



MILLOM CHURCH AND CASTLE FROM THE KNOTTS.

Where the Parliamentarian besieging army had its gun emplacements at the siege of 1644. In the background is the Duddon Estuary and Lancashire, the road to the ford of the sands shown by a tree.

ART. XII.—*The Church of the Holy Trinity, Millom.*
Notes by MARY C. FAIR.

THE fabric of this church has suffered so severely that the task of piecing together its story is almost impossible, but by means of comparing it with other parish churches a certain amount of reconstruction can be done, and the progressive stages can be in some measure grasped. It bears, for example, a certain general resemblance of plan to the church at Brigham, and other early churches such as Aikton, Crosscanonby, etc., give very useful aid towards reaching the features of Holy Trinity, Millom, through the centuries which have treated it so cruelly.

It is not possible to state that there was a pre-Norman church upon the site, but amongst the heterogenous collection of stones built into the western wall there may quite well be remains of pre-Norman churchyard monuments such as have come to light during restoration operations at other churches. Any pre-Norman cell or church would in all probability have been of wood and so completely perished.

That there was a small Norman church there is abundant evidence, though it seems to have been very thoroughly pulled to pieces. The north doorway (now the congregational entrance to the building) is a relic of this early church, though the wall in which it is now placed has been very completely taken down and rebuilt; examination shows voussoir stones, a window-head, and fragments of carved masonry built up in this wall. This early work tells us that Godard Boyvill's church (for it is assumed that he was its founder) was of red freestone,

probably of the usual type of its class with few and small windows (one remains in the north wall of the present chancel and the heads of others are built up in the north and west walls of the nave) and probably a small round-headed chancel arch. These early Norman churches must have been very dark and draughty, for the narrow windows were placed high up in the thick walls and were unglazed. The congregation did not take up much room, for in those early times there were no sermons and congregations stood or knelt while Mass was celebrated, as few of them could read and had no books; the only light, the candles of the sanctuary for the officiating priests.

The remains of the masonry of a round-headed south doorway is built into the present south wall of the Hudleston chapel between two of the windows: it must have been moved bodily when the chapel was built early in the 14th century.

The chancel arch, which is of the round form, must I think have been a somewhat later improvement when the first enlargement of the original small Norman building took place, for it springs from corbels and is of considerably wider span than was usual in small parish churches. During the restoration of 1930 the chancel was widened and the chancel arch, which was out of alignment with the nave, was taken down and rebuilt stone by stone in the central position it now occupies, to the vast improvement of the proportion and appearance of the church. At Brigham it will be noted the chancel arch is still out of alignment with the nave, and this defect may possibly be attributed to the methods of enlargement followed by 13th and 14th century ecclesiastical builders. It was noted by the architect and incumbent of Millom church during the 1930 restoration that both north and south chancel walls were of very poor workmanship indeed, pointing to hasty and unskilful rebuilding, which, in view of Scottish raids and the attentions of Cromwell's

besieging forces when the adjacent castle was beleaguered in 1644, is not surprising. Indeed the only wonder is that so much of this beautiful old church has survived.

Godard Boyvill's early stronghold beside the church guarding the road from the south where it came up from the dangerous ford of Duddon Sands over a causeway across a great marsh, was no doubt a moated motte and bailey which can be traced very plainly over the wall which now divides the castle from the churchyard in spite of masking modern farm premises and the later stone castle. There was an outer moat enclosing the church as well I think, traces of which can be seen in certain lights when looking down from the Knotts at the west, where it is said by tradition the Parliamentary army had gun emplacements during the siege.

During the 13th century there was a very widespread fashion for enlarging the small parish churches, the result of which may be seen by anybody who takes the trouble to examine those of our own county; at Brigham there was an early extension into a south aisle, probably late in the 12th century, for the aisle arcade has the massive Norman round-headed arches and piers. Millom followed a little later, possibly about 1228,* when William Boyvill expropriated the Advowson of the church to Furness Abbey, and a south aisle of the usual narrow type was added to the nave by an arcade. This is suggested both by the type of the arcade arches, and also by a footing-course at the base of the battered west end which alters its level abruptly about the spot, beneath the Vesica Piscis window, where this first narrow aisle would have its outside wall. Probably the now blocked-up Norman doorway in the present south wall of the Hudleston Chapel was first moved when the original wall was pulled down to form the arcade, and placed in the new south wall.

