, large enough to have permitted its use as a port-hole septal slab. The presence of part of another port-hole dividing-stone at the Bridestones, just over the border in Cheshire, is an added reason for supporting this interpretation of the Devil's Ring and Finger.

*Trans. N. Staffs. F. C.*, XLIII (1908-9), 133, 195.

*Antiquity*, I (1927), 229.

THURSDAY, 18TH JULY

## NEWCASTLE, CASTLE SITE. By PROFESSOR S. H. BEAVER

The castle (SJ 843460) is first mentioned in 1149, but recent research suggests an earlier date of construction, perhaps the end of the 11th century. It was of the motte and bailey type of which only a part of the earth mound and a few yards of bailey wall foundation survive; the latter is constructed of large rounded quartzite pebbles from the Bunter formation which outcrops a few miles to the south. Pool Dam, near the castle, served a water-mill from the 12th century until about a hundred years ago; the pool has now been filled in for use as a public recreation ground.

## INDUSTRIAL MONUMENTS IN THE POTTERIES. By PROFESSOR S. H. BEAVER

## SPRING WOOD BLAST FURNACE (SJ 822499)

This is a brick-built furnace on a stone base. It probably dates from the end of the 18th century; the first coke-using blast furnace in this district was erected at Apedale, nearby, in 1768.

## HARECASTLE TUNNELS (SJ 847521)

The Grand Trunk Canal, authorised by an Act of 1766, was sponsored by the Duke of Bridgewater and engineered by James Brindley; Josiah Wedgwood cut the first sod at Brown-hills in the Fowlea valley on 26th July, 1766. Harecastle tunnel was driven (1770-1777) through the western anticlinal ridge of the Potteries Coalfield; it passed through many coal and ironstone seams and much coal was got from side-headings during the construction. It is 2,897 yds. in length and 8 ft. 6 in. wide, with no tow-path; 'legging' through the tunnel used to take about 2½ hours. It is now derelict.

Traffic congestion became so great in the early 19th century that Telford was commissioned to build a second and parallel tunnel (2,882 yds.) which was opened in 1827. Horse-towing was used, there being a tow-path and guard rail; but early in the present century an electric overhead wire was run through, and a special boat with an electric motor and a trolley pole was used to haul boats through. In the mid-1950's, the increasing use of self-propelled boats with diesel engines rendered improved ventilation a vital necessity, and three large electric fans were installed at the southern end of the tunnel, housed in a building which completely obscures Telford's neat and attractive tunnel-mouth. In the early 1840's, just before the coming of the railway, some 700 boats a week were passing along this summit reach of the Canal; now there is almost no traffic left, except a little coal from Stoke to Middlewich, and even that will soon cease when the salt works close down.

#### LONGPORT, CANAL AND CRATE WORKS (SJ 858497)

Canal-side industries at Longport include potteries (some recently demolished), kilns and a mill for calcining and grinding flint, and a crate-works. The potteries make amongst other things, red-bodied, brown-glazed teapots. Crushed flint is used in the body of certain types of ceramic wares. The crate works is a long, low building with a series of squat chimneys, beneath each of which is a wood fire; over the fire, thin or perhaps split poles of birch, alder or hazel are heated so as to make them pliable, and they are then twisted and bent by hand to make the crates. The crates are used, with large quantities of straw, for packing pottery. This is almost the last surviving example of a craft which is as old as the pottery industry itself. Most pottery is now packed either in crates made of machine-woven wire netting, or (with sawdust and wood-wool) in barrels.

#### COBRIDGE, MARL PIT AND FURNIVAL'S (SJ 878490)

Typical of the Potteries landscape is the derelict marl-hole: this one supplied fireclay from the Blackband Group for making refractory products in the adjacent works. It is surrounded on all sides by development (houses, road, railway and the brickworks) and so remains derelict and flooded, but is slowly being filled with 'shraff' (waste from the ceramic industries).

Furnival's, formerly Cobridge pottery, is a good example of early industrial development. A small mid 18th-century house with a pedimented front door forms the nucleus of the present buildings and illustrates the domestic character of the original manufactory. The house was extended at each end in the early 19th century and other buildings were added including the block facing Elder Road. The latter is typical of many buildings in the potteries with a central entrance feature incorporating an arched gateway and a simplified Venetian window; the bell-cote is one of only two surviving in the district, the other being at Etruria. At the rear of the pottery may be seen an imposing series of bottle kilns and one later straight-sided kiln of 1912.

#### ETRURIA (SJ 865470)

Wedgwood's works were established at Etruria in 1769 alongside the surveyed line of the Grand Trunk Canal (which however was not opened until the completion of the Harecastle tunnel in 1777). Josiah Wedgwood migrated here from Burslem, to get a more spacious site and canal transport for china clay and finished wares. On the Ridge House Estate, he built the pot-works, a large mansion (Etruria Hall, 1769) and a 'garden village' — a double terraced row with long back gardens — for his workpeople (c. 1770).

The pottery was evacuated by Wedgwoods in their move to Barlaston in 1939; latterly it has been used by Messrs. Dunlop, but is now empty. The fine façade, with its bell cupola, remains, but all but two of the numerous bottle-ovens were demolished a few years ago. The Hall is now the offices of Shelton Iron & Steel Ltd.; the village was largely demolished under a slum-clearance scheme a few years ago, and only a few partly rebuilt houses survive.

Whereas the pottery used to be slightly above canal level, it is now, owing to mining subsidence, some 12-15 ft. below the canal, which has had to be continually built up to counteract the subsidence. The nearby Etruria Church shows clear signs of subsidence damage, as

does the adjacent vicarage. The church was so unsafe that its W. end was considerably shortened and rebuilt in 1964.

LONGTON, SUTHERLAND ROAD (SJ 913433)

Many small firms making china are concentrated in Sutherland Road and around the parish Church. The characteristic hollow-square layout with large arched entrance, and often with a 'hole-in-the-wall' through which the raw materials enter, is seen here to perfection; also the densest concentration of bottle-shaped kilns. Much rebuilding however is taking place, and the bottles are giving way to tunnel-ovens fired by gas or electricity.

S. H. Beaver, 'A geographical agenda for North Staffordshire', *N. Staffs. Jnl.Fld. Stds.*, III (1963), 1-16.

S. H. Beaver, 'The Potteries, a study in the evolution of a cultural landscape', *Trans. Inst. Brit. Geog.*, xxxiv (1964).

IVY FLINT-GRINDING MILL, STONE. BY ROBERT SHERLOCK

In 1720, it was discovered that calcined flint added to clay improved the colour and firing properties of pottery. Grinding the flints dry represented a danger to health, and in 1726 and 1732, Thomas Benson took out patents for effecting the process under water. By this, as fully evolved, the grinding took place in large circular pans, partially filled with water and paved with chert; to a central shaft were bolted driving arms or 'sweeps', and in front of these were placed large blocks of chert, known as 'runners'. The resulting slip was washed and dried.

The area most of all identified with flint-grinding was the Moddershall Valley, north of Stone. This was conveniently near the Potteries; the water of the stream was pure enough not to discolour the flints and the flow regular enough to be a reliable source of power.

There are the remains of six flint-grinding mills along the valley. In addition, two are still working although bone is now ground instead of flint.

