

WORKSOP PRIORY GATEHOUSE NOTTINGHAMSHIRE

*An Architectural History
with an Account of the Significance of its Fabric*

by

Richard Lea and David M. Robinson

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Nature of Request

Now isolated and sadly forlorn, the once splendid medieval gatehouse attached to the Augustinian priory of Worksop in Nottinghamshire is a grade I listed building; it is also scheduled as an ancient monument (fig. 1). Alas, due to the circumstances surrounding its present state, coupled with the deteriorating condition of the fabric, it is currently included on English Heritage's register of *Buildings at Risk* (1999).

The gatehouse is situated approximately 90 yards (82m) to the south and west of the priory church. It is generally thought to date from the first half of the fourteenth century, with two principal phases hitherto identified in the literature: the main structure might belong to the 1320s, whereas the projecting 'porch' at the south-east corner was clearly a later addition, perhaps of the 1330s.

As for the priory church itself, although the medieval eastern arm has long since been pulled down, the nave has continued to serve a parish function since the sixteenth century. It is a highly impressive fragment of the twelfth-century monastic complex, and provides the focus to the overall significance of the site.

Advice on the historical development of the gatehouse is sought to inform proposals for a programme of conservation and development. These proposals might affect not only the gatehouse, but also the adjacent churchyard (part of the precinct of the medieval priory). Although far from finalized, the suggested works include the installation of a lift to allow for disabled access to the upper floor, along with the introduction of glazed screens at either end of the gatehall, thereby providing for an additional enclosed space.

This report begins with the broad historical and architectural contexts for our understanding of the significance of the gatehouse, both in terms of Worksop Priory, and as a particular building type. These sections are followed by a more detailed examination of the fabric which might be affected by the current proposals. There is also a brief analysis of what must be considered suspect floor levels in the south-east quarter of the building. Tentative recommendations are offered.

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| Origin of Request: | <i>Carol Pyrah (East Midlands Region)</i> |
| Date of Request: | <i>15 June 2000</i> |
| Site Visit: | <i>22 June 2000</i> |
| Date of Report: | <i>20 October 2000</i> |
| File Number: | <i>Out County 579</i> |

Worksop Priory

An Historical Context

The Augustinian priory of St Mary and St Cuthbert at Worksop in Nottinghamshire was founded by the Anglo-Norman lord, William de Lovetot. The initial community of canons appears to have been drawn from the house of St Mary outside Huntingdon, itself established by William's kinsman, Eustace de Lovetot.¹ Since William did not succeed to his father's inheritance until 1116, most authorities are agreed that he could not have set events in motion before that date. Moreover, there is reliable evidence to suggest the priory was most likely to have been brought into being following the appointment of Thurston as archbishop of York, that is after 1119.² An extant edition of the initial endowment charter can be dated to the years 1123 to 1140, and possibly to c. 1130.³

Worksop was in any case established during that first flurry of important Augustinian foundations made during the reign of King Henry I (1100–35), the majority of which were large and generally well endowed, with their patrons often members of the court circle. In due course, the rather loose-knit Augustinian congregation grew to the point where there were approximately two hundred houses situated throughout England and Wales, with the greatest concentrations to be found across the midlands and East Anglia. Such was the variety in the Augustinian way of life, although many of their houses were located within and on the fringes of some of the largest towns of the day, others stood in remote rural locations, at sites very similar to those occupied by several of the more austere reformed orders. In Nottinghamshire alone, Worksop had Augustinian neighbours at Thurgarton (1119–39), Newstead (c. 1163), and Shelford (c. 1154–89), together with a dependent priory of its own at Felley (1152).⁴

In his foundation charter, William de Lovetot granted to God and the Holy Church, and to the canons of St Cuthbert of Worksop, the chapelry of his whole house, with the tithes and oblations; the church of Worksop, where the canons were, with lands and tithes and all that obtained to the church; the fishpond and mill and meadow near the church; as many as seven further churches; and other lands and privileges.⁵ The charter was confirmed about 1160 by William's eldest son, Richard (d. 1171), who added valuable grants of his own including the whole site of the 'town' of Worksop near the church, enclosed by its great

1 At Huntingdon, an existing religious community had adopted the rule of St Augustine c. 1106–08, thereby becoming one of the first Augustinian houses in England: Dickinson 1950, 103–04; Knowles and Hadcock 1971, 141, 160. On the Lovetot connection between Huntingdon and Worksop, see Thompson 1924, 53–54; *EYC*, 3, 5.

2 The traditional and often cited date of 1103 for the foundation of Worksop appears to derive from a chronicle cited by William Dugdale, in his *Monasticon Anglicanum* of 1655–73: see the 1817–30 edition, 6, part 1, 116, 118; Holland 1826, 59; Throsby 1797, 3, 385; Trollope 1859–60, 209; VCH 1910, 125. However, as it has now been well demonstrated, this has to be erroneous: Knowles and Hadcock 1971, 180; Thompson 1924, 53–54; Dickinson 1950, 116. Archbishop Thurston (1119–40) was probably the prime mover in the introduction of the Augustinian canons to the diocese of York (in which Worksop lay), see Burton 1999, 69–97, *passim*. On the Lovetot family, see *EYC*, 3, 3–6; Throsby 1797, 3, 385–89.

3 That is when Lovetot was also patron of Huntingdon. A facsimile of the charter is given in Brown 1905, 83.

4 On the background to the origins of the Augustinian canons (the so-called Black Canons, after the colour of their habits) and their settlement in England, see Dickinson 1950; Robinson 1980. For a full list of the English and Welsh houses, with foundations dates, see Knowles and Hadcock 1971, 137–80.

5 VCH 1910, 126; Brown 1905; Stacey 1874, 160.

ditch as far as Bracebridge meadow.⁶ Importantly, the various grants up until this time were confirmed in 1161 by Pope Alexander III (1159–81), in a bull giving the canons other rights and privileges, notably an exemption from tithes.⁷ Ten years later, in 1171, Richard de Lovetot's son, William (d. 1181), gave to God, St Mary, St Cuthbert, and the canons of Radford or Worksop, the tithes of all the rents he then had or ever should have on this side of the sea or beyond it.⁸ His heiress, Matilda, was married to Gerard de Furnival (d. 1219). Following her husband's death, Matilda was long in dispute with the then prior, Walter de Leirton. When Walter regained her favour in 1249, Matilda confirmed all the family's grants to the house, adding further gifts herself, for which she was praised. William de Furnival, third son of Gerard and Matilda, died in 1264 and was buried in the Lady Chapel of the priory.⁹

Meanwhile, in 1234, the prior and canons had obtained permission from Archbishop Walter de Gray (1215–55) to appropriate to their own use — especially in the exercise of hospitality — the church of West Burton.¹⁰ They were later (1302) allowed to acquire the church of Sutton on Trent, and gained licence for the appropriation of the of that at Car Colston in 1316.¹¹ It is also worth noting that in 1296 King Edward I had granted Sir Thomas de Furnival (d. 1332) the right to hold a weekly market and an annual fair at Worksop, an enterprise in which the priory could not fail to benefit.¹² Further direct royal support came in 1335, when Edward III intervened in a dispute between the priory and certain royal officers concerning rights in the forest of Rumwood. The king proved ready to favour the canons in return for the charges they had frequently incurred when he visited the house.¹³

The Furnivals were to remain as patrons of Worksop Priory throughout much of the fourteenth century, in fact until the death of William de Furnival in 1383. His only daughter and heiress, Joan (d. 1395), was married to Sir Thomas Nevill (d. 1406), who as Lord Furnival was made treasurer of England under King Henry IV. On his death, Sir Thomas was buried in the priory, leaving £40 to the fabric of its tower or towers.¹⁴ In turn, it was the Nevill heiress, Matilda, who took the patronage of the house to the powerful Talbot family through her marriage to the great John Talbot, later earl of Shrewsbury (1442–53). Thereafter, the earls of Shrewsbury were lords of the manor and patrons of Worksop through to the dissolution of the monasteries in the 1530s.¹⁵

In the major survey of ecclesiastical wealth made for King Henry VIII in 1535, known as the *Valor Ecclesiasticus*, the net annual income of the priory was assessed at a little over £239, setting Worksop among the middling rank of Augustinian houses in England and

6 VCH 1910, 126; *Mon Ang*, 6, 118–19; Throsby 1797, 3, 386–87; Trollope 1859–60, 209; Holland 1826, 64–65.

7 *Mon Ang*, 6, 120; VCH 1910, 126.

