

The 'Priory', Marcham, Berkshire:

A Small 16th Century House

By P. S. SPOKES and E. M. JOPE.

THE 'Priory' at Marcham,¹ 2 miles west of Abingdon, is a singularly well-preserved and unaltered smaller house of the later 16th century. In spite of the prevailing sub-medieval character of its planning, details such as a fireplace overmantel suggest that the house can hardly have been built before the 1570's or even later. The long persisting medieval tradition is understandable on considering the apprenticeship pedigrees of local craftsmen (fig. 5), which show how those of the later 16th century were trained by men who had worked on the last of the later medieval buildings. Though smaller houses of the late 16th and early 17th centuries are plentiful enough, those of the middle decades of the 16th century, the period immediately following the dissolution of the monasteries, are far less common,² and it has been difficult to find examples of this earlier date in the N.W. Berkshire countryside, the sort of houses which might have been put up by the smaller gentry during the first generation or so following the dissolution in 1538-9. On the whole it would seem that it took some time, more than a generation, for the urge towards new domestic building to gain impetus in the actions of those who profited by the new wealth. For a while the old buildings were enough. The last abbot of Abingdon, Abbot Pentecost, became 'Sir Rowland' and continued to live in the Abbey's grange at Cumnor, whereas it was the next generation (or next but one) which began thinking about new building operations.

The 'Priory' is a house of two storeys throughout, with a screens passage and a chimney-stack in the middle of the 'hall' space, which is thus divided into four chambers, two up and two down. There is a further chamber at each floor beyond the line of the screens passage. There have been attic chambers in the roof space above the first floor through the whole length of the building, lit by small windows in the gable ends.

The 'Priory' exhibits some interesting features of layout, construction and detail which are characteristic of the period. Some had wide currency, even providing prototypes for a class of houses with similar status in the New World.³

The plan itself seems to exemplify transition from the medieval world. The two doors opposite each other, and the very existence of the carefully built screens, preserve the idea of the medieval screens-passage. There is, however, no proper hall in the medieval sense. The space normally occupied by a medieval open hall is here divided by the first floor and by a massive chimney-stack to give four separate chambers of equal size. This in itself symbolises the ideas of post-medieval life in the desire for more privacy among the middle grades of society.⁴ Access from room to room in this house was through the rooms themselves; corridors with rooms opening off them mark a further stage in house planning.

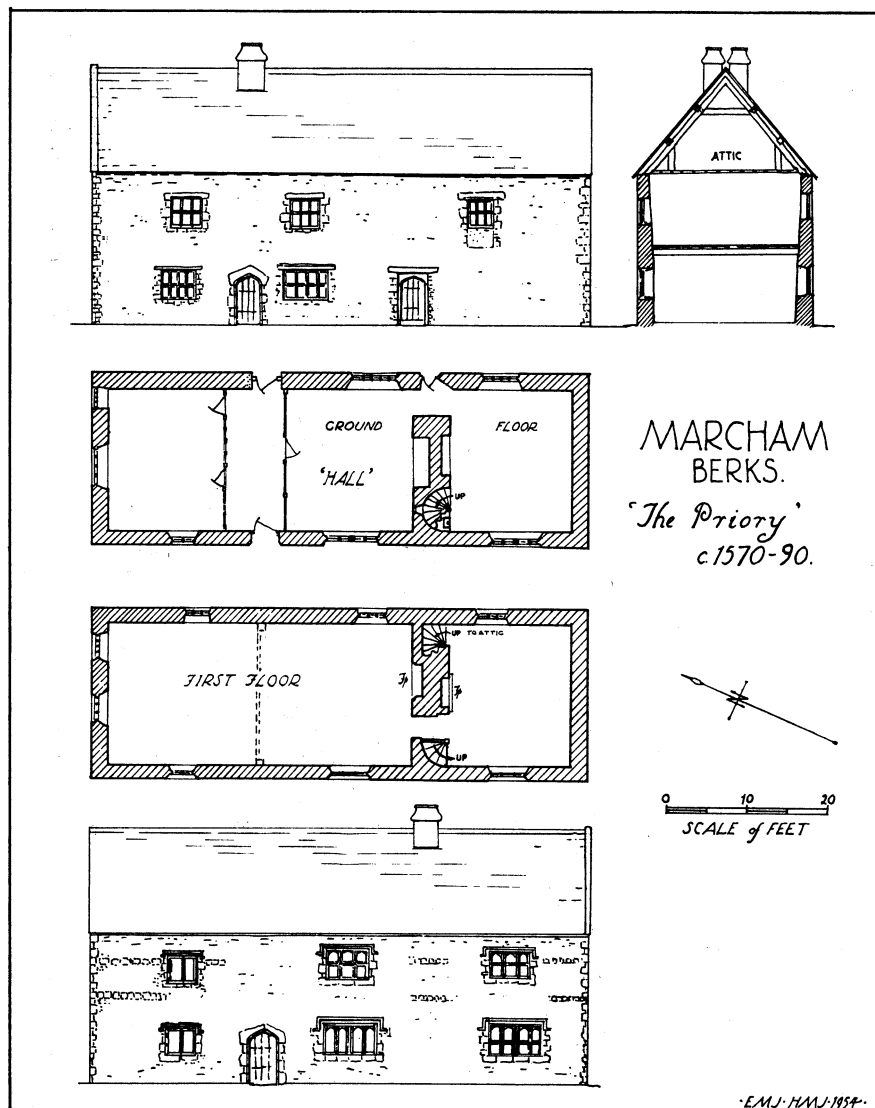


Fig. 1 The 'Priory', Marcham: plans, section and elevations.

