REPORT OF THE SUMMER MEETING OF THE ROYAL ARCHAEOLOGICAL INSTITUTE AT LEICESTER IN 1955

INTRODUCTION AND SUMMARY OF THE MEETING

The 1955 Meeting was arranged at Leicester to coincide with the Centenary of the Leicestershire Archaeological Society. The Institute accords good wishes to the Society for continuing success, with the hope that a similar Meeting may be held upon its Bicentenary. The Institute last met at Leicester in 1933 and the Report of that Meeting will be found in Volume XC of the *Archaeological Journal*. The Report contains plans of some of the buildings visited by the Institute. Attention is called to these because for reasons of economy the number appearing in this Report has had to be severely limited.

The senior county history, *The History and Antiquities of the County of Leicester*, was written by John Nichols and published in eight volumes from 1795–1815. Descriptions of many of the sites and buildings visited will be found in the *Transactions* of the Leicestershire Archaeological Society and the *Reports and Papers* of the Associated Architectural Societies. Only *Leicestershire* volumes I and II of the Victoria County History have so far appeared ; volume II contains accounts of religious houses. References in the Programme to these works are abbreviated to Nichols' *Leicestershire*, L.A.S. *Trans.*, A.A.Soc *Reports*, and V.C.H. *Leics.* Dr. Kenyon's excavation of the Jewry Wall is the subject of Research Report XV of the Society of Antiquaries. To those wishing to know something of the county quickly and agreeably, W. G. Hoskins' booklet, *The Heritage of Leicestershire*, can be commended.

The Institute is much indebted to Mr. D. T-D. Clarke for the introduction to the Report, *The Archaeology of Leicestershire*, and to Professor J. Simmons for much help and advice both in regard to the arrangements for the Meeting and the preparation of the Programme.

The Patrons of the Meeting were the Right Rev. the Lord Bishop of Leicester (the Right Rev. Ronald Williams), the Right Worshipful the Lord Mayor of Leicester (Alderman S. Cooper), the Right Hon. the Lord Hazlerigg, M.C., D.L., J.P., the Right Hon. the Lord Gretton, O.B.E., Lt.-Col. Sir Harold Nutting, Bart., D.L., Sir Robert Martin, C.M.G., T.D., V.L., J.P. (President of the Leicestershire Archaeological Society), Col. A. W. E. Kirkpatrick, Albert Herbert, Esq., F.S.A., F.R.I.B.A., and Colin D. B. Ellis, Esq., M.C., F.S.A.

Mr. D. T-D. Clarke acted as local Secretary and the Institute is much indebted to him for undertaking the local organisation for the visit.

The President of the Institute, Dr. Philip Corder, M.A., was present throughout the Meeting and 98 members and their guests with members of the local Society attended. The Headquarters of the Meeting was at Beaumont Hall, University College, Leicester, and the efforts of the Warden and the College Staff on behalf of those who stayed there were warmly appreciated.

The present Report of the Meeting follows the sequence of events given in the synopsis of the programme below :

MONDAY, 4TH JULY. Afternoon in Leicester : St. Mary de Castro Church, Leicester Castle, Newarke Houses, Trinity Hospital. Tea at Newarke Houses by kind invitation of the Museums and Libraries Committee, Leicester Corporation. Evening reception by the Right Worshipful the Lord Mayor of Leicester.

TUESDAY, 5TH JULY. Morning in Leicester : Jewry Wall and Roman pavements, St. Nicholas' Church, Guildhall, St. Margaret's Church. Afternoon : Stoke Golding Church, Twycross Church, Appleby Magna Grammar School and Moat House.

WEDNESDAY, 6TH JULY. Kirby Muxloe Castle, Breedon-on-the-Hill Church and Camp, Ashby Castle, Staunton Harold Church, Donington-le-Heath manor-house. Social evening, by kind invitation of the Leicester Museums Association.

THURSDAY, 7TH JULY. King's Norton Church, Lowesby Hall, Withcote Chapel, Oakham Castle, Oakham School Museum, Lyddington Bede House and Church, Noseley Chapel. Evening reception, by kind invitation of the Principal and Senate, University College, at University College, University Road.

FRIDAY, 8TH JULY. Ragdale Old Hall, Bottesford Church, Melton Mowbray Church, Stapleford Hall and Church, Gaddesby Church.

SATURDAY, 9TH JULY. Ingarsby Old Hall, Quenby Hall, Church Langton, Stanford-on-Avon Church.

Thanks are due to the Secretary of the Meeting, Mr. S. D. T. Spittle, and to the guides and contributors. The Council wish to record their thanks to Miss Mary Baldwin, Mr. J. L. Barber, Mr. M. W. Barley, Mr. D. T-D. Clarke, Mrs. Peter Coope, Mr. A. R. Dufty, Mr. Levi Fox, Mr. W. H. Godfrey, Mr. W. E. Godfrey, Mr. Anthony Herbert, Mr. T. L. Jones, Dr. K. M. Kenyon, Mr. C. A. R. Radford, Professor J. Simmons, Mr. R. Simms, Mr. S. D. T. Spittle, Mr. G. F. Webb, Dr. M. D. Whinney, and Mr. A. B. Whittingham.

The Institute is much indebted to the Right Worshipful the Lord Mayor of Leicester (Alderman S. Cooper) for the Reception given to members in the Leicester Museum : to the Principal and Senate of University College, Leicester, for the Reception given at University College ; to the Leicester Museums Association for the Reception at Belgrave Hall ; and to the City of Leicester Museums and Libraries Committee for the tea given to members, and for allowing members to visit the Newarke Houses and the Museums, the Jewry Wall and Guildhall ; to the Leicester County Council for allowing the visit to the Castle ; to the incumbents of the various churches visited ; and to the proprietors and tenants of the houses and other places visited, namely, the Trustees of Trinity Hospital, Leicester ; the Governors of Sir John Moore's School, Appleby Magna ; Mrs. Beaumont, (Moat House, Appleby Magna) ; Mrs. Cantrell-Hubbertsty (Ragdale Old Hall) ; Colonel A. P. Gemmell (Ingarsby Old Hall) ; the Right Hon. the Lord Gretton (Stapleford Park) ; Lt.-Col. J. R. Hanbury and Rutland County Council (Oakham Castle) ; Mrs. C. Hill (Donington le Heath Manor House Farm) ; Sir Nicholas Nuttall, Bart., and Colonel and Mrs. A. E. W. Kirkpatrick (Lowesby Hall) ; Sir Harold Nutting, Bart. (Quenby Hall) ; the Headmaster of Oakham School and Mr. J. L. Barber (School Museum) ; the National Trust (Staunton Harold House and Chapel) ; and the Ancient Monuments Inspectorate of the Ministry of Works (Ashby de la Zouche Castle, Kirby Muxloe Castle and Lyddington Bede House).

THE ARCHAEOLOGY OF LEICESTERSHIRE. By D. T-D. Clarke

The County of Leicester comprises a number of geographical features which are sections of larger archaeological unities. To the north the river Trent forms part of the county boundary, and the valleys of its tributaries, the Soar and the Wreake, constitute the nucleus of the present shire. Eastward lies the Jurassic upland which is the backbone of Midland England, and bears on its broad shoulders the Jurassic Way from Lincolnshire to the Thames. (Grimes : 'The Jurassic Way' in *Aspects of Archaeology*, 144). The southern boundary follows the Welland valley which cuts through the ironstone country and offers an easy invasion route from the east coast to the heart of the Midland plain. The south-western limit is marked by the Watling Street, which impinges on the basin of the Warwickshire Avon, and to the north-west lies the undulating country of the coal-measures. In the centre of this area rise the bracken-covered ridges of Charnwood, geologically among the oldest features of our island, and still, despite its quarries, imbued with the wild awe of a primeval volcanic catastrophe.

Such an area does not invite settlement, for its rocks are too hard to work with simple tools, and its clays are too heavy and formerly bore too dense a woodland to attract the users of flint and bronze. Only the river gravels could afford them a trade route and perhaps a scant livelihood.

A few palaeoliths have been found, and though their small number may in part be due to inadequate field work, it is clear that they are not likely to be common. The Bronze Age peoples also passed by, and nearly all their remains lie upon the boundaries, either where they had travelled along the Jurassic Way or established small homesteads upon the hills overlooking the Midland plain. There is evidence, too, that the Early Bronze Age people came to Charnwood, seeking material for stone axes therein, and some left their remains in the marshes of the Soar where it divided around the island now called the Abbey Meadow. At Lockington on the Trent the first barrow in the county to be scientifically excavated has proved to belong to this period and to relate to the Food Vessel Culture further north.

Middle Bronze Age settlement was somewhat more intense, and a number of urns are recorded, ranging from the Vale of Belvoir through Syston to Market Harborough, with a few on the western fringe. But only one pot is known from the late Bronze Age, though three fine hoards of metal objects suggest that more evidence for this period may easily be discovered.

The passing of the age of bronze led to a technical decline, at least so far as pottery was concerned, and from the Early Iron Age the county possesses but little save the fortress at Breedon, which stands between the Trent and the Midland plain, and Burrough, which guards the upland highway. In each case an isolated hill has been surrounded with a stone rampart and ditch and both belong to a group now classified as Trent Valley. Rough pottery of this period has also been found on a hut-site at Harston and in other places, and small finds are limited to querns and objects of bone, bronze and iron. Four large bronze brooches are known, but their proveniences are not too well attested.

The Belgic peoples of Iron Age C apparently did not extend their conquests further north than Northamptonshire, but in the course of trade some of their later products reached Leicester, and a small settlement on the banks of the Soar existed by the time of the Roman Invasion. The threat of the Romans probably led to the strengthening of Breedon and Burrough, but these can have offered little resistance to the advancing legions.

Whether or not the Fosse Way marks the boundary of the Claudian advance, Leicester, the only large town between Lincoln and Cirencester, may well have been an early military centre. The Romans, in their usual way, created a tribal capital to replace the hill-forts, and named it RATAE CORITANORVM (rath=fortified dwelling), as is attested by the Hadrianic milestone from Thurmaston.

Southward on the Fosse Way lay, at its junction with the Watling Street, VENONAE, and northward, at a place not yet identified, VERNOMETVM. Another road approached the town from the south-east, coming from Godmanchester and Colchester, which is still traceable as the Gartree Road from the Welland crossing at Cottingham, and comes into

Leicester along the Evington footpath and the New Walk. It is possible that this continued north-westwards, skirting Charnwood, towards Wall in Staffordshire, and a small fragment of it (if it be Roman) is preserved at Coalville. There may also have been a road southward to Caves Inn (TRIPONTIVM) on the Watling Street, and another certainly ran westwards to the small camp at Mancetter (MANDVESSEDVM). A further road crosses the county from Barrow-on-Soar north-eastwards towards the Ermine Street, and this is almost certainly a prehistoric trackway, now called the Saltway.

In spite of the many excavations which took place during the construction of the basements for Leicester's 19th-century factories, very little is known about the Roman town. Even the outline of the town walls is still conjectural and largely based on the medieval circuit. The town boasted houses with fine mosaics, two of which are still preserved *in situ*, and the Jewry Wall marks the site of a large public building. Fragments of mosaic and walling have been recorded from time to time, and along the roads leading to the town were the usual cemeteries, which have contributed a series of reasonably complete pots. Small finds have been few, though some, like the Verecunda graffito and the Legio VIII roof-tile, are of considerable interest.

In 1936–1939 Dr. Kathleen Kenyon directed for the Corporation the excavation of the area immediately west of the Jewry Wall, which had long stood as an admired but problematical monument of the Roman Age. Though some doubt still exists as to the precise nature of parts of the structure, the general outlines are clear. They comprise an aisled building (Basilica) with adjacent offices, fronted by a market place which was later covered by a public bath. The stratigraphy was a close one, and has afforded a series of potsherds which are now the main criteria for the study of Roman remains in this area.

In the county traces of settlement are sporadic, but evidence of buildings has been discovered at Wanlip, Rothley, Mountsorrel, Glooston, Medbourne and Wymondham. There have been many casual finds, including the spectacular bronze bucket from the well at Mountsorrel, a carved stone head of a youth, dating from the 1st century A.D. from Hinckley (though that may be a secondary provenience), and some glass cinerary jars from Barrow-on-Soar.

The county has been particularly prolific in coin hoards, of which over a dozen are recorded, and two, those of Mount St. Bernard (1840) and Goadby Marwood (1953) have been preserved in reasonably complete form. It would appear that there was considerable activity in working the ironstone in the 4th century, and the Goadby hoard probably belonged to an iron-smelter.

These evidences show a light occupation close to the main roads and following the Soar valley. Leicestershire's clay lands were not as inviting as the southern pastures, and by the time its mineral wealth had been discovered the Empire was already on its way to disintegration.

A full century would seem to separate the latest Roman finds from the first Saxon settlements, a fact which emphasises our inadequate knowledge of the period, and we must assume that the first waves of invasion either passed through or were content to remain in East Anglia. When the Angles and Saxons did begin to arrive they established themselves in two groups, one in Rutland and east Leicestershire, and one centred on the Welland valley. It seems likely that the northern group penetrated over the watershed into the Wreake valley rather than came up the Trent.

Cremations and inhumations exist side by side, and small sandy ridges overlooking the river valleys seem to have been the sites preferred for cemeteries. The two most notable are those at Saxby and Thurmaston, but there are a chain of smaller sites and a complete inhumation of a woman of *c.* 500 A.D. survives from Glen Parva.

Some early invaders must have reached Leicester and given it its name (Leire=the old name for the river Soar), though their first homes may be marked by the ring of –ton place-names which surrounded the crumbling buildings of the Roman town. Nevertheless, as time went on, the Saxons must have gradually turned to these walls for building material and even for protection, since the similarity of the Roman and medieval town

plans, in so far as the former is known, suggest that sufficient of the older buildings remained to dictate the position of subsequent constructions. A few Saxon finds have been made within the walled area.

Though these invaders must have rested uneasily during the first decades of their coming, in due time they combined themselves into kingdoms, and to them we owe the breaking of the primeval forest which till then had been the prevailing feature of the landscape. Elaborate brooches show the more settled life of the 6th century, and the levies from the growing farmsteads set the rulers of Mercia on their ever more influential throne. They accepted the Christian faith from the missionaries of Northumbria, and Leicester itself became the centre of a diocese. Breedon monastery was enriched with masterpieces of stone-carving, and carved crosses still survive at Rothley and Sproxton.

But this apparently strong society crumbled before the Danish onslaught, and the county was presumably over-run shortly after the Danish occupation of Repton in 874. The Danes settled the area in force, and though their archaeological remains are practically non-existent, a cluster of -by place names is ample evidence for their presence. Leicester became one of the Five Burghs on which their military organisation was based, and though the efforts of Ethelfleda eventually broke their dominion, the peasantry must have remained substantially Danish. In the 10th and 11th century Leicester was sufficiently important to possess its own mint, and when the Conqueror came to the Midlands in 1068 he was probably able to strengthen an already flourishing community.

The subsequent history of the Town and Castle is well documented, and the attention of the archaeologist turns to the countryside to trace the many small villages which are now nameless grassy mounds or survive as an isolated church or manor-house.

The county is also studded with small castles, and almost every parish has a moated homestead, sometimes reasonably preserved, and probably dating from the 15th century.

Pottery finds are still largely confined to Leicester, and though some of these pots were surely made at Nottingham, the discovery of a kiln-site at Potters Marston may be a clue to the source of origin of some local pieces. There was also probably a kiln at Loughborough.

Mention must be made of the 12th-century bronze bowl from Aachen which was discovered in the river Soar during the recent war, and of the fine series of medieval tiles which exist from the county.

This brings us to the period of documented history and of surviving structures, many of which call out for new study. The relics of later periods are being assembled in the Museum, where, along with those which have provided the substance for this essay, they remain as an incentive to scholarship and a memorial to the endeavour of our ancestors.

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The main source of all Leicestershire's history is Nichols' monumental history of the county, published in the early 19th century.

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PROCEEDINGS

MONDAY, 4TH JULY

LEICESTER : CHURCH OF ST. MARY DE CASTRO. BY C. A. R. RADFORD

The origin of the royal foundation of St. Mary de Castro is obscure. The Register of Leicester Abbey records how Robert de Meulan, Earl of Leicester, rebuilt the church of St. Mary below the Castle, which had been destroyed in the time of the Conqueror. The new foundation was for a dean and twelve secular canons, who were endowed with all the churches of Leicester, except St. Margaret, and a number of others outside the city.[1] The date usually given is 1107. A foundation of this type suggests the restoration of a Saxon minster. In 1143 Leicester Abbey was founded for canons regular of the Order of St. Augustine and the endowments of St. Mary de Castro were transferred to this foundation. A few years later, in agreement with the Earl of Leicester as founder, the old house of St. Mary de Castro was revived as a collegiate church with a sacrist, six clerks and a chaplain. The charter of the abbot makes it clear that St. Mary was already parochial ; it dates between 1152 and 1167, probably before 1163.[2] The collegiate church survived till the Reformation.

There are no pre-Conquest remains. The earliest masonry belonged to a church with a long aisleless nave and square ended chancel of the same width. The lowest stage of the nave had an internal arcade with round arches carried on compound columns with reeded capitals ; this survives at the west end and at the ends of the side walls. The second stage was plain and had a series of round-headed windows linked by a darker band of stone carried over the heads of the arches. Externally this stage was marked by an arcade, with every fourth arch pierced for a window (Pl. XXIA) ; this survives at the west end of the south wall. The chancel had a series of round-headed windows with simple hoods and frames of moulded section ; externally these windows are linked by triangular-headed blind arches filled with an ornamental diaper. This fine decorative scheme can be traced on both sides of the chancel (Pl. XXIB). The east end is marked by a straight joint, west of the later sedilia. A contemporary door in the north wall of the chancel has nail-head ornament and suggests a small sacristy. The detail indicates a date in the first half of the 12th century, the nave begun soon after the refoundation of 1107 and the whole completed before 1143. By analogy the church would have been cruciform, but no part of the centre survives.

The second building was a cruciform church with a lengthened chancel and two chapels, arranged en echelon, opening out of each transept ; the nave was probably aisleless. The new windows were set at a higher level. They have large openings with nook shafts and chevron-ornamented hoods externally. The bays are separated by ornamental buttresses, and there are ornate corbels below the cornice. Much of the work is modern, copying the original. The three western windows have the sills at a higher level to clear the roofs of the flanking chapels. The westernmost bay was windowless to serve as a backing for the stalls of the clergy. The roughly coursed masonry at the base of the wall of the south aisle marks the position of the transept and outer chapel. The rich doors in the north and west walls of the rebuilt north aisle are of this date, reset. The character of the ornament points to the period 1160–80 and the plan is influenced by contemporary houses of canons regular.

The parish must have used the nave of the 12th-century church. Early in the 13th century a large rectangular chapel was formed east of the south transept ; it extended the full width of the transept and as far east as the old inner chapel. The new south-east angle is marked by a buttress in two stages with gablets. The sedilia, which do not fit the existing window, have stiff-leaved foliage of the first quarter of the century. The north wall of the chancel is pierced with a wide arch leading to the chapel ; a similar arch on the

[1] Dugdale, *Monasticon Anglicanum*, vi (i), 466. [2] Pipe Roll Society, x, 59–63.