8 *Mon Ang*, 6, 121; *EYC*, 3, 9; VCH 1910, 126; Holland 1826, 69.

9 Stacey 1874, 166; Trollope 1859–60, 212.

10 *Register Gray*, 17.

11 VCH 1910, 128.

12 The fair was to be held on the vigil and feast of St Cuthbert, and the six days following: *Cal Charter Rolls*, 1257–1300, 466; Holland 1826, 25. It might be noted in passing that, in 1315, the archbishop of York judged on behalf of Thomas de Furnival that the canons of Worksop were to provide two chaplains and a clerk to officiate at the chapel in his castle at Sheffield, with lights, chalice and books. But the canons were not bound to repair the buildings: *Register Greenfield*, II, 218–219.

13 VCH 1910, 128.

14 Holland 1826, 28–29; Trollope 1859–60, 213–14; Stacey 1874, 167, 285.

15 Holland 1826, 29–36; Trollope 1859–60, 214–15.

Wales at that time.¹⁶ The priory was spared in the first round of dissolutions in 1536, and conventual life continued for a further two years. The end finally came in November 1538, when Worksop was surrendered to the king's visitors by the prior and sixteen canons.

Three years later, in November 1541, Francis Talbot, earl of Shrewsbury (d. 1560), exchanged with the king his Buckinghamshire manor of Farnham Royal — together with a yearly payment of £23 8s 0d — in return for Worksop Priory and most of the former monastic lands.¹⁷ The estate was to remain in the hands of the earls of Shrewsbury until 1617, when it passed the Howards, dukes of Norfolk. They held it in an unbroken line through until 1838–39, when the manor was purchased by the fourth duke of Newcastle.¹⁸ In the late nineteenth century, the seventh duke of Newcastle sold the manor estate but held on to the manorial rights.¹⁹

16 Robinson 1980, 388; Knowles and Hadcock 1971, 145; VCH 1910, 127. There were up to forty-five Augustinian houses where the assessed income was larger. Cirencester (£1,051) was the richest house in the country, whereas Worksop's neighbour at Thurgarton (£259) was only marginally bigger. The income of most Augustinian houses fell below the £200 bench-mark set for survival in the first round of the dissolution in 1536. Many were indeed assessed at below £100.

17 VCH 1910, 128; Holland 1826, 97–98; Throsby 1797, 3, 393. See also Trollope 1859–60, 215, 224, and Stacey 1874, 169, who give the sum total of the Worksop lands acquired by Shrewsbury as 2,333 acres (944ha). Their information is derived from a survey of the manor of Worksop made in 1636 by John Harrison: SA, Arundel Castle Ms., W 26.

18 This was Henry Pelham Fiennes Pelham Clinton (1785–1851). A collected survey of the estates as sold will be found as: SA, Arundel Castle Ms., W 44. The acquisition of the Worksop estate (some 6,000 acres) apparently strained the duke's resources: see *Dictionary of National Biography*, 4, 554; Trollope 1859–60, 216.

19 *JS* 1901, 25.

The Priory Church and Monastic Buildings

A Summary Chronology

4.1 *The Medieval Priory*

Initially at least, the founding community of Augustinian canons was almost certainly accommodated in an pre-existing church dedicated to St Cuthbert.²⁰ Nothing can be said with any degree of certainty about this building, yet there is no good reason to suppose it was located other than on the later priory site. Writing about 1930, the Revd Canon G. A. J. d’Arcy was sure that something of its form had been recovered in excavations which had taken place, as he put it, ‘at various times’. Canon d’Arcy described a ‘very small Norman structure’, with ‘apsidal ends to the choir, both for the centre and the two side aisles’.²¹ It would probably be unwise to read too much into this early observation without further investigation, but in any case it might well be assumed that the canons would have sought to initiate work on a new and more appropriate monastic church within a few years of the foundation. It further seems likely that such a building would have been constructed in the usual twelfth-century (and later) fashion, that is from east to west. Given that all trace of the eastern arm of the church has been lost since the dissolution, our only evidence for its form (at any period) again comes from antiquarian observations.²²

For Canon d’Arcy, however, the sequence was clear. In his view, the pre-Augustinian church was at first replaced by a much larger Norman building, the foundations of which had been exposed in the 1860s, ‘and showed an apsidal centre end, with two rectangular ends to the aisles’.²³ The second Norman choir was, he suggested, in turn replaced by another building, this time in the Early English style, which was apparently ‘much longer still’. In this last case, it seems the basis of his evidence was that of foundations, ‘unearthed at times in the course of digging graves in the cemetery’.²⁴

Aside from d’Arcy’s proposals, we might note that the first plan in which a full layout of the church was postulated was published in by Richard Nicholson, the architect responsible for the major restoration programme on the church in the late 1840s (fig. 2).²⁵ Nicholson shows a relatively modest eastern arm, without aisles, and thus with a single apsidal

20 As noted, for example, by Throsby 1797, 3, 386; Trollope 1859–60, 218; Stacey 1874, 160–61. The pattern would have been very far from unusual in an Augustinian foundation. For some account of the take over of pre-existing sites (including minster churches), see Dickinson 1950, 142–53; Robinson 1980, 33–41. Dedications to St Cuthbert are, of course, rare outside the north of England. There is perhaps a parallel instance of an Augustinian community being established in a church of the same dedication at Embsay (1120–21) in Yorkshire. The house was later removed to Bolton in Wharfedale: Thompson 1924, 50–53.

21 d’Arcy 1930, unpaginated, but [1].

22 With very few exceptions, there is a distinct lack of reliable evidence on pre-1150 east ends at major Augustinian sites in England. Most have been lost altogether, and the results of early excavations are not always dependable. In the Worksop context, one would dearly wish to know more, for example, of Bridlington (founded c. 1113), Guisborough (1119–24) and Nostell (c. 1114–22) in Yorkshire, Carlisle (before 1122) in Cumbria, Thornton (1139) in Lincolnshire, and Thurgarton (1119–39) in Nottinghamshire, not to mention the likely mother house of St Mary’s at Huntingdon (c. 1106–08).

23 As noted below, according to an earlier writer, Stacey (1874, 282), foundations of the eastern arms were exposed in readiness for the visit of the Lincolnshire Architectural Society in 1860. For his information, the Revd d’Arcy gives the date of 1865.

24 d’Arcy 1930, [1, 3]. The d’Arcy sequence of three eastern terminations seems to be the source for the relevant passage in the Pevsner account of Worksop: Pevsner 1979, 386.

25 On the restoration programme, see below. For the plan, see Nicholson 1850, between 2 and 3.

termination. He went so far as to produce a reconstruction drawing based on the plan, and it is clear from this that he was unaware of any major reconstruction of the Worksop presbytery after the twelfth century (fig. 3). There is no evidence to support the proposals in the accompanying text, and we should note that such a church would not accord readily with any phase in the d'Arcy sequence.

A second plan in which a full layout of the church was suggested was published by the Revd Edward Trollope in 1860 (fig. 4),²⁶ and subsequently reproduced in slightly modified form by the Revd J. Stacey in his 1874 paper on Worksop.²⁷ In this case we see depicted a long eastern arm, arbitrarily divided into six bays, with an apsidal termination to the main vessel and square ends to the north and south aisles. The full internal length, from the crossing to the chord of the apse, is calculated at about 90 feet (27m).²⁸ And from Stacey's description, we may be sure that it was the foundations of this same termination which were 'laid bare' in readiness for a visit by the Lincolnshire Architectural Society in 1860.²⁹

If the foundations seen in 1860 were indeed those of a Romanesque church, the Worksop presbytery must have stood as one of the most ambitious designs in Norman England. In particular, the proposed six-bay arrangement of the arcades would have been quite exceptional. Among the greatest late eleventh- and early twelfth-century churches at Benedictine monasteries and cathedral priories, such as Bury St Edmunds, Durham, Ely, Norwich and Peterborough, four and occasionally five bays tended to predominate. In terms of the Augustinians, St Bartholomew's at Smithfield in London had a four bay presbytery with an apse (after 1123), and Holy Trinity Priory, Aldgate, had four bays plus a square projecting ambulatory (1130s).³⁰ If, on the other hand, one seeks to ascribe this eastern termination to an early Gothic rebuilding, it must be acknowledged that the form is without known parallel anywhere in the country.