It is becoming customary to give the name 'hall' in these divided sub-medieval houses to the ground floor room next to the screens passage. It is a chamber of easy access, with a large fireplace (plate IIc), and evidently had some of the functions of a medieval hall; but a better term is really needed. A window on the stair as it rises between the private rooms to the N. gives a view into this 'hall'.

On the ground floor the room to the S. of the chimney-stack was probably the main family living-room, the subsidiary baffle-entrance providing independent access from outside. The room immediately above on the first floor has a carefully designed chimney-piece (plate IIIb) and was presumably a retiring-room, or parlour. To the N. of the chimney on the first floor is a room with a plain chimney-piece (plate IIIa), perhaps the chief sleeping-room. At the N. end of this there can be traced on the side walls the marks of a partition

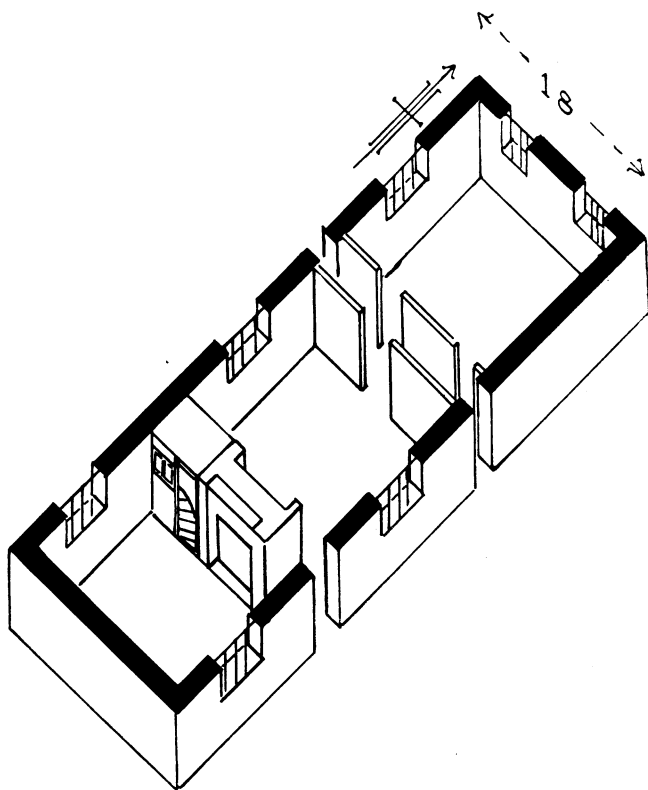


Fig. 2 Isometric drawing of ground floor of the 'Priory', Marcham.

(now destroyed) above the screens passage. The mortices for the studs of a screen can now be seen not on the tie-beam crossing at this point, but on the one across the middle of this room (plate IIIa); perhaps the tie-beams have been interchanged at some renovation of the roof, or this represents a later sub-division.

It is to be noted that there is no provision for any fireplace on either floor to the N. of the screens passage; hence the ground floor space can hardly have provided a kitchen, as in other houses of this type (compare Ascot Doilly and Lyford). Neither would these N. rooms seem to have been intended for any farm purposes (hardly even a dairy, as in Devon), for they have good windows, in the gable as well as in the side walls. The space upstairs to the N. would seem most likely to have been extra sleeping accommodation, for lesser members of the family or guests, access being originally only through the private rooms to the S. (the present stair at the N. is quite modern). The space on the ground floor may have provided pantry and buttery, and also sleeping room for the household servants, who may have lived principally in the room across the passage, called 'hall'. If this room with its great fireplace did not also serve as a kitchen (a curious inversion of function), then a separate kitchen must have been provided, perhaps a lean-to against the N. end of the E. wall, where there is no ground floor window, and signs of burning are traceable on the outside face. A late 16th century house with no built-in kitchen would be once more a looking back to medieval ways.

The first floor N. window in the E. face had at some later time been opened down to make a doorway, either for an outside ladder or timber stair, a crane, or as a winnowing-door.

For the type of door opening directly onto the butt-end of a massive central chimney-stack, seen here as a subsidiary door, the term 'baffle-entrance' is suggested. It is a feature to be found at this period,⁵ and becomes inevitable when a small central chimney-stack house is given a symmetrical front with a centrally-placed door.⁶

Other examples of this house-plan, two storeys with screens passage and chimney-stack centrally placed in the medieval open hall-space, can be quoted from the N.W. Berkshire-N. Oxfordshire region. A similarly sub-medieval house at Ascot Doilly, Oxfordshire, though having a complex structural history, has been shown on analysis to have been of this form during the 16th century.⁷ A house at Lyford, Berkshire, is in some ways comparable⁸ (fig. 3). Both these seem to have had the subsidiary baffle-entrance in their 16th century form, used as the entrance to an added staircase projection in the early 17th century.