Thanks are due to Leicester Museums and Art Gallery and National Buildings Record for Plate XXI.

south side may be assumed. These indicate that the stalls for the clerks had been moved back into the crossing. At the same time a south aisle was added to provide access to the parochial chapel at the east end of the aisle. The two western arches with two square orders externally and elaborately moulded towards the nave are of this date. The series originally extended to four bays with a lofty arch opening into the transept. The pent roof of the aisle would have blocked the old Norman windows, so a clerestory with Early English arcading was added to the nave.

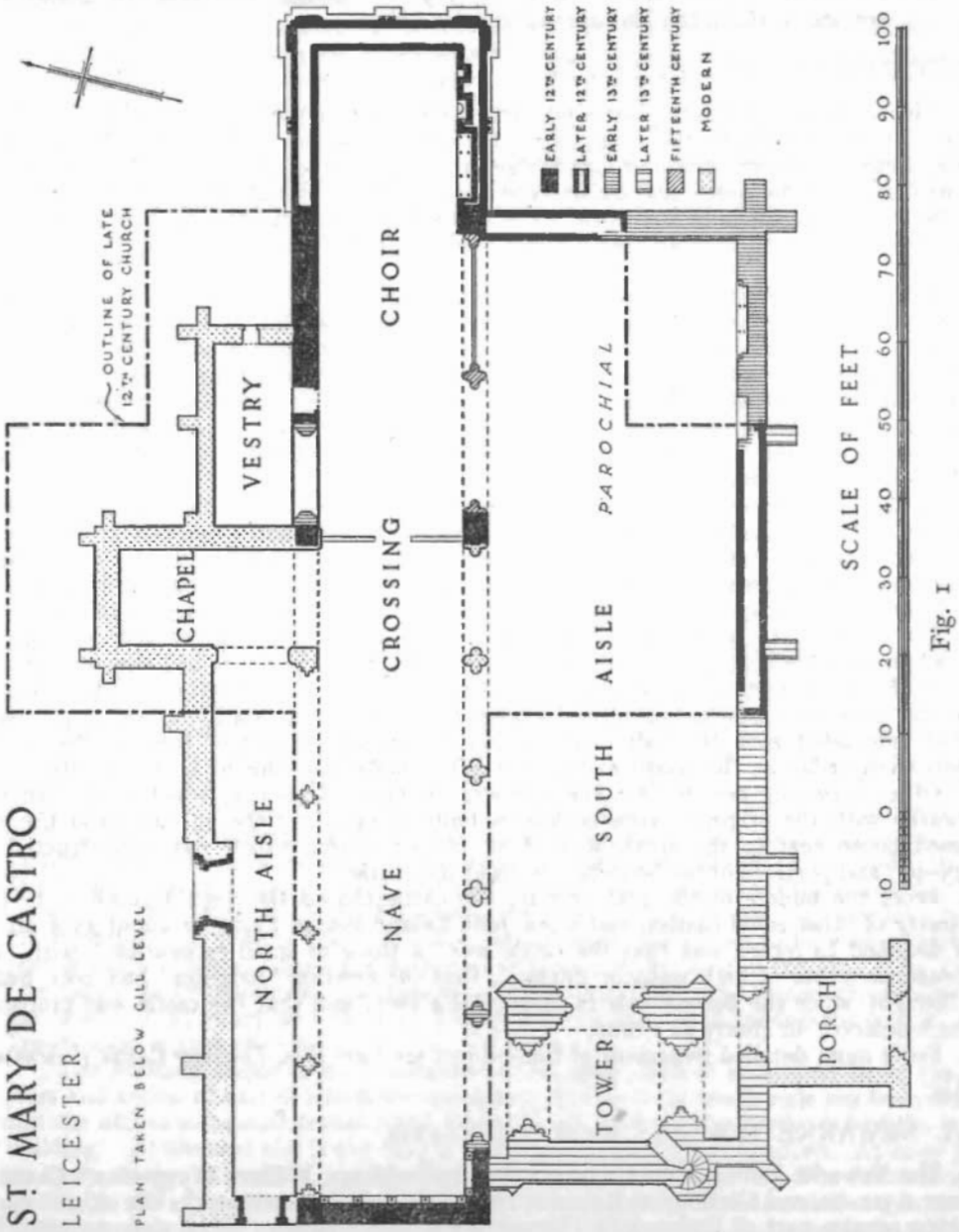


Fig. 1

In the second half of the 13th century the south chapel was extended westwards and a tower built in the west end. Externally the new work is marked by the use of fine ashlar of cream sandstone. Larger windows were inserted in the parochial aisle about the same time. In the 15th century two lofty arches were cut between the chancel and the east end of the parochial aisle. The north transept and chapels were destroyed after the Reformation and the present north side is a modern rebuild only partly on the original lines. The aisles except the western arches on the south side are also modern.

V.C.H., *Leics.* ii, 45–6 ; *Arch. Journ.*, xc, 369–70 ; Nichols' *Leicestershire*, i, 303–20 ; see also A. Hamilton Thompson, *Leicester Abbey*.

LEICESTER CASTLE. By Levi Fox

The erection of Leicester castle probably took place in 1068, when in the course of a short campaign William the Conqueror also erected castles at Warwick, Nottingham, York, Lincoln, Huntingdon and Cambridge, and probably at Stamford. The castle was a fortification of the motte and bailey type sited on the right-hand bank of the river Soar at the south-west angle of the town. The mound as it stands at present is about 30 ft. high, but it was considerably reduced and levelled during the last century for a bowling green.

Following its destruction during the baronial rebellion of 1101, the castle was rebuilt by Robert de Beaumont, who subsequently became the first Earl of Leicester ; and it was probably at this time that stone walls replaced the former wooden palisades. The stone hall, consisting of a nave and aisles at ground level, which is the principal surviving building of the castle, was built by Robert le Bossu, son of the above-mentioned Robert and also founder of Leicester Abbey, about the middle of the 12th century ; and though the castle's defences were again demolished in 1173 it remained the fortified stronghold of the Earls of Leicester until 1265.

In that year, following Simon de Montfort's death at Evesham, the castle was granted, together with the earldom and honor of Leicester, to Edmund Crouchback, the king's son, who was also Earl of Lancaster. Subsequently it descended with the Lancastrian possessions until 1399 when, with the accession of John of Gaunt's son and heir, Henry of Bolingbroke, to the throne of England as Henry IV, it became an appanage of the Crown.

During the 14th century Leicester castle was of considerable importance, not only as the administrative headquarters of the extensive estates of the honor of Leicester but also as one of the favourite residences of the Lancastrian earls. Documentary evidence shows that the castle at this period comprised a range of living accommodation as well as domestic offices associated with the hall ; but the only surviving portion of these is the finely-constructed cellar at the south end of the hall, known as John of Gaunt's cellar.

Other surviving remains are the southern or Turret Gateway, which connected the Newarke with the original castle enclosure, built in 1422–23 ; the gateway and timber-framed house near to the north door of St. Mary's church which was reconstructed in 1445–46 ; and portions of the boundary walls of the castle.

From the middle of the 15th century the castle shared the neglect common to the majority of other royal castles, and when John Leland visited Leicester about 1536 all he felt disposed to record was that the castle was ' a thing of small estimation . with ' no appearance either of high walls or ditches ', that the existing ' lodgings ' had been built, he thought, since the barons' war in Henry III's time, and that the castle was probably ' much defaced ' in Henry II's time.

For a more detailed treatment of this subject see Levi Fox, *Leicester Castle* (Leicester, 1943).

THE NEWARKE HOUSES. By D. T-D. Clarke

The Newarke Houses Museum comprises two buildings, William Wyggeston's Chantry House, 1511–12, and Skeffington House, *c.* 1590–1600, which stands on the site of, and may-be incorporates part of Prebendary Thomas Wyggeston's House. Both were acquired by

the Corporation in 1912, and converted into a Museum of the social history of Leicester and Leicestershire from the Norman Conquest to the present day.

Skeffington House first appears on Speed's map of Leicester in 1610, and originally consisted of a block of three rooms with three floors and a turret-stair. It was enlarged during the 16th century by an addition to the west, and altered substantially by William Wright in 1761, who presumably built the fine central staircase. Further alterations took place at the east end in the early 19th century, and in 1915 a rear wing was added when the building was in use as a school.

Since the war the building has been fully restored, and a number of original decoration-schemes have been recovered by experiment and reconstructed in various rooms. The panelling from Ragdale Hall, now derelict, has been erected on the first floor to provide a lecture hall, and the painted overmantel of 1631, bearing the arms of Sir Henry and Dorothy Shirley has been set over the existing fireplace discovered during the reconstruction.

The panelled room on the ground floor retains its original diamond-shaped panelling of *c.* 1650, and is furnished in period. A room is devoted to the works of Mary Linwood (1755–1845), a distinguished local needlewoman, and other rooms display the relics of Daniel Lambert and the huge Beaumanor chair, *c.* 1690. On the first floor is the Ragdale Room above mentioned, and the Clock Room which houses the collection of local clocks and watches. An inscription was found on the back of one of the panels describing the decorative scheme of 1823 which has now been restored. At the rear is a reconstructed street of the mid 19th century.

The Chantry House which is of rough Charnwood stone is at present under reconstruction, having been bombed in 1940. It consists of three floors, the upper one probably a later addition, and a stair-turret and latrine at the rear. The original fireplaces survive, but the window and door-frames have had to be restored. The extensive 18th and 19th-century additions have been destroyed, and the newel staircase restored. The building will house the Medieval collections.

L.A.S. *Trans.*, xxx, 120.

TRINITY HOSPITAL (THE NEWARKE). By W. H. Godfrey

The hospital, originally of St. Mary, but now of Holy Trinity in the Newarke is, in spite of modern alterations a very interesting example of the infirmary plan in England. It was build by Henry, third Earl of Lancaster, in 1331 for fifty aged men, with an establishment which included a warden, four chaplains, two clerks, and five women as nurses. Twenty of the beneficiaries were to be perpetual inmates (i.e. almsmen) accommodated in a separate building. The remaining thirty were to be housed in ' the body of the church ' (i.e. the infirmary hall). Henry's son, the Duke of Lancaster, doubled the foundation, which eventually formed part of the College of St. Mary (the Newarke). Nichols states that ' In it were maintained one hundred infirm poor persons, the third part of them to be women, and also ten other poor women to be keepers and washers of the said hundred '. The College was dissolved in 1547, but the hospital continued under the patronage of the Crown. In the reign of Queen Elizabeth, the Earl of Huntingdon was warden ; he sold the wardenship in 1609 to the Corporation of Leicester, the mayor to be master during his year of office. James I gave a new charter in 1614 and rededicated it to the Holy Trinity. The mayor and corporation, together with the hospital inmates, attend divine service at the church of St. Mary de Castro on Trinity Sunday, thus maintaining the custom of the Trinity Gild in that church.

The building seems to have consisted of an aisled hall of seventeen bays, the stone piers and arches of part of which are still intact, although the south aisle has been removed and the arches somewhat transformed where incorporated in the south wall of the present building. At the east end is the chapel with some of its original windows. At some period an upper floor was inserted, cutting across the nave and its aisles (cf. The Great Hospital, Norwich), and the upper cubicles so formed were lighted by dormer-windows in the roof. There was a bell-cote over the arch to the chapel, and external chimney-stacks are shown

in old views of the building. The western part of the hall has been removed and a new building erected on a different line. The two eastern bays now form additional transepts to the chapel.

In the N.E. angle of the chapel is a tomb with a recumbent effigy of a lady, which was no doubt removed from the collegiate church of St. Mary, and the plate tracery window in the vestry is an insertion from elsewhere.

A large metal porringer is preserved in the hall.

See also W. H. Godfrey, *English Almshouses*, plan, p. 30.

Tuesday, 5th July

THE JEWRY WALL. By K. M. Kenyon

The Jewry Wall at Leicester is one of the finest pieces of upstanding Roman masonry in the country. It has been noticed by antiquaries from Geoffrey of Monmouth (*c.* A.D. 1130) onwards, and theories as to the structure of which it formed part were fully discussed by Haverfield in 1918. From at least early in the 19th century until 1936 only the east side of the wall, separated from St. Nicholas' Church by a narrow passage, had been visible. At that time the factory and other buildings in the area to the west were demolished by the City Council in order to construct municipal baths. With the generous permission of the City Council, excavation of this area was then undertaken by a committee established by the Leicester Literary and Philosophical Committee, and subsequently, when the importance of the site became clear, the City Council itself assumed responsibility.

Excavation showed that the Jewry Wall formed the central portion of a wall dividing two important public buildings, the arches which pierce it being the entrance connecting them. The building to the east lies for the greater part beneath the church and churchyard of St. Nicholas, and only the part lying beneath the intervening passage could be excavated. The portion investigated revealed a row of substantial piers, of which the northernmost was bonded into the north wall of the building, and appeared to form the western portion of a basilical building.

The entrance from this building led on the west into an open area at a level of $7\frac{3}{4}$ ft. below that of the western building. There must therefore have been a connecting flight of steps, which were flanked by groups of small rooms. It is, however, doubtful if the steps were even built. The open area was bordered on the north by a triple line of walls, which are probably to be interpreted as a row of shops with an internal and external portico. The boundary to the south is not symmetrically placed, and only one wall was traced within the area available for excavation, while the boundary to the west lay completely outside this area. The date of construction was shown to be *c.* A.D. 125–130.

The building was interpreted in excavation as the basilica and forum of the Roman town. The reason for the lack of symmetry in the lay-out, and for the fact that the building was probably not finished, appeared to be that on the south side a number of areas of subsidence were revealed during construction, which in fact caused the collapse of the drain which runs along the edge of the buildings in the south-east angle. This identification has been criticised, but no better one has been put forward.

After the development of these subsidences rendered the area unsuitable for its originally planned use, a large bath building was constructed *c.* A.D. 150–160 in the earliest portion. The level of the whole area was raised approximately to that of the building to the east, and the rooms in the angles were incorporated in it. The earliest block was bordered on the south and west by a courtyard, the surface of which was remade on a number of occasions. In the south-west angle of the area excavated was added, *c.* A.D. 180–200, a building of grid-like pattern, which may have supported, on piers of which traces survive, a tank to supply water to the baths.

On the north side of the site is a road which bounds the insula on that side. The surviving surface is dated to the late 2nd century A.D. Beneath it are five earlier surfaces, dating back to the first lay-out of the Roman town. The top surface is deeply cut up by

ruts, and on it lay 4th-century pottery, showing that wear, during the period of decay of the town, had destroyed the surfaces contemporary with the later phases of the bath building, and was engaged in destroying the 2nd-century level.

Beneath the structures contemporary with the Jewry wall were a number of early levels. The earliest belongs to the late pre-Roman period, and shows occupation by Belgic tribesmen, evidence of the spread of this people into this area in the period from *c.* A.D. 35 to the date of the arrival of the Romans. The subsequent levels illustrate the gradual Romanization of the British occupants.

K. M. Kenyon, *Excavation of the Jewry Wall Site, Leicester.* Research Report xv (1948) of the Society of Antiquaries of London.

F. G. Haverfield, ' Roman Leicester '. in *Arch. Journ.* lxxv.

CHURCH OF ST. NICHOLAS, LEICESTER. By C. A. R. Radford

The church of St. Nicholas stands in the centre of the old town, immediately east of the Jewry Wall. Its origin cannot be considered apart from that structure. As Dr. Kenyon has shewn, the survival of the central part of the west wall of the Roman basilica, when all the rest was destroyed so thoroughly, suggests that it was incorporated in some early post-Roman building and the obvious solution is that it formed part of an early church. This is borne out by two rough foundations discovered running east from the Jewry Wall to St. Nicholas and labelled Saxon on the detailed plan.[1]

The early Borough Records strongly suggest that St. Nicholas was the town church before St. Martins took over that position in the late 15th century. One of the earliest Merchant Gild Rolls (1221) speaks of certain men being admitted to the Gild ' the year next after the dedication of the church of St. Nicholas '[2] as though this event had a special significance for the Gild ; and we hear of a new Gild hall being built in 1274 on a corner site ' opposite the churchyard of St. Nicholas '.[3] Moreover, tradition records two pre-Conquest chapels on the east side of St. Nicholas named after St. Augustine and St. Columban.[4] The most reasonable explanation is that the early Saxon church was a minster and in that case it must have been the head minster or cathedral of the See, of which Cuthwine is recorded as Bishop in 679.

The north and east walls of the nave are pre-Conquest, as is the masonry in the spandrels above the great arch on the south side. Megalithic quoins of much weathered blocks of green sandstone survive at the south-west corner of the nave and at the disused north-east corner of the chancel, shewing that the early church occupied the whole area of the present nave, tower and chancel. The north-west corner of the nave is masked by a modern buttress. The ends of the central pier in the north arcade are formed of the same material, but the blocks have been redressed and cut to a chamfer at the angles. Above this arcade are two small windows, the arches on both sides of the wall turned in two rows of Roman tiles. These windows are now double splayed, but the outer opening has in each case been cut back, shewing that the original form had a continuous splay. The original windows closely resembled those at Brixworth. These features point to a date in the 7th or early 8th century. The church of this date should probably be restored as at Brixworth, with a nave and quire extending the full length of the present building and narrow porticus on each side. The Jewry Wall could then have formed the front of a two storied western porticus, such as existed at Brixworth,[5] Monkwearmouth[6] and elsewhere, while the two rough foundations would have delimited the sides of the entrance porch.

[1] K. M. Kenyon, *Excavation of the Jewry Wall Site, Leicester, Society of Antiquaries Research Report* xv, (1948), 8.

[2] *Leicester Borough Records*, i, 25. I am indebted to Dr. W. G. Hoskins for this and other references and for advice and assistance on the early history of St. Nicholas.

[3] *Leicester Borough Records*, i, 51–2.

[4] J. Nichols, *History and Antiquities of the County of Leicester*, i, 328.

[5] *Arch. Journ.*, cx, 202.

[6] *Arch. Journ.*, cxi, 209.

Such an arrangement would be normal in an important early Saxon church. It may be suggested that the irregularity of the western end is due to a layout utilizing the two existing doorways in the Jewry Wall to give access respectively to the nave of the church and the enclosure of the minster lying to the south.

The next stage is marked by the use of massive squared blocks of axe-dressed brown sandstone. These are found at the base of the tower piers and also form the respond of a destroyed opening in the north wall, about 1 ft. west of the tower. These blocks, the tile courses laid herringbone fashion on the central tower immediately above the roofs, and the fact that the masonry above the 12th-century north and east arches of the tower shews signs of subsidence, all indicate the existence of an earlier central tower. The features point to the 11th century and, if the axed dressing is not a secondary feature, to a date after the Norman Conquest. This church was probably cruciform with a small chancel, transepts and nave. The central tower was possibly completed in timber and the opening in the north wall of the nave may have led to a stair.