As to the dating of the crossing and transepts, we are on much firmer ground. Indeed, despite the destruction of almost all their fabric in the years after the dissolution, coupled with their subsequent rebuilding in the twentieth century, there is enough original detail to suggest they belong to an extended campaign which must have stretched from the 1130s through to *c.* 1155–60. It was a campaign which also included the easternmost bay of the nave.³¹ Moreover, we can be reasonably confident that the master mason responsible for the design was recruited from nearby Southwell Minster.³²

Thereafter, in the next stage of work, the nave was extended to a total of ten bays. It was to reach an overall length of about 135 feet (41m), ending in a rather austere western façade with twin towers set over the aisles (figs. 17a and 17b).³³ The internal elevations are of three storeys, in which the round-headed arches of the arcades all spring from octagonal

26 Trollope 1959–60, facing 220. Trollope accredited the plan to Mr James Fowler.

27 Stacey 1874, between 288 and 289.

28 An Augustinian parallel for the general form may be suggested on the basis of excavations at Cirencester Abbey in the 1960s. In that case, a three-bay presbytery is proposed, with an overall length (from the crossing to the chord of the apse) calculated at about 75 feet (23m): Wilkinson and McWhirr 1998, 43–49.

29 Stacey 1874, 282. As noted above, Canon d'Arcy gave the date 1865, but it seems very likely he was referring to the same features, which he attributed to his second Norman church.

30 Thurlby 1998, 106.

31 Among the differences of detail, it may be noted that the east respond and first pier have multi-scalloped capitals, quite unlike those to the west.

32 Thurlby 1998, 102–03. See also, Pevsner 1979, 386–87; Stacey 1874, 286–87.

33 The west (tower) bays are of different proportions from those to the east. On the façade in particular, see McAleer 1990.

capitals, alternatively set on rather slender piers of round and octagonal form. Above, the triforium or gallery level also features arches with rounded heads, which encroach above a string-course into the clerestory. These arches are interspersed by lower and much narrower openings with pointed heads. The plainer clerestory lights themselves are positioned above the line of the piers. Of particular note is the fact that the whole composition was conceived without an intention to raise a stone vault over the main vessel of the church.

The nave aisles are of comparatively narrow proportions, but they were very probably designed to carry quadripartite rib vaults, at least during the second phase of work. These vaults may have survived unaltered through to about 1567, when it appears from the evidence of the churchwardens' accounts that they fell in.³⁴ They were restored, perhaps very close to the original form, during Nicholson's restoration of the later 1840s.³⁵ The easternmost bay in north aisle was apparently separated from the remainder of the church by thick screen walls. This would have allowed for the canons to enter their choir from the cloister without interruption from what must always have been a parochial nave.³⁶

Taking the features of the nave as a whole, Trollope was of the opinion it could be assigned to the time of the second William de Lovetot, c. 1170–80.³⁷ For Alfred Clapham, the general effect of the design was 'still Romanesque', though it had to belong to the years after 1180.³⁸ Similarly, Geoffrey Webb thought it should be dated to 'about 1180', though with rather more enthusiasm he considered it one of 'the most remarkable of the late Romanesque interior designs' in Britain.³⁹ In the most recent review of the building, Malcolm Thurlby argues for an earlier date, earlier even than that proposed by Trollope. Thurlby sees the most likely start date at around 1160, with the programme completed rather than begun about 1180. What is more, instead of interpreting the features as late Romanesque, he sets out a case for allying them to precocious, French-inspired, early Gothic forms in the north of England.⁴⁰

Back at the eastern arm of the church, whatever its nature by the first half of the thirteenth century, it is clear that a Lady Chapel must have been added along its southern flank sometime after about 1240 (fig. 4). This was a two-bay structure, with access from the south transept, and with an arcade featuring plain chamfered arches of two orders opening into the south aisle of the presbytery. It was lit on the south side by two groups of three lancets, with moulded rear arches springing from moulded capitals set on triple responds. As the surviving springers in the corners demonstrate (together with a corbel between the two southern bays), there was at least an intention to cover the chapel with a rib vault. For Trollope, these features suggested the Lady Chapel was an addition of about 1240–50, whereas Stacey simply referred to it 'as pure and elegant an example of the Early English style as can easily be met with'.⁴¹ When the Thoroton Society visited Worksop at the beginning of the twentieth century, a date of about 1250 was suggested, with Matilda de

34 Nicholson 1850, 13–18; Trollope 1859–60, 221, 222.

35 In fact, Nicholson's plan of the church in 1845, before the restoration, shows four-part ribs in the aisles (fig. 2). Thurlby (1998, 103–04) is content to accept the restored work as a faithful representation of the original.

36 Trollope 1859–60, 221.

37 Trollope 1859–60, 219.

38 Clapham 1934, 97.

39 Webb 1956, 52.

40 Thurlby 1998, 103–05.

41 Trollope 1859–60, 219; Stacey 1874, 290.

Furnival given as the likely patron.⁴² In sum, we can perhaps attribute the Lady Chapel to the years after 1249, that is after the dispute between Matilda de Furnival and Prior Walter of Worksop had ended.⁴³ It must have been complete by 1264, the date when William de Furnival was buried in the new building.⁴⁴ One again, the features seem closely related to near-contemporary work at Southwell Minster, particularly the east chapel.⁴⁵

The only other significant work undertaken on the church during the Middle Ages, at least in terms of a surviving record, is that on the west towers (fig. 7). The details of the top stage in each case are Perpendicular, and we might remember that in his will of 1406 Sir Thomas Nevill left £40 for the fabric of the tower or towers.⁴⁶

The monastic buildings at Worksop were arranged to the north side of the church.⁴⁷ Two doorways which survive in the north aisle of the nave confirm the position of the east and west cloister alleys. A well at the centre of the cloister garth was reopened in 1931.⁴⁸

On the west side of the cloister, adjoining the church, the outer parlour stands complete and now serves as the vestry. It has a fine west door, with French-style crocket capitals. Inside, the space is covered with a three-bay rib vault. Running north from the outer parlour, there is a section of the outer wall of the west range. Here there are three windows, one of which was converted to a door after the dissolution. Beyond these a round-headed doorway survives, once fronted by a projecting porch. There is clear evidence to show that the ground floor of the west range itself was vaulted, with the central springing supported on a row of columns. From various nineteenth-century observations, it would appear there was a large chimney somewhere near the southern end of the upper storey, together with 'other remains of a building of considerable extent'.⁴⁹ This might just be that structure referred to in the 1636 survey of the manor: the 'auncient house, which in tymes past was a priory, being much decayed, adjoining unto Worksop Church'.⁵⁰ If so, its position would accord with that of the superior's lodging at several Augustinian sites across England.⁵¹

The north side of the cloister would have been occupied by an east–west range housing the canons' refectory, possibly (as in many Augustinian houses) at first-floor level. In digging the foundations for the Girls' National School about 1840, extensive rubble and an area of paving representing the medieval range was uncovered, but no plan or detailed record appears to have been made.⁵²

Very little can be said of the precise details in the east range of monastic buildings, though we may be certain the canons dormitory was located on the upper floor. The principal

42 *TS* 1901, 26–27.

43 On which, see section 2, above.

44 For the death and burial of William de Furnival, see Stacye 1874, 166; Trollope 1859–60, 212. See also, *THAS* 1920–24, 293.

45 Pevsner 1979, 387–88; Thurlby 1998, 105.

46 Trollope 1859–60, 213.

47 For early accounts, see Holland 1826, 108; Trollope 1859–60, 224–26; Stacye 1874, 291–93.

48 Walker 1975, 11.

49 See, for example, Stacye 1874, 292.

50 SA, Arundel Castle Ms., W26.

51 The upper floor in the west range of Augustinian houses is generally seen as the location of the prior's or abbot's lodging, or perhaps of guest accommodation. These areas were always well suited for conversion to a secular dwelling house following the dissolution.

52 Trollope 1859–60, 225; Stacye 1874, 292–93.

building on the ground floor would have been the chapter house, foundations of which were thought to have been encountered during grave digging in this area during the nineteenth century. The canons' latrine would also have been attached to the range near its northern end.