One of these two is Ivy Mill (Fig. 11), not to be confused with Ivy House Mill at Hanley. It already existed in 1775 and some time between 1844 and 1851 was converted from a paper to a flint-grinding mill. In 1860 the machinery and plant comprised two calcining kilns, a water-wheel about 20 ft. in diameter by 6 ft. wide, two flint pans, respectively 13 ft. 6 in. and 12 ft. in diameter, two flint 'arks' and various wash-tubs, cranes and pumps. The out-buildings consisted of a three-storey block, with stabling for five horses and warehousing above, and a cart-house and gig-house.

Apart from the replacement of the smaller flint pan, the mill has been little altered since 1860. Most of the present machinery and plant dates presumably from the period 1844-51.

L. E. Helsby and others, *Water Mills of the Moddershall Valley* (duplicated typescript, 1961). Copy at William Salt Library, Stafford.

Simeon Shaw, *History of the Staffordshire Potteries* (Hanley, 1829), 141-6.

Yates, *Map of Staffordshire* (1775).

Tithe Maps and Apportionment, Meaford & Oulton, (1844).

White, *Directory of Staffordshire* (1851).

*Staffordshire Advertiser*, 10th and 17th November, 1860.

FRIDAY, 19TH JULY

DR. JOHNSON'S HOUSE, LICHFIELD. BY DR. G. BARNES

The house in which Dr. Samuel Johnson was born was built by his father, Michael Johnson, a Lichfield bookseller, during the years 1707-8. Michael Johnson had formerly lived in another Lichfield house, standing on part of the site of the present building, which he purchased in 1707 from Nathaniel Barton and demolished entirely. The area of the new building was larger than that of its predecessor, and took in land on two sides of the old

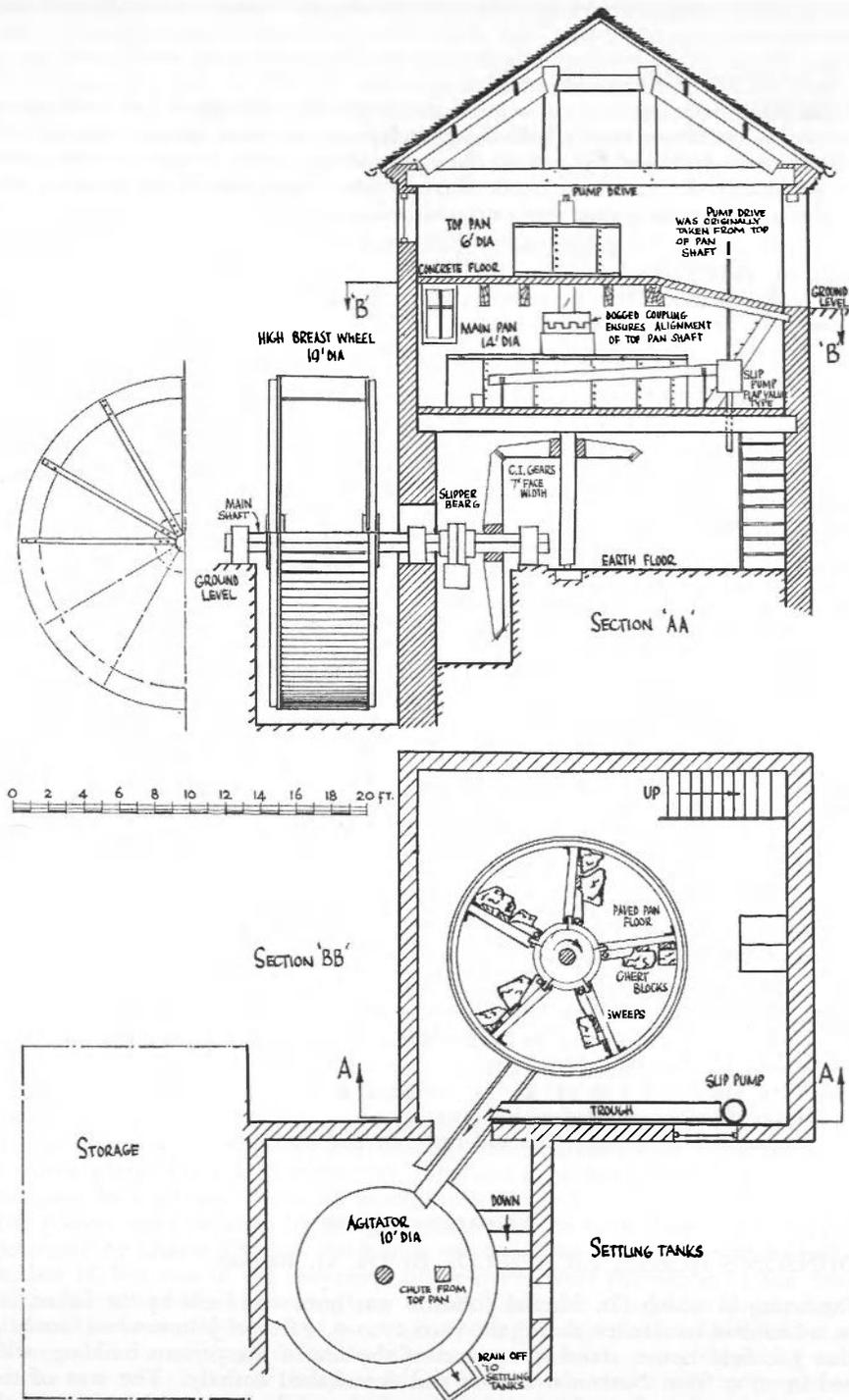


Fig. 11. Ivy flint-grinding mill, Stone

house to such an extent that it 'overjetted' part of the Market Square, thus encroaching on Corporation land. A forty-year lease of this encroachment was granted to Michael Johnson by the Bailiffs and Citizens of Lichfield in 1708, and was renewed in 1767 and 1866. However, in the lease of 1866 reference is made to the removal of a bay window and some steps adjoining it on the Market Street side (shown on an old drawing of the house) which had constituted the encroachment on that side of the house. In 1887 the house was sold for £800 to Mr. James Henry Johnson of Southport, who repaired it and replaced the shop window, then in the style of that part of the 19th century, by a door and window in the style shown in earlier prints of the house. On the death of James Henry Johnson his executors were empowered by his will to sell the house to the Corporation of Lichfield for £250. The Corporation was arranging to raise the money for this on the security of the rates when a native of Lichfield, Alderman John Gilbert, asked to be allowed to make a gift of the house to the city.

In Michael Johnson's time the room on the right of the main entrance to the house was used as a bookshop, to which public access was obtained *via* the Market Street door and those steps which were later removed. It has been said that the room in which Johnson was born is the one immediately above the shop, although some doubt has recently been cast on this theory. The small room to the left of the entrance was the parlour of the Johnson family. The other rooms consist of a basement and four bedrooms. The basement appears to have served as a combined living room and kitchen for the Johnson family, and is presumably the scene of the incident referred to in Mrs. Piozzi's *Anecdotes of the late Samuel Johnson*, in which the nine-year-old Johnson, reading *Hamlet* alone in the kitchen, was so frightened by the Ghost scene in the play that he hurried 'upstairs to the street door that he might see people about him'.

As far as possible the fabric of the house has been restored to its original appearance in the time of Johnson's father. Most of the bedrooms are at present used to exhibit books, manuscripts (including autograph letters), and other objects of Johnsonian interest. A re-organization of the museum has been planned which would restore the interior of the house to something like its original appearance, with the downstairs room being fitted out as a bookshop in 18th-century style.

Aleyn Lyell Reade, *Johnsonian Gleanings* (privately published).