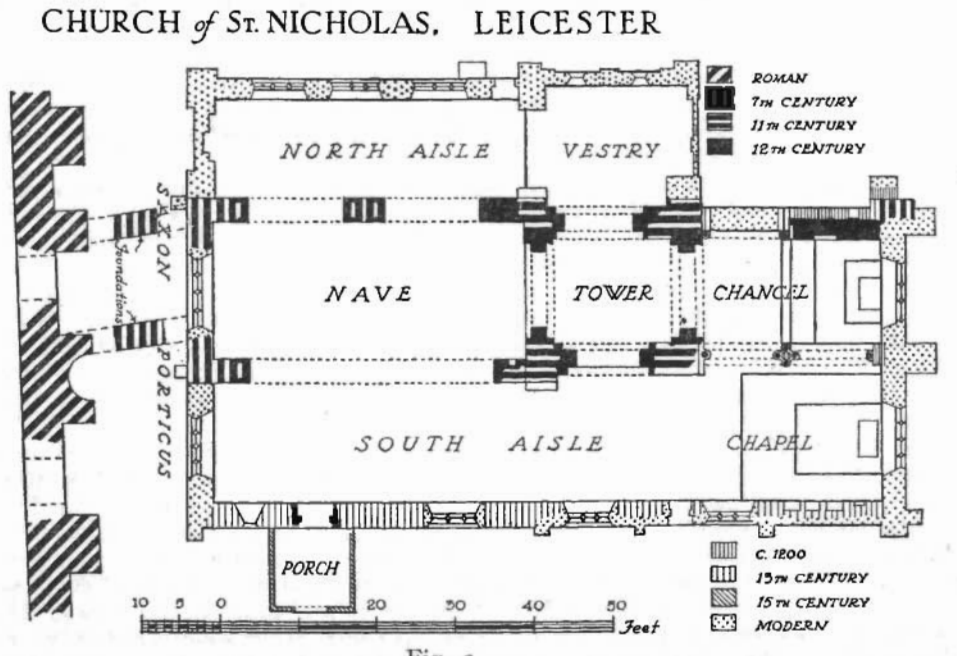


Fig. 2

The 12th-century builders remade the central tower with lofty arches of two square orders with simple abaci. Above the arches the inner faces have a blank arcade rising from a projecting string. Externally the two added storeys are also arcaded. The new work in the tower is carried out in grey limestone; internally the masonry is ashlar, but the whole exterior has been patched and refaced. The north arcade of the nave is of two bays, the arches springing from a central pier, the large stones of which have been cut to chamfered angles. The responds at either end are formed of smaller stones and the arches are turned with small squared voussoirs. There was a similar arcade on the south side of the nave. The wide blocked arch in the west wall is of the same date as is the south doorway. This has a simple hood and abaci with nail-head ornament. The character of the work indicates a date in the first half of the 12th century.

The 12th-century chancel was narrower than the nave. Early in the 13th century the whole east end was rebuilt, the church being consecrated in 1220. Chapels were added

flanking the new and wider chancel. On the south side the two bays of the arcade survive, but the east and south walls have been so heavily restored and refaced that it is not possible to recover the plan of the chapel of this date. On the north side the chapel only occupied a single bay, the blocked arch into which can still be traced. To the east was a low sacristry with a piscina on the south side, which can still be seen on the outer face of the chancel wall.

The wide south aisle running the full length of the church was added about 1300. Most of the windows are renewed, but some original detail remains. A clerestorey was added to the nave in the later 14th or 15th century ; parts of the original windows with two cusped lights remain on the north side. The south porch is an interesting late medieval timber-framed structure. The medieval north aisle was demolished about 1700 and rebuilt in the 19th century. The greater part of the south and east walls of the church have been rebuilt or refaced.

B.A.A., *Journ.* N.S., vii, 285–98 ; *Arch. Journ.*, xc, 366.

THE GUILDHALL. By R. Simms

The Corpus Christi Guild built *c.* 1390–1400 a hall on this site, three bays of which still remain. This hall was extended towards the west about the middle of the 15th century and a second hall, now known as the Mayor's Parlour, added adjoining the first at right angles. The Guild was closely connected with the municipal body, and after 1495 the Guildhall was used not only for the principal meetings of the borough council, but also for municipal banquets. The Guild was suppressed under the Chantry Act of 1548, but the borough council remained in occupation of the building until 1563, when it was purchased for the town by the borough recorder, one Robert Braham. The Mayor's Parlour was converted into a three-storey building. In 1637 the Mayor's Parlour and the room above it were remodelled ; the mayor's seat and the carved chimney-piece in the Parlour date from this alteration. The eastern wing, now containing the library, was erected about 1632. The cells and other police buildings together with the brick house on the south side of the court were added about 1840. Fragments of 16th-century glass are reset in the windows of the Mayor's Parlour.

ST. MARGARET'S CHURCH, LEICESTER. By A. B. Whittingham.

Lying outside the town walls St. Margaret's was the church of the ' Bishop's Fee ', an extensive manor corresponding to the ten ploughlands held ' in Leicester ' by the Bishop of Lincoln in 1086. As a Peculiar exempt from the visitation of Bishop or Archdeacon it stood in a sense at the head of the other Leicester churches receiving the Whit Monday procession from them, but Leland is the only evidence for its having been (before 870) the cathedral.

In spite of its straightforward plan the church has certain irregularities which betray a complex development. Late Norman transepts can be inferred from the south transeptal arch which rests on jambs of about 1170. As however the foundations of the west jamb (of green sandstone rubble in light brown mortar) project four feet in advance of its present position, there would formerly have been a narrower arch with a wide pier against which the west wall of the transept abutted. The excavations of 1945–7 disclosed, just within the line of the present arcades, the granite base of a narrower chancel and its junction with a nave of the same construction and existing width one bay west of the present chancel arch. This was probably a Norman rebuilding of one of the Bishop's two churches recorded in Domesday Book. St. Margaret's is first mentioned by name as having been excluded in about 1110 from appropriation to St. Mary de Castro as not being in the gift of Robert Count Meulan. Part of St. Margaret's was built by his son Robert Bossu, Nichols says. Transepts and a chancel of the present width, built soon after his death in 1168, could have been due to a gift by him.

Later treatment, of a kind one does not often notice, has left these transeptal jambs in a most misleading condition. Angles have been chamfered off beside the three shafts,

and abaci, originally square on plan, have been cut back to a curve, necessitating the removal of the diagonal volutes which projected from the capitals more prominently to support the corners of the abaci.

The lower respond to the adjoining arcade shows that by the end of the century a narrow south aisle had been added. Here again the detail is confused by later chamfering and a fillet has been worked up what must at first have been a semicircular shaft.

The aisle was widened to the full width of the transept fifty years later, though the two must still have been separated by an arch, as their south walls differ in thickness. The arcade was rebuilt so that the caps come in line with those of the transept, though at the east the old low respond was retained and heightened in a most curious way by an extra length of shafting to carry a second cap. This work, with its nail-head on the arches, its elongated two-light windows, its south doorway and two buttresses to the east is of excellent design, especially the contemporary ironwork of the north door, now on the inner face.

The south aisle was extended by one wider bay soon after 1300 to flank a former west tower which had probably been there from the first. The scroll cill-moulding inside this extension has quite wrongly been copied in the older part of the aisle further east. Before long the north side and arcade were rebuilt on a similar scale. Presumably on this side a narrow aisle had remained unwidened. Unfortunately, though the arches are old, the east pier which might have supplied the evidence is, with the east respond, a renewal of about 1860, reliable probably to the extent which it reproduces the work on the south, but the low shaft at the north-east of the transept-arch seems a misplaced invention.

The enlargement of the church was completed by absorbing the transepts. Their west wall was removed, new wider transeptal arches in keeping with the arcades were placed on the old jambs, and the chancel was moved one bay east. The chancel-arch of perhaps 1340 survives. Prominent over it are the two curved triangular windows, based on what G. G. Scott found in 1860–5. They were originally placed higher so as to clear the contemporary chancel roof whose gable-lines appear on a sketch by A. Wood in 1804. The round window above is Scott's invention like the aisle window traceries (though those on the south and east may be just before his time).

In 1444 Bishop Alnwyke granted that the Smoke-Farthing from Leicester Archdeaconry, a hearth-tax for the benefit of Lincoln Cathedral, should be ' converted to building the bell-tower of the Prebendal Church of St. Margaret, Leicester '. There is a quality of design running through the work subsequently carried out which in addition to a major tower of the period includes the clerestory, porch and a four-bay chancel. The latter contains the alabaster effigy of Bishop Penny, 1520, of Bangor and Carlisle, who had been Prior and Abbot at Leicester. His family were connected with this church and he is said to have contributed to the rebuilding. Presumably the previous west tower became unsafe, as the west wall of the south aisle had been built unusually thick, and the nearest arch of the south arcade was now rebuilt. No reliance should be placed on other references to the tower and tax by W. Barrow in the local Press many years ago, or in his story of an improbable visit in 1508 by Wolsey who, although Whitsun was on St. Barnabas day, was not yet Dean of Lincoln.

Nichols' *Leicestershire*, ii, 558, with plates.
L.A.S. *Trans.*, ii, 56–60, 180 ; iii, 9, 101 ; v, 303 ; vi, 2 ; xxviii, 29.
Arch. Journ., xc, 363 ; with plan.
Register Alnwycke (Lincoln), f. 48.
Leics. & Rutland Notes & Queries, iii, 249 (Penny tomb).

STOKE GOLDING CHURCH. By A. R. Dufty

The parish church of St. Margaret is in the main a product of the century of prosperity between the middle of the 13th century and the middle of the 14th century when so many of the East Midland churches were entirely or in part rebuilt. Rebuilding was begun here in *c.* 1300 and ended *c.* 1340. The south nave-arcade and the window stonework are outstanding examples of work of this period in the county. The plan is curiously eccentric,

not of intention but because the great rebuilding was never completed. The chancel and nave are without structural division one from another and form an attenuated compartment with a length four and a half times its width; adjoining on the west is a massive tower. A south aisle extends the whole length of the chancel and nave and, being nearly their width, forms a second compartment almost duplicating the first. The aisle contained a sacristy and a chapel, the sacristy coextensive with the chancel and the chapel immediately next it westward.

No structural evidence of a building dating from before the reign of Henry III survives, but three lengths of walling and the restored and reset south doorway of the 13th century remain. Of these, one is the party-wall between chancel and aisle; the second and third are the north and west walls of the nave. The first is distinguished by a lancet window and retains in the north face, close west of an archway cut through it in the 15th century, the scar of the destroyed south respond of the chancel-arch; it also retains part of the 13th-century south-east buttress, indicated by the straight joint visible outside in the east wall of the aisle near the junction with the chancel.

The east and north walls of the chancel were wholly rebuilt early in the 14th century; the north wall is aligned some 6 ins. north of the north wall of the nave, the botched junction being conspicuous inside by the pulpit and masked outside by a buttress. None of the 14th-century refinements occurs in the nave wall, excepting the windows and doorway, and, while the latter establish a date *ad quem*, the wall itself is of a different build from the 14th-century work and a date in the 13th century may be assigned to it.

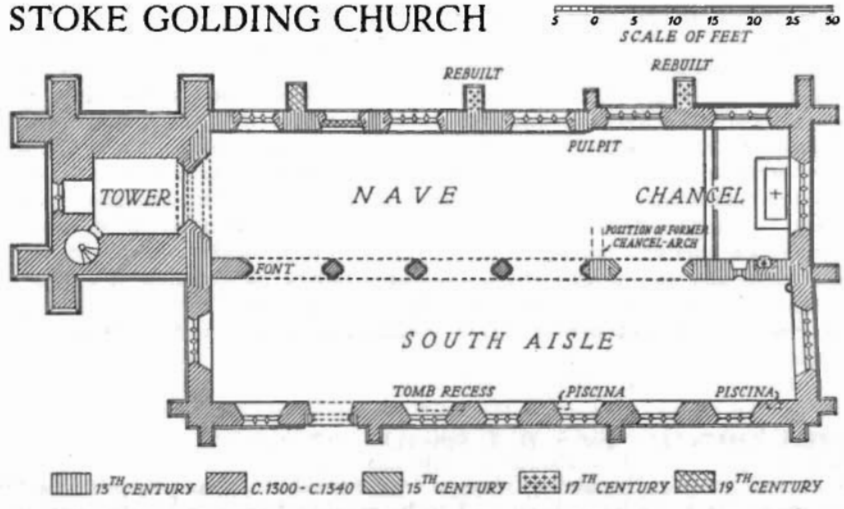


Fig. 3. Stoke Golding Church

Accepting then the southern limit of the chancel and the northern limit of the nave of the 13th-century church, it remains highly unlikely that a church of this date would have been of a constant width from end to end. If a chancel narrower than the nave be postulated, as it must, it follows that the 13th-century north wall of the chancel and south wall of the nave stood south of the positions of the present 14th-century north wall of the chancel and south arcade of the nave respectively. And there is evidence for this. First is the rebuilding of the chancel itself, for it was a widening of a narrower chancel, as the projection of the north wall beyond the nave wall demonstrates. For reasons unknown the old north wall of the nave was left standing, and its improvement restricted to the insertion of new and better windows in the latest stages of the great rebuilding, as the developed reticulated tracery of *c.* 1330 shows (the tracery of rather earlier design in the

north-west window being of the 19th century). The second piece of evidence is the stub of a wall incorporated in the west wall of the aisle projecting some 12 ins. from the tower; this may well be a part of the south-west angle of the 13th-century nave; furthermore, it carries with it the remainder of the west wall of the nave.

For the rest, the extent of the early 14th-century rebuilding is self-evident. The whole of the south aisle, of one build from end to end, was the first work undertaken, *c.* 1300, followed by the tower and then the south arcade of the nave. The tower was probably up to the second offset by *c.* 1310 on the evidence of the ball-flower decoration below, work upon it being facilitated by retention of the 13th-century west wall of the nave, into which the tower-arch was inserted; completion of the top stage and spire was delayed until *c.* 1340. By about this date the whole church as it now stands, but for subsequent alterations to the roofs, may be judged on stylistic grounds to have been complete. The original high-pitched roofs of the nave and aisle were replaced in the 15th century with the present low roofs; the chancel has a 19th-century roof of high pitch; an exotic discontinuity of roof-line is the result.

Among the fittings the octagonal font of *c.* 1330 is carved with figures of St. Margaret, St. Katherine, a bishop, window-tracery panelling and the following shields-of-arms: *a cheveron between three quatrefoils; a fesse between four* (? *six*) *crosses crosslet; quarterly, i and iv a bend; a cheveron between three eight-pointed estoiles.* In the south wall of the aisle, in the former chapel, is a 14th-century tomb-recess containing a fine 13th-century slab carved with a sword, perhaps the founder's memorial honoured and reset and indicating a chantry here.

On the north wall of the nave is an inscription-tablet, renewed or reset in the 17th century, recording the foundation of the church in honour of St. Margaret by Robert de Campania and Margaret his wife, daughter of Roger de Stoke, in the time of Edward I. In 1313 a fine was levied on a settlement made by Robert de Campania on the marriage of his son Robert with Margaret (de Stoke). Robert sen. died in 1315 and Robert jun. in 1343. Roger de Stoke was not the lord of the manor of Stoke Golding, whereas the Campania family are known to have had an interest here already in 1201. It is unreasonable to restrict the rebuilding of the church to the period 1315–43 stylistically, moreover there is no reason to suppose that the earlier church was not dedicated to St. Margaret. The most that can be claimed therefore for the 17th-century inscription, so obviously corrupt, is that the rebuilding was the gift of the Campania family and finished by 1343.

J. Nichols, *Hist. and Ants. of the County of Leicester*, IV, pt. 2, 718; John Weale, *Quarterly Papers on Architecture* (1844), I, penultimate paper; L.A.S. *Trans.* xiv (1925–6), 200–5, 208–11.

TWYCROSS CHURCH. By S. D. T. Spittle

The ancient glass in the east window of Twycross church was presented by Sir Wathen Waller in 1840. It has always been said to have come from the Sainte Chapelle in Paris; some of the glass can be ascribed to this source with certainty, while other panels are either of a different date or different nationality. The Sainte Chapelle was built between 1246 and 1248 and its famous windows suffered at the time of the Revolution. Subsequently some panels reached foreign collections, including the Victoria and Albert Museum, and new glass replaced the missing panels during the restorations of 1850.

At Twycross the three-light east window (Pl. XXII) has four panels to each light. The northern light has: 1 (in the head), fragments of one or more scenes, possibly English, late 12th or early 13th century; 2, a kneeling figure in a later setting, French, 12th century; 3, two figures (once wrongly thought to represent the widow casting her mite in the Temple), from the Sainte Chapelle; 4, a saint preaching with a woman nearby, French, possibly from the 13th-century church of St. Julien du Sault (Yonne). The centre light shows: 1 (in the head), an unidentified scene, possibly Flemish but not French, 17th century or later; 2, the Presentation in the Temple, from the Suger window in the

Lady Chapel of Saint Denis (1144–47) ; 3, the Deposition, from the Passion window in the apse of the Sainte Chapelle, where this scene is represented in modern glass ; 4, the Return of the Spies from the Promised Land, from the Sainte Chapelle, although the Twycross panel has been altered to a rectangle from a quarter-quatrefoil. The south light : 1 (in the head), fragments from an unidentified scene but presumably showing a Miracle of a Saint, possibly English but not French, late 12th or early 13th century ; 2, a kneeling woman, from Le Mans Cathedral, and probably from the choir (dedicated 1254) ; 3, Moses with the Tables of the Law, from the Sainte Chapelle ; 4, an Old Testament king, probably from the Sainte Chapelle. The exact position in the original windows of the two last-mentioned panels is open to question.

I am much indebted to M. Bony, M. Grodecki and M. Lafond for help in suggesting dates and attributions for this glass and to National Buildings Record for Plate XXII.

Kirby, H. T., *Burlington Mag.*, May, 1943 ; *Country Life*, Oct. 1942 and July 1948 ; *Leicester Arch. Soc. Trans.*, II, 1864, 339, and XXI, 1940–1, 116 ; Spencer, J. D., Les Vitraux de la Sainte-Chapelle de Paris. *Bulletin Monumental*, Nos. 3–4, 1932.

APPLEBY MAGNA, SIR JOHN MOORE'S SCHOOL. By Mary Baldwin

The East India trade was the source of Sir John Moore's fortune. Master of the Grocers' Company and an Alderman of the City, he had been, in 1681, elected Lord Mayor of London, when his determined support of the Court party had caused him to be celebrated as Ziloah in *Absalom and Achitophel*.

Moore's contributions to the rebuilding of London included a new Hall for the Grocers' Company, and he not only provided a great part of the lead for St. Paul's, but defrayed the whole cost of the gilding of the cathedral. He was thus in touch with Sir Christopher Wren, and when in 1688 he undertook the building of the Writing School named after him at Christ's College, Newgate Street, the plans were prepared in Wren's office.

It followed naturally that when Sir John wished in 1693 to erect a school in his native Leicestershire, he should again consult Sir Christopher. Drawings in the All Souls' collection (IV, 47–49) show Wren's intentions, but the building as executed is very different. The scheme was to go forward under the direction of Thomas Woodstock, the London Master Carpenter, extensively employed by Wren in the City. At the same time Moore was anxious that his two nephews who were to supervise the work on the spot should benefit by the advice of any experienced persons who could be found locally ; this led to their application to Sir William Wilson, the Leicestershire architect and statuary who was later to rebuild St. Mary's Church at Warwick. Moore writes to his nephew Thomas : ' I note what you say of Sir William Wilson, but I am concerned with Sir Christopher in a greater business than your Schools, and I must not disoblige him upon any account who is publiquely knowne to be as knowing and ingenious a gentleman for contrivance in buildings, as our age doth afford, who by his workes hath manifested himself so to be. And he makes use of Mr. Woodstock to oversee his workes, and buildings in most places.