4.2 *After the Dissolution*

Following the dissolution of the priory in 1538, the nave was retained as the parish church, a role which it has continued to serve until the present day. In fact, the pattern — if not unusual in the case of other religious orders — was quite common at former Augustinian sites. The same arrangement was adopted, for example, at Bolton and Bridlington in Yorkshire, Bourne in Lincolnshire, Dunstable in Bedfordshire, Lanercost in Cumbria, St Germans in Cornwall, and Waltham in Essex.⁵³ Here at Worksop, the western crossing arch, and the two arches which terminated the aisles, were walled up. Evidence from the churchwardens' accounts indicates that the structural arrangements were perhaps finalized about 1560. In that year, for example, payment was made to a glazier for 'glasyng the gret wyndow in the Quere'.⁵⁴

Further modifications were underway in 1564, when three masons were paid £1 4s 4d for six days 'for makyng of the cher. end', and another workman was paid 12d 'for takyng downe of the Rode lofte'. However, the church as a whole seems to have been falling into a dilapidated state, with the collapse of the aisle vaults occurring in 1567.⁵⁵ Money was collected towards the cost of repairs, and in the following year the 'grett window in the quere' was again glazed, as was the west window and those on the north and south side of the church.⁵⁶ It was, as suggested by Trollope, possibly around this time that the gallery or triforium arches were converted into 'clerestory' windows.⁵⁷ The 'rode-loft' was the subject of several more payments in 1570, a clear indication that it not been entirely removed in the earlier liturgical reorderings.

In 1760 a large gallery was introduced across the west end of the nave, and another was constructed over the north side in 1784.⁵⁸ Yet, as a whole, the fabric of the church had continued to deteriorate, and by the mid-nineteenth century was in need of major repair works.

Between 1845 and 1849, a vast scheme of restoration was undertaken by Richard Nicholson (18??-??), a native of Worksop who had trained as an architect in London and was then based in Lincoln.⁵⁹ The galleries and many other post-medieval features were swept away, and the initial efforts were concentrated on the aisle arcades. These were found to have moved considerably from the perpendicular, but new bases were inserted under each of the piers and the walls brought back to position. At the same time, new foundations were given to the south tower. The aisle walls were rebuilt, with new windows

53 There are also quite a few instances of full Augustinian churches, or other parts, being retained for use as parish churches (or cathedrals). For a brief overview, see Dickinson 1968, 64–68.

54 A series of churchwardens' accounts, detailing various works, begins from about 1547, though with rather more detail from 1558 onwards: Nicholson 1850, 13–18; Walker 1975, 12–18.

55 Trollope 1859–60, 222; Walker 1975, 12.

56 Nicholson 1850, 15; Walker 1975, 13.

57 Trollope 1859–60, 222.

58 Trollope 1859–60, 222; Walker 1975, 18. See also, Holland 1826, 113.

59 There is no mention of Nicholson in either Colvin 1995, or in Felstead, Franklin and Pinfield 1993. He was definitely a native of Worksop, and had apparently studied for a period in London with G. G. Scott: Stacey 1874, 284–85. See Nicholson's account of his of the restoration programme in his own volume: Nicholson 1850. Also, Trollope 1859–60, 222–23.

'of an appropriate form', and with the old doorways reused. The sixteenth-century window at the east end of the church was replaced by three round-headed lights, with a rose in the gable above (fig. 8).⁶⁰ The gallery arches were then restored, the aisles were given new vaults, and the whole church reroofed. New paving was introduced and new seating installed.⁶¹ During the restoration, the Revd John Stacye reported that fragments of carved figures had been discovered near the foundations of the 'northern tower pier'. They were described as the 'head of the Virgin' and 'the figure of an angel' (figs. 9 and 10).⁶²

Further minor works were carried out in the second half of the nineteenth century, including the addition of a stone reredos by George Gilbert Scott (1811–78), the gift of the fifth duke of Newcastle,⁶³ the installation of stained glass to the west window (apparently the work of Clayton and Bell) in 1868,⁶⁴ and repairs to the south tower in 1883.⁶⁵

In 1909, the Revd George d'Arcy was appointed vicar of Worksop, and it was he who initiated a programme for a rebuilding of the eastern arm of the church. He consulted the Corsham architect and antiquary, Harold Brakspear (1870–1934), at first in connection with a scheme for the restoration of the gatehouse. Brakspear became involved from July 1909, and in the following year he was once again on site measuring up the church for the proposed works.⁶⁶ His plan and various elevations survive, showing that the transepts were to be rebuilt along their original twelfth-century lines (figs. 11–13).⁶⁷ Brakspear's crossing was to have a three-stage tower, and he suggested a three-bay square-ended presbytery. The rebuilt Lady Chapel would open from a restored arcade along the south side of the presbytery, and on the opposite side there were to be diminutive attached vestries for the choir and the priests.⁶⁸

In the event, it was to take almost ten years for the funds to be raised and for the work to get off the ground. Finally, in 1919, Brakspear was commissioned to prepare full working drawings for the restoration of the Lady Chapel, planned as a memorial to the men of Worksop who had fallen in the Great War (figs. 14 and 15). The architect made at least five visits to view the works in 1920–21, and the building was dedicated in 1922.⁶⁹ Five years later, Brakspear was preparing the final drawings for his south transept; its construction

60 For a photograph of the arrangement, see *TS* 1901, facing 24.

61 Pevsner (1979, 386) thought Nicholson's work to be representative of the Rundbogenstil style.

62 *AJ* 1847, 154–55. The head is probably that now to be found in the vicarage, and the angel rests precariously against a wall on the ground floor of the gatehouse.

63 Trollope 1859–60, 223; Stacye 1874, 289, Walker 1975, 19; Pevsner 1979, 388. This has been moved from the high altar to the north transept.

64 Stacye (1874, 289) gives Clayton and Bell as the manufacturers, with the design by Archdeacon Edward Trollope. Pevsner (1979, 388) gives the date 1868, but suggests the window may have been the work of O'Connor.

65 Walker 1975, 19.

66 On the gatehouse works, see below. Some of relevant Brakspear papers remain with the family at Corsham, and have been consulted there through the great kindness of Sir Harold's grandson, Thomas Brakspear. Other material has been deposited at the Wiltshire & Swindon Record Office under the general classmark 2512. For Worksop in general, primarily Brakspear's later work on the church, see W&SRO, 2512, 110/6. The dates of involvement are recorded in his ledger, the originals of which were consulted in Corsham, though copies have been made by the record office. For the events of 1910, see W&SRO, 2512, 200/1, f. 382.

67 The original plan and the various elevations are currently at Corsham.

68 A note on the scheme, with two drawings, was published in *The Builder*, 101 (1911), 447.

69 W&SRO, 2512, 200/2, f.76.

was completed in 1929.⁷⁰ After further efforts to raise funds, work progressed to the north transept over the years 1933 to 1935 (fig. 16), thereby completing the whole of the crossing area and allowing for the removal of blocking walls.⁷¹ As yet, however, funds had not been found for the construction of a presbytery, or for the raising of the proposed tower over the crossing. In 1941, the Revd J. C. Morton Howard remained hopeful that the entire scheme might still be achieved, but these were difficult years.⁷²

A new impetus to complete the east end restoration began with a substantial legacy left to the church in 1965. The scheme was produced by Lawrence King and Partners, with work beginning in July 1970. The consecration took place in May 1974.⁷³ The whole design bears no resemblance to what Brakspear had in mind in 1910, nor should it be judged in those terms. A short, gable-ended choir is surrounded by a two-storey 'aisle' housing the sacristy, vestries, meeting rooms, and other offices. Over the crossing is raised a very simple and rather squat tower, with a thin flèche, none of which can be considered wholly satisfying (figs. 17a and 17b). For Pevsner, 'the details reveal what a limited vocabulary modern architecture has where conventional materials are required'.⁷⁴

70 W&SRO, 2512. 200/2. f. 208; Walker 1975. 21; d'Arcy [1930]. 7.

71 W&SRO, 2512. 200/2, f.285; 200/3. f. 2. Sir Harold died before the completion of the north transept, and the final stages of the work must have been overseen by his son, Oswald Brakspear.

72 *JDANHS* 1941, 148–49; Walker 1975, 22.

73 Walker 1975, 28–29.

74 Pevsner 1979, 386.

at the south-east corner of the building had become overgrown, and the tracery of its window had been partly removed. The figures mentioned by Dodsworth had already disappeared from the niches in the buttresses at either side of the main gate-arch,⁸¹ and the drawing further shows a small chimney rising above the principal western gable, suggesting a fireplace in the upper-floor room in this quarter. There are also hints of buildings close to the south-west corner and adjoining the east gable.