#### LICHFIELD CATHEDRAL. BY A. R. DUFTY

In the mid 7th century Diuma was made bishop of Mercia and the see, later named Lichfield, was instituted *c.* 656. St. Chad was the first bishop (reconsecrated 669-72) to fix the see at Lichfield. The site of his church and his burial place is traditionally just east of Stowe Pool, where Stowe church and St. Chad's well stand on the east periphery of the town. Hedda (691-721) is said to have chosen the place where the Cathedral now stands for his church, to which he translated the bones of St. Chad.

Leofwine, the first abbot of the Benedictine abbey at Coventry, was bishop of Lichfield from 1053 to 1066. After removal of the see in 1075 to Chester, a greater urban centre than Lichfield, it was moved to Coventry in 1102, becoming the diocese of Lichfield and Coventry under Robert de Limesey (1087-1117), bishop and abbot, offices which his successors continued to unite for about a century. The next bishop but one, Roger de Clinton (1129-48), reformed the college at Lichfield adding a number of prebendaries, each with an endowed stall in the choir.

Nothing of the structure of the pre-Conquest church or churches has been discovered, but excavations beneath the existing choir of the present cathedral in 1856 and 1860 revealed foundations of an apsidal building (Fig. 12) which, by analogy with the plan of the eastern arm of Norwich cathedral begun in 1096, may well be assigned to the late 11th century. In 1088 Robert de Limesey is said to have spoiled the rich church of Coventry to finance great buildings at Lichfield. The form and size of the plan are indicative of a presbytery with north and south ambulatories returned round the east end, the lines of the north and south arcades being just within those of the present choir arcades. Off the east end and entered from

the ambulatory was a small apsidal chapel, as at Norwich. Here the foundations showed a subsequent enlargement of the chapel, the newer walls retaining a moulded plinth of mid 12th-century character. Roger de Clinton, the reformer, is said to have exalted the church as well in building as in honour, from which it is assumed he completed the Norman Cathedral. Though nothing of a Norman structure other than of the chapel just mentioned remains *in situ*, substance is given to the assumption by the existence of elaborately carved stones of the period, found reused in the fabric of the Cathedral,<sup>1</sup> allied with the following fact. On the outside of the west wall of the central crossing, in the north-west angle between tower and nave clearstorey, is the crease of a roof. It comes below the level of the heads of the clearstorey windows, but the clearstorey and the stages below are of one date. Therefore the crease represents the line of the roof of a nave that preceded the present nave. The dating of the central crossing itself is discussed below.

Thus the foundations revealed by excavation, the existence shown of a pre 13th-century nave and the mid 12th-century carved stones, considered against the historical background, indicate a very normal architectural development, namely, a rebuilding begun at the east end by Robert de Lymesey in the later 11th century, continued westward, and perhaps completed by Roger de Clinton shortly before 1150, an operation covering a span of half a century, which is in no way unreasonable for a great church.

The 19th-century excavations showed that the 11th-century eastern arm was demolished to make way for a square-ended presbytery with ambulatory and four eastern chapels. Of this, the first three bays of the arcade adjacent to the present central crossing survive: their style suggests that the rebuilding took place during Geoffrey de Muschamp's tenure of the see (1198-1208). The outer walls of the aisles coterminous with these bays also survive. The date of the central crossing itself is called into question by the survival upon it of the roof crease of a nave here assigned to the 12th century, as described above. *Prima facie* this would suggest that the fabric of the central crossing is essentially earlier than would appear. More probably however it is of *c.* 1200, as its style would suggest, and was built against the east end of the earlier nave, the roof of the latter being cut back some way during the construction and then weathered up again to the new work until such time as the nave was rebuilt, that is, in the second half of the 13th century, before *c.* 1300.

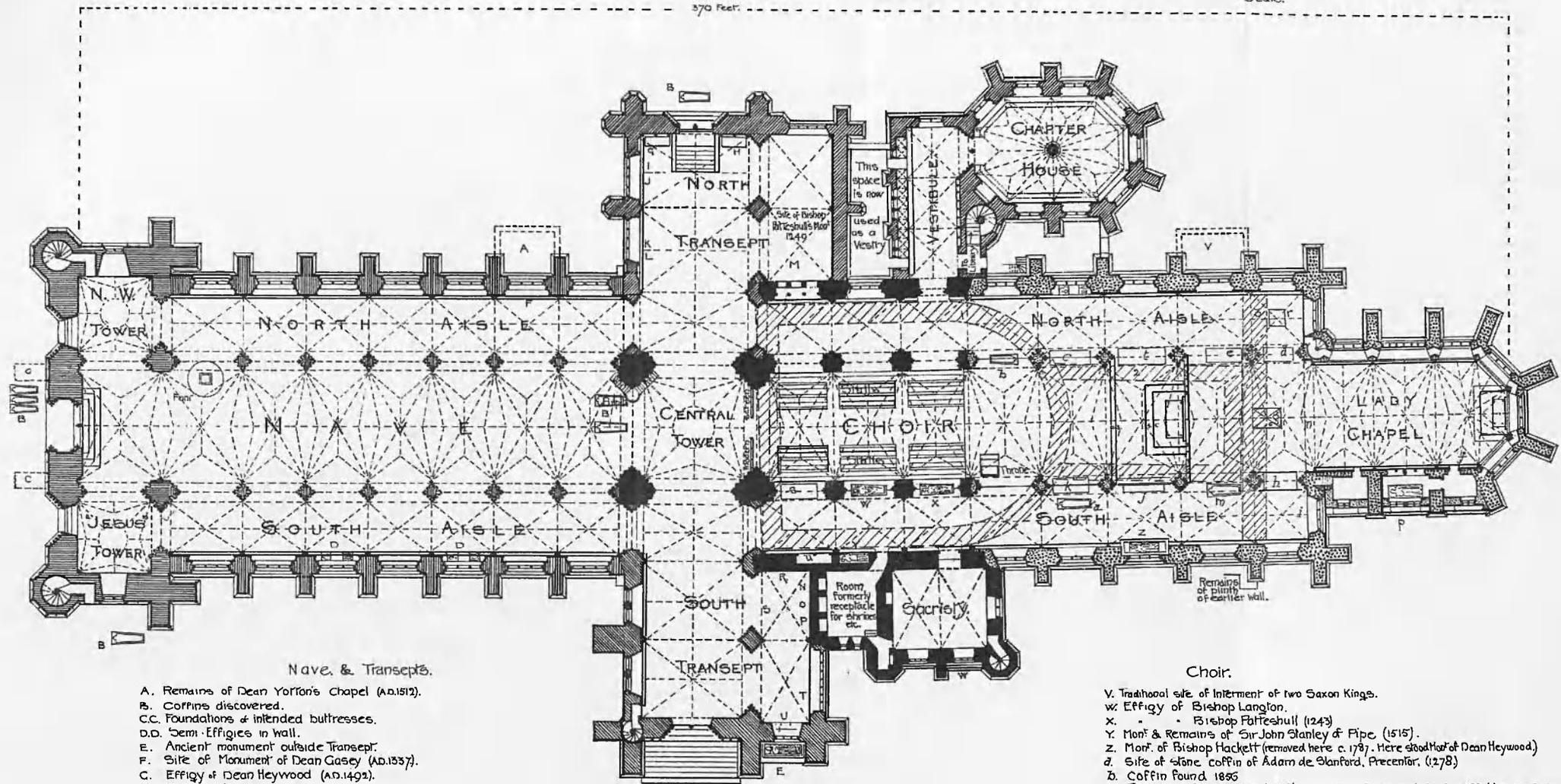
As a result of destruction and looting during the Civil War the building of the cathedral is almost undocumented, and any account of the sequence must rest largely upon isolation of styles and their chronology. Apart however from the chronicler's accounts already adduced, firm references are to digging stone for the new fabric of the church in 1235 and 1238, a commission in 1243 for a timber roof in St. George's Chapel, Windsor, to be like the roof of the new work at Lichfield, and the record that Walter de Langton (1296-1321) began the Lady Chapel and left money for its completion. He also had the great shrine of St. Chad made at a cost of £2,000, which stood behind the high altar and between the present easternmost piers until Roger de Norburgh (1322-59) removed it to a sepulchre south of the high altar, which would suggest that it was a precious reliquary as opposed to an architectural structure. His successor, Bishop Stretton (1360-86), also seems to have improved the shrine.