These Berkshire and Oxfordshire houses are a version of the type described in Monmouthshire for just this period *c.* 1550–1610,⁹ but with the chimney-stack in the centre of the hall-space instead of as there against the cross-passage. All that is said by Sir Cyril Fox

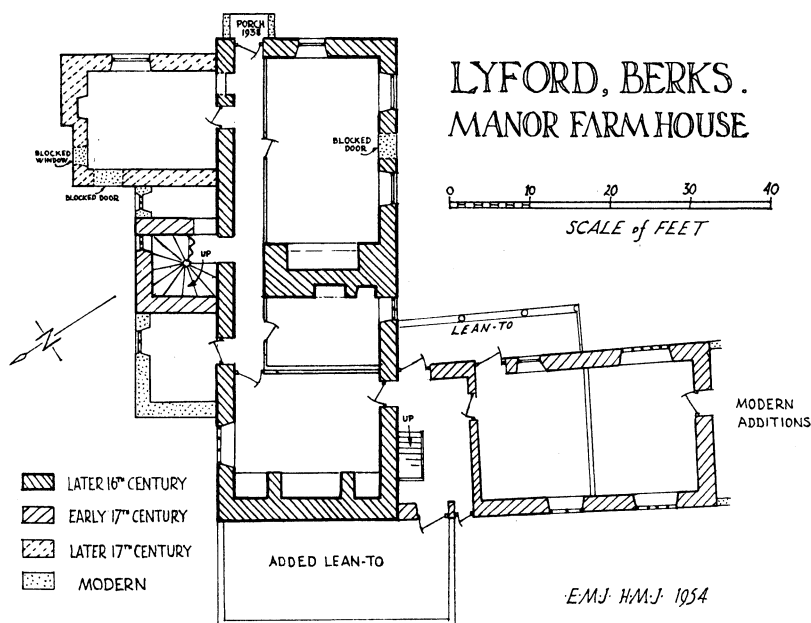


Fig. 3 Manor Farm, Lyford, Berkshire: ground plan.

and Lord Raglan about interaction of the hall-house and the long-house applies here also, and further raises the suspicion that the long-house tradition may have been more widely distributed in lowland England than has been supposed.¹⁰

The detail in the 'Priory' is for the most part founded in the medieval tradition, only one fireplace overmantel and the stone window-mullions giving any hint of the newer style. Another tentative combination of medieval and restrained post-medieval ideas may be seen in Wharf House at Wallingford, of the second half of the 16th century;¹¹ here the symmetry of plan and front elevation is of the post-medieval world, but the windows and the main door preserve the sub-medieval character. In the original core of Flint House, Wallingford, can be seen a building more likely to be of mid-16th century date; it seems to show no features of the newer style.¹²

DETAILS

Building materials. The 'Priory' at Marcham is built of random or roughly coursed rubble obtained locally from the Corallian formation, with some long continuous courses of roughly squared blocks (also from the Corallian) at first floor level in both long and gable walls. The dressings of the quoins, windows, doors and fireplaces are of a fine yellow or orange oolite, some of which has soft veins, powdering away even on interior work, reminiscent of

the poorer quality material from the Taynton Stone obtained at times from the Milton quarries¹³ (plate Ia).

The roof is now covered with stone slates. These for the most part are 'presents' (with drilled holes) and not the frost-split Stonesfield type,¹⁴ and some could be those of the original roof-covering of the house.

The fireplace backings on the first floor are of brick, $9 \times 4 \times 1\frac{1}{4}$ ins.

The timberwork, much of which is original, is of good oak. The mullions of the E. windows seem to have been renewed, though the transoms may be original.

Walling. One noticeable feature is the internal batter of the long walls, as compared with the more usual offset at first floor level to carry the floor-joists (fig. 1, section). This internal batter has been noted in other sub-medieval houses, such as Ascot Doilly, and further afield, in Cornwall.

The interior wall surfaces are plastered, and the ground floor is paved rather roughly across the screens passage, though re-floored elsewhere. (plates Ib, IIc)

Roofing-system. The roof system has two lines of purlins, with short queen-posts supporting the lower from tie-beams carried across each truss at wall-plate level. There are struts between the upper purlins, to give outward thrust, and these have been supplemented by some later insertions between trusses, showing how necessary were the original truss-struts. (plate IIIa)

Fireplaces. There are four chimney-pieces, of carefully thought-out design, of fine oolite. The hood-arches are very flat, four-centered, and have relieving arches over, that in the 'hall' of massive ashlar construction (plate IIc). The chimney-pieces in the S. rooms, ground and first floors, have their hood-arches carried on corbels (itself a medieval tradition). The overmantel above the fireplace in the S. ground floor room (plate IIa, b) consists of a cornice, forming a mantelshelf, carried on a frieze whose surface is recessed downwards into three vertical planes, a feature unobtrusively but unhesitatingly classical.¹⁵ The surround of fireplace in the first floor S. room has a moulded angle which has a stop and forward step halfway down the jamb: it has a neatly made projecting sill (plate IIIb). The hood-arch of the 'hall' chimney-piece has sunk spandrels, as may be seen in the earlier 16th century at Crowhurst Place, Surrey¹⁶ (plate IIc).

Window and Door Details. On the W. side of the house the window surrounds are of stone (grooved for glass), and on the E. they are of timber, the jambs and mullions of the latter being renewals. The N. gable windows have square timber mullions set diagonally. The W. passage door and the small subsidiary door have

stone surrounds; the E. passage door has had its N. jamb rebuilt, but the timber frame (plate Ib) is probably the original.

The four-light stone windows have, on the interior, splays with sunk chamfer ('sunk splays'; or 'reserved chamfer').¹⁷ The central mullion has a deeply recessed vertical channel of nearly semi-circular section running the full height of a plane sunk panel (plate IVb; fig. 4A), the whole, though simple, being of the newer style. On the outside the mullions are finished with simple ovolo and ogee mouldings (fig. 4, A and B). The hood-mould has a deep hollow, terminated by a fillet (plate IVa). The four-centered heads have sunk spandrels.