I believe Sir Wm. Wilson to be an ingenious gentleman and he shall not be neglected by me, for what kindness hee shall show in any kinde by his advice in carrying on the worke begun . . . but this is on a publique and I hope a generall good and benefitt of the countrey round aboute you, for soe I intend it and I hope God will prosper it with his blessing. I am very doubtfull I shall disoblige Sir Christopher Wrenn if I should not employ Mr Woodstock, who is pleased to give his assistance, and oversight, of a greater worke at Christ's Hospitall in London, than yours in the countrey . . .' Woodstock, however, died in 1694, and Wilson took over and, with Wren's approval, altered the plans. The finished building, though based on Wren's dimensions and general arrangement and featuring the same three-story main block set back between end pavilions as had been employed at Christ's, precisely illustrates the difference between a design emanating from the Surveyor's office and that of a provincial architect still biased by an older vernacular tradition.

The survival of the letters that passed between Sir John and his nephews, of the building accounts forwarded to him in London, and of additional correspondence from Wren, Wilson,

Thomas Sabin the mason in charge, and Thomas Foster the carpenter, make it possible to reconstruct in unusual detail the organisation and progress of the work. The school was finished in 1697 and the statue of Sir John Moore in the Grammar School Room was carved and set up by Wilson in 1700.

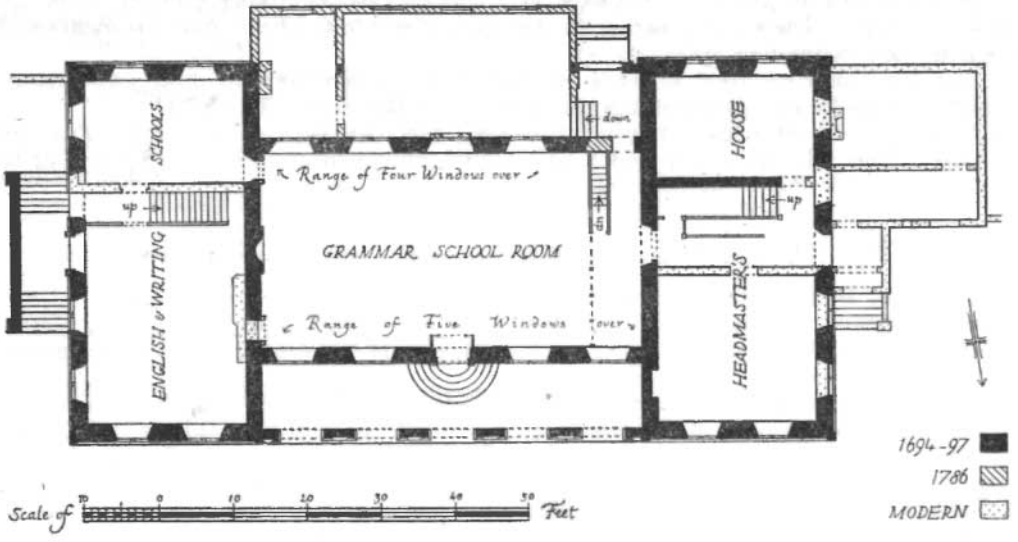


Fig. 4. Appleby Magna, Sir John Moore's School

The executed building, unlike the All Souls' plan, has the front entrance 'into the Middle of the Schoole, and not on one side or through the Schoole Master's house'. as required by Sir John. The headmaster's house, since enlarged, occupied the western block and its stairs provided the only access to the boys' dormitory above the great Grammar School room, thus complying with Wren's advice that the boys should 'be alwaies under their Master's eye'. Nichols states that it was in 1786 that the arcade of the south front, which originally repeated the arrangement of the north elevation, was swept away to add a dining or sitting-room for the boys with a study for the headmaster beyond. A staircase block was thrown out over the entrance to this addition, access to the first floor being provided by a narrow stair within a wooden gallery erected at the west end of the Grammar School room. The western clerestory window on the south side of this room was reset to light the stairs at first floor level. Below it the westernmost arch of the former arcade survives over an entrance door, and to the east further traces of the arcade appear in the dividing wall of the addition, in which the headmaster's study seems to have been an afterthought.

The eastern block was occupied by the Second Master over two rooms formerly the English and the Writing Schools. The internal arrangements have here been altered and a second door cut into the east front.

APPLEBY MAGNA, MOAT HOUSE. By M. W. Barley

This house has been converted into two, mainly by the addition of a room at the south-east corner. Apart from modern additions and alterations in brick (stippled on the plan), made soon after 1854, the building is 16th century, being a rebuilding then of the earlier manor-house, with some new building in timber. It stands east of the church, within a small rectangular moat, on a site sloping down to the stream at its west side ; a

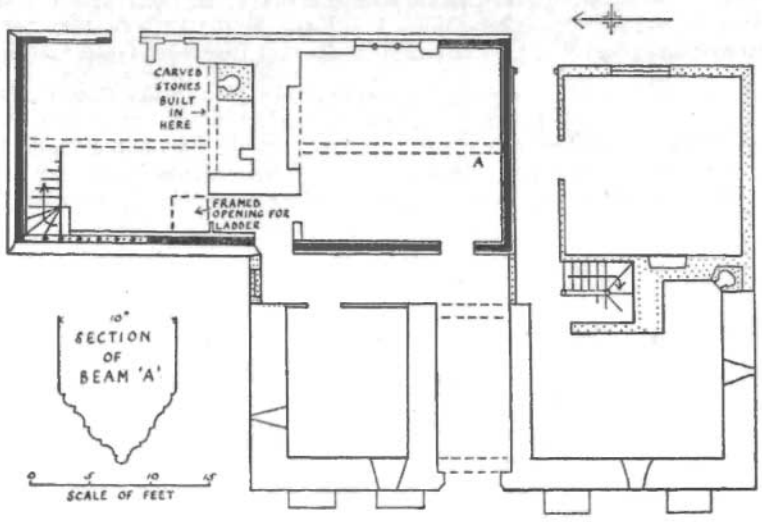


Fig. 5. MOAT HOUSE, APPLEBY MAGNA

square stone dovecote, probably also of the 16th century, stands thirty yards further west, between the house and the church. The western half of the house, built of local sandstone, has two rooms flanking a through passage ; there are four dwarf buttresses on the west front, and the ground floor rooms, originally and still service rooms, have been lightened in modern times by taking out the cross loops. A blocked drain from the upper room emerges at the south end of the west front. Over the doorway with its four-centred arch is a moulded panel containing four quatrefoils ; there is another four-centred arch at the inner end of the passage. The main upper rooms have two light windows with cusping ; that over the door has three lights without cusps. These differences, and other features such as the character of the masonry and the unusual occurrence of a string course at first floor level moulded like a plinth suggest a rebuilding, perhaps as late as the Elizabethan period, reusing older material and earlier foundations. This part of the house had, before being reroofed, gable-ends in timber framing.

The rear half of the house is also timber-framed (solid on the plan), its asymmetrical position being due to the use of earlier foundations ; that part of the east wall adjacent to the chimney stack is stone, and the sleeper wall is thicker on the north and north-west sides than on the south. The entrance to the house, as thus rebuilt, was in the south-east angle, where a porch formerly stood. A stone staircase which still existed a century ago was presumably the medieval one ; a modern wooden staircase serving the southern cottage must be approximately in its position. A passage gives access to the new hall and kitchen. In the hall the fireplace has a stone segmental arch ; the main ceiling beam and its supporting post both have early 16th-century mouldings and are thus reused. In the kitchen is a seven-light window with wooden diamond-shaped mullions ; it was not at first glazed, for there are diamond-shaped holes in sill and lintel for iron bars. The two end lights were blocked when a framed staircase was inserted to replace the originall adder. Both first-

floor rooms have Tudor fireplaces, and that over the kitchen has two four-light windows with wooden diamond mullions ; the one in the gable is now blocked. Four carved stone panels, probably of late 15th century date, are built into the kitchen wall over the fireplace.

The manor of Appleby Magna was held from the 12th century by a family taking its name from the village. Nothing is known of the history of their manor-house beyond an inventory of 1375 printed by Nichols, which does not relate to the present building. The 15th-century cusped windows and the carved panels may be survivals of work by Edmund de Appleby (*c.* 1469–1506). George Appleby sold the manor in 1560, and the rebuilding was probably done by whoever then purchased it. Early in the 17th century Sir Wolstan Dixie bought the manor and gave is as endowment to Market Bosworth Grammar School.*

*See Nichols, iv, pp. 429–31, where there are engravings of the house (based on a drawing made in 1792) and of the carved stones ; J. Thompson, 'A Medieval Manor House ', in *Midland Counties Historical Collector* (1854–6), pp. 50–7 ; G. L. Farnham and A. Hamilton Thompson, ' The Manors of Allexton, Appleby and Ashby Folville ' in L.A.S. *Trans.*, xi (1919–20), pp. 428–52 ; G. L. Farnham, *Leics. Med. Village Notes*, vi, pp. 1–22.

Wednesday, 6th July

KIRBY MUXLOE CASTLE. By T. L. Jones

Kirby Muxloe was the seat of the Hastings family from the time of Edward I. The castle is the work of the most eminent member of the family, William Hastings, Chamberlain to Edward IV. Hastings was a man of considerable wealth and evidently had a taste for building, for, in addition to Kirby, he built a fortified house at Bagworth (now entirely vanished) and made extensive additions and alterations to the castle at Ashby de la Zouch, which had come into his possession and which he made the principal seat of the family.

At Kirby, as at Ashby, Hastings set out to convert a domestic building of moderate defensive strength into a fortified house ; he did so by sweeping away the old house and replacing it with an entirely new moated house of brick, built to an up-to-date symmetrical plan, and furnished with the latest defensive equipment, including gun-ports of primitive design. Work was begun in 1480, and was left unfinished following Hastings' downfall and execution in 1483.

The gatehouse and west angle tower survive in a reasonably complete state. Within the courtyard can be seen the foundations of the hall, solar, and offices of the earlier house ; these are of uncertain date ; their survival is due to the sudden cessation of work on the new house following Hastings' death. The water defences are of some interest, being regulated by an elaborate arrangement of dams and sluices. The remains of the original oak bridge were uncovered when the moat was cleared out in 1912.

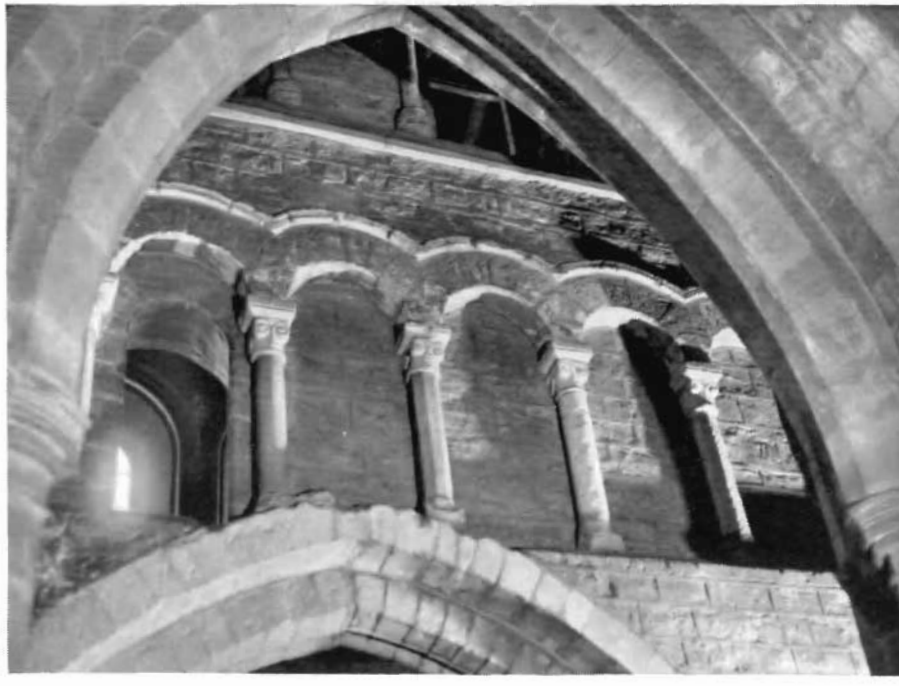
The castle was placed in the guardianship of the Commissioners of H.M. Works in 1911.

BREEDON ON THE HILL : CHURCH OF ST. MARY AND ST. HARDULF. By C. A. R. Radford

A Saxon monastery, a daughter of Peterborough, was founded at Breedon on the Hill probably in the time of Bishop Saxwulf of Lichfield (675–*c.* 691) and Aethelred, King of Mercia (675–704). It was a house of some importance, which supplied an archbishop, Tatwine (731–4), to the See of Canterbury. Among the inmates was the anchorite Hardulf. The monastery did not survive the Danish wars, though it is possible that a community of priests serving the district was established here in the later Saxon period.

Early in the reign of Henry I the church of St. Mary and St. Hardulf was given to the Augustinian Priory of St. Oswald at Nostell, Yorkshire, and canons were already established at Breedon in 1122.[1] Breedon was a small house and remained throughout

[1] *Arch. Journ.*, cvi, supplement, 48, no. 91.



A. S. wall of Nave, formerly external, shewing early 12th-century arcading

B. N. wall of Choir shewing late 12th-century windows and (right) early 12th-century triangular-headed arch

ST. MARY DE CASTRO, LEICESTER

Facing page 171

A. Centre light : Panels 2, 3 and 4

B. S. light : Panels 1, 2 and 3

TWYCROSS CHURCH : GLASS IN E. WINDOW

the Middle Ages a cell of Nostell. Five canons are mentioned in a document of *c.* 1220, which implies that this was the normal number. An episcopal visitation of 1441 states that the priory buildings were dilapidated, and suspended one of the three canons then at Breedon, who had failed to appear. In 1518 the nave and porch of the parish church were in need of repair.

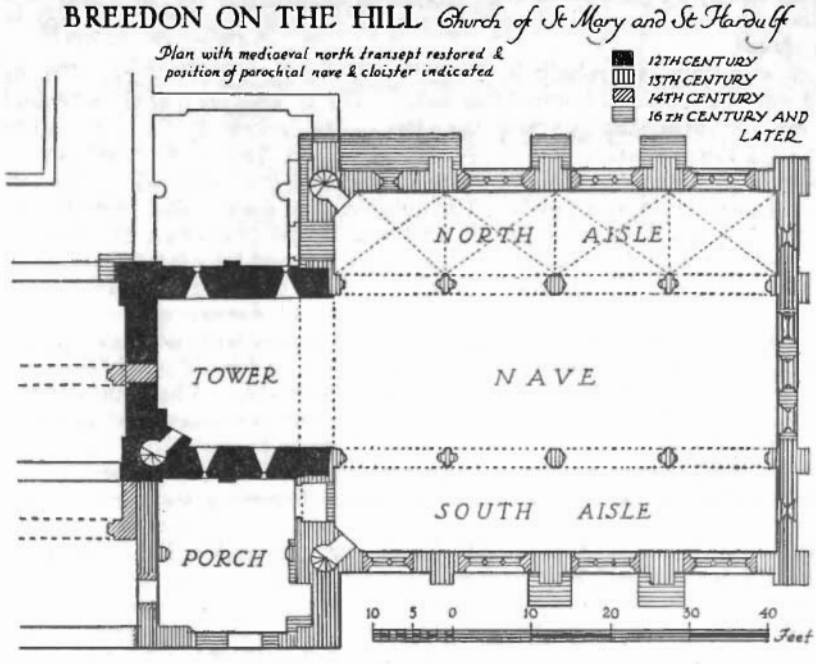


Fig. 6

No remains of the Saxon church survive *in situ*. A rich series of carved stones, reused in the Middle Ages, is now preserved in the church. Long strips, in two different heights, decorated with vegetal scrolls and animals, probably formed part of strings delimiting paintings or reliefs in stucco, like those still in position in the contemporary Tempietto at Cividale (A. W. Clapham, *Romanesque Architecture in Western Europe*, pl. Ib). At the east end of the south aisle are three fragments with a series of saints in niches ; these formed part of the shrine of St. Hardulf. The carvings all belong to a school contemporary with the Mercian supremacy of the 8th century. They form one of the most notable collections of pre-Conquest sculpture in the country.

The existing church formed the canons' quire of the Middle Ages ; the earliest parts are incorporated in the present western tower. The ground stage of this tower formed the west end of an early 12th-century church. The angles have shallow clasping buttresses and one narrow pilaster buttress survives on each of the north and south walls. Parts of four widely splayed windows set high in the wall remain, one in each of the bays formed by the buttresses. Externally they shew on the north side as narrow loops with chamfered angles. Internally, in the present first floor of the tower, the embrasures have nook shafts with reeded capitals and chevron ornament on the voussoirs. There is also a small window, later converted to a door, at the same level in the west end. The work dates from the second quarter of the 12th century. The ashlar of pink sandstone, visible above the arches of the later arcades, shews that the church of this date was coterminous with the present tower and nave.

Soon after 1150 a parochial nave was added to the west of the earlier building, which was adapted as the canons' quire. A narrow opening (now blocked) in the west wall linked the two parts of the church. The canons' quire with lofty stalls was formed in the western part of the old church, under the later tower. To provide better light the old windows in the north wall were enlarged. The openings can be seen on the outer face ; they have pointed heads and measure 2 ft. across against the 9 ins. of the older loops. The new openings are set at a higher level, the embrasures sloping upwards and outwards at a steep angle ; the new reararches, also at a higher level, are elliptical and have largely destroyed the older detail.

The canons' quire was rebuilt in the early years of the 13th century. The new building was cruciform with an aisled quire of four bays. The arcades are a modern rebuild on the old lines, as are the three lancets above the altar. The lancets at the east end of the aisles are original ; a third remains, now blocked, in the west bay of the north wall. The aisles were vaulted and substantial remains can still be seen on the north side. The south transept survives and now serves as a porch. The only original door is that, now blocked, into the south quire aisle. A deep recess in the east wall of the projecting bay held an altar, the position of which can still be traced, though partly covered by a later blocking.

The old aisleless nave survived the enlargement of the quire. In the 15th century this part of the church was in turn rebuilt. To avoid disturbing the cloister, which lay on the north side of the church, the new aisled nave was laid out excentrically to extend the full width of the canons' quire and the south transept, the old north wall being retained. The start of the arcades and of the south wall can be traced. The 14th and 15th centuries also saw alterations in the canons' quire, where a clerestorey was added and larger windows inserted in the aisles.

After the Suppression the canons' church was retained for parochial use, the south transept being adapted as a porch and the old quire becoming the nave.

Archaeologia, lxxvii, 219–40; *Arch. Journ.*, xc, 392–3; V.C.H., *Leics.* II, 8–9; *Essays in Honour of James Tait*, 313–26.

BREEDON ON THE HILL CAMP. By K. M. Kenyon

The isolated summit of Breedon Hill is encircled by a bank and ditch bounding an Iron Age camp. In view of the destruction of the hill by quarrying, a fortnights rescue excavation was sponsored by the Ministry of Works in 1946.

The bank consists of a rubble core which was originally fronted by a revetment of timber posts and drystone walling. Two phases were identified, in the second the height of the rampart being increased by an additional capping. The greater part of the ditch has been destroyed by early quarrying, and it was not excavated. The only certain original entrance was immediately adjoining the south-west angle of the churchyard. Partial excavation suggested that the entrance was inturned, with a passage-way flanked by revetted banks.

Occupation within the camp is associated with a number of irregular pits cut into bed-rock, which contained pottery, querns, many pot-boilers, animal bones, and miscellaneous small finds.