The development of the cathedral after *c.* 1200 may be summarised thus: the transepts are Early English (the references above to 1235, 1238 and 1243 apply), first the south, then the north, St. Chad's Chapel and the Chapter House, the entrance to this last being broken through the wall-arcade of the earlier north aisle; then the nave, with dog-tooth ornament on the clearstorey windows, followed in the second half of the century as far as the west end, which itself was completed, including the parapets and spires, in three distinct horizontal stages by *c.* 1330, the middle stage of *c.* 1310 exhibiting a profusion of ball-flower ornament. The central spire dates from the Restoration. Meanwhile the Lady Chapel was begun by Langton (the dating is discussed further below) beyond the east end of the cathedral then standing, as a preliminary to the rebuilding of the eastern arm which proceeded westward as far as midway through the third pair of piers east of the central crossing. The corresponding wall-shafts in

<sup>1</sup> Now preserved in the Lichfield Museum. One retains a carving of high quality of a pelican in piety.

# LICHFIELD CATHEDRAL. GROUND PLAN.

10 20 30 40 50 60 70 80 90 100 FEET.  
Scale.



### Nave & Transepts.

- A. Remains of Dean Yorlon's Chapel (A.D. 1512).
- B. Coffins discovered.
- C.C. Foundations of intended buttresses.
- D.D. Semi-Effigies in wall.
- E. Ancient monument outside Transept.
- F. Site of Monument of Dean Gasey (A.D. 1537).
- G. Effigy of Dean Heywood (A.D. 1492).
- H. Monument
- I. Mon<sup>t</sup> Mrs. Mary Madan. (1827).
- J. - Gen<sup>l</sup> Rich<sup>d</sup> Vyse (1825)
- K. - Sir Chas. Oakley Bart. (1826)
- L. Catherine Buckenidge. (1787. Westmacott, sculptor).
- M. Organ (now occupies whole of Aisle).
- N. Bust of Dr Johnson (1784. Westmacott sculptor).
- O. Mon<sup>t</sup> Bishop Cornwallis (1824).
- P. Bust of Garrick (1799. Westmacott sculptor).
- R. Mon<sup>t</sup> Andrew Newlon Esq. (1806).
- S. Officers 80<sup>th</sup> Reg<sup>t</sup> Staffordshire Volunteers (1791).
- T. Mon<sup>t</sup> Bishop Smallbroke (1749).
- U. Dean Howard (1868).

Here first added that of Bishop Langton & secondly that of Bishop Hackett 1670. whose remains still remain.

### Approximate Dates.

Choir 1200		Nave 1250	
S. Transept 1220		W. Front 1275	
N. Transept 1240		Lady Chapel 1300	
Chapler no.		Presbytery 1325	

Note The portions hatched in Choir & Presbytery thus show (1) The foundations of the Apse. (2) Walls of Chapel afterwards added & (3) The transverse wall which formed E. end of Early English building.

### Choir.

- V. Traditional site of Interment of two Saxon Kings.
- w. Effigy of Bishop Langton.
- x. - - Bishop Fitzthulth (1243)
- y. Mon<sup>t</sup> & Remains of Sir John Stanley of Pipe. (1515).
- z. Mon<sup>t</sup> of Bishop Hackett (removed here c. 1787. Here stood Mon<sup>t</sup> of Dean Heywood)
- d. Site of stone coffin of Adam de Stanford, Precentor. (1278)
- b. Coffin found 1856
- c. Probable site of Mon<sup>t</sup> of Bishop Scrope. (afterwards Archbishop of York). Beheaded 1405.
- a. Site of Mon<sup>t</sup> of Bishop Stratton (1200).
- e. Probable site of Mon<sup>t</sup> of Bishop Blythe 1530
- f. Site of Mon<sup>t</sup> of Rob<sup>t</sup> Master, Chancellor (1625) Destroyed during Civil Wars.
- g. Site of Shrine of St Chad.
- h. Site of Robert Lord Bassell's Mon<sup>t</sup> (1390). Described by Sir W. Scott as Marmon's
- i. "Sleeping Children" Maus. of Canon Robinson (1612 & 1613) Sir F. Chantrey 1817.
- j. Site of Bishop Langton's Mon<sup>t</sup> (1322)
- k. Probable Site of Mon<sup>t</sup> of Bishop Longespee or Neulan or Meylan (1296).
- m. Bishop Wm de Cornhill (d. 1223)
- n. Site of Stone Screen. Destroyed during Civil Wars.
- p. Three 14<sup>th</sup> Century Mon<sup>t</sup>s, restored 1879, in memory of Bishop Selwyn.
- r. Bishop Ruder d. 1856 / Sir F. Chantrey sculptor.
- s. Major Hoason 1858 (G.E. Street R.A.).
- t. Bishop Longdale, 1668 (Sir G.G. Scott R.A. Effigy by Watts)
- u. Archdeacon Hudson 1865 (G.E. Street R.A. Effigy by Watts)
- w. Ancient Mon<sup>t</sup> outside Sacristy (16<sup>th</sup> Century).

Refau<sup>d</sup> in Mon<sup>t</sup> area of altar  
Jan<sup>y</sup> 1891

Fig. 12. Lichfield Cathedral  
(Reproduced from The Builder, 1891)

the aisles are similarly dimidiated, while supporting their Early English vaulting ribs westward. The clearstorey however was rebuilt as far westward as the central crossing, being completed c. 1350, judged stylistically. Thus the arcades of c. 1200 are surmounted by Decorated work, even to the extent of the outermost order of the arches being an addition of the later date, presumably to support an oversailing superstructure sufficient to afford width for a wall-walk above. In this way improved architectural uniformity was obtained. Significantly perhaps, William de Ramsey, chief surveyor of the King's works, was consulted about the new work in 1337. The present niches above the stalls are 19th-century and may be Gilbert Scott's innovation.

It is noteworthy that in the Lady Chapel the windows in the first three bays show the tentative beginnings of flowing tracery incorporated in the more strictly geometrical patterns of the Early English style; furthermore, the bishops' tombs added on the external south plinth have ball-flower ornament.<sup>1</sup> Thus the presumption is that the building was begun before c. 1310, a dating supported by the design of the tracery of the fourth south window, the next window in the progression, which is stylistically of c. 1330. Accepting this chronology, then the earlier windows exhibit in their labels very early examples of the ogee motif.

In the second half of the 14th century vaults were inserted in the crossing and transepts and many of the windows in the eastern arm and the transepts were remodelled: in 1661 their Perpendicular style was copied in making good the damage caused by bombardment and the destruction of the central spire during the Civil War. In 1788 J. Wyatt was called in to put the cathedral in order 'for convenient use'; further repairs were carried out under the direction of Sydney Smirke after 1842, but the thorough-going reparation, the results of which are still so much in evidence, was begun in 1856 under G. G. Scott and continued virtually until 1897. The great west window is entirely to Scott's design, in place of an elaborate predecessor of the time of James II.