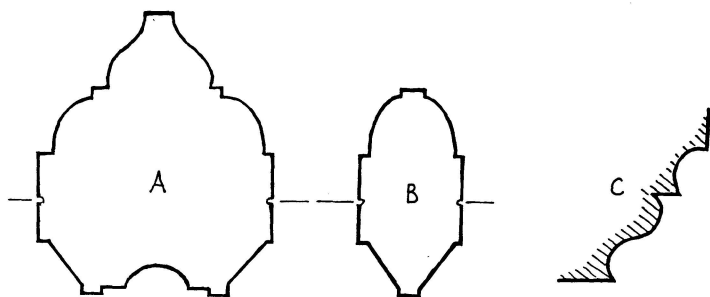


Fig. 4 The 'Priory', Marcham: A and B, stone window mullion mouldings, ground floor, westside (scale $\times \frac{1}{2}$); C, screen door-jamb (scale $\times \frac{1}{4}$).

The timber mullions and jambs perhaps copy the originals, though being renewals, are not illustrated here (but compare the screen door-jamb, fig. 4C). They are a sharply-angled development from medieval mouldings, but must however be compared with those datable to the 17th century in Monmouthshire houses.¹⁸

Screens. The screen on the N. of the passage is strongly made, pierced by two doors, the frames of which have four-centered heads with sunk spandrels, and moulded jambs stopped near the bottom. The middle horizontal member of the screen is carried straight through between the vertical door-posts, and has chamfers fitted to those of the vertical members by mitered cuts. At the junction with the sleeper-beam, however, the verticals are butted on, and the turning of the chamfer is entirely modelled out of the solid of the sleeper beam (plate Ib).

The screen on the S. of the passage is more of a patchwork, bearing little resemblance to the original.

The original wicket in the W. door survives.

Dating. In the continued absence of any documentary evidence the date of this house must be assessed in terms of its detail. Most of

THE 'PRIORY', MARCHAM, BERKSHIRE

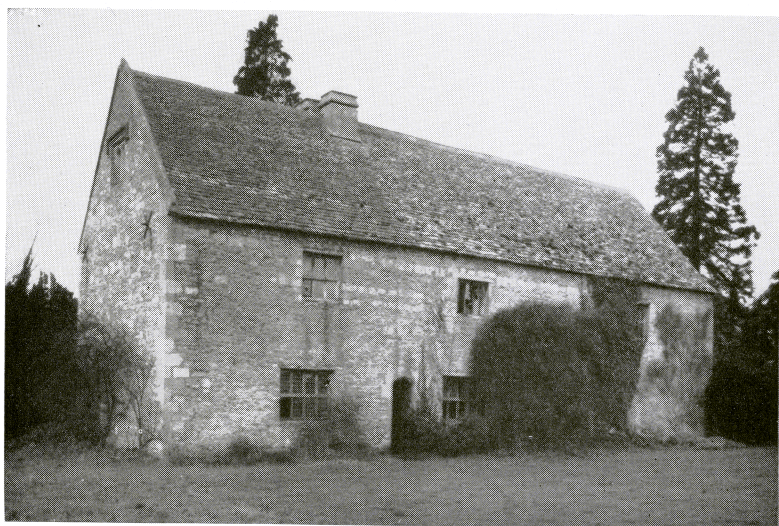


PLATE Ia.
Exterior from south-east.



PLATE Ib.
Interior—east doorway and screens, from south-west.

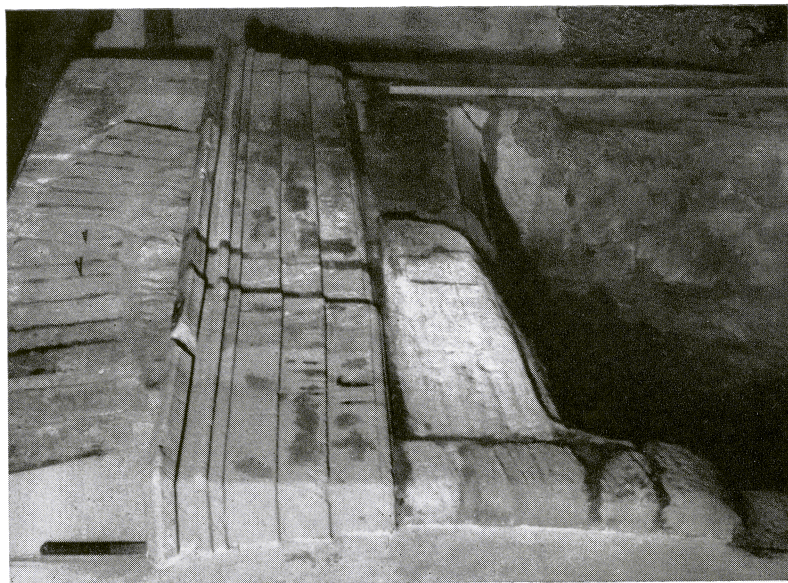


PLATE IIb.

Interior—ground floor, south room. Fireplace from west-south-west.

PLATE IIc. Interior—fireplace in centre ground floor room, from north-west.