The pottery is of Iron Age A character, of a type which has been identified on a number of sites in Leicestershire, and over the borders into Northamptonshire and Lincolnshire. It is characterised by extensive use of scoring as a decoration. The late date of this type of pottery is indicated by its association with rotary querns of the Hunsbury type, which are unlikely to be earlier than the mid 1st century B.C. It is probable that the people of whom this pottery is characteristic reached Leicestershire by the Trent Valley from the Low Countries during the extensive emigration from the Continent to Britain set on foot by the Roman advance in the 1st century B.C.

K. M. Kenyon, Excavations at Breedon-on-the-Hill, 1946, in L.A.S. *Trans.*, xxvi (1950).

ASHBY-DE-LA-ZOUCH CASTLE. By T. L. Jones

The Manor of Ashby was granted by William I to one of his principal followers, Hugh de Grentmeisnil, and subsequently, about 1160, passed by marriage to the Zouch family. The earliest surviving portions of the castle are certain sections of the walls of the hall, buttery and pantry, which are not later in date than the 13th century. In the course of the next two centuries these buildings were rebuilt and the kitchen and solar added to them. After the Wars of the Roses Edward IV granted Ashby to his Lord Chamberlain, William, Lord Hastings, who, between the years 1474 and 1483, added the tower which bears his name, and the chapel. These were the last additions of imporatnce to the castle, which was ' slighted ' after the Civil War.

The castle provides an excellent illustration of the development of medieval domestic architecture, particularly in the arrangement of hall and solar. The kitchen is an unusually large and fine building of its type, while the Hastings Tower reflects the current trend of fortification in the 15th century, the strong tower which is also a residence and a show-piece.

The castle was placed in the guardianship of the Commissioners of H.M. Works in 1932.

STAUNTON HAROLD CHAPEL. By J. Simmons and H. M. Colvin

Staunton Harold Chapel is the private chapel of Staunton Harold Hall, and was given by the late Earl Ferrers to the National Trust in 1953. It is dedicated to the Holy Trinity and was erected to the orders of Sir Robert Shirley, 4th baronet (1629–56), between 1653 and 1665. Sir Robert was a zealous Royalist, constantly in trouble with the Parliamentary authorities and the Commonwealth government from 1648 onwards. He eventually died a prisoner in the Tower.

The Hall had an earlier chapel, apparently within its walls. In 1653 Sir Robert founded the present chapel. In doing so he was determined to show, in the clearest possible way, what he thought of the Puritan *régime*. The chapel was designed throughout as a vehicle for Laudian worship. Its equipment was elaborate and costly. In architectural style it looked back to the 15th century : at first sight the visitor is always apt to mistake it for a medieval building.

The chapel comprises west tower, nave with north and south aisles, and chancel. The frontispiece, whose chief feature is a marble tablet inscribed with an account of the foundation of the chapel, is of a classical design. Almost all other details of the building are as Gothic in spirit as its general architectural character. A second inscription SIR ROBERT SHIRLEY BARONET : FOVNDER OF THIS CHVRCH : ANNO DOMINI 1653 ON WHOSE SOVL : GOD HATH MERCY, runs round the parapet of the chancel. The painted ceiling of the nave is signed ' Samuel Kyrk ' and dated 1655, which enables us to be sure that at least that part of the building had a permanent roof by that date. But much work remained to be done when the founder died in 1656, and the finishing touches were carried out only in 1662–5, when the chapel was completed by the guardians of his son Seymour, who was only nine at the time of his father's death. Their accounts are preserved among the Shirley family archives now in the Warwickshire Record Office, having been presented by Washington Earl Ferrers to E. P. Shirley of Ettington in 1837. The payments (see below) include £60 to Richard Shepheard for finishing the battlements. The name of ' Richard Shepheard Artifex ' is prominently carved on the inside of the battlements at the east end of the chancel. He was evidently the principal master-mason employed on the completion of the chapel, and may well have been one of Sir Robert Shirley's original workmen. £35 was paid to an anonymous stonecutter of Nottingham ' for the Portratures and his work about Church doore '. The ' portratures ' are presumably to be identified with the figures of angels standing on either side of the classical frontispiece. A painter named Lovett received £51 for ' clouding ' the aisles and the chancel (i.e. painting the clouds on the ceilings), and William Smith, joiner, executed the bell-frame, screen, pulpit, wainscoting and other woodwork.

The painted wooden ceiling of the nave represents the Creation ; that of the chancel the praises of God ; in the aisles are patterns of clouds. Almost all the original fittings survive : the pews, the panelling round the piers of the nave and on the walls of the chancel, the two-tier pulpit and reading-desk, the altar-cloth and pulpit-hangings of purple velvet, and a fine set of silver-gilt plate (1640–54). The original wooden chancel-screen has been replaced by one of wrought iron, which is said to have been made by Robert Bakewell of Derby about 1711. The organ retains its original wooden pipes. The banners and funeral armour of the Shirley family are notable. The east window and all the windows of the north aisle are filled with Victorian glass, but in the south aisle some of the original plain green glass survives. The royal arms and boards displaying the Commandments, Lord's Prayer, and Creed stood above the chancel-arch until they were removed in the late 19th century.

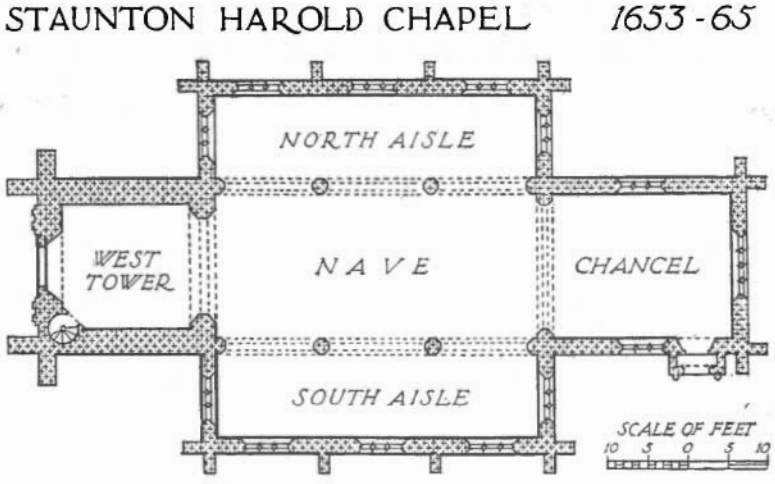


Fig. 7

Extensive repairs were undertaken, with the aid of a grant from the Pilgrim Trust, in 1953. The plaster, removed from the walls about fifty years ago, was then replaced. The building is now to be seen very much as it was when it was completed in 1665.

It is not true to say that this chapel is the only Anglican church to be built during the Interregnum. Among churches built or rebuilt at this period may be mentioned those of Berwick-on-Tweed (1650–4), Brampton Bryan, Herefordshire (1656), and St. Wilfrid's Chapel at Brougham, Westmorland (1658). But as an example of High Church architecture planned and built in defiance of the Puritan *régime*, Staunton Harold Chapel is unique, and its fidelity to medieval precedent gives it a special place among English late Gothic Churches.

Payments out of the estate of S^r^. Seymore Shirley Bt.

f.42^v^	29 Sept. 1658 — 23 Feb. 1658/9			
	Paid W^m^. Smith towards perfectinge the screene in Staunton Church	010	00	00
f.50^v^	25 March 1659 — 28 Sept 1659			
	Paid M^r^. Smith in full for his worke done at Screene	0jj	01	00
	Paid Hassard his bill for nailes for the Screene	001	03	10
	Paid Henery Greene for getting Stone for the Churchyard	011	00	00
	Paid Mr. Rolleston for leading 67 loads thereof	002	15	00
	Paid Thomas Evatts for leading 74 loads thereof	002	15	06

f.97v	25 March 1662 — 29 Sept. 1662.			
	Paid Richard Shepheard for finishing the Battlements of the Church	060	00	00
	Paid for lead and carriage thereof by him used there	005	19	06
	Paid Wilkins the Smith for Iron cramps & pins used there	003	02	00
	Paid Mellor for makeinge 20 hurdles for Scaffolds there	000	8	04
	and for felling of Scaffold poles and for carriage thereof	000	15	08
	Paid for cords and neales & setting them up	002	10	11
	Paid Mr. Lovett for Clouding the Iles in Church	026	00	00
	Paid him for erectinge Kings armes and tenn Commandements	036	00	00
	Paid him for Clouding the Chancell	025	00	00
	Paid for Spanish White and carriage thereof from London	002	13	06
	Paid Ra. Richardson for workeing up the same	003	10	00
	Paid for painting the walls and other worke before the Painter	000	06	06
	Paid Goodier Holt for makeing the Vault in the Church	031	00	00
	Paid Wilkins for Iron worke there	000	08	04
	Paid Durant the Carpenters bill there	000	15	03
	Paid Bewley towards the lead worke and pipes at the Church	070	00	00
	Paid for 12 loades & quarter of Coles for the plumber	002	17	02
	Paid for Carriage thereof and getting them in	000	16	04
	Paid for 4 dayes cuting holes to sett up the pipes theire	000	04	00
	Paid Wilkins for cramps and other things for the Pulpit	001	00	08
	Paid for cutting holes to sett up the Pulpitt	000	04	01
	Paid Wilkins upon his bill for Iron worke at the Church	003	09	03
	Paid Smith the Joyner for the Bel frame, Screene, 20li., the Pulpitt 16l., boardinge the 2 Iles 16li., boarding 54 Seates 10li. 16s., a Communion Table 4l. and other worke as by his bill 8l. 2s.	074	18	00
f.98	Paid for getting 60 loads of Stone for Foundacion of Church yard Wall	01	12	00
	Paid for 2 loads lyme and 10 loads Sand for the same	01	19	00
	Paid Holt uppon his bill for lyme, carriage of Stone & workemens wages uppon the foundacion of the Church yard wall	09	10	10
	Paid him upon another bill for the like	15	01	00
	Paid him uppon another Bill for the like for Stone & workemanshipp	155	03	02
f.114	25 March 1663 — 29 Sept. 1663			
	Paid Mr. Lovett to guilding the lead Cesternes at the Church	01	00	00
	Paid Wm. Smith the Joyner for waynscoateing the pillers and Bellffrey in the Church by bill	20	00	00
f.114v	Paid Wm. Smith Joyner for waynscoateing the Chauncell	080	00	00
	Paid him for Chest under the pulpitt and cover for the Faunt	001	19	00
	Paid him for makeing the organ loft by bill	030	00	00
	Paid the Stone cutter of Notingham for the Portratures and his worke about Church doore	035	00	00
	Paid for a white marble Stone for the same worke	020	00	00
	Paid Goodier Holt for setting up the Stone Cutters worke & turning a new Arch over the Church doore	030	00	00
	Paid him for getting hewing and laying paviers betwixt the Church doore and Church yard-gate	007	00	00
f.122v	29 Sept. 1663 — 25 March 1664.			
	Paid Wilkins the Smith his bill for worke done at the organ loft, the Aulter and other things	03	04	05
f.138	29 Sept. 1664 — 25 March 1665.			
	Paid to Greene for watchinge the Church when doores weere doune	000	1	00

	Paid Goodyeare Holt for Finishinge the Church doors	005	0	0
f.144	25 March 1665 — 24 Sept. 1665.			
	Paid Mr. Smith the joyner for worke done att Stantton Church by bill	010	10	0
f.149v	29 Sept. 1665 — 25 March 1666.			
	Paid Goodyeare Holt for worke done att the Church by [bill]	12	3	0

J. Nichols, *History of Leicestershire*, iii (1804), 719–20.
E. P. Shirley, *Stemmata Shirleiana* (1873), 150–161.
Rev. R. Borough in *Proc. Soc. Ants.* 2nd series, xxvi (1914), 121–28.
G. W. O. Addleshaw and F. Etchells, *The Architectural Setting of Anglican Worship*, (1948) 146–47.

DONINGTON-LE-HEATH MANOR HOUSE FARM. By R. Simms.

This interesting late 13th-century building lies in the parish of Ibstock not far from Hugglescote.

It consists of a main block with first floor hall, to which access was gained by an external stair, the ground floor was presumably used for storage with access at ground level. Attached to this main block are wings forming a half H-shaped plan and these contained living apartments. One wing had a further extension which was entered by a passage; the modern stairs leading to this wing occupy the original position of the garde-robe.

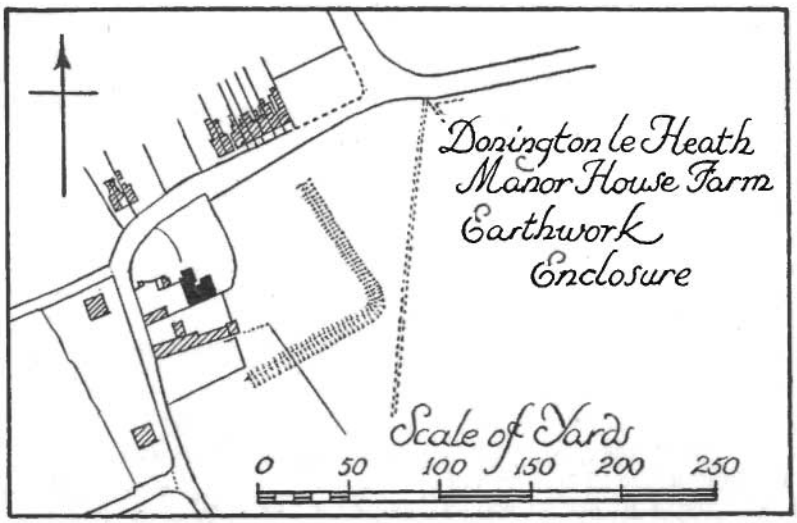


Fig. 8

Several original window openings remain unaltered, but those on the main front were modernized in the early 17th century. Between the main wing and one of the side wings is a blocked door retaining its original wooden door head and jambs.

There are also remains of an earthwork enclosure in the field adjacent to the house.

Archaeological Journal, vol. cv (Supplement), p. 41–43.

BELGRAVE HALL. By D. T-D. Clarke

Belgrave Hall was built between 1709 and 1713 by Edmund and Ann Cradock. Their initials are incorporated in the front gate and on a lead tank in the garden and the Cradock arms occur with these dates on the lead waterheads. It is constructed of two inch bricks, the headers being blue and the stretchers red, and has a front porch of stone. There are

three floors. The exterior is of severe outline, though the rear façade is terminated by three gables, and this variation, coupled with the different positions of the two flights of stairs and sundry discrepancies in the bonding, suggest that there may have been some alteration in the plan during the construction of the house. The kitchen, too, is in an unusual position, at the front, an arrangement perhaps dictated by the difficult site.

The house has had a number of owners during its history, notably the Vann family in the late 18th century and the Ellis sisters from 1844–1923, subsequently being purchased (along with Belgrave House opposite, built 1776) by the Corporation in 1936 to preserve the amenity of the district. The Hall is now used as an 18th-century period museum, and has been furnished accordingly, the grounds also being laid out with a formal arrangement and including a botanical garden. The stable block, dated 1710, now houses the Beaumanor Coach (1740) and is being adapted to include a dairy, harness room and agricultural shed as part of the general scheme.

At present two floors are open to the public. On the ground floor the kitchen contains a variety of domestic items including the grate from Gopsall Hall (1764) ; the Drawing Room is notable for the shell-walnut chest of drawers from Staunton Harold and a red and gold lacquered writing bureau (*c.* 1705). This room was enlarged by the addition of a bow window in the 19th century. The Dining Room possesses its original deal panelling, and at present contains the portrait by Reynolds of Charles Boothby Scrymshire, a noted rake (1758). There is also an unusual cupboard in the form of a pagoda (*c.* 1755), perhaps from the workshop of Chippendale.

The entrance hall has two fine tapestry-covered armchairs (*c.* 1680–90) and a clock by Thomas Chilton of London in a lacquered case (*c.* 1710).

The stairs have recently been redecorated to their original colour scheme and on either flight hang the splendid portraits of Viscount Wentworth and his wife by Hudson (*c.* 1760). The bedroom has a four-poster bed (*c.* 1760) on which is a rare silk quilt (*c.* 1700), but the most venerable piece of furniture is the dressing-table which is lacquered white. Its legs are of late 17th-century form and it may well be the oldest example of this piece of furniture in existence. The second bedroom contains pictures by the Leicestershire artist Sir George Beaumont, and the Music Room houses an Italian globe (1688), a harp (*c.* 1820) by Sebastian Erard, and a number of early musical instruments.

In the garden are a statue of ' Religion ' by Roubiliac and an urn and base, both part of the same monument erected at Gopsall *c.* 1764, in memory of Edward Holdsworth, a distinguished Virgilian scholar.

Thursday, 7th July

KING'S NORTON CHURCH. By J. Simmons

The church of St. John the Baptist dates wholly from the third quarter of the 18th century. The faculty for rebuilding the earlier church was obtained in 1757, and the work was completed in 1775. The cost was borne by William Fortrey, who owned the manors of King's Norton and Galby. He is said to have been responsible for the partial rebuilding of Galby church in 1741. The architect of that work was named Wing, and his son (who died in 1794) designed the church of King's Norton.

In plan the building is a simple oblong, with a tower appended at the west end. It has no aisles, and there is no structural division between nave and chancel. The church is lighted by two series of seven tall windows in the north and south walls, and a large east window, flanked by two smaller windows at the sides. All of them are filled with clear glass.

The architectural character of the building is uniformly Gothic : the north and south windows are of late 14th-century style, the east windows Geometrical in design. Limestone is used throughout, and the quality of the masons' work is very good. The tower was originally surmounted by a crocketed spire ; but it was twice struck by lightning—severely damaged in 1843, totally destroyed in 1850 and never rebuilt.

The church has retained all its original fittings, except the 'beautiful organ-case, with many pipes for an organ' which probably perished when the spire crashed into the church in 1850. The three-storied pulpit is placed centrally. Low gates, one at each side of it, mark the entrance to the chancel. The pretty font, on a fluted pedestal, still stands in a 'christening pew' under the west gallery. Fortrey was particularly interested in bells, and the present ring of eight remains as he left it.

There were numerous monuments in the old church, which have all disappeared. Fortrey is buried with his father under a monument surmounted by an obelisk outside the east window of the church.

Nichols' *Leicestershire*, ii, 733–35.
Illustrated London News, 18 May, 1850.
G. W. O. Addleshaw and F. Etchells, *The Architectural Setting of Anglican Worship* (1948), 59, 60, 67, 77.
H. M. Colvin, *Biographical Dictionary of English Architects* (1954), 686.

LOWESBY HALL. By Geoffrey Webb

An earlier house on this site was sold by Mrs. Hutchinson, authoress of the well-known late 17th-century memoirs of Colonel Hutchinson, after her husband's death in 1664. The new owner was Richard Woollaston, who had been gun-founder to Oliver Cromwell and was Master of Ordnance under William III. The existing house seems to have been built by the Woollaston family in the second decade of the 18th century. The property came to the Fowke family as part of the portion of a Woollaston daughter who married in 1772. During the Fowke ownership the house was considerably altered, especially on the north or entrance side. In spite of these changes, which are no more closely dated than the original building, the house remains a charming example of its age and, though not very advanced in design, is of very high quality in execution. In addition to the charm of its elevations, the interior contains an interesting Hall and a remarkable staircase, both mainly of the earlier 18th-century building period.