The space available here allows only the briefest notice of the remarkable 16th-century glass in the seven more easterly windows in the Lady Chapel; it came from the Cistercian abbey at Herckenrode, near Liège, and was bought by the dean and chapter in 1802, through the good offices of Sir Brooke Boothby. The 16th-century glass in the other two windows, which once belonged to the 3rd Marquess of Ely, was acquired in 1895. The greatest possession, however, is the 7th-century MS., known as the 'St. Chad's Gospels', containing the Gospels of St. Matthew and St. Mark and part of St. Luke's Gospel. It was originally possessed by one of the churches of St. Tilo in South Wales and was at Lichfield in the late 10th century. An even longer association with Lichfield, possibly with St. Chad himself, is represented by the fragment of a stone chair dug up in the close in 1932. With little doubt it is the remains of the *cathedra* of the bishop. Though Hedda first built on the present site, the veneration accorded to a *cathedra* was such that he may well have brought it, as a token of continuity, from Stowe, that is, from St. Chad's church. Unfortunately it has again been buried, no-one knows where.

R. Willis, 'On Foundations of Early Buildings discovered in Lichfield Cathedral', *Arch. J.*, xviii (1861).

John Hewitt, 'The Keeper of "St. Chad's Head" in Lichfield Cathedral, etc.', *Arch. J.*, xxxiii (1876).

Bell's Cathedral Series, *Lichfield* (1898).

'Discoveries in the Close, Lichfield, 1932', *Staffs. Historical Collns.* (1931).

Hugh Bright, *The Herckenrode Windows in Lichfield Cathedral* (1932).

#### ST. EDITHA'S CHURCH, TAMWORTH. BY ROBERT SHERLOCK

Tamworth Parish Church (Fig. 13) is dedicated in honour of St. Editha, the sister of King Athelstan, who was given in marriage to the faithless Scandinavian king Sihtric at Tamworth in 926. The church was later collegiate with a dean and five prebendaries, who

<sup>1</sup> The tombs are almost completely restored, but it is reasonable to suppose the original form and decoration are reproduced.

were probably the successors of a pre-Conquest monastery or old minster. In the 16th century King Edgar (959-75) was regarded as the founder.

The church was originally cruciform with a crossing measuring internally 21 ft. 6 in. square. The north and south walls of the latter survive incorporated in the later arcades (Pl. XIII). The position of the demolished E. and W. walls of the crossing is indicated by extensive patches where the masonry has been roughly hacked back to the line of the internal facing of ashlar. The richly moulded N. and S. arches of the crossing have chevron ornament and billeted hoods and date from the 12th century. The responds are in two square members with a facing of large coarse ashlar and appear to be older. The transepts with an internal width of only 16 ft. show that the angles of the crossing projected to the E. and W. A section of the early external plinth preserved on the W. face of the crossing behind the start of the later arcade shows that the original nave was also narrower and that the crossing projected on all four angles. These older features are of the 11th century. They cannot be more closely dated, but the crossing with projecting angles is a pre-Conquest feature. At Tamworth it probably indicates the plan of a church going back to the foundation of the minster in the 10th century.

In the 13th century the aisles were either added or rebuilt; the evidence for this remains in the outer walls of the N. aisle and the crypt below part of the S. aisle. In 1345 the church was largely destroyed by fire, and the nave, S. aisle, and N. and S. transepts represent the subsequent rebuilding. Towards the end of the 14th century St. George's Chapel was rebuilt, together with the E. wall of the chancel; the clerestorey windows of the three easternmost bays of the chancel were also added at this time. In the 15th century the clerestorey was extended the full length of the chancel and nave and the W. tower was added. The tower is crowned by an octagonal drum which may have been intended as the base of a spire. A unique feature is the double spiral staircase, with one external and one internal entrance.

The church was restored in 1869-71 and the present furnishings are largely of this date. The principal earlier fittings include an elaborate sculptured monument of 1680, in the tower, to John Ferrers and his son, attributed to Samuel Watson of Chatsworth; also three pre-Reformation table tombs and, in the churchyard, many slate headstones of the 18th and 19th centuries. The wrought-iron chancel screen is basically of the 18th century. On the S. aisle wall is a sundial dated 1822 signed H. Mitchell and inscribed with a table of time corrections for various dates throughout the year. In the vestry are preserved miscellaneous fragments of old glass and some reset medieval floor tiles.

D. Green, 'The Monuments of Grinling Gibbons', *Country Life Annual* (1964), 84-7.

H. C. Mitchell, *Tamworth Parish Church* (Welwyn, 1935).

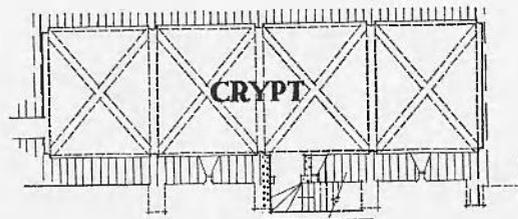
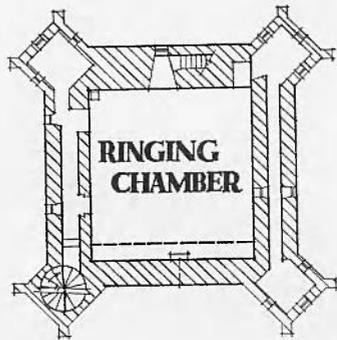
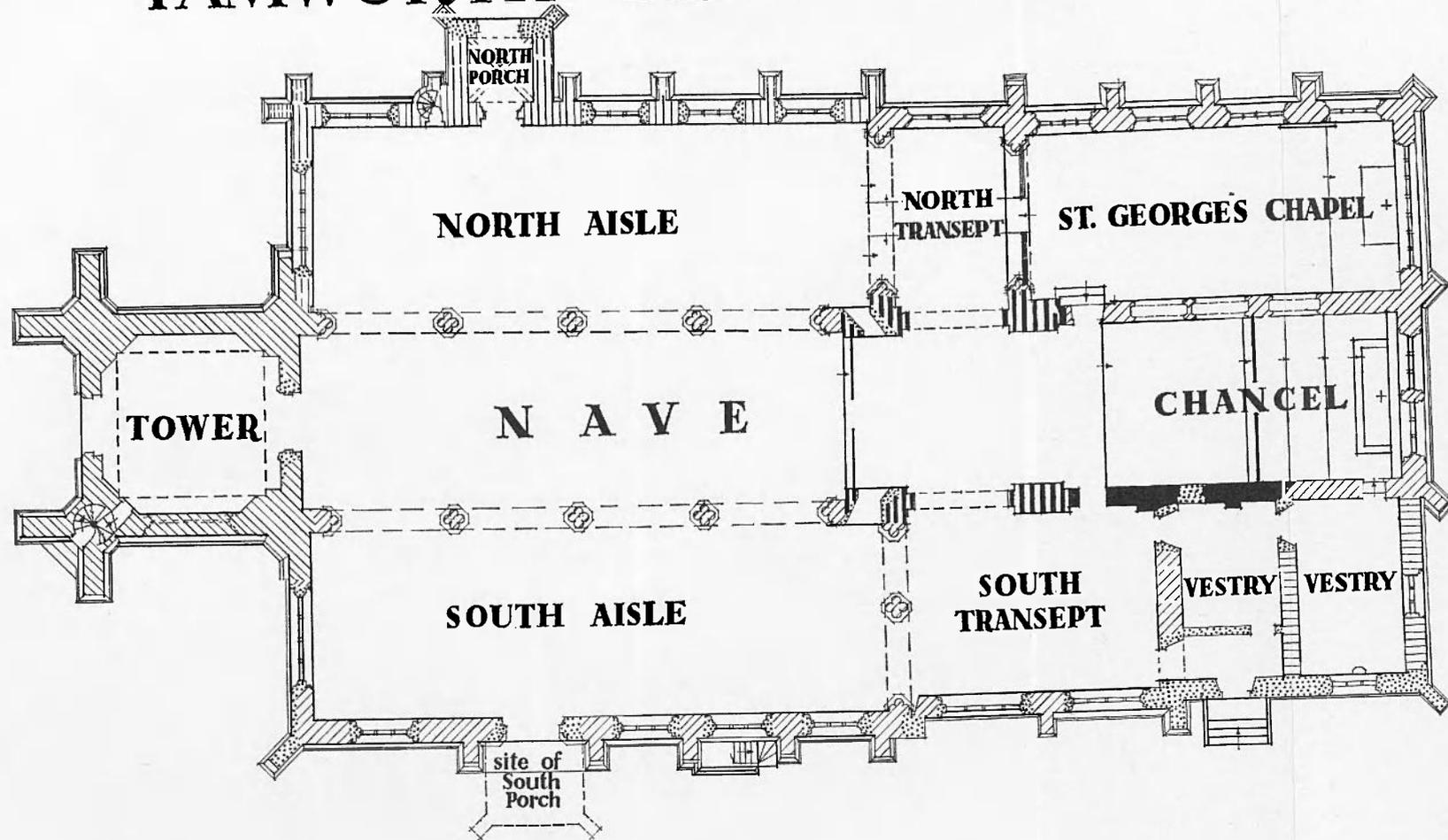
C. F. R. Palmer, *The History and Antiquities of the Collegiate Church of Tamworth* (Tamworth and London, 1871).