* Beck, *Ann Furnesiensis*, p. 192.

The arcade has some interesting if puzzling features; its chamfered stonework is not of the usual red freestone used by local church builders as a rule, but the arches of two orders are of a light-coloured feathered freestone well known in the Harrington district where there is a quarry which has been famous for generations for its "Harrington Marble" (see the *Memoir of the Geological Survey, Whitehaven and Workington*, and personal information from Dr. S. E. Hollingworth of the Geological Survey); the red sandstone responds are massive and somewhat clumsy, suggesting their origin as part of the original thick south wall of the early nave; pier No. 1 (from the east end), is of different stone and form to numbers 2 and 3. No. 1 is of a rather coarse micaceous light-coloured freestone with traces of diagonal tooling: it is of octagonal form similar to pier No. 1 (from the west) of the 13th century church at Calder Abbey, and has been severely battered.

Piers 2 and 3 are of a much harder, whiter stone (they have been at some time whitewashed and the scraping off has made it difficult to ascertain its exact colour and texture) and I think the tooling has been vertical. The piers are substantial of round form, and the ashlar blocks appear to be grouted with a very coarse concrete made with sand and river gravel. It may be remarked that the finely chamfered arches of this arcade are in good order without the rough usage from which the piers have so obviously suffered. The general form of the arches is like those of the 13th century at Calder Abbey church, and at Aikton where an addition was made to the Norman church by means of a 13th century south aisle.

The window at the east end of the chancel may perhaps have been a contribution by Furness Abbey when 13th century improvements were being made to the church, but it is I think somewhat later in type than the arcade. The Bar tracery of the stonework is of a form found from late in the 13th century till well into the 14th century.

With the coming of the 14th century a new era came into being for parish churches; the Statute of Mortmain had stopped the drain of property to the great abbey and similar foundations, and those seeking dedications for the benefit of their own and their families' spiritual welfare turned their attention more and more to their parish churches and the fashion of adding chantries and patrons' side chapels, usually by means of aisles, became very popular. Both at Brigham and at Millom during the first third of the 14th century this was done, and, though individual details are not alike, yet the whole general scheme is so much on the same plan that it would appear that there must have been some common link between the two works.

1. Both took the form of considerable widening of an earlier south aisle addition to a small nave.

2. This widening was done by forming an additional gable-end and roof-tree to that of the nave.

3. Both chapels were beautified by a magnificent east window of considerable size, at Brigham of the typical flowing tracery of the period with ogee basic motif, while that at Millom is a magnificent example related to the reticulated type where intertwined ogee arches form vesica piscis openings, a design within a design as it were.

4. Each chapel had three south windows, the third at Brigham later obliterated by a late 14th century porch. Those at Millom are of early 14th century curvilinear type with tracery of two orders set in window frames with hood-mouldings linked with a string-course along the wall.

5. Each chapel had one of the uncommon *vesica piscis* windows at the west end of the chapel, that at Brigham set in a frame of flowing lines, that at Millom somewhat stiffer and very dignified. I think that the tracery of the Millom example suggests that it is somewhat

later in type than the three south windows of the chapel and the reticulated east window.

It may be remarked that while the actual founder of the Brigham aisle-chapel was Thomas de Burgh the incumbent, the family of Twinham had very close connection with the place, and that through the female line the Twinham family of this branch descended from the Boyvills of north Cumberland.

It is not known whether there was ever a tower at the west end of Millom church: beneath the choir gallery and outside beneath the bell-cote there can be seen a built up obtuse archway of the same form as others at Crosscanby (aisle extension), the chancel arch at Brigham (which was built when the small Norman archway was replaced), the east window of the Chapter House at Calder Abbey, and other places. This west wall is such a confusion of reconstruction that it is quite impossible to make any useful conjecture as to the existence of a tower or otherwise, but if there were one it would have been dismantled and pulled down by the garrison of the castle next door at the time of the 17th century siege. I think this battered archway has been of two orders. The Rev. W. S. Sykes suggests that it may have led to a Priest's Lodging for a chantry priest.