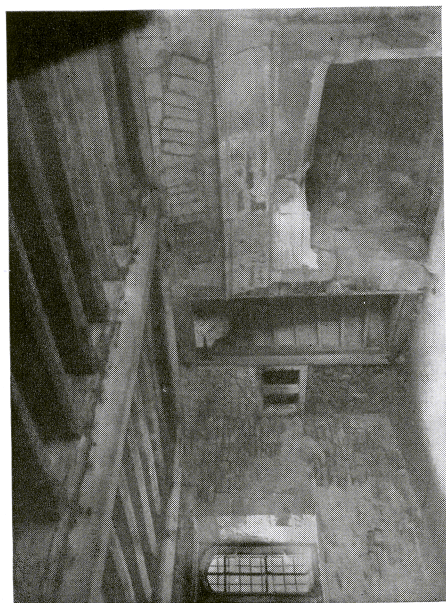


PLATE IIa. Interior—fireplace and staircase in south ground floor room, from south-east.



THE 'PRIORY', MARCHAM, BERKSHIRE



PLATE IIIa.
Interior—first floor north room, from north-east.

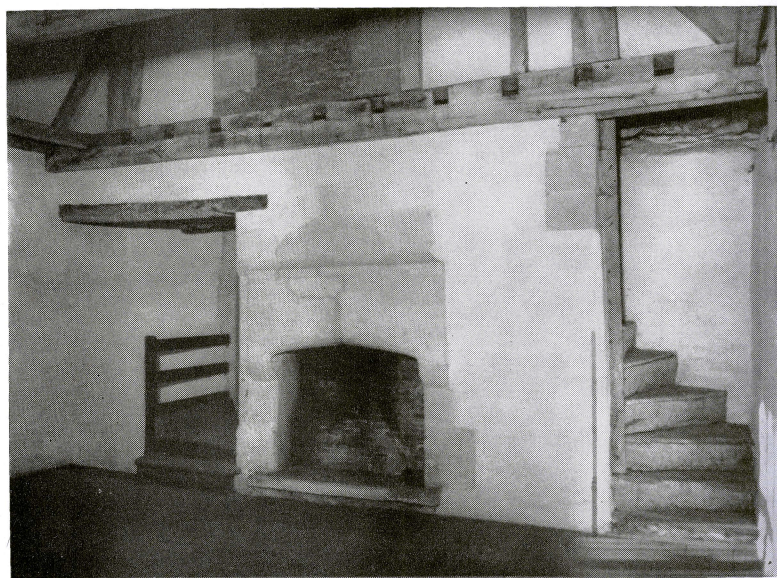


PLATE IIIb.
Interior—first floor, south room. Fireplace and staircases, from south-east.

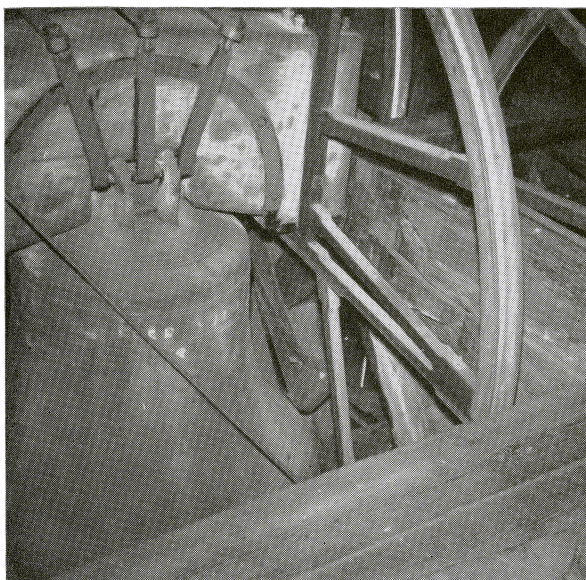


PLATE XLV

Photo: The Author

Clewer Tower, Windsor Castle. The Tenor bell, dated 1614, cast by John Wallis, of Salisbury. Its predecessor was the fourteenth century clock bell, named "Edward".



PLATE XLVI

Photo: The Author

Windsor Castle. Part of the ringing chamber in the Clewer Tower, showing (left) the Ellacombe chiming gear, peal tablets on the north wall, and (right) the ropes of the third, fourth and fifth bells.



PLATE IVa.

Exterior—ground floor, south room. West window, from north-west.



PLATE IVb.

Interior—south room, ground floor. West window.

this is really sub-medieval in character, as is the plan itself, though these traditions lived long. The window and door shapes are purely medieval, and the sunk spandrels are a widely used feature, to be seen at the Vyne near Basingstoke (before 1530), or Hengrave Hall, Suffolk (1538). Even mitring of joints, which heralds new ideas in panel design, may be seen at the Vyne, at Haddon Hall, Derbyshire (1545), or on the screen made in London in 1541 for Magdalen College, Oxford.¹⁹

But these features persisted long, and some other details, as on the stone windows and the chimney-pieces, cannot be dated so early. The sunk chamfer ('sunk splay' or 'reserved chamfer') (fig. 4A) is occasionally found in England in the later 16th century, as at Cowdray Place, Sussex, or at South Wraxhall, Wilts (in work finished c. 1598).²⁰ This feature was considered sufficiently distinctive by Sir Cyril Fox for him to name the phase 1590–1630 in Monmouthshire houses the 'Reserved Chamfer Phase'. The deep semicircular vertical channel adds a further touch of the newer style, though it has not been possible so far to parallel this exactly elsewhere. On the chimney-piece of the ground floor S. chamber the stepped planes of the frieze are purely classical, and although such detail can be seen on the work of the Italians in England in the earlier 16th century, they are not likely to have been used in minor work until sometime after the publication of John Shute's *First and Chief Grounds of Architecture* in 1563. Masonry work of the later 16th century for comparison is rare in this area. The polygonal porch of Sunningwell Church has the same stepped planes on its frieze, but the ascription to Bishop Jewel (and hence the date of c. 1562) is purely suppositious.²¹ In Oxford there is little until about 1600.²²

In spite of the strong elements of medieval tradition in this Marcham house (understandable in the light of the craftsmen's apprenticeship pedigrees set out below), these details of newer style show that it should be considered as a work of at least the 1570's or even later.