#### TAMWORTH CASTLE. BY DR. C. A. RALEGH RADFORD

The Mercian royal seat or palace at Tamworth is recorded as early as the 8th century, when charters were granted there by King Offa (ob. 796). This part of the Midlands was recovered from the Danes by Aethelfleda, Lady of the Mercians, who erected a burh at Tamworth in 913. The town was a mint under King Athelstan. In 943 it was captured by Anlaf Sihtricsson, the Scandinavian ruler of York. After the Norman Conquest Tamworth was held successively by the families of Marmion, Freville and Ferrers.

Tamworth Castle stands in the south-west corner of the town (Fig. 3). It consists of a very large, flat-topped motte, crowned by a shell keep (Fig. 14), with a bailey to the north and east. The bank facing south in the Castle grounds must in origin be older than the motte, which lies within its line. It should therefore represent the defences of the burh erected in 913, doubtless increased in size in later times. The motte is post-Conquest and belongs to a class of large stockaded castles which are normally of the late 11th century. The small square tower and the contemporary shell keep on the motte are characteristic of the age of Henry II (1154-89).

# TAMWORTH · PARISH CHURCH of ST. EDITHA



- |  |                    |  |                         |
|--|--------------------|--|-------------------------|
|  | 11 <sup>th</sup> C |  | Circa 1400              |
|  | 12 <sup>th</sup> C |  | 15 <sup>th</sup> C      |
|  | 13 <sup>th</sup> C |  | 16 <sup>th</sup> C      |
|  | 14 <sup>th</sup> C |  | Late 19 <sup>th</sup> C |

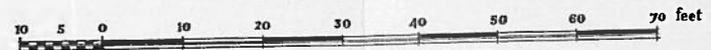
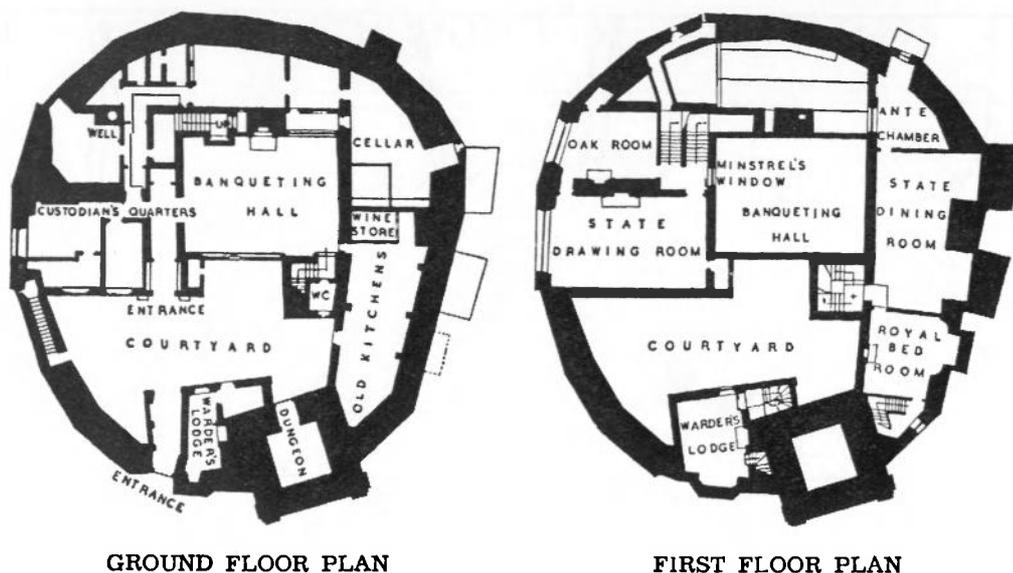


Fig. 13. Tamworth Parish Church  
 (Plan by A. L. Linford, L.R.I.B.A.)



GROUND FLOOR PLAN

FIRST FLOOR PLAN

Fig. 14. Tamworth Castle

Within the keep is a great house of the 16th and early 17th centuries. This still retains fine fireplaces and much contemporary panelling.

C. F. Palmer, *History of the Town and Castle of Tamworth*.

H. Wood, *Borough by Prescription*.

*The Complete Peerage*, s.v. Marmion.

#### WALL (LETOCETUM). BY DR. GRAHAM WEBSTER

The small Romano-British town of Letocetum on Watling Street (Fig. 15) was a posting-station on the route to Viroconium and Deva. The first occupation was military and was associated with the Roman army's advance across the Midlands towards the Welsh Marches in the 1st century. Later it developed as a small town, but its exact status has not yet been established. Buildings may have extended over an area of 5 to 10 acres. There are also extensive traces of Roman occupation beyond the apparent confines of the settlement. To the east for at least 2 miles along Watling Street pottery and building debris can be seen in the fields. At the junction with Ryknild Street the soil is a dense black due to the presence of a peat bog; there is nevertheless evidence here of a settlement. Near Shenstone there is a small farmstead surrounded by a ditch (originally identified as a fort). Along the main road to the west are traces of a cemetery. Wall seems to have been a place of some consequence or notoriety to be listed by Nennius in the 8th/9th centuries among the 28 cities of Britain.

During aerial reconnaissance between 1945 and 1952, Dr. J. K. St. Joseph observed and recorded three ditches forming part of a straight side and a right-angle turn at Wall, at the east end of the modern village and south of the modern road (*J.R.S.*, XLIII (1953), 83). The military appearance of these ditches seemed to confirm the presence here of a fort belonging to the early Roman advance and suggested by the pieces of military equipment (in the Ministry of Works site museum; *Arch. J.*, CXV (1958), 94). These defences were trenched in 1955 and found to belong to a walled enclosure and dated to a period not earlier than the late 2nd century (*Trans. Birm. Arch. Soc.*, LXXV (1957), 24-29). Further work by the Lichfield Arch. Soc. has shown that the area of this enclosure is about 5 acres. The wall was 8 ft. thick and the date not likely to be earlier than the late 3rd or early 4th century (*J.R.S.*, LII (1962), 170).