Occasional references to the building occur in eighteenth- and nineteenth-century accounts of Worksop and confirm that it continued to be used as a school. In 1789, for example, whilst touring the midlands on horseback, the Hon. John Byng found a schoolmaster 'holding forth to his pupils' in the gatehouse.⁸² Then, in 1826, Holland noted that the large room above the gatehall was in use as a school for poor children, admitted from six years old and upwards on payment of one shilling a quarter for instruction. His information was that the room had been opened for a school about ten years earlier, 'after a thorough reparation'. But 'it appears', he went on, 'to have been so appropriated, as early as 1713'.⁸³ By the mid-nineteenth century the school was for poor boys, supported by voluntary subscriptions, and was then known as 'Abbeygate'.⁸⁴

Though the precise details of the connection have yet to be identified, the fourth duke of Portland (d. 1854) may have had some affection for the school and its building. In 1842–44 he commissioned the building of Archway Lodge in Old Clipstone, some miles to the south. Designed by Hurst and Moffatt, it was clearly an imitation of the Worksop gatehouse, with a schoolroom housed above the arch over the road.⁸⁵ Its sculpture, however, was far from religious in theme: the lodge was decorated with figures of Robin Hood, Friar Tuck, Maid Marian, Little John, Allan a'Dale, and Richard the Lionheart.⁸⁶

As regards the condition of the gatehouse fabric by the early nineteenth century, we might turn to several revealing accounts which appeared in the *The Gentleman's Magazine*. A correspondent writing in 1813 drew attention to the 'remains of a once magnificent and extensive assemblage of buildings' at Worksop⁸⁷. In turning to the gatehouse, however, he observed:

'While making my memoranda of this beautiful gateway, I had the mortification to see a number of boys amusing themselves, by climbing between the mullions of the windows, and mischievously destroying the parapet of the porch, by throwing down stones'.

The account seems to have brought the priory a little notoriety, and a further correspondent writing to the same periodical in the following year (1814) stating:

'I cannot suppress my feelings of indignation, when an eye-witness to these scenes of wanton mischief, and I am unable, by arguments on the spot, to stop its progress. No expostulations of mine could induce the juvenile destroyers to quit the roof of the porch which adorns the gateway, and is the entrance to the rooms above. Among other ornaments, which are destined to suffer from their situation, is a *basso relievo* in front, under the

81 These had apparently already disappeared by 1676: Walker 1975, 25.

82 Penney [1991], 2. [Original source to be checked].

83 His evidence was that of an entry in the churchwarden's account for 1728, where it is noted that £1 10s 0d had been paid for school rent for fifteen years: Holland 1826, 153–54. Other sources suggest the origins of the school go back still further.

84 The date given is 1853: Penney [1991], 2. [Original source to be located].

85 For Hurst and Moffat, see Colvin 1995, 522–24; Felstead, Franklin and Pinfield 1993, 479–80, 627.

86 Pevsner 1979, 100.

87 *The Gentleman's Magazine* (December 1813).

ruined pediment, containing three or four figures, much injured by time and violence, and every effort was made to separate the stones. From such frequent practices, it is painful to remark, that but *one* stone now remains of the ornamental parapet of the side walls, to convey a design of what the whole was originally. Other equally fatal instances of destruction might here be produced; but it is hoped these mentioned will be sufficient to excite the strenuous exertions of some few individuals, who may have the influence necessary to rescue from total destruction these proud remains of former grandeur'.⁸⁸

These accounts were not without effect. They were responsible, it seems, for the duke of Norfolk spending £200 on various improvements, with a further £50 donated to the same end by F. F. Foljambe Esq.⁸⁹ Just what was undertaken is not recorded, though the works were put in hand very quickly. Within weeks, a third writer to the magazine was to note that on passing through Worksop he was glad to find:

'that the whole had undergone a thorough and substantial repair. Great labour had been bestowed to clear the ornaments of the whole, particularly the beautiful and unrivalled porch; and no reparations had taken place, which were not consistent with the old work, except the roof, which is covered with common house tiling'.

Interestingly, he went on to suggest that the tracery and mullions in the various windows should be restored; their 'original character', he thought, could be readily determined from the surviving fragments'.⁹⁰

But for all this, the drawing of the gatehouse published by John Holland in 1826 shows a structure which, to modern eyes at least, looks far from carefully maintained (fig. 19).⁹¹ This particular drawing is of additional interest for the light it throws on that small group of buildings running south from the western side of the gate-arch: a blacksmith's shop is known to have been located here later in the century.⁹² A second row of buildings is shown linked to the east gable of the gatehouse, known to have included the 'old parsonage' or the vicarage.⁹³

Despite the massive scale of the restoration work on the priory church in the later 1840s, nothing was done to the gatehouse at this time. Nevertheless, Richard Nicholson was very much aware of its qualities, and of the need for a thorough programme of works. In the prologue to his volume he expressed the wish that its content might well serve to aid this very objective, and he did at least go on to provide a ground plan of the building, together with two important illustrations (figs. 20–22).⁹⁴ These are discussed further below, but in broad terms they confirm the poor condition of the gatehouse seen in Holland's drawing of 1826. In the view from the south-east (fig. 21), for example, we see the sad state of the projecting 'porch', the mullions missing from its tracery and small trees presumably bedded in earth on top of its vault. Over on the opposite side of the building (fig. 22), there was no roof at all above the north-west corner.

When, a few years later, Nicholson's mentor G. G. Scott came to Worksop, he could not

88 *The Gentleman's Magazine* (August 1814).

89 Holland 1826, 102.

90 *The Gentleman's Magazine* (September 1814).

91 Holland 1826, 99.

92 Jackson 1969, 3.

93 These are only hinted at in the 1776 view (fig. 18). Staeyc (1874, 280) mentions that the 'ancient vicarage house' was formerly attached to the east side of the gatehouse.

94 Nicolson 1850, 1–2. NB: The bar scale on Nicholson's plan is incorrect by a factor of two. It should read from 0 to 50 feet not 0 to 100 feet.

resist making several sketches of the gatehouse details (figs. 23 and 24), but his works were confined to the priory church.⁹⁵ Hence, in a further illustration of about 1860 (fig. 25), and in a photograph of the same date (fig. 26), the condition of the gatehouse is shown much as it had been recorded earlier in the century.⁹⁶

Writing in 1874, the Revd Stacye thought the gatehouse still an object of great interest and beauty. For him, the initial impressions were of a structure still ‘very much as it was left by its builders, having suffered comparatively little substantially, either from the hand of the destroyer or of the restorer’. On closer inspection, though, he was perfectly aware that it was ‘in great need of a really careful and judicious work of restoration’. ‘Without this’, Stacye wrote, ‘it appears in danger of shortly becoming a ruin’.⁹⁷

Fortunately, then, in the last decade of the nineteenth century the gatehouse attracted the attention of the seventh duke of Newcastle (d. 1928), whose family had of course held the manor of Worksop since 1838–39. The duke is recorded as having spent a total of £3,000, with the money almost certainly going not only in restoring the fabric of the gatehouse itself, but also in the demolition of adjacent buildings, and in the realignment of the road, which until that date had run through the gate-passage. All of this was achieved in 1893–94. Two years later, to complete the scheme, the cross base and its broken shaft were moved closer to the gatehouse.⁹⁸

Still the building might have absorbed more funds, and when the British Archaeological Association visited Worksop in 1904, they found it unused and in, what was described then as ‘a dilapidated state’.⁹⁹ About the same time, the duke of Newcastle was to give the gatehouse to the Society of St John the Evangelist (the Cowley Fathers), who in turn they handed it over to the parish in 1909.¹⁰⁰

This was the year in which George d’Arcy became vicar of Worksop. His attention was soon drawn to the condition of the gatehouse, and he planned its restoration in memory of his predecessor, the Revd Thomas Slodden (vicar in 1882–1909). As noted earlier, d’Arcy consulted Harold Brakspear, a practising architect with a scholarly interest in the monastic buildings of England. Brakspear was on site in July 1909, measuring-up the building, and thereafter submitting an initial report for its repair.¹⁰¹ Subsequently, as discussed in more detail below, the scheme was modified. In November 1911, Brakspear was to prepare new drawings and a revised specification for works estimated at a cost of £542. These were finally carried out in 1912 (figs. 27–30).¹⁰² As part of the overall scheme, Brakspear produced designs for restoring the ‘priory cross’ at the front of the gate (fig. 31). The existing cross matches one of these designs.

95 The drawings date from 1852–55: RIBA Drawings Collection, G. G. Scott Snr, Sketchbooks: 159, 14 (Old No. 73). Scott’s contribution to the priory church was, as noted above, a stone reredos, moved by Brakspear to the new north transept.

96 The engraving appears in White 1860b, and the photograph was published in White 1860a.

97 Stacye 1874, 277.

98 The road work was apparently planned from 1891. There are brief mentions in *TLAAS* 1904–05, 183; Jackson 1969, 3; Jackson 1979, 12; Penney [1991], 3. [Original source to be located].