WITHCOTE CHAPEL. By A. R. Dufty

Withcote Chapel, standing near Withcote Hall, is a small rectangular building without division between chancel and nave, reminiscent of a miniature King's College Chapel. Seen from outside it is in effect wholly late medieval; but the interior was remodelled in the mid 18th century and survives largely unaltered from that period. Remarkably enough the original glass remains substantially intact and forms a rare and important example, little known, of an early 16th-century glazing scheme.

In view of the propinquity of 'Chapel' and Hall and their isolation, it should be said that there was a church at Withcote certainly late in the 12th century. Although it had no right of burial, it was recognised as a parish church. The advowson, in moieties corresponding to the two manors into which Withcote was divided, held by a single rector, was in the patronage of the abbot of Owston and the prior of Launde. But it is the history of the manors that is revealing in relation to the present building.

In 1478–9 one of the manors, a royal manor, was bought by William Ashby and went in 1492 to William Smith (*alias* Heriz of Wiverton) as dower on his marriage with Ashby's daughter Catherine. The other, which included the manor-house, etc., of Withcote, was also held by Ashby and passed to his daughter and her husband on his death. William Smith died in 1506 and his widow married Roger Ratcliffe in 1509. Ashby, Smith and Ratcliffe in turn leased the advowson of Withcote from Owston.

[1] Nichols' *Leicestershire*, ii, 733.

Thanks are due to Leicester Museums and Art Gallery and the National Buildings Record for Plates XXIII–XXVIB.

Lights 3, 2 and 1

Lights 10, 11 and 12

WITHCOTE CHAPEL. Windows

Early to mid 16th-century

Lights 9, 8 and 7

WITHCOTE CHAPEL, Windows

Lights 6, 5 and 4

Early to mid 16th-century

Lights 13, 14 and 15

WITHCOTE CHAPEL. Windows

Lights 16, 17 and 18

Early to mid 16th-century

PLATE XXV

A. KING'S COLLEGE CHAPEL Detail of east window

(Reproduced by kind permission of the Provost and Fellows of King's College, Cambridge)

Facing page 179

B. WITHCOTE CHAPEL. Detail of north-east window

According to Nichols (*op. cit.*) the Chapel was begun by Smith and finished by Ratcliffe, who died probably in 1537. But the heraldic allusions in the structure are mainly to Ratcliffe and Ashby, and in the glass the same. Furthermore, Roger's will of 8 Sept., 1536 (proved 15 Feb., 1537–8) includes ' to the parochial church of Withcote ' numerous altar-cloths, vestments, silver and silver-gilt pyxes, etc. The style of the building is compatible with a date in the first half of the 16th century, and if the Ratcliffe connection be exclusive then the limiting dates are 1509 to *c.* 1537. Three other facts, apart from stylistic comparison of the glass with that set up in King's College Chapel between 1526 and 1531, may afford a closer dating, though none is conclusive. Before 1526 the king's manor had passed to another tenant ; Ratcliffe then obtained a grant of it from the Crown to himself and his heirs ; ' his purchase of the manor practically consolidated the two portions of the estate ' (George Farnham, *op. cit.*), and perhaps provided an occasion for improving the church. In the glass are many Tudor Royal badges ; Roger Ratcliffe was a gentleman of the bedchamber to Queen Catherine of Aragon, yet her badge is absent, whereas in the north-west window is that of Jane Seymour, queen from 30 May, 1536, to 24 October, 1537 ; in this context it may be added, for what it is worth, that at the suppression of Owston abbey in 1536, the advowson of Withcote passed to the Crown.

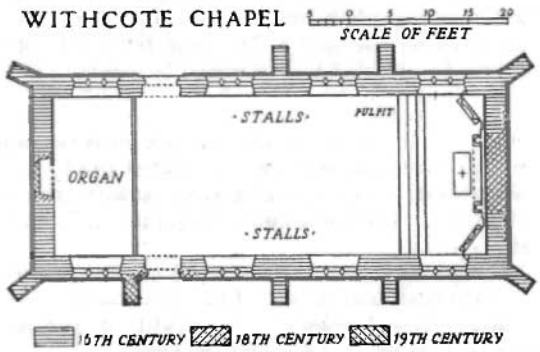


Fig. 9. Withcote Chapel

The glass is illustrated in Plates XXIII–XXVI in sufficient detail to show the arrangement. The iconographic scheme may be less clear ; this provided for the Apostles, each holding a scroll with a text in black-letter from the Apostles' Creed, in the four three-light windows on the north, and twelve Prophets, their scrolls inscribed with Messianic prophecies, on the south. The figures of only eight Apostles and ten Prophets survive, all more or less damaged, with one of the prophets misplaced on the north. They have been described in detail and the inscriptions identified by the Rev. C. Woodforde, *op. cit.*, therefore it is only necessary to list them below. The opportunity has been taken to give a transcription of the texts, to list the badges, and to blazon the shields-of-arms now in the north-west and south-west windows, which are devoid of figures. The arms, and others now lost, were placed one below each Apostle and Prophet, according to Roger Smith writing in 1632 (Nichols, *op. cit.* III, pt. I, 520). His silence regarding an east window suggests that the east wall was blind, but the later refacing leaves this in debate, though G. Farnham and A. Hamilton Thompson refer to indications of a window high up (*op. cit.*, 150).

The Withcote estate descended in the Smith family until forfeited by Henry, the regicide, in 1660. It later passed to John Wilmot, Earl of Rochester, who sold it to Matthew Johnson, who died in 1723. Matthew's son Geffrey died in 1742, and their two matching monuments across the north-east and south-east corners of the Chapel are devised as parts of the architectural treatment of the interior, and all are contemporary. Below Geffrey's epitaph is added that of his sister and heiress Elizabeth Johnson, who died in 1754.

Not only was the interior remodelled, but the exterior was restored in the 18th century, and on the heads of the rainwater-pipes is the date 1744. To this time may be assigned the elaborate revived Gothic parapet and embattling, the corner pinnacles, and the refacing of the south door and the ashlar facing of the flanking walls, including the small shields-of-arms in quatrefoiled panels; the 19th-century buttress impinges upon one of the last. It is possible that Elizabeth commissioned the whole work, including the monuments of her father and brother and the internal remodelling, shortly after coming into the estate, but Geffrey had died so short a time before, in 1742, that he may have been the instigator.

The shields-of-arms carved in the stonework are as follows:

North doorway, east spandrel, *on a bend engrailed an annulet in chief* (Ratcliffe).
,, ,, west spandrel, *two bars* (Burdett, an Ashby quartering).
South doorway, to east (Ratcliffe).
,, ,, to west, *on a cheveron between three roundels as many crosses formy fitchy* (Smith).

In the following description of the glass, the lights of the three more easterly windows on the north and south sides of the Chapel are listed first, from 1 to 9, and 10 to 18. The lights of the north-west and south-west windows, 19 to 21 and 22 to 24, are described last. Where applicable, the descriptions of the individual lights give first the name of the main figure with the subscribed name, where it survives, and the text, then the badge in the head of the light, and last the glass at the foot. The text transcriptions have the expansions in square brackets, letters and words missing in round brackets.

North side:—

1. St. Peter: 'Petrus'; '(c)red(o) in deu[m] p[at]rem om[n]ipotate[m] (creatorem coeli et) terr(ae)'. Crowned red rose. Crucified thief.
2. St. Andrew: (destroyed); '(e)t (i)n (ihe)s(um) christu(m) (filium eius) (u)nicu(m) dom[inum] nostr[u]m'. Crowned Tudor Royal arms, France modern and England. Crucified Christ.
3. (St. John?): 'J (destroyed)'; 'passus (sub) poncio pilato (crucifixus) mortu[u]s et sepultu(s)'. Crowned fleur-de-lis. Crucified thief.
4. St. James the Less: 'Scs. Jacobus'; '(ascendit ad co)elos (sed)et ad dextera[m] (de)i patris omni[po]te[n]tis'. Crowned red rose.
5. St. Philip: 'Scs. Phillipp[u]s'; badly mutilated, but some surviving letters suggest, 'inde venturus est judicare vivos et mortuos'. Crowned Tudor Royal arms. Random fragments below, including parts of the arms of Ratcliffe and of 19 *vi*.
6. St. Bartholomew: (destroyed); '(credo) in spiritum sa[n]ctum', and with 'San(c)tus Bartolomeus' in Roman capitals on his collar. Remains of crowned fleur-de-lis.
7. St. Thomas: 'Scs. Simon'; '(descendit ad inferos, tertia die) resur(rexit) a mortuis'. Crowned portcullis.
8. St. Jude: 'S(cs) Ju[de]'; '(remissionem peccatorum) carnis (resurr)exio(nem) (et vitam) æterna[m]', the last word among fragments below. Crowned Tudor Royal arms. Random fragments of inscriptions below include, in addition to 'æterna[m]', the parts shown of the following texts:—'(qui conceptus est de spirito sanctus natus est mari)a virgine' from the Creed, and '(ego autem in) d[omi]no gaudebo (et) exultabo (in ihesu deo meo)' from *Habbakkuk III, 18*.
9. (Zechariah): (?) 'Iru (destroyed)'; '(et) aspicient (ad me quem) confixeru[n]t; et plangent illi', *Zechariah XII, 10*. Crowned red rose.

South side:—

10. Isaiah: 'Isaizie'; 'ecce virgo co[n]cipiet et pariet filiu(m) et vocabitu[r] (nomen) ei[u]s (emmanuel)', *Isaiah VII, 14*. Crowned fleur-de-lis. St. John the Divine.
11. (Jeremiah): (destroyed); 'patrem vocabis me, et post me ingred(i non cessabis) *Jeremiah III, 19*. Crowned Tudor Royal arms. The Virgin.

12. Ezekiel : ' ezec(iel) ' ; ' (ecce ego) aperia[m] tum[ulo]s v[est]ros et educa[m] (vos d)e sepulcris vestr(is) (populus meus !) ', *Ezekiel XXXVII, 12.* Remains of crowned fleur-de-lis. St. John the Baptist.
13. Daniel : ' daniel ' ; ' educa[m] vos de sepulcris vestris popule me[u]s '. *Ezekiel XXXVII, 12.* Crowned Tudor rose.
14. (Hosea) : (destroyed) ; ' (de manu mortis liberabo eos) ero mors tua, o mors de morte redima[m] eos (morsus tuus ero, inferne !) ', *Hosea XIII, 14.* Crowned Tudor Royal arms. Random fragments of foliage and canopies below.
15. Joel : ' iohel ' ; ' effundam de sp[irit]u[m] meo sup[er] o[m]nem carne[m] ', *Joel II, 28.* Crowned portcullis.
16. (Amos) : ' david ' ; ' qui ædificat in deo ascensione[m] sua[m] dominus nome[n] ej(us)', *Amos IX, 6.* Crowned fleur-de-lis.
17. Micah : ' michias ' ; ' d(eponet) (ini)quitates n[ost]ras, et proj[iciet] in pro[fun]du[m] maris (omnia peccata nostra) ', *Micah VII, 19.* Crowned Tudor Royal arms.
18. Prophet : (destroyed) ; ' ascendam in judicio et ero vobis te[st]is velox (maleficis)', *Malachi III, 5.* Crowned Tudor rose.

North-west and south-west windows, described from head to base :—

19. Crowned Tudor rose. Shield-of-arms : *argent on a bend engrailed sable an annulet or* (Ratcliffe) impaling quarterly of six, *i argent a lion rampant sable, a chief gules* (Ashby), *ii azure two bars or* (Burdett), *iii argent a cheveron azure between three maunches sable* (unidentified), *iv azure ten bezants, 4, 3, 2 and 1* (? Zouch), *v argent semée of Tau crosses a lion rampant gules* (? Chetwode), *vi argent a cross engrailed sable between four ermines* (? Norris).
20. Crowned badge of Queen Jane Seymour. Tudor Royal arms.
21. Crowned Tudor rose. Arms of Ratcliffe.
22. White rose, uncrowned but reset. Arms as in 19.
23. Arms as in 20.
24. Crowned Tudor rose. Arms of Ratcliffe, impaling *azure a fesse between three hedgehogs argent* (Heriz), sic.

So far as comparison between the main figure-subjects here and in King's College Chapel is possible in their great disparity of scale, range and extent, it gives a general impression of similarities in postures, dress and facial expressions, and some close parallels can be noted, particularly in the headgear. Comparison of detail is even more striking, and by way of illustration the heads of St. Andrew at Withcote and of the carpenter in the east window at Cambridge are put side by side here (Plate XXVI) ; the delineation of the anatomy might suggest the same limner. The Crucifixion scene at the foot of lights 1 to 3 is probably contemporary with the rest and, again, the posture of the figures is reminiscent, in small, of the same scene at King's College Chapel. The conclusion would seem to be that the same glaziers worked on the glass in the two Chapels.

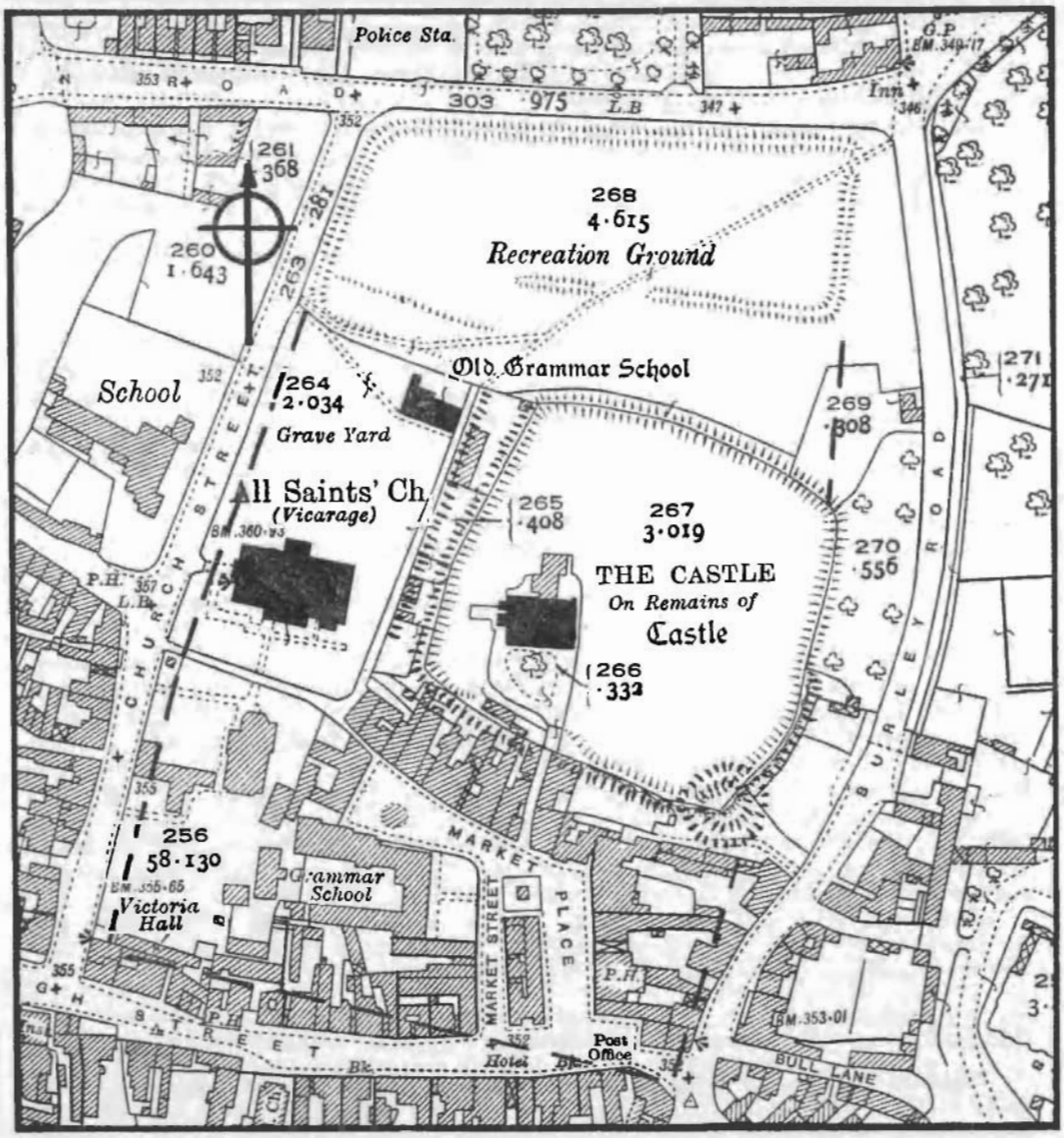
J. Nichols, *Hist. and Ants. of the Co. of Leicester*, II, pt. I, 392 ; G. Farnham and A. Hamilton Thompson, in *Assoc. Architectural Soc. Reports & Papers*, xxxvi (1921), 127 ; Rev. C. Woodforde, in *Burlington Mag.*, lxxv (1939), 17.

OAKHAM CASTLE. By C. A. R. Radford

Oakham belonged to Edith, the widowed queen of Edward the Confessor, till her death in 1075, when it reverted to the Crown. It was granted by Henry I to Henry de Newburgh or his son Roger, who succeeded his father as Earl of Warwick in 1123. William, a younger brother of Robert de Ferrers (created Earl of Derby 1138, died 1139), was already holding Oakham as sub-tenant. In 1131 it had passed to his son, Henry de Ferrers, who died before 1137. Henry's son, Walkelin, succeeded as a minor and held Oakham till his death in 1201. Oakham was forfeited to the Crown in 1204. None of the grantees in the early 13th century held the property for long. In 1252 the Castle was granted to Richard,

Earl of Cornwall, the king's brother, on the occasion of his marriage to Sanchia of Provence. From Richard it descended to his son Edmund and Edmund's widow Maud.

The earliest castle at Oakham had a motte at the south-east corner of a sub-circular bailey. The motte has largely been cut away, but part of the mound and the hollow of the ditch towards the bailey remain. The bailey is enclosed with a substantial earth



— — — Conjectural line of pre-Conquest bank

Fig. 10. Oakham Castle. Motte shown at S.E. corner of Court

(Reproduced from the Ordnance Survey Map with the sanction of the Controller of H.M. Stationery Office. Crown Copyright Reserved)

bank and ditch, the latter widened on the north side to form fish ponds. Beyond these ponds is an outer court, also enclosed with a bank and ditch and formerly used as a garden. The motte and bailey are typical of early Norman castles and probably date from shortly after 1075, when the Crown resumed possession. The straight eastern side of the bailey and the plan of the northern enclosure shew that the latter is the earlier and that it formed part of a rectangular fortification, which certainly included the church and probably extended south as far as the cross street at the end of the markets. This can only have been a late Saxon burh. The castle bailey was later strengthened with a stone curtain, now entirely ruined. The gate with a four-centred arch and two chamfered orders, dates from the time of Earl Richard, but the simple layout of the curtain without flanking towers, suggests an earlier period; it is probably the work of Walkelin de Ferrers. The 13th-century gateway was restored with a characteristic pediment early in the 17th century.

The Great Hall, one of the finest Norman domestic buildings in the country, was built by Walkelin de Ferrers. The copious use of dog-tooth and other transitional detail and the style of the capitals and carvings indicate a date in the last quarter of the 12th century. It formed the centre of a group of buildings, of which slight traces remain in the inequalities of the ground at either end. The original polychrome masonry, with courses of freestone ashlar separating wider bands of ironstone rubble, can best be seen at the west end of the north aisle. The hall, long used as a court room, is aisled in four bays. The entrance, now in the centre of the south side, was originally at the east end of this wall. It led into a passage some 9 ft. wide running across the east end of the building. The position of this passage, and of the wooden screens towards the hall, is marked by a stone projection of the north wall. Two doors in the nave led east to the service quarters. In the north aisle is a third door which gave access to an external stair leading to the gallery above the screens. This gallery seems later to have been enclosed; it was provided with a late 16th-century window of six lights, inserted below the original two-light window in the gable.