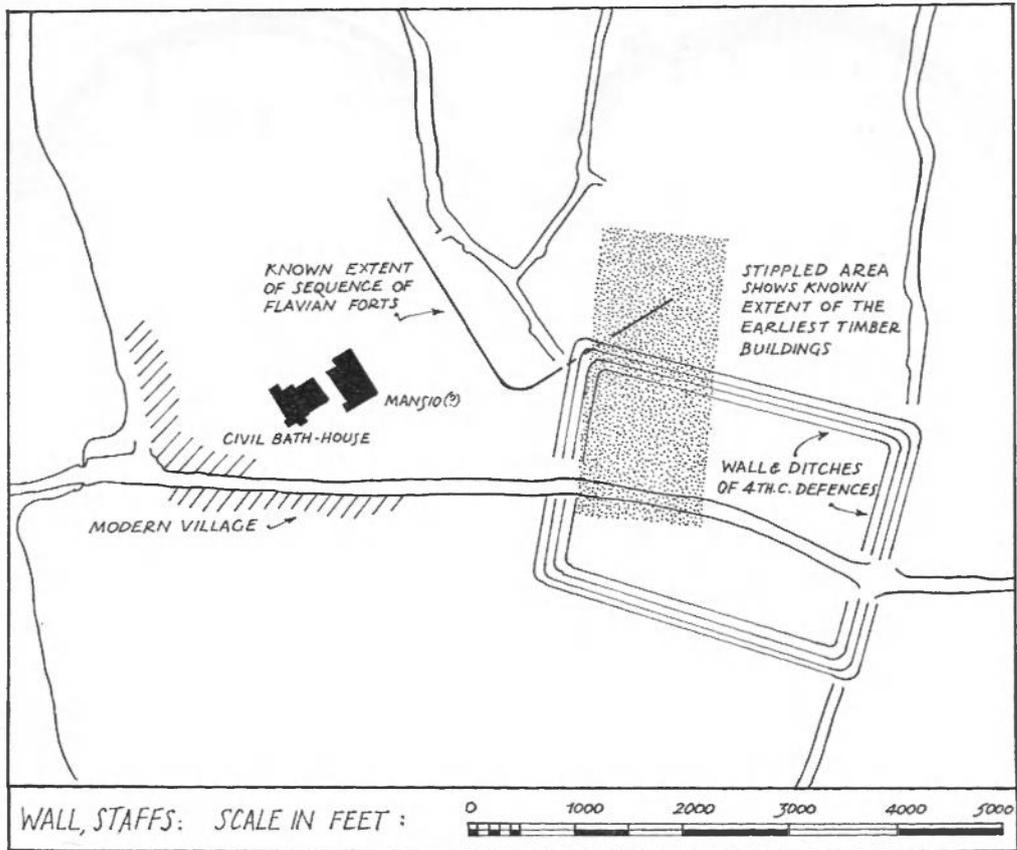


Fig. 15. Roman sites at Wall

Thus there exists a small walled enclosure of late date outside what appears to be the main area of the small town. Trenching in a paddock north of this enclosure in 1958-60 discovered a series of V-shaped ditches of military pattern and it became evident that three or four successive forts occupied the hill-top position *c. A.D. 45-75*) (*Trans. Lichfield Arch. & Hist. Soc.*, 11 (1961), 31-37; *Trans. Birm. Arch. Soc.*, LXXIX (1960-1)). No trace has yet been found of the normal civil defences to be expected round a town of this type, but there was a slight bank along the edge of the stream, west of the Baths, removed during the building of houses.

The bath-house (Fig. 16) and another building were excavated in 1912-14 by the North Staffordshire Field Club. It remains one of the most complete examples of a Roman town bath-house to be found in Britain with walls standing to a considerable height. There are five main phases of construction beginning towards the end of the 1st century A.D.

V.C.H., *Staffordshire*, I (1908), 193, for summary of early reports.

Bagnall, *Magazine of Birmingham & Midland Institute Archaeological Section* (1873); *J.B.A.A.*, 1st ser. XXIX, 116.

Mott, *Trans. N. Staffs. F. C.* (1912), 139 for the original excavation of bath-house and 'villa'.

Blay, W. J., *Letocetum* (1925), pub. by The Walsall Historical Society, includes the only account of cemetery excavations.



the inner line consists of a bank rising 5-6 ft. above the interior and falling about 12 ft. vertically to an external ditch. There appears to be some variation in the arrangement of the outer defences. On the north side, about 15 ft. beyond the lip of the ditch, there is a second ditch with the spoil apparently thrown outwards to form a counterscarp bank. There may also have been a counterscarp bank to the main ditch, as on the eastern side (below). On the western side, it is quite clear that the arrangement was a main bank, a ditch, a berm (about 15 ft. wide), then an outer ditch with all its spoil thrown out to form a counterscarp bank. On the south-western side there is another change — the outer ditch has its bank on the inside. However, the most interesting defensive features of Castle Ring are on its eastern and south-eastern sides where there are no less than four banks and three ditches. Starting from the inside there is a main bank (of the same dimensions as elsewhere in the site), a ditch and a counterscarp bank. Beyond the latter is a berm (about 20 ft. wide) and then a ditch with the spoil thrown outwards (as on the northern side). Beyond this second counterscarp bank is another berm, at the edge of which is a final bank with an outer ditch. The depth of this defensive system, back to front, is about 200 ft. Additional defences on the eastern and south-eastern sides were made necessary by the fairly easy approach from these directions. On the north, west and south-west the long natural slopes provided a very adequate outer defence.

V.C.H., *Staffordshire*, I, 336-8.

SATURDAY, 20TH JULY

WESTON PARK. BY O. J. WEAVER

The present house was built by Sir Thomas and Lady Wilbraham in the late 17th century. There is, however, evidence of an earlier building on the site and the plan of Sir Thomas's house, built round three sides of a square, may have been dictated by this. The internal court has since been filled in with later buildings. The interior of the house has been altered and is now largely 19th-century.

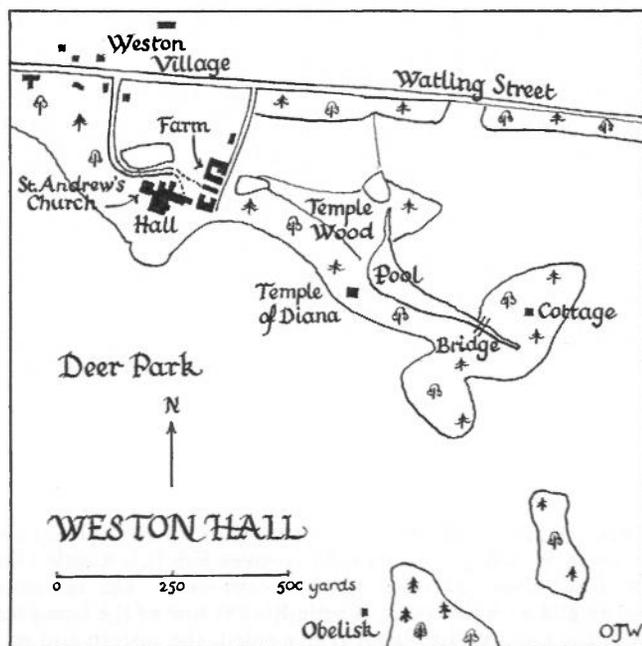


Fig. 17. Weston Park

E. of the house is a late 17th-century stable block and adjoining this is an impressive range of farm buildings dating from the late 18th/early 19th century.