99 *JBAA* 1904, 163.

100 [Penney 1991], 1. [Original sources to be located].

101 For the events of 1909, see W&SRO, 2512, 200/1, f. 370.

102 According to his ledger, in February 1911 Brakspear had journeyed to London to consult (Fr. Parker?) about the gatehouse. For this and the cost of the works, see W&SRO, 2512, 200/1, f. 390. Also, SPAB 1911, 61–62; d’Arcy [1930], 11–12; Walker 1975, 19.

Nothing of any further significance seems to have occurred until the 1950s. Then, in 1955, as part of general improvements to the environs of the church (supported by Worksop Borough Council), the area in front of the gatehouse was given a new layout.¹⁰³ Moreover, in 1959–60, the Ministry of Public Building and Works is recorded as having spent up to £3,500 on fresh restoration work at the gatehouse,¹⁰⁴ and in 1968 the timber gates were restored under the supervision of the Ministry.¹⁰⁵

In May 1974, following further alterations, the gatehouse was opened by the duchess of Gloucester as a centre for the priory parish, and as a voluntary service and citizens' advice bureau.¹⁰⁶ The next year, Mrs Monroe of Worksop was working on the sculpture in the 'porch', where the reputed shrine had been restored and the chapel brought back into use. Finally, in 1989, the gatehouse was made available to a community group known as Arts Alive,¹⁰⁷ who decorated the main upper hall for use as an art gallery. But with the closure of this enterprise in 1995, the gatehouse has since had no permanent occupier.

103 Walker 1975, 22.

104 Walker 1975, 22; Penney [1991], 2. [The official department file has not yet been located].

105 English Heritage NMR, drawings collection (Swindon). MOW job, no. 644.

106 Walker 1975, 26.

107 Penney [1991], 6–7.

A Description of the Gatehouse

Before we proceed to an analysis of the medieval gatehouse, and to a consideration of those alterations made to the fabric during the various programmes of post-monastic restoration, it is as well to provide a clear description of the building as it stands today. This account begins with some consideration of the plan, and of the materials and method of construction. Each of the façades is then looked at in turn, with the account then moving to the gate-passage, the south-eastern ‘porch’, and to the various details of the rooms on the ground and first floors.

Despite the many vicissitudes through which the building has passed since the dissolution, on the whole its medieval fabric continues to survive substantially intact. This said, there is clear evidence for various phases of change within the masonry of the principal elevations. Several of these changes were in fact made during the monastic period, others are clearly of the post-medieval centuries. The evidence takes the form of vertical breaks in the coursing, in the range of building materials, and in the spatial relationships between the various architectural features seen in the structure (figs. 32 and 33).¹⁰⁸

6.1 Plan and Construction

The Worksope gatehouse is a two-storey structure raised above an almost square plan. It measures, in fact, some 52 feet (15.8m) from east to west by 47 feet (14.3m) from north to south (fig. 32). At ground level, there is a broad central gate-passage flanked by two rooms in each wing. The wings themselves are of different widths: that to the east is the larger. The gate-passage is divided into two unequal halves (north and south) by the position of the actual gate arches. This same line carried through as the room divisions in the lateral wings. On the south side of the gate, adjoining the east wing, there is a small single-storey ‘porch’. On the first floor, there is one grand chamber over the gate-passage, orientated north to south. The plans of the four rooms in the lateral wings mirror those below. The principal roof-line runs north to south, and it is gabled at either end of the gate-passage. Over the narrower southern half of the building, lateral roofs run out east and west from the main ridge, again ending in gables. There are simple lean-to roofs over the northern parts of the wings.

Unusually, the buttresses which surround the building are not aligned with the main internal divisions. This lack of correspondence may have arisen from a desire on the part of the designer-mason to make an irregular structure appear symmetrical. Thus, although the wings are of different widths, the buttresses are so spaced as to create the impression it is not the case, and yet this leads in turn to an irregularity with regard to the symmetry around the principal gate-arches. We find that these arches are in fact centred between the lateral walls of the gate-passage. In all, this apparently haphazard relationship with the internal walls at least begs a question as to whether the buttresses were part of the original gatehouse structure.

The principal gatehouse façade, that looking south, is of good ashlar throughout (fig. 1).¹⁰⁹ In the northern façade, on the other hand, in the lower courses, ashlar is used sparingly

108 The basic sketch plan and sections used to illustrate this and subsequent parts of the text were all produced using limited measured survey data. Essentially, they are based on rapid rectified photography, together with the Brakspear’s survey drawings of 1911–12. The sketches cannot be considered dimensionally accurate, nor do they record building detail. They are included simply to illustrate features relevant to the discussion of the building’s structural development.

109 [The nature and source of the stone have yet to be properly identified].

amid smaller squared stones (fig. 34); full ashlar is again used higher in the elevation. Here, it is difficult to define a distinct break between the two types of construction. Even so, we might observe differences in the coursing of the central buttresses above and below the string-course which is set over the gate-arch: above the string the masonry seems to correspond, below it does not. Once again, this suggests at least the possibility of two phases of construction within the work. However, we have not found it possible to define the characteristics within two types of fabric with any more precision, certainly not to a degree where they might be used to indicate chronological difference. The analysis progresses on the assumption that there was one principal phase of construction, in which both ashlar and coursed rubble were employed.

6.2 *The Exterior Façades*

As noted above, the southern façade of the gatehouse is of ashlar throughout (figs. 1 and 33a). This was the elevation which would have faced out from the priory precinct, and where the design was clearly intended to be most imposing. Horizontally, above a bold moulded base course, the two storeys are divided by a moulded string which carries around the buttresses. There is a further string near eaves level. The two stage buttresses are angularly capped and stop short of the eaves. They divided the elevation into three bays. In the central bay is the broad, obtusely pointed gate-arch with two orders of wave moulding and an external hood-mould ending in head stops, the left a replacement in block form (fig. 35). The arch springs from moulded capitals resting on triple-shaft responds, with bases and chamfered plinths. The central shafts carry broad fillets. Above the gate, though not directly in line with it, is a large six-light square-headed window under a flat segmental arch with a hood-mould (fig. 36). There is a central transom with reticulated tracery above. The jambs are moulded with rolls and fillets either side of a hollow. The roof gable then rises church-like above the second string-course. On the western side, beneath the coping stones, there is a band of tooth ornament, probably not an original feature. Near the centre of the gable is a handsome little circular aperture in which the tracery design is based on three overlapping mouchettes. There is a cross (modern) at the apex of the gable.

The two side bays are somewhat plainer, apart that is from the addition of the projecting 'porch' on the eastern side, described further below. Otherwise, in the west bay, there is a two-light, square-headed window in the lower stage. At first-floor level, both bays have windows with pointed segmental heads and hood-moulds, each with two 'square-headed trefoil' lights.¹¹⁰ We should also note that in the coursing of the ashlar at either side of the central gable there are two vertical joints, perhaps indicating that the wing roofs were originally set lower over the two outer bays.¹¹¹

The overall design of the southern façade incorporates five niches for figure sculptures, arranged one at the centre of the gable, one either side of the large first-floor window, and one within the width of each of the two central buttresses. The first three sit just above their respective string-courses and have roll-moulded jambs with what appear to have been polygonal bases, now heavily weathered (figs. 37–39). They featured richly decorated canopies (also much weathered), with a central nodding ogee framed by pinnacles adorned with foliate gables. The two remaining niches are positioned just above the lower stage of the buttresses. They, too, have decorative canopies, though less elaborate than the principal trio. All five niches had moulded octagonal bases, or plinths, on which the figure sculptures were positioned. The sculptures from the buttress niches have, as noted above, long since disappeared, though fortunately the other three survive.

110 The description, used by Nicholson (1850, 2), seems suited to the heads of these lights.

111 The form of the existing roofs above the wings is not recorded, although — as discussed in more detail below — the timbers have been dated through dendrochronology to c. 1661: Howard Laxton and Little 1996, 88; NUTTALL 1995.