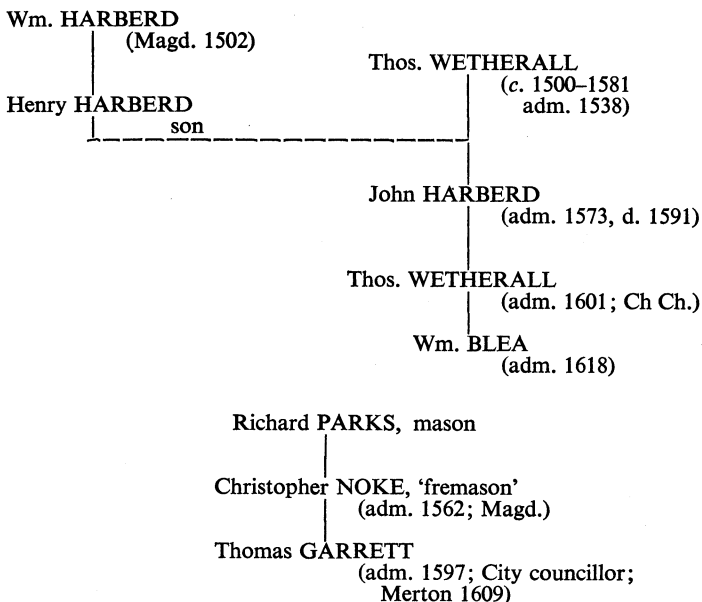
This house is of interest and value also because masons' work of any scale or quality during the second half of the 16th century is hard to find in N. Berkshire, as indeed it is in Oxford itself.²³ There must from the 1530's onwards till late in the century have been a dearth of good masons (or of demand for them) in the region. We cannot be sure whether this is the result of lack of initiated work, to the removal of numerous craftsmen by impressment or otherwise for work on royal buildings such as Hampton Court, Nonesuch or Kew,²⁴ or to the break up of the monastic works departments:²⁵ probably all causes contributed in varying degrees. Even in the 1520's and 30's craftsmen were being brought in to Oxford to keep pace with the great spate of building work, such as Cardinal College²⁶ and Corpus Christi, and this must have sapped the local initiative.

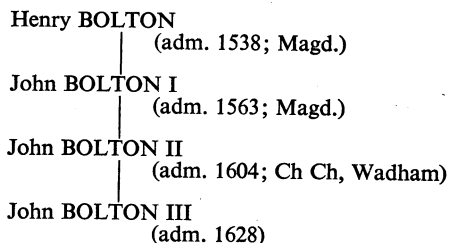
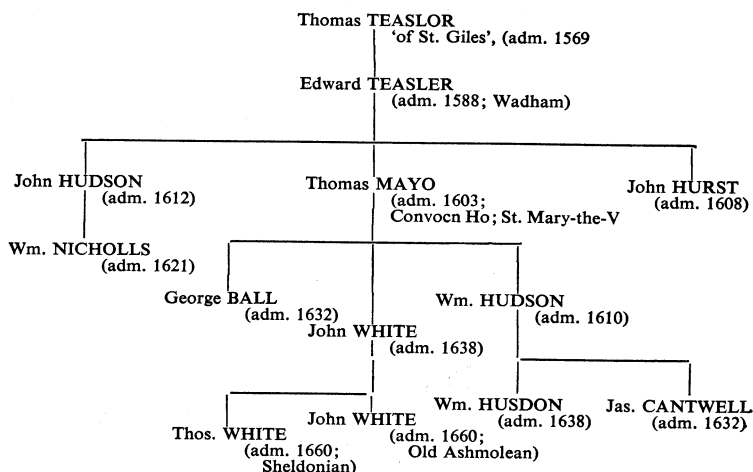
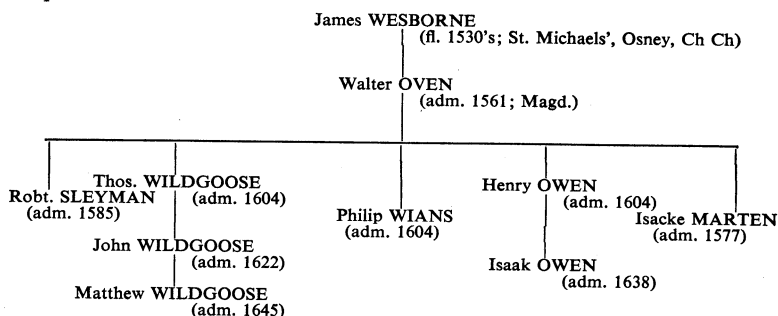
For the outburst of building work in Oxford after 1600, external craftsmen were again brought in, from Yorkshire and Somerset,²⁷ an index of the effect of the somewhat dormant state of the building trade in this region in the later 16th century. Seventeenth century building works of all classes were however so extensive that the locally recruited body of masons, joiners and other craftsmen soon began to flourish again.²⁸