The font is of hard, fine-grained red freestone, octagonal in form, the basin being two feet interior width. There are injuries to the stone where a staple for securing the cover has been wrenched out. It is ornamented with quatrefoils and shields, one of which is charged with the Hudleston Fret with a label of three points. (Is this an allusion to Adam de Hodelston of Boroughbridge fame? He was captured there in 1322). A large shield is charged with a crozier on a pale, the arms of Furness Abbey which also appear on the font of Dalton church. It is mediæval.

The two monuments in the Hudleston Chapel have been

several times described; that on the north side has had a play-table for the game of Fox and Geese ingeniously cut upon its top which is also scored with knife-sharpening. This monument is believed to be that of Sir John de Hodelston, and Anne Fenwick his wife. The alabaster monument on the south side of the chapel may be that of Sir John Hudleston with his wife Joan Fitzhugh (Swainson Cowper, *Trans.* n.s. xxiv, pp. 200-201), but except for the style of dress of the figures there is no clue to who they actually were. The armour and the lady's costume suggest a period from the middle of the 15th to the commencement of the 16th centuries.

At the angle of the north-east corner of the rebuilt chancel wall are two fragments of carved stone (Mr. F. Warriner, *Trans.* n.s. xxxi, p. 119, and Dr. J. E. Spence's letter to writer) of considerable interest. The largest of these stones is built as a coign-stone into the angle of the wall: immediately below it, also a coign, is a block of red sandstone which appears to have had runes(?) carved on the arris, but reshaping of the stone has been done and the lettering tooled away and now quite illegible.

In the churchyard, south of the Hudleston Chapel, is a sundial, the octagonal head of which is of light-coloured sandstone while the shaft is of red-sandstone. It has four shields carved upon the head, three of which are so worn as to be almost illegible. The fourth is the Huddleston fret with label of three points as on the font (? Sir Adam of Boroughbridge). Another is said to be that of Broughton of Broughton, a family extinct in 1495, two bars, and on a canton a cross. A third shield is said to carry the Hudleston fret, and the fourth the Chaucer arms. There is a cross-base of red sandstone opposite the north door, with human figures carved at the angles.

There are in the west wall of the nave some large blocks of stone which under certain conditions look white.

They are I think limestone, as some of them have certain purple blotches which suggest partial permutation into hæmatite iron ore. They must have formed part of some massive foundations. Had they been light-coloured freestone they might have been similar to those pre-Norman fragments which have come to light at Beckermet, St. John, St. Bees, Workington, Cross Canonby, Distington, Bridekirk, Plumbland, etc., which represent material used by a definite class of native pre-Norman monumental carvers who seem to have imitated in the white freestone the more highly trained sculptors who preferred red freestone for their material.

The almost white stone used for piers 2 and 3 of the arcade provides a puzzle: was it possibly pre-Norman material used for this work, perhaps found as foundations when the small Norman church was enlarged? Or was the stone brought from the famous Hudleston quarry in Yorkshire, or from some quarry of good repute in the Whitehaven district?

I have to thank the Rev. S. Taylor, the Rev. W. S. Sykes, Mr. Frank Warriner, and Mr. Thomas Munroe for much freely given assistance. Also the Incumbents of Brigham and Cross Canonby for allowing me to photograph their beautiful churches to help me in the work of analysing the church at Millom; and Dr. S. E. Hollingworth of The Geological Survey for his great help in connection with material used in the arches of the Arcade.

Our Editor as always has given much assistance from his wide store of knowledge.

To Mrs. Phillips of Millom Castle I tender my thanks for so courteously allowing me to take photographs on her land.

A NOTE ON THE TRACERY OF THE EAST WINDOW OF THE
HUDLESTON CHAPEL.

Since completing my paper dealing with Millom Parish Church I have found another example of the beautiful and unusual design of the tracery of the magnificent 14th century east window of the Hudleston Chapel in the south aisle of the church of which I gave a brief analysis of the tracery. Freeman's *Window Tracery* (1851), p. 102, plate 26, window No. 30. Here we find a five-light window at Exeter Cathedral of exactly the same tracery as that at Millom which "presents two rows of quatrefoiled spaces, and two of vesicas, one consisting of that in the crown. As the Ogee arches themselves cannot be prolonged beyond their apices we may consider a new series as commencing at that point; the tracery above is precisely that of a three-light window." An example of a three-light window of similar tracery is given on p. 100, pl. 25, No. 26, at Sibleby, Leicestershire. The author adds that "it is very rare to meet with examples of this kind of tracery in a pure state in windows of more than three lights."