If we can accept the record of the seventeenth-century antiquarian, Roger Dodsworth, the missing figures were secular in nature. In 1634, he identified them as knights, fully armed, and bearing shields with recognizable heraldry.¹¹² The figure in the west buttress niche, on whose shield was a lion rampant, Dodsworth interpreted as one of the Talbots; that in the east niche, with a bend between six martlets, he assigned to the de Furnival family. Of course, from at least the late thirteenth century, it would have been by no means unusual to find secular subjects amid quasi-religious art, notably in monastic gatehouses. Heraldic devices were commonplace, doubtless far more than can now be demonstrated, but with two very good examples surviving at the Augustinian sites of Kirkham in Yorkshire and Butley in Suffolk.¹¹³ In neither case does any of the heraldry displayed represent officers of state or patrons of a period later than the likely *terminus ad quem* for the construction of the building. Though far from a foolproof guide, we might reasonably assume the same was true here at Worksop, in which case Dodsworth's identification of the west figure as a Talbot has to be considered suspect. The first member of the family connected with Worksop was John Talbot, earl of Shrewsbury (d. 1453), who became patron after 1406, too late to be represented in a building which is probably of early fourteenth-century date. It seems far more likely, as Stacey and others have observed, that the arms were in fact those later assigned to Lovetot, and that the missing figure from the west buttress niche is to be identified at William de Lovetot, the founder of the priory.¹¹⁴ The figure in the east niche could indeed have been a de Furnival, with Sir Thomas (d. 1332) the most likely candidate.

The three surviving sculptures are badly weathered, though identifications have been offered by several authors. The gable niche houses a seated figure, the head of which seems to be a post-medieval replacement (fig. 37). Rather than the Virgin Mary, to whom the house was dedicated, this has been interpreted as a representation of the Holy Trinity. In traditional form, the seated figure would thus have been God the Father enthroned, holding his son on the cross between his knees. The composition would also have included the dove of the Holy Spirit, perhaps the mutilated sculpture on top of the canopy.¹¹⁵ Despite heavy weathering, it is clear that the figure in the niche to the west of the large first-floor window wears a mitre (fig. 38), and appears to hold up one hand in blessing. There are traces of a crozier (?) held with the draperies of his vestments in the other hand. The figure is thought to represent St Augustine (d. 430), whose rule provided the guidance for the Worksop canons' way of life.¹¹⁶ As for the last sculpture (fig. 39), there can be little doubt over the interpretation. The mitred figure, the face of which is lost, holds a head on his left arm and a crozier over his right shoulder. This can be no other than St Cuthbert (d. 687), monk and bishop of Lindisfarne, to whom the house was dedicated. The head is that of St Oswald (d. 642), king of Northumbria and martyr, which was buried with Cuthbert's body at Lindisfarne and shared its subsequent wanderings.

Moving now to the other façades of the gatehouse, we might look next at the northern elevation (figs. 33a and 34). Again, four buttresses divide it into three bays. The pair

- 112 As noted above, the source is Bodleian Library, Oxford, Dodsworth Ms. clxxxviii.
- 113 On Kirkham, see Coppack, Harrison and Hayfield 1995, 107–08; on Butley Myres 1933, 235–37, and Emery 2000, 55.
- 114 Stacey 1874, 279. The Lovetot arms are given as: *argent*, a lion rampant *parte per fess*, *gules* and *sable*.
- 115 As suggested in Walker 1975, 25. Stacey (1874, 278) wrote as if the crucifix were still in place at that time. Such images of the Trinity were very popular in the fourteenth century. For an ivory example, of c. 1330, see Alexander and Binski 1987, 424–25.
- 116 Surviving representations of the saint at other Augustinian sites are by no means common, but do exist. There is a fourteenth-century example, under a nodding ogee, on one of the chapter house jambs at Haughmond Abbey in Shropshire, and another in the superb gatehouse at Thronton in Lincolnshire, on which see Goodall 1995, 44; Clapham and Reynolds 1993, 20–21.

defining the centre bay are of the same form as those to the south, and between them the upper and lower storeys are divided by a moulded string-course. The bay rises to a gable matching its southern counterpart. The gate-arch is also of the same design as in the southern elevation, though the main first-floor window is of a different pattern. It has a segmental head, with hood-mould, and with square-headed trefoils to each of the four lights. The jambs are of a much simpler design, featuring a bold wave moulding, consistent with the mullions in the lights. The two side bays have lean-to roofs, and the end buttresses are consequently lower. The west (right) bay has a single-light window with cusped ogee head at ground-floor level, and a square-framed window above. The east (left) bay is fronted by a right-angled staircase rising to a doorway at a mezzanine level. There is a square-headed window to the left of the doorway.

The east façade of the building is of two bays (figs 33b and 40), once again defined by buttresses. The horizontal string-course seen at mid-level in the main southern elevation returns around this façade, but steps up within the first pair of buttresses. The reason for this is not immediately clear, though it was perhaps to fit with the sill of the upper window.¹¹⁷ Above the string-course, rising into the gable, the masonry is generally of square-dressed stone; below it is of more random rubble build. This upper window has a pointed head, with a hood-mould ending in head stops, and three trefoil-headed lights. The head of blocked segmental opening can be seen immediately below the string, and below that a blocked arch-head aperture. There is a small rectangular window near the base of the wall, and two more windows (of two lights) with flat heads in the north bay. At least three lines of creasing, marking the position of adjoining lead roofs, can be seen running across the masonry of the south bay. There is a prominent horizontal break in the masonry near the eaves in the north bay.

In the west elevation (fig. 33b), the string-course from the southern façade again continues around the corner buttresses to run through the first (south) bay, in this case without stepping up. On this side of the building, there are two-light square-headed windows at ground-floor level in both bays, and a single-light window with a pointed head above the string-course at the southern end. A projecting chimney-back runs the full height of the wall in the north bay, with what must be a later window in its upper stage.

6.3 *The Gate-Passage*

Between the end archways, neither of which was fitted with doorways during the Middle Ages, a spine wall divides the gate-passage into two broad bays of different proportions (fig. 33b).¹¹⁸ The smaller southern bay, which faced outwards from the precinct, would have served as a porch or lobby (figs. 41 and 42). The larger inner bay might be thought of as a gate-hall (figs. 43 and 44). The spine wall itself has always (it would seem) accommodated the actual gates: a large two-leaf set in a carriage arch to the west, and a single postern gate in a smaller arch to the east. Both these openings have pointed segmental heads, with mouldings of the same form as those seen in the outer arches. Here, however, the arch mouldings continue right through to the ground, returning to form jambs, and without respond shafts, capitals, or bases.

In the west wall of the outer bay (fig. 42), there are traces of a blocked doorway. The doorway is itself unlikely to have been an original feature. Immediately beyond the spine wall, in the inner bay, primary doorways are found on either side of the passage (figs. 43 and 44). These are of the same size, with prominent ogee heads, jambs with two orders of wave moulding, and pyramidal chamfer stops to the sides of the stepped threshold. They

117 It is less likely to go with the segmental head of the blocked window below, assigned later in this report to a secondary phase of construction.

118 For general comparisons in gate-passage arrangements, see Morant 1995, 97–112.

lead into the ground-floor rooms of the respective wings.

The roof structure in each bay of the gate-passage also represents the floor of the chamber above. Elaborately moulded wall and cross-beams are supported by decorative wall-posts and by arch-braced timbers running in two directions. The posts and braces spring from moulded wooden corbels, which are in turn set on a second set of corbels carved in stone, some with (?) crowned heads (fig. 45). The whole of the structure is of oak, with all the principal mouldings of roll and fillet form.

6.4 *The 'Porch'*

One last and highly prominent feature of the exterior of the gatehouse is the small, but richly adorned gabled 'porch' which projects from the southern face of the east wing (fig. 46). As discussed in more detail elsewhere in this report,¹¹⁹ it was clearly an addition to the initial gatehouse structure. It is, moreover, a quite rich example of that micro-architecture which captures the essence of the developed English Decorated style, with a full suite of typical ornamental motifs such as ogival mouldings, a mini-vault and mini-buttresses, gables, and pinnacles.¹²⁰

Concentrating here on the external detail, we should note that the ground plan is based on a shallow rectangle, with diagonal corner buttresses rising from clasping plinths in several stages, doubtless originally finishing in pinnacles. There are twin doorways in the east and west sides (figs. 46 and 47), with moulded jambs and ogee heads. On the south side, between two courses of moulded offsets near the base, there is an eroded horizontal panel (fig. 48), which in strong light reveals the traces of blind quatrefoil tracery, as depicted in the eighteenth- and nineteenth-century drawings of the gatehouse (figs. 18 and 21).¹²¹ Above, there is a three-light window with a pointed head and a hood-mould ending in what seem to be crowned (?) head stops (fig. 49). The three lights have trefoil cusps, the surmounting tracery featuring a pattern of interlocking divergent and convergent mouchettes beneath a quatrefoil.¹²² The 'porch' is finished with a decorative parapet, pierced at the sides with trefoil cresting, and in the gable with quatrefoils. The sides also have mini-battlements.