To understand the persistence of sub-medieval features in building, it is instructive to trace the craftsmen's pedigrees of apprenticeship through the Hanaster rolls and the admissions as freemen of the city of Oxford.²⁹ The traceable professional pedigrees for masons and carpenters (fig. 5) emphasise how the craftsmen of the second half of the 16th century had been taught at the hands of those of the earlier part of the century working in the medieval tradition; persistence of sub-medieval features and the slow penetration of new ideas into ordinary work is not surprising, though these new ornamental motifs did gain some early popularity in certain parts of the country.³⁰

PROFESSIONAL PEDIGREES OF OXFORD CRAFTSMEN IN THE 16th AND 17th CENTURIES.

Masons



Carpenters and Joiners

NOTES

¹There was not, of course, any medieval priory at Marcham. Abingdon Abbey held the whole of Marcham (including Hyde), and this property would have been part of the manor. The account of the house given here supplements the concise description in *Vict. Co. Hist. Berks.* 4 (1924), 354.

²W. G. Hoskins, "The Rebuilding of Rural England", in *Past and Present* 1 (1952), 44ff.; *Midland England* (1949) 65.

³For instance, the retention of the screens passage, and the use of the 'baffle-entrance'; see H. Morrison, *Early American Architecture* (1952), 149, 150, 162; 21, 54, 61, 172.

⁴W. G. Hoskins, "The Rebuilding of Rural England", 54. This tendency towards sub-division of living space may however sometimes be seen in medieval buildings (e.g. W. A. Pantin, "Medieval Priests' Houses", in *J. Medieval Archaeol.* 1 (1958); A. H. Thompson, *The English House* (Hist. Assoc. pamphlet No. 105 (1936), 12-13, 17); sometimes even in the humblest dwellings (e.g. E. M. Jope and R. I. Threlfall, "A 13th century Settlement at Beere, North Tawton, Devon", in *J. Medieval Archaeol.* 2 (1958), 119).

⁵*Antiq. J.* 27 (1947), 180, Fig. 15 (Oxford); Ascot Doilly, *ibid.*, 39 (1959), 271.

⁶H. M. Colvin, in *Essays in the Study of Building History, in memory of of B. H. St. J. O'Neil* (1959); also examples at Hannington Wick, Wilts., (Nat. Grid ref. 172955; early 17th century), and Bushwood near Henley in Arden, Warks. (Nat. Grid ref. 182692; late 17th century).

⁷*Antiq. J.*, forthcoming.

⁸The junctions of the stair projection walls with the main block at Lyford Manor Farm are entirely obscured by later additions, and it cannot be certainly said that the stair is an addition; this interpretation is based on the appearance of the roof timbers. For comparable layouts all of one build see Folke, Dorset, (*Roy. Comm. Hist. Mons West Dorset* (1952), 112-3), and for an added stair, Dunstan Hall, Northumberland (*Archaeol. Aeliana*, 4th ser. 17 (1940); 39 ff.).

⁹Sir Cyril Fox and Lord Raglan, *Monmouthshire Houses* 2 (1953), 19 ff, 31, 61; for hall-house and long-house see also vol. 1 (1951), 88-90, and vol. 3 (1954), 133. For separate isolated kitchens at a similarly late date, see *ibid.* 3 (1954), 79.

¹⁰Examples can still be found in Oxfordshire of living quarters and farm premises under one long roof-line (e.g. near Bladon), and something very like a long-house was pulled down at Wolvercote in 1938, unfortunately without a proper record being obtained (Nat. Grid ref. 495098). This layout is really a very obvious and convenient one, but it has deep roots.

¹¹*Berks. Archaeol. J.* 50 (1947), 34-6.

¹²*Ibid.*, 36, plan D.

¹³W. J. Arkell, *Oxford Stone* (1947), 65-7.

¹⁴*Ibid.*, 128-142; *Oxoniensia*, 14 (1949), 94.

¹⁵This system of stepped planes on the frieze may be seen set out in John Shute's *First and Chief Grounds of Architecture*, 1563 (J. Summerson, *Architecture in England 1530-1830* (1953), pl. 12).

¹⁶P. M. Johnston, *Schedule of Antiquities in Surrey* (Surrey Archaeol. Soc. 1913), 22-3; J. A. Gotch, *Growth of the English House* (1909); 120.

¹⁷The Royal Commission on Historical Monuments in England (glossary) term this a 'sunk chamfer'; J. A. Gotch (*Growth of the English House* (1901), 114) had called it a 'sunk splay'; Sir Cyril Fox and Lord Raglan (*Monmouthshire Houses*, 3 (1954), 22 ff.) call it a 'reserved chamfer'.

¹⁸Fox and Raglan, *Monmouthshire Houses* 3 (1954), 82, fig. 47B.

¹⁹For the Vyne, and other parallels to these features, see J. A. Gotch, *Growth of the English House* (1901), 24, pl. XLI, etc.; T. Garner and A. Stratton, *Domestic Architecture of England in the Tudor Period* (1911), 69, fig. 64; pls. XXIV, CLXVI, CLXXIV, CLXXV; Aymer Vallance, *Old Colleges of Oxford* (1912), pl. XXIV; *Roy. Comm. Hist. Mons Oxford City* (1939), pl. 127. For sunk span-drels of 1660, see J. A. Gotch, *op. cit.*, 118-9, fig. 103.