The arcades of the hall have massive circular columns of stone with moulded bases and acanthus foliage on the capitals. The arches are of two orders, decorated towards the nave; they spring from richly ornamented corbels in the end walls. The side walls of the nave now rise barely 1 ft. above the top of the aisle roofs. But the substantial character of the arcades implies that they were originally designed to rise as a clearstorey with a range of windows lighting the nave.[1] This is borne out by the present roof, which has the tie-beam cutting the apex of the east window. This is a reconstruction of the early 17th century, when the outer surface of the nave walls was refaced above the aisle roofs with a single course of ashlar. The original roof probably had tie-beams, each supported by a semicircular arch springing from corbels 3 or 4 ft. above the capitals. A corbel in this position occurs on the wooden posts of the 12th-century hall in the Bishop's Palace at Hereford,[2] and its scale, similar to those carrying the arches of the arcade, suggests that it carried a heavy arch rather than a brace. The existing gables are partly rebuilt with the ornamental copings reset.

Patching and fragmentary remains at the west end shew that there was a two-storied solar block of the same width as the nave of the hall. It was entered through a door in the end of the north aisle and seems to have been flanked by a pent roofed passage on this side.

Mr. Gathercole, who recently conducted excavations for the Ministry of Works on the site of the new Post Office, informs me that Stamford ware and a little St. Neots ware of

[1] A barn construction with a continuous roof over nave and aisles needs only posts with comparatively slight braces supporting the tie-beams and longitudinal timbers, e.g. the Tithe Barn at Harmondsworth (*Royal Commission on Historical Monuments : Middlesex*, p. 61). The timber-posted hall of the 12th century in Leicester Castle has been restored in this way, but the present tie-beam cuts across the decorated 12th-century windows in the south wall, shewing that it was originally at a higher level. In this case the reconstruction is probably based on 14th-century work, as there is considerable evidence of the roof having been reformed at that date.

[2] *Ibid.*, Herefordshire, i, pl. 24.

late Saxon type was found both in the material of the south bank of the bailey and on the old surface soil below the bank.

V.C.H., *Rutland*, i, 115–7 ; ii, 8–10 ; *Arch. Journ.*, xc, 398–9 ; xcii, 201–3 (with references to older literature).

OAKHAM SCHOOL MUSEUM. By J. L. Barber

The Museum is in reality the original building of Oakham School, which was founded in 1584 by Archdeacon Johnson, together with the sister school of Uppingham ; it stands in the corner of the churchyard. The collection was started early in the present century by Mr. W. L. Sargant, a former headmaster, and the majority of the exhibits are from Rutland itself. The fossil remains are from the Oxford clay near Peterborough and from the glacial drift at Helpston. The Palaeolithic exhibits are none of them local, but the Neolithic and Bronze Age cases contain material from Oakham, Glaston and Cottesmore. The Roman period is represented by finds from Market Overton, Thistleton, Great Casterton, Clipsham and Tixover within the county, and by material from Water Newton and Fengate, Peterborough. But the finest part of the collection is the Anglo-Saxon material from Market Overton, North Luffenham and Glaston. Only the Great Casterton, Clipsham and Tixover exhibits are the results of scientific excavation : most of the material was found during ironstone mining. Also housed in the Museum is the original Charter of the School dating from 1587, whilst the walls are decorated with frescoes by the late Mrs. Sargant-Florence.

LYDDINGTON BEDE HOUSE. By R. Simms

A manor-house, belonging to the Bishops of Lincoln, existed on this site from an early date. Licence to enclose a park was granted by the Crown to Henry, Bishop of Lincoln, at the beginning of the 13th century, and in 1331 a further licence was granted for the extension of the park. In 1336 a licence was granted to crenellate the house, but the existing building does not contain any features of 14th century date. It probably dates from the episcopacy of Bishop Russell (1480–1495), who built Buckden Palace in Huntingdonshire, another country mansion of the Bishops of Lincoln. Both houses contain the same architectural feature, the grounds being surrounded by high walls with a raised walk on the inner side and gazebos at the corners. One of these remains at Lyddington and bears the arms of Bishop William Smith, who succeeded Bishop Russell in the episcopate.

The existing range contains a first-floor Hall approached by a stone stair with Great Chamber and Bedroom. Originally the Hall and Great Chamber were open to the roof, but these apartments were sealed over by a flat wooden ceiling with moulded ribs and elaborate cornice early in the 16th century. The coat of arms of Bishop William Smith (1496–1514) appears on a stone shield over the fireplace and also on the cornice above the bay window, and it can be assumed that this bishop completed the internal arrangements of the bishop's apartments.

The Hall also contains in its windows a fine collection of 15th-century glass, and there are interesting hatchments relating to the Cecils, Marquesses of Exeter, hanging on the walls, which have been removed while the building is undergoing repairs. In 1547 the manor was surrendered to the Crown and passed to Lord Cromwell and in turn to Sir William Cecil, later the first Lord Burghley. At the beginning of the 17th century, Thomas, Lord Burghley, converted the building into an almshouse, and considerable alterations were carried out. The rooms under the first-floor apartments, which were originally the Kitchen and cellarage, were converted into chambers for the inmates. A penthouse was also constructed along the front of the range to allow the old people to have access to the stair leading to the Hall. In the 18th century further refacing and repairs were carried out, and in 1952, the Marquess of Exeter granted to the Minister of Works the guardianship and care of this interesting building.

LYDDINGTON PARISH CHURCH OF ST. ANDREW. By R. Simms

In the first half of the 14th century the parish church at Lyddington was rebuilt, and of the existing building, the chancel and tower with broach spire date from that period. The nave and aisles with their fine detail were rebuilt in the latter half of the 15th century.

The altar is enclosed on all four sides by communion rails dating from 1635; this interesting survival was installed by Richard Rudd, a puritanical vicar in defiance of the Bishop of Lincoln, John Williams, who was a supporter of Archbishop Laud's High Church Party. The chancel arch has been painted with a representation of a Doom, and there are slight traces of wall paintings on the south wall clerestory.

The building otherwise contains few features of interest except for two late 15th-century brasses, two stone coffin lids and a few fragments of 15th-century glass.

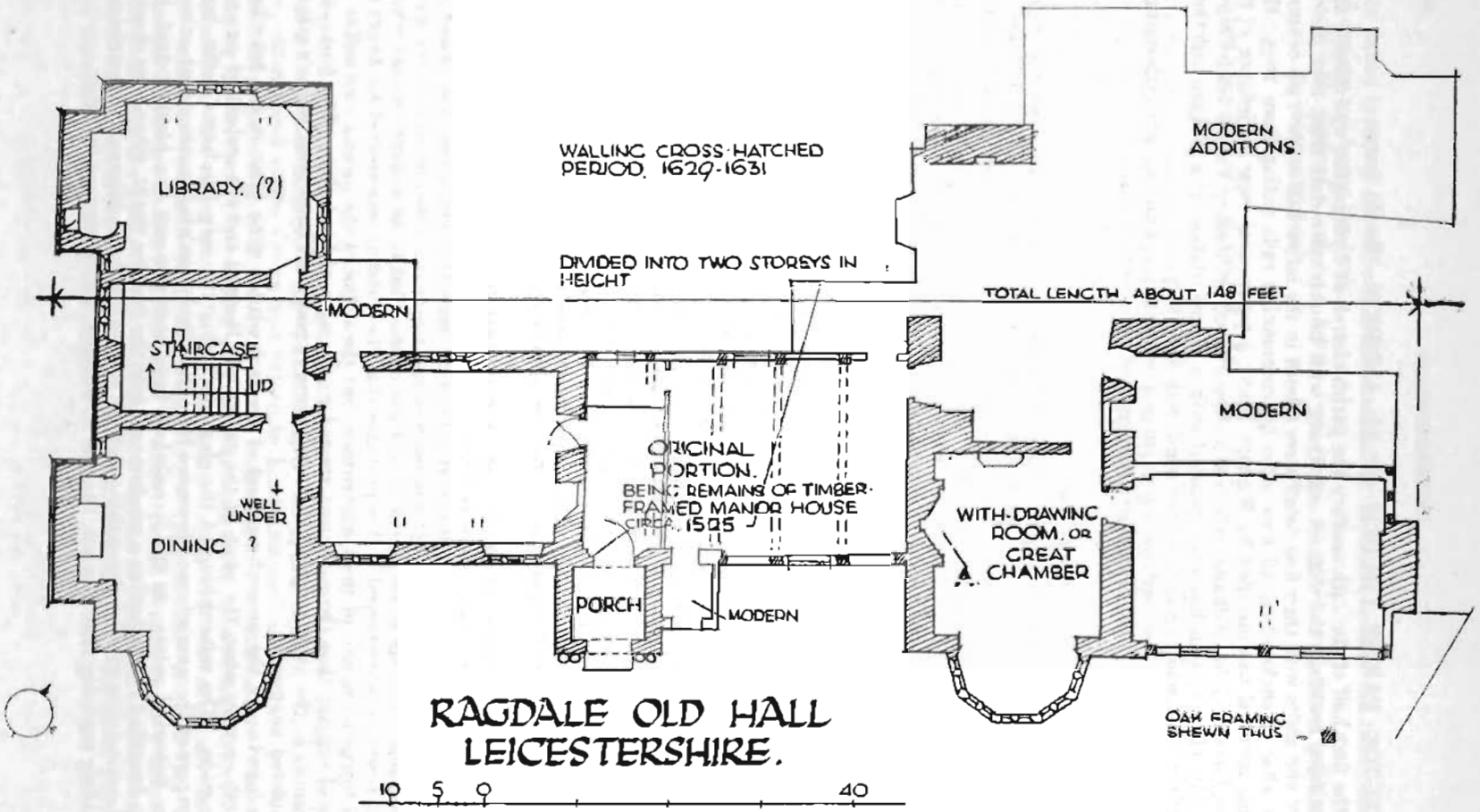
NOSELEY CHURCH. By M. Baldwin

The family of Martival was established at Noseley by about 1220 when the rector of the parish gave his consent to the maintenance of a manorial chapel by William de Martival and his heirs. Half a century later the first step towards the establishment of a college of secular clergy was taken when Anketin de Martival alienated lands for the support of a chantry at the chapel of St. Mary at Noseley in 1274. His son Roger added to the gift and had the existence of the foundation confirmed by Letters Patent in 1306; it is thus an unusually early example of such a college. It was planned on a modest scale to support three resident priests to celebrate daily masses for the souls of Roger, his ancestors and his successors for ever: it survived until the suppression of chantries in 1547.

Roger Martival, Archdeacon of Leicester and later Bishop of Salisbury and Chancellor of Oxford University, had studied Canon Law at Merton College, and the documents defining the rights of the chantry in relation to those of the parish church are exceptionally precise and lucid. The rector gave up any claim to the advowson; the size and duties of the College were defined; offerings were carefully apportioned. Thus the lord of the manor, his lady, and all the free household from 'knights, priests and clerks of the household' to 'grooms of the stable, letter-carriers, gatekeepers, and whosoever else there be who follow the lord or lady as they pass from manor to manor', as well as stone-masons and other workmen who did not reside in the parish, were to offer in the chapel. But the 'servants of lower degree that serve in the court, such as carters, . . . duck-keepers', etc., were to make their oblations in the church. It is not surprising that the proximity of the chapel injured the church whose importance slowly declined. Soon the Warden of the college took over the parochial work; the church fell into disuse and has now disappeared.

The collegiate character of the building is expressed in its plan. It is of nine equal bays without any structural division between chancel, choir and nave. The fifth bay was occupied by two altars placed on the west side of a screen that ran across the church to separate nave and choir, and to accommodate these altars the windows of the bay have heightened sills. A door in the north wall of the chancel led to an annexe beyond which lay a bell tower, now destroyed. It is probable that the building was erected by Roger de Martival towards the end of the 13th century, but the detail of the piscina and sedilia in the chancel suggest that the work was started in the time of his father. The font, of a type common in the early years of the 14th century, may well have been Roger's gift to the completed chapel.

The insertion of the present roof and of the east window took place in the later half of the 15th century when the pitch of the gables was lowered and the embattled parapet added outside. The refurnishing of the choir, including the very handsome desks, may have been part of the same scheme. Professor Hamilton Thompson's full architectural account omits the following points: in the S. wall four bays from the east is a blocked door, incorrectly described by Nichols as a window; set into the floor on the N. side of the chancel and half concealed is the old altar-table; and the W. window bears internally a continuous roll-moulding implying that it is not, like the E. window, a 15th-century insertion.



(Reproduced by permission of the Leicester Archaeological Society)

Albert Herbert, 1927.

Fig. 11

The Hazlerigg family has held the manor by male descent since 1430, before which it descended by a succession of heiresses stemming from Joyce, sister of that Roger de Martival to whom the college owed its form. Outstanding among the family memorials in the church are two monuments of 17th-century date ; the earlier, notable for its heraldry, to Sir Thomas Hesilrige (d. 1629) and his wife Frances Gorge ; and the later to Sir Arthur Hesilrige (d. 1660) and his two wives. Sir Arthur, elected a member of parliament for Leicestershire in 1640, fought bitterly for the rights of parliament both in the field and the House of Commons. He equipped the armoured troop known as ' the Lobsters ' who fought at Lansdowne Hill, and was one of the Five Members impeached by Charles I in 1642. He was a member of every Council of State during the Interregnum, and died in the Tower in the year of the Restoration, having been excluded from the Act of Oblivion.

Described by Clarendon as ' an absurd, bold man ' and by an opponent as having ' more will than wit ', his character is more fairly estimated by his friend Ludlow as ' of a disobliging carriage, sour and morose of temper, liable to be transported with passion . . . Yet, to do him justice, I must acknowledge that I am under no manner of doubt concerning the rectitude and sincerity of his intentions ; for he made it his business to prevent arbitrary power wheresoever he knew it to be affected, and to keep the sword subservient to the civil magistrate '.

J. Nichols' *Leicestershire*, 1811, iv, 441.

G. Farnham and A. Hamilton Thompson in L.A.S. *Trans.*, xii (1921/2), 214–271.

Clarendon, *Rebellion* iii. E. Ludlow, *Memoirs* ii, 597.

Friday, 8th July

RAGDALE OLD HALL. By Anthony Herbert

The manor of Ragdale was conferred after the Conquest upon Hugh Lupus, Earl of Chester, from whom it descended by marriage to the family of Bassett.

In 1389 Ralph, Lord Bassett of Drayton, in his will entailed Ragdale upon Sir Hugh Shirley on condition that he assumed the name and arms of Bassett. This Sir Hugh declined to do, possibly considering his own lineage superior, and a protracted legal dispute ensued. The dispute continued until finally in 1423 King Henry VI settled the matter and the manor became the possession of Sir Ralph Shirley whose family, later the earls Ferrers, continued in ownership until comparatively recent times.

The present Hall was built in two well-defined stages. The earlier section is a timber framed structure and was erected *circa* 1525 : the very fine and sturdy oak roof structure over this section is of interest. Until very recently there were two panelled rooms in this part of the house ; the panelling has now happily been acquired by Leicester Corporation and may be seen at their Newarke House museum.

The second and larger part of the hall was built between 1629 and 1631, of brick with stone dressings typical of the period. Attention is drawn to the coat of arms bearing no less than 50 quarterings over the entrance porch.

In the 18th century the Ferrers built a new Hall some two miles away and ceased to use this building, which is now in a ruinous condition with almost all the internal features gone.

BOTTESFORD CHURCH. By M. D. Whinney and R. Coope

The church of St. Mary the Virgin, with its fine crocketed spire, is a building mainly of *c.* 1450, though the chancel walls are of *c.* 1200 and remains of a 13th-century door are extant on the south side. The nave arcades, clerestory and south aisle windows are in the Decorated style ; the north aisle has square-headed Perpendicular windows. The porch originally had a watching chamber above, reached by an outside staircase. The font at the west end of the nave has an octagonal 15th-century bowl on a bulbous column which

is probably from the same hand as the tomb of Henry, 2nd Earl of Rutland (1563) in the chancel. The chancel walls were raised in the early 17th century, and the pulpit, dated 1631, may have been put in at the same time. The late 17th-century wrought-iron chancel screen was given by the Duke of Rutland early in the present century.

The special interest of the church lies in the series of tombs of the Earls of Rutland of the 16th and 17th centuries, though there are also some medieval tombs. Among the latter, on the north side of the chancel, is a small Purbeck figure in armour of the late 13th century, recording a heart-burial. This is almost certainly Robert de Roos (d. 1285) to whom the freestone slab, fixed in the chancel north wall refers. The slab, which is in lettering of a later date, also commemorates his wife, Isabella (d. 1301). On either side of the altar are two 15th-century alabaster tombs, both with effigies in armour; that on the south of Lord William de Roos (d. 1414), removed from the Priory Church at Belvoir, and on the north a slightly later tomb, probably of Lord John de Roos, killed in France in 1421, though possibly of Thomas, Lord Roos, who died in 1431. In the south aisle is a 14th-century effigy of an unknown lady. Two brasses remain in the chancel, to Henry de Codyngton (d. 1404) and John Freeman (*c.* 1440), both Rectors of Bottesford, the former brass being of exceptional quality.

The Rutland series begins with the altar-tomb, in the centre of the chancel towards the east end, of Thomas, the 1st Earl (d. 1543), by Richard Parker 'the Alabaster man' (*Hist. MSS. Com. Rutland*, 4 (1905), 340). The effigies are in the English traditional manner, the only concession to newer taste being the Italianate candelabra-like ornaments at the corners of the sarcophagus. The altar-tomb west of this to Henry, 2nd Earl (d. 1563), is one of the most interesting of the series, though no payment for it appears to be recorded. The effigies lie under a bier supported by four bulging columns; on the bier kneel two sons and a daughter, while in the centre is an elaborately carved escutcheon. The tombs of Edward, the 3rd Earl (south side of the chancel), and John, the 4th Earl (north side), both of whom died in 1587, were made by Gerard Johnson of Southwark in 1591 (*Hist. MSS. Com. Rutland*, 4 (1905), 397–9) and are good examples of Southwark work, with effigies under straight canopies supported by Corinthian columns. Nicholas Johnson, who probably assisted his father with these tombs, made that of Roger, the 5th Earl (d. 1612), on the north side of the chancel (*Hist. MSS. Com. Rutland*, 4 (1905), 512, 517), which shows the later Southwark pattern of effigies under a coffered arch, with ribbons at the sides of the inscribed tablet. The 6th Earl, Francis (d. 1632), and his two wives have a larger and more elaborate tomb on the south side, with a great arched canopy. Next to it stands the statue of George, the 7th Earl (d. 1641), in Roman armour, probably erected in the 1680's at the same time as the monument to John, the 8th Earl (d. 1679). This last shows the Earl and his Countess standing as in life, on either side of an urn, and so the transition from the medieval pattern is complete.

L.A.S. *Trans.*, iii (1874), 425; Hist. MSS. Com., *Rutland*, iv (1905); B.A.A. *Journ.*, xxxix, i (1933), 61; K. A. Esdaile, 'Some Fellow-citizens of Shakespeare in Southwark', in *Essays and Studies* v (English Assoc., 1952), 26.