The upper stages of all three exposed faces of the 'porch' were adorned with extensive figure sculpture, almost certainly a wonderfully rich and unified scheme reflecting the cult of the Virgin.¹²³ Sadly almost all of the pieces have been wrenched away, probably at the time of the dissolution (figs. 50–52). What survives is a single panel in the south gable and a lone figure above the east door.

The south panel is framed by tiny buttresses topped with pinnacles, in part restored (fig. 51). The panel itself has a cusped ogee head, with the figure scene thought to represent the Adoration of the Magi.¹²⁴ The Virgin sits with her back to the right edge, and with the mutilated form of the Christ Child on her right knee. To the left, two crowned figures approach bearing their gifts. Either side of the panel are gabled niches which at least

119 See section 6, below.

120 For the general background, see Coldstream 1994, 17–59; also Bony 1979.

121 The tracery is also shown in Brakspear's drawing of 1911 (fig. 27).

122 For the morphology of the tracery, see Etherton 1965; Pevsner and Harris 1989, 53–55. As described in more detail below (section 8) the pattern was restored in the Brakspear restoration of 1909–12.

123 For a brief context, see Coldstream 1994, 91–95.

124 For a near contemporary, and local, example of a panel carved with a cusped ogee head, see that from Mattersey Priory: Alexander and Binski 1987, 421.

suggest the possibility of other sculptures.¹²⁵

The single figure on the east side of the 'porch' is positioned in a twin-niche which has a cusped ogee head to each side (fig 52). The standing figure is to the left, facing the now empty second niche to the right. Identification is made easier by the survival near the feet of the figure of an urn containing a lily flower. The scene can only have been an Annunciation: the extant winged figure represents the angel Gabriel, and it is the Virgin which is entirely lost. Above, there is a rectangular niche which presumably housed another sculptured panel.¹²⁶ Once again this upper niche features a cusped head, and the whole is finished with a foliate gable flanked with pinnacles.

By far the most elaborate area of the 'porch' sculpture was that over the west door (figs. 46 and 50). Although the figures and polychrome decoration have all gone, the niches provided an indication of the former richness. It is perhaps not too speculative to suggest that the composition of the whole scheme might have borne some resemblance to a contemporary triptych, and that its designer may well have had knowledge of other such works of art. At the centre, in upper and lower registers, there were possibly two large scenes: the Coronation of the Virgin and the Crucifixion are obvious possibilities. In the narrow side panels — the right one capped with a pretty, foliate gable — again in two registers, we might imagine up to four flanking saints, as on the leafs of a triptych. These side panels seem too shallow to have accommodated sculptures, though one cannot discount the possibility of painted figures.¹²⁷

6.5 *The Interiors*

The two doors opening from the rear bay of the gate-passage have always led directly into those chambers housed at the northern end of the east and west wings. From here, access to the rooms at the front of the gatehouse is obtained via pointed, two-centre doorways in the respective cross-walls (fig. 33a). The windows currently seen in the southern rooms appear to date from the sixteenth century: either they represent replacements for earlier, smaller openings; or it is possible that these were originally secure and unlit chambers.¹²⁸

The northern half of the west wing is now a single open space, with a large stone staircase rising through the two former floor levels.¹²⁹ The ogee-headed light seen at ground-floor level in the north wall is consistent in style with the doors in the gate-passage. At first-floor level, the square-headed trefoil window in the rear wall is probably another original survival. On the other hand, the present ground-floor window in the west wall seems, on stylistic grounds, to date from a later period. It would appear, too, that the chimney on the outer wall was also a later addition, given the difference between its ashlar construction and the surrounding wall face. It follows that neither room in this north-east corner of the gatehouse is likely to have been heated in the original fourteenth-century arrangements.

Over on the east side of the gate-passage, in the room at the rear of the wing, there is a

125 In their present form, however, one must admit there is no indication that these two flanking niches were recessed to accommodate similar panels.

126 The full iconographical trappings of an Annunciation scene by the 1330s would have included God the Father and the dove of the Holy Spirit. Could these have been featured in this upper panel?

127 The most obvious comparisons with triptych design might be drawn with the well-known Bishop John de Grandison ivories of c. 1330–40: see Alexander and Binski 1987, 465–67; also Stone 1972, 172–73. Accurate measurements have not yet been taken, but the fragments of figures found in the church in the 1840s (figs. 9 and 10) seem of a scale similar to what one might expect in the 'porch' sculpture.

128 There is a modern WC at the far southern end of the west wing.

129 There is a second WC on the ground floor at the northern end of the west wing.

small round-headed doorway in the outer wall, now blocked in the external elevation, but with a timber door leaf remaining *in situ*. Its position suggests a small newel staircase to the upper floor, which (if it existed) must have been housed in a turret standing outside the present plan of the building.

Today, the rooms which survive on the first floor of the gatehouse can be accessed in one of two ways: either via the internal staircase at the northern end of the west wing, or by way of the external stair adjoining the north-east corner of the building (fig. 33a). In either case, one arrives first in the large and imposing hall which is set over the full length of the gate-passage (figs. 52 and 53). The original point of entry is probably the doorway at the northern end of the east wall, with a pointed two-centre head. The dressings are consistent with the hanging of the door, which opens inwards into the hall. On the outer side, the dressings are simply chamfered, blending into the walls of a tunnel-vaulted stair-passage. The passage itself climbs up to the hall from an arch located at the top of the external staircase. Internally, the head of the door is moulded with a large ovolo, which dies into plain, slightly splayed reveals.

The hall is very well lit by the two large windows, already considered with the external façades: the five-light example with reticulated tracery to the south, and that of four lights with square-headed trefoils to the north. The domestic, not to say secular, aspect of this grand chamber is emphasized by the very large fireplace with a massive flat lintel and projecting hood at the centre of the east wall (fig. 53). There is a rectangular lamp bracket in the south angle, a very common feature in fireplaces of this period.¹³⁰ The roof structure over the hall is currently largely hidden,¹³¹ yet in a fourteenth-century room of this quality we might expect there to have been one of commensurate standing, perhaps a handsome arch-braced collar construction. It may also be reasonable to assume that the position of the round light in the south gable wall bore some relationship to the design of the trusses. All that can be seen at present, however, are the moulded tie-beams of a roof which is most likely to be of somewhat later date.¹³² All in all, there is no doubt the hall provided accommodation of a very high status.

There are two doorways in the west wall of the hall (figs. 33b and 54). These are of the same type, with two-centred pointed arches and plain chamfer dressings. The doors themselves opened into the rooms in the wing. The northern doorway now leads to and from the principal gatehouse staircase, that already observed in the north-west corner of the building. The southern doorway is slightly larger, possibly denoting a chamber of higher status at this end of the west wing.¹³³ Inside, there is a single-light window in the west wall, and a two-light window to the south. There is nothing to suggest the chamber was ever heated.

On the other side of the hall, one corner of the chamber at the northern end of the east wing is taken up by the vaulted passage which leads up to the first floor from the external staircase at the back of the gatehouse (fig. 33a). A door from this same passage is currently the only way into the room in question.¹³⁴ There is a single-light window in the north wall

130 Though one might suspect a joggled construction in the lintel at this time, it seems to be a single monolithic slab. For other examples of lamp brackets see, for example, Wood 1965, plate XLI.

131 The details have not been examined at the time of writing.

132 The conclusion is based not only on the tie-beam form, but also on the results of dendrochronology, on which see Howard, Laxton and Litton 1996, 87, 89. The dating is discussed further below.

133 According to the proposal drawing of 1911, this door was replaced at part of Brakspear's works. It is, nevertheless, likely to be a recreation of an existing feature. The detailing seems entirely plausible, and there must certainly have been a medieval doorway into the south-west room.

134 The inside of this room has not been examined at the time of writing.

of the chamber, which is probably original, though the two-light window in the east wall looks rather later in character. We might remember that, given the suggestion of a newel staircase rising just outside the building from the floor below, there could have been another medieval entrance into this chamber.

The doorway at the southern end of the east wall is the grandest of the four which open from the hall (fig. 53). It has a pointed head, and the jambs have two orders of large ovolo moulding. Inside, the chamber is of quite a different character from those elsewhere in the gatehouse wings. In the south wall, there is a two-light square-headed trefoil window (fig. 55), matching that in the same position in the west wing. In the east wall, however, there is a quite large three-light window with a traceried head (fig. 56).¹³⁵ The tracery features a cusped trefoil at the centre, with pointed trilobes to