The garden buildings (Fig. 17) lie about a quarter of a mile from the house towards the south-east. They consist of a temple by James Paine (1716-89), a bridge also by Paine at the head of the lake known as Temple Pool, and a charming little *cottage ornee* in the woods near the lake. The grounds were landscaped by Capability Brown for Sir Henry Bridgeman, later Lord Bradford, the property having passed to the Bridgemans by marriage in 1762, and payments to him for this work were made between 1766 and 1768.

The church immediately W. of the house was partly rebuilt by Lady Wilbraham in 1700-1, but the tower and east end are medieval. It contains an interesting series of monuments installed by Lady Wilbraham and two medieval wooden effigies.

*Arch. J.*, CXIII (1956), 207-8.  
*Country Life*, 9, 16, 23, Nov., 1945.

#### STRETTON AQUEDUCT. BY ROBERT SHERLOCK

The Shropshire Union Canal, as it is now known, runs 39 miles from Nantwich Basin to Atherley Junction near Wolverhampton and was the last of Thomas Telford's great engineering achievements. It was begun in 1827 and completed, just after his death, in 1835. At two points the canal crosses a major road by means of a cast-iron aqueduct, here and at Nantwich, and both structures follow the same design. Telford used the technique that he had already mastered at Longdon-upon-Tern and Pont Cysyllte: the trough and the supporting ribs consist of cast-iron plates flanged and bolted together. Only the abutments and sweeps are of brick and stone, and the whole bridge is elaborated with rounded ashlar piers and a cast-iron balustrade.

At Stretton the centre panel of the trough on either side (Pl. IXc) is inscribed: BIRMINGHAM AND LIVERPOOL CANAL. THOS. TELFORD, F.R.S. L[ONDON]. & E[DINBURGH]. ENGINEER. W<sup>M</sup>. HAZLEDINE, CONTRACTOR. 1832. The name of the contractor has been erased. This may be because Hazledine would have been the contractor for the bridge only, and the Wilson brothers, who were the general contractors, objected to appropriation of their title.

The intricacy of the construction is increased by the fact that the bridge is on a skew, and to accommodate the ribs the ridge is stepped.

#### BREWODD CHURCH. BY S. A. JEAUVONS

The earliest parts of the present building date back to the first quarter of the 13th century and are found in the north wall of the north aisle, and in the north and south walls of the chancel. These show that the original plan consisted of an aisled nave and a long chancel.

The fabric of the north wall is most curious and has been taken to indicate that the early aisle was roofed by a series of five transverse gables. Such a structure is most improbable here in the 13th century and although the south aisle was rebuilt in this manner during the latter part of the 19th century the Victorian restorers were wrong if they had taken their evidence for this from the fabric of the early north wall. The north aisle was altered c. 1400, when the walls were raised and buttresses added. The final raising of the arches took place sometime during the 16th century and the walls above were rebuilt, giving the church its present appearance, with its lofty arcade of five bays with octagonal piers; about the same time the west tower was added. A thorough restoration took place between 1878-80 under the architect G. E. Street, when the upper part of the south wall was rebuilt, as was the east wall of the chancel.

The furnishings of the church include a font from the Commonwealth period, and a royal arms of William and Mary. In the chancel is a fine group of alabaster monuments, of the 16th and 17th centuries to various members of the Giffard family. In the nave is an incised alabaster slab to Richard Lane (d. 1517), a wall monument to the Moreton family and other wall tablets.

V.C.H., *Staffordshire*, V (1959), 41-3.

## CHILLINGTON HALL. BY DR. M. J. CRAIG

The house has been in the possession of the Giffard family since 1178, by continuous descent in the male line. There was a Tudor rebuilding, in about 1537, but the earliest surviving part is the south front, built in 1724 by Peter Giffard and his wife, Barbara Throckmorton. The architect is not known, but may well have been Francis Smith of Warwick. The main staircase is of similar date, with fine joinery and a little plaster decoration, and the morning room also has a decorated plaster ceiling.

But most of what is now visible dates from the rebuilding by Sir John Soane for Thomas Giffard the younger, between 1786 and 1789. His father seems to have consulted Robert Adam, who prepared a set of designs in 1772, but Thomas the elder died in 1776 at the age of 41, leaving a son of twelve. Thomas the younger lost no time in beginning the work after attaining his majority in 1785. His enjoyment of freedom, however, was short, because he married in 1788 and the rebuilding was hastily completed soon afterwards. The brickwork was designed to be covered with stucco rendering, which was never done but explains why the brick relieving arches are visible.

Soane's work comprises the east front, with central Ionic portico, the short north front adjoining it, with their interiors, and the domed saloon which appears to occupy the space, and may incorporate the walls, of the Tudor Great Hall. This work comes early in Soane's career, but in the Saloon at least, where an elliptical dome is carried on pendentives and pierced to receive a clerestory lantern, there is a clear foretaste of the geometric preoccupations of his mature career.

The most remarkable feature of the Saloon, and perhaps even of the house, is its extraordinary fireplace. This object, of gigantic scale, incorporating panels of raised lettering and of heraldic and anecdotal carving, seems to have been devised by Soane to receive either early 16th-century panels, or careful copies of them, or, most probably a mixture of the two.

Among the treasures of the interior is a magnificent State Bed of about 1790, with flowered chintz hangings.

The Park was landscaped by Capability Brown probably in about 1770. This resulted in the making of a large and very attractive Lake, called the Pool, on the banks of which stand an Ionic temple (masking a keeper's cottage), perhaps by Soane and evidently deriving from Kedleston, a bridge by James Paine, and a Gothic temple, originally built mostly of lath and plaster, but partly recased in brick about 50 years ago, of unknown authorship.

## PENKRIDGE CHURCH. BY S. A. JEAUVONS

Penkridge church is reputed to have been founded in the 10th century during the reign of King Edgar. During the Norman period it became a collegiate church, with a dean and prebendary canons and was one of the four Royal Free chapels of Staffordshire (the others were at Stafford, Tettenhall and Wolverhampton). As such the church was exempt from the jurisdiction of the ecclesiastical ordinary and subject to the Crown as a Royal peculiar. This state of affairs led to a great deal of friction between the church and the Bishop of the Diocese. During the reign of Stephen the churches of Penkridge, Stafford and Wolverhampton were handed over to the Bishop of Lichfield, but it seems that Lichfield failed to make good its claim to jurisdiction over them. By John's reign Penkridge was again in the hands of the Crown; this probably took place at some period during the reign of Henry II. In 1216 King John granted the deanery and advowson of the church to the Archbishop of Dublin and his successors 'providing they be not Irishmen'. The two churches remained united till the Reformation, when the college of Penkridge was dissolved.

The existing building was begun early in the 13th century and was more or less completed on its present plan by c. 1300. The south porch and west tower were added in the 14th century. During the 16th century the tower was raised and the clerestories added. At about the same period many new windows were inserted, giving the building a Perpendicular character. The church was admirably restored in 1881 by J. A. Chatwin. A feature of the church is a fine group of monuments to the Littleton family made by the alabaster carvers at Burton-on-Trent during the 16th and 17th centuries.