MELTON MOWBRAY CHURCH. By A. B. Whittingham

St. Mary's with its cruciform plan is the most impressive church in the county, owing much to the skill with which late work has been added to crown the original design. Inconspicuous parts of a Norman church survive, the ringing-stage of the tower with windows off centre to avoid the nave and transept roofs, and the turret stairs. The adjoining base-course has been cut by an archway and door of about 1200, to a former north chapel and vestry. Over these are two lean-to roof-lines, and as the lower is interrupted by the present pointed arch, the original arch must have been round. It follows that the present crossing arches and responds replace Norman predecessors. Early in the 13th century the nave was provided with aisles, of which one base of the arch into the north transept, and the east capital in the south aisle a few courses lower than now are the clearest remains. These aisles, being too low for 3-light windows, were as in other instances soon replaced. An

almost complete reconstruction was undertaken beginning with the central tower, and then the chancel, towards the close of the 13th century, followed by the nave and transepts in the early years of the next. The most ambitious feature for a parish church is that the transepts have an aisle on the west as well as on the east. The quatrefoil-planned piers of the nave become slighter, with a fillet up each shaft on the east of the transept and change to octagons on the west. This west aisle has an entrance at each end, while the east, which was not originally contemplated, contains six chapels. That, however, was inadequate and another altar was provided in the unusual broad west porch which was added before 1350 with rich detail. The rebuilding is presumably due to William de Melton, vicar *c.* 1285–1319, who became Archbishop of York, and to Roger, 1st Baron Mowbray, who died in 1298. The church had just been appropriated to the Priory of Lewes.

The elaborate belfry, with three windows a side decorated with dog-tooth, was well adjusted to the high-pitched roofs, but became dwarfed when the original clerestory (to nave only) was superseded late in the 15th century by a higher clerestory, continuous throughout nave and transepts, with twice the number of bays. The upper belfry with four windows a side, the outer two unpierced, adopts slimmer proportions. The monuments include effigies of Hamon Belers and a 15th-century lady, but the brass has been lost from the tomb of Sir John Digby who fought at Bosworth in 1485 and died in 1533. He probably built the belfry and clerestory, to judge by the fleur-de-lys (the Digby arms) on the lead rainwater pipes which, however, also show 'm' and chevron decoration. The vestry bears the date 1532.

L.A.S. *Trans.*, iii, 25.

Arch. Journ., xc, 400 ; with plan.

STAPLEFORD PARK

Stapleford Park is a building mainly of two dates, *c.* 1500 and *c.* 1670, with Victorian additions. The wing built by Thomas Sherard, which is signed with his initials and dated *ano dmi MD*, also bears on the parapet *William Lord Sherard, Baron of Letrym repaired this building Anno Domini 1633.* There is apparently no record of this interesting Perpendicular building before its repair, nor does it seem possible to say precisely what was done except that the parapet and gables were then added. The block, which has a square bay at one end, may have been the main façade of the original house. It seems to retain its original traceried windows, though the central window of four lights with three triangular foliated gables above is not now convincingly integrated with the carved string-course below it. The most interesting and puzzling feature of the building is its sculpture. Twelve figures, said to represent progenitors and benefactors of the family, now stand in canopied niches at first floor level. Six of them appear to date from *c.* 1500, the other six (standing on altered corbels) from the alterations of 1633, when three of the original figures were removed to the new strapwork gables above. The building is also adorned with a number of reliefs, a few of secular, but most of Biblical subjects. These are said to be *in situ*, but the predominance of Biblical subjects inevitably gives rise to the question whether they may not have been moved here from a chapel. The quality of the reliefs does not seem very high, but as a series they would appear to be unique.

A large H-shaped building was added to the earlier block in the second half of the 17th century. This is undated, but its general handling suggests the manner of John Webb, and decoration still remaining in the Ante-room is very close to his designs for fireplaces, etc., for King Charles's Block at Greenwich of the mid sixteen-sixties. The entrance hall (and parts of other rooms) were redecorated in 1776, by which time the family had received the title of Earl of Harborough, and the windows in the Charles II building were probably lengthened. The recess in the centre of the south front was filled in during the 19th century with a Victorian Tudor building.

Nichols' *Leicestershire.*

C. Hussey, *Country Life*, lvi (1924), 288.

STAPLEFORD CHURCH. By S. D. S. Spittle

In 1783 the Sherard family rebuilt the church at Stapleford in the Gothic style, which was particularly popular in Leicestershire in the 18th century. It is especially remarkable for the survival of the furnishings and fittings in their original state. The pews are placed longitudinally as in a college chapel. Nichols' history of the county (1795) says that ' the altar . . .is just completed by Brown of Derby and is beautifully formed of marble with borders of black, statuary and dove colours. In the centre is a neat tablet, with the emblems of hope and eternity, an anchor suspended on an encircled serpent ; and at the top a handsome urn '. The large Sherard pew in the west gallery is furnished like a comfortable sitting-room ; the mantelpiece is carved with the scene of the sacrifice of Isaac. In the centre of the church is a socket to receive the portable font. Amongst the plate, the church possesses the very important gold cup of about 1610 bequeathed to it by the Earl of Harborough in 1732. It is of acorn-form on a stem in the shape of a tree-trunk, and bears the arms of the donor.

From the earlier church came the brass to Geoffrey Sherard (died 1490) and his wife, and the monument to Bennet, 1st Earl of Harborough (died 1732), by Rysbrack.

GADDESBY CHURCH. By Geoffrey Webb

The church was until 1874 a chapel of the parish of Rothley. It is a late 13th and early 14th-century reconstruction and enlargement of a Norman building. This Norman chapel was a small rectangular building to which the first major addition was a western tower in the 13th century, an extremely handsome example of its time. The chancel-arch and the eastern bays of the south aisle are also of the 13th century. In the early 14th century the north aisle was built and the south aisle extended to form a S.W. chapel ; the W. front of the aisle is the most distinguished feature of the church. It has been suggested that this S.W. chapel has two phases, the second involving considerable decorative enrichment, especially at the west end. Two chantry foundations are recorded in 1323 and 1333 respectively that may represent these two phases, or possibly the building first of the north aisle and then the westward extension of the south aisle. The chancel was remodelled in the course of the 15th century. Internally there is some noteworthy woodwork, especially some seats, which have been claimed as being as early as the 14th century. There is an interesting incised slab of the mid 15th century with two figures, and a knightly effigy of the late 15th or early 16th century. The church also now contains an early 19th-century equestrian figure by Joseph Gott, representing Colonel Cheney whose horse was shot under him at Waterloo. This was brought to the church in 1895.

L.A.S. *Trans.*, xviii (1923/4).

Saturday, 9th July

INGARSBY OLD HALL. By Anthony Herbert

The village of Ingarsby which was settled by the Danes late in the 9th century has now disappeared.

In 1352 the manor was granted to Leicester Abbey and became one of its richest and most prized possessions. In 1469 the Abbey enclosed the whole manor of some 1,152 acres and the present house dates from about this time : it was one of the Abbey granges. The site was originally moated, though this may well have been a relic from an earlier dwelling of which no record remains. The stone-built S.E. wing is reputed to have been a chapel but this appears unlikely from its construction.

In 1540, at the Dissolution, the manor was acquired by Sir Bryan Cave, a local landowner, whose arms, dated 1579, may be seen over a fireplace. The arms of Whalley are also exhibited. Later the property descended to Sir Robert Banister and then to Lord Maynard, whose family retained their ownership until comparatively recent times.

A feature of some interest is the pigeon loft in the roof over the south-east wing.

QUENBY HALL. By M. Baldwin

Quenby Hall is a fine, though rather late, example of a Jacobean H-shaped house, built of brick, parts of which are diapered, with stone quoins, and having a flat ungabled roof. It was built by George Ashby, the owner of the estate from 1607 to 1653 ; rainwater-heads bear the date 1621, though J. Nichols, in his *History of the County of Leicester*, states it was completed in 1636. The exterior is practically unaltered except for a slightly greater emphasis on the central feature, the top storey over the porch having been rebuilt. Though the elevation bears a family resemblance to that of Charlton House, Kent (its close contemporary), the plan is more old fashioned. Originally the entrance within the central porch led directly to the screens passage at the lower end of the hall, and this hall, though only occupying one floor of the single-pile block with a Great Chamber above it, filled the southern portion of the bar of the H. A symmetrical front between the projecting wings was achieved, as at Kirby, by doubling the hall block with a matching range north of the porch.

The house was considerably altered by Shukbrugh Ashby, a member of another branch of the family who bought the estate in 1759. An account of 1770 describes the house when he acquired it as ' a mere shell, much out of repair, and the offices in ruin '. Shukbrugh may be credited with the remarkably handsome detail of the kitchen, and with the alterations to the top of the porch including the bell, vane, and Ashby crest. He also opened up the hall to two storey height, destroying the Great Chamber and transferring its elaborate fireplace and overmantel to ground level.

He left unaltered the drawing-room in the south-west wing with its fine plaster ceiling, good wainscot and elaborate fireplace, but in many rooms the panels, now replaced in their former settings, were banished to the attics. It is possible that the diamond-moulded panelling now at Skeffington House, Leicester, came from Quenby as did the superb *clairvoyees* added by George Ashby, grandson of the original builder, and now owned by the Leicester Art Gallery.

Early in this century the Great Chamber was reconstituted by Lady Henry Grosvenor ; the fireplace was moved up to first floor level again, the walls were lined with panelling from the attics and a ceiling put in copied from that in the Ballroom at Knole. Some of the bedrooms have good plaster friezes. Unfortunately the original decoration on the plaster of the small room above the bedroom with the ' angel ' panelling has recently been drastically repainted and its character destroyed.

H. A. Tipping, *English Homes*, III, vol. I (1922), 284.

G. Farnham, L.A.S. *Trans.*, xvi, 17.

CHURCH LANGTON CHURCH. By J. Simmons

The church of St. Peter dates mainly from the 14th and 15th centuries. It comprises west tower, nave with north and south aisles, and chancel with vestry on the north side. The earliest parts of the present building are the aisles, which are probably of the early 14th century. The chancel appears to belong to the second half of the 14th century, and the tower and nave to the first quarter of the 15th.

The tower, a notable landmark in south Leicestershire, is one of a group, mainly in Northamptonshire, in which the buttresses clasp the corners instead of standing at right angles or diagonally to them. The nave, like many in this district, is short and relatively tall in proportion. Tomb-recesses remain in the aisles, contemporary with their rebuilding. That in the south aisle has been re-used for the effigy of Sir Richard Roberts (d. 1644). The fabric was thoroughly restored, and the walls scraped, by Goddard & Son of Leicester in 1865–66.

Walter Langton, Bishop of Lichfield and Coventry and Treasurer to Edward I and Edward II, seems to have been born at West Langton, within this parish. The rectory of Church Langton was a valuable one, standing fourth among those of the county in the *Valor Ecclesiasticus*. Among the notable people who held it was Polydore Vergil, who was

instituted in 1503. The Rev. William Hanbury presented himself to the living in 1753. He was the author of a magnificent scheme for the planting of trees and development of nursery gardens, the proceeds of which were to support the foundation of a hospital, schools, a public library, a college (whose professorships were to include one of British antiquities), and a minster on the largest scale, with provision for a choral establishment. In connection with this scheme, three Musical Meetings were held in the church for the performance of Handel's oratorios in 1759–61. Though few of Hanbury's projects were realised, he left a substantial fortune, which has been applied to educational and religious purposes in the five Langton villages ever since. The present fine rectory was built by him, or by his son, who succeeded him in the living in 1778.

Nichols' *Leicestershire*, ii, 664-68.
J. W. Hill, *History of the Parish of Langton* (1867).
L.A.S. *Trans.*, ii, 248–50 ; iii, 91–95, 141–53.
Dict. Nat. Biog., sub Hanbury. William.
W. Hanbury, *History of the Rise and Progress of the Charitable Foundations at Church Langton* (1767).

STANFORD-ON-AVON CHURCH, NORTHAMPTONSHIRE. By A. R. Dufty

The parish church of St. Nicholas consists of chancel, nave, north and south aisles, west tower and south porch. Excluding the last, the plan is almost exactly symmetrical on the east to west axis. The first impression is of a building entirely of the early 14th century, but inconspicuous earlier features incorporated show it to be a rebuilding, though an extensive one, of an older church. The predilection of the 14th-century patrons here seems to have been for a new building of impressive spatial effect at the expense of architectural detail. Comparison with the contemporary church at Stoke Golding, where the accent is the other way, shows the wide variation occurring in the same region upon the theme of the country parish church.

The grant of the advowson of Stanford and of the manor to the abbot and convent of Selby in Yorkshire was confirmed in *c.* 1070. Retained in the 14th-century east respond of the north nave-arcade are the base and lower courses of an older respond that, on the evidence of similar base-mouldings in the earliest work in Norwich Cathedral, may be assigned to the late 11th century. Thus a church with a north aisle existed here towards the turn of the century. It was evidently widened by the addition of a south aisle and lengthened westward in the 13th century, for a complete low respond and a respond-base of this period survive incorporated in the east respond of the south nave-arcade and the west respond of the north nave-arcade respectively.

Alan of Aslakby, a kinsman of William abbot of Selby, was presented to the living in 1307, and the great rebuilding may well have been begun at about that time or shortly before, beginning with the chancel. The church was not appropriated to Selby until the 15th century, but contributions may have come from there, for some of the original glass surviving in the chancel windows has been compared with work of the York school.

An unusual structural expedient at the west end of the church is of interest. Western abutment to the lofty nave-arcades is provided by buttresses simulating east diagonal buttresses to the tower. The east face of the tower is in fact further east and true diagonal buttresses would be approximately over the west responds of the arcades.

Excepting the fragments already described, the 15th-century roofs of the nave and aisles and alterations to the clearstorey, and the 19th-century roof in the chancel, St. Nicholas is of the period *c.* 1300 to *c.* 1330, with only minor 19th-century restorations. It is most notable for its rich fittings, the absence of much fixed seating, and, in consequence, a sombrely colourful spaciousness. If the architecture is neither of conspicuous quality nor varied interest, the fittings are both, and the interior still approaches the visual ideal of an English parish church.

The glass is of the 14th and 16th centuries and has been described by Prof. A. Hamilton Thompson (*op. cit.*). The earlier includes shields-of-arms of Edward II and his relatives

in the east window ; Apostles, reminiscent of others in York Minster, in the south window of the chancel and saints in the window opposite ; the tracery-lights *in situ* in the east windows of the aisles, and other figures, beasts, birds and fish in the south windows. Sir Thomas Cave bought the manor at the Dissolution and the later glass includes heraldry and donor-groups connected with the family. That in the lower part of the east window, with the Royal arms, etc., was inserted in the present century and came from Stanford Hall, the Cave house nearby.

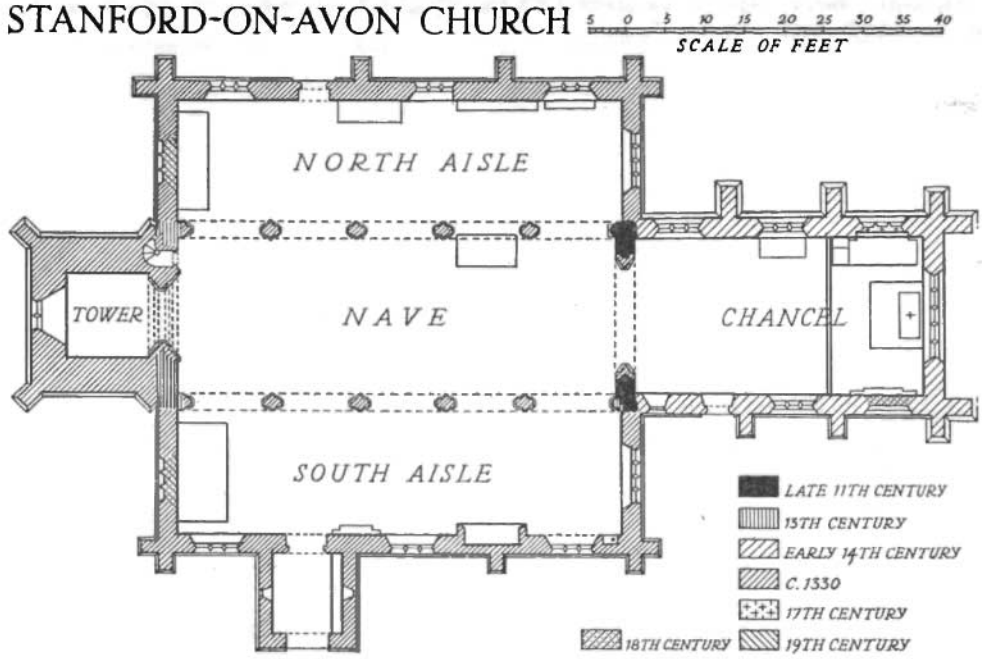


Fig. 12. Stanford-on-Avon Church

Apart from a 14th-century effigy of a priest in a canopied recess in the south aisle, the extensive series of monuments, beginning in 1558 and continuing to modern times, is nearly all to members and close relatives of the Cave family. The alabaster tomb-chest (nave) with recumbent effigies of Sir Thomas, 1558, and his wife, is entirely medieval in form but includes much Renaissance detail. That to Sir Ambrose Cave, 1568 (north aisle), is a scholarly Classical composition remarkable for its date, being closer to rule than Old Somerset House, 1547–52, or Dr. Caius' Gate of Virtue, 1565–67. Two monuments with effigies, of Henry Knollys, *c.* 1600 (north aisle), wearing a Greenwich armour, and Sir Thomas Cave, 1613 (chancel), are Southwark school works ; the second is linked to a free-standing aedicule containing the kneeling figure of Sir Thomas's heir, Richard. The tomb-chest of Dorothy (St. John) Egeocke, 1630 (chancel), has fine Roman lettering and a front carved with Classical swags in a style perhaps a generation in advance of its time. Three of the 18th-century monuments are of note, of Sir Thomas Cave, 1719 (chancel), Sir Verney Cave, 1734 (chancel), with a good portrait-bust, and James Callcutt, 1734 (south aisle), set up by his son, by his will, in 1751.

The remarkable 19th-century monuments include those to Thomas Otway Cave, 1830 (chancel), a neo-Classical wall-tablet, unsigned (Kessel?), the Hon. Robert Otway Cave, 1844 (north aisle), by Westmacott, with recumbent effigy, Sarah, 3rd Baroness Braye, 1862 (south aisle), by Mrs. Thornycroft, with recumbent effigy, with cherubs designed by

Gibson and sculptured by Fontana, on a pavement of marble fragments from Tusculum, from the 'Baths of Cicero'. and the Hon. Edmund Verney Wyatt Edgell, 1896 (north aisle), by Felix Joubert, with lifesize standing figure in uniform of the 17th Lancers.

The 17th-century organ, reputedly from Whitehall Palace, on the west gallery, retains its elaborately carved case; the interior is destroyed. Among other fittings are fine 14th-century oak stalls, reset, a much-restored 14th-century screen, hangings worked by the 17th-century donor, and a long and colourful series of 18th and 19th-century hatchments.

Rev. W. H. Sandon, *A Paper on Stanford Church* (undated L.A.S.); A. H. Dyson, *St. Nicholas Church, Stanford-on-Avon* (Rugby, 1929); A. Hamilton Thompson, in *Arch. Jour.* xc (1933), 378.