²⁰T. Garner and A. Stratton, *Dom. Archit. Eng.*, 42-3; 206, fig. 285; pl. XVI. The 'sunk chamfer' can be seen as early as the 1550's in Sharrington's work at Lacock Abbey, Wilts.

²¹*Berks, Bucks and Oxon Archaeol. J.*, 23 (1917), fig. 78; *Murray's Berkshire Guide* (ed. J. Betjeman and J. Piper, 1949), pl. 34. This porch is apparently of Headington Stone.

²²The new work in Oxford of the later 16th century is very plain, such as at Jesus College, Hart Hall or St. Edmund Hall (Aymer Vallance, *Old Colleges of Oxford*, 83–5; pl. XLVI shows the 1571–4 front of Jesus as it was before 1756; *Roy. Comm. Hist. Mons Oxford City*, pl. 171, St. Edmund Hall, range on left). At Christ Church a simple gothic W. window was built in the Cathedral (see Loggan's view) by John Stile and William Benson (of Windsor) in 1582 (W. G. Hiscock, *A Christ Church Miscellany* (1946), 212–3); an ornamental sundial was made for Corpus Christi in 1581 (Aymer Vallance, *Old Colleges of Oxford*, 65–6) and a classical door-surround for St. Alban Hall (Merton) in 1599 (*ibid.*, 24). In the countryside Water Eaton Manor (finished c. 1585) may be noted (T. Garner and A. Stratton, *Dom. Archit. Eng.*, 181).

²³*The Oxford Region* (ed. R. W. Steel and A. F. Martin, 1954), 119; W. A. Pantin, in *Antiq. J.*, 27 (1947), 120–50.

²⁴D. Knoop and G. P. Jones, "The 16th century Mason", in *Ars Quatuor Coronatorum*, 50 (1937) (masons for Nonesuch Palace sought in Glos, Wilts, Herefordshire and Worcs in 1538); *Archeol. Cantiana*, 20 (1893), 248 (craftsmen for Sandgate Castle sought in the West Country—Andover, Basingstoke, Salisbury, Nunney, etc.). In 1535–6 Edmond More rode 'to rest and take up workmen' for Hampton Court from Amersham, Chenies, Henley, Thatcham and Kingsclere (E. Law, *Hist. Hampton Court Palace*, 1 (1885), 358). Impression had in fact been an obstruction to the progress of building works throughout the later middle ages (E. A. Gee, in *Archeol. J.*, 109 (1953), 60).

²⁵*Berks Archeol. J.*, 51 (1949), 58; 64, n. 55.

²⁶Of the 21 masons named in the 1525 Cardinal College account before July, only 6 can be found in the 1524 Lay Subsidy Roll for Oxford, and few of the rest bear recognisably local names (*Oxoniensia*, 8–9 (1943–4), 137 ff.; *Oxf. Hist. Soc.*, 18 (1891), 63–75). Some 'foreign' craftsmen were to be found at work in Oxford at most times during the Middle Ages; e.g. a London joiner John Fisser had a contract to make a rood-loft for Merton in 1486 (*Oxf. Hist. Soc.* 76 (1921), 520–2).

²⁷*Halifax Antiq. Soc. Trans* (1929), 253–317; T. G. Jackson, *Wadham College, Oxford* (1893), 29–51. Oxford was at this time much concerned with the relation between freemen of the City and 'furreners'. Brian Twyne commented in 1609 "... Merton Colledge are now erecting a goodly quadrangle of building in their colledge, for which they have all the workmen out of the north country, not out of the towne ..." (H. E. Salter, *Oxford Council Acts 1583–1626* (*Oxf. Hist. Soc.* 87 (1928) xl–li). But Twyne was not quite correct, for there are a number of Oxford craftsmen named in the Merton accounts for this work.

²⁸The Oxford Company of Freemasons, Carpenters, Joiners and Slaters received a grant of incorporation in 1604 (*Cal. State Papers Domestic 1603–10*, p. 163; *Ars Quatuor Coronatorum*, 40 (1928), 217), though there had evidently been building craft guilds here in the early 16th century. Then in 1609–12 there was the dispute between the town and University over 'priveleged men'. (H. E. Salter, *Oxford Council Acts 1583–1626*, introduction, xi–xii, etc.).

²⁹These are compiled from W. H. Turner, *Records of the City of Oxford* (1880), *Oxford Council Acts 1583–1626*, and building accounts.

³⁰Such exotic ornament is not unexpected in the earlier 16th century at Hampton Court, Sutton Place, the Wyne, or Winchester. But the early appearance of profuse Italianate or Flemish motifs on many screens and bench-ends in ordinary village churches of Devon and Cornwall is a different matter, and of outstanding interest. Thus Marwood screen is probably no later than the 1520's, bench-ends at Budleigh and North Lew bear the date 1537, at Altarnun probably 1540, and Lewannick 1546 (F. B. Bond, and B. Camm, *Rood-screens and Rood-lofts* (1909), *passim*; J. Stabb, *Devon Church Antiquities* (1909); 24–6, 83, 94–6; J. C. Cox, *Bench-ends in English Churches* (1916)).

ACKNOWLEDGEMENTS.

We are most grateful to Mr. L. W. Innes for allowing us free access to study the 'Priory' at Marcham, and to Mr. and Mrs. Robert Pike for the same facilities at Lyford Manor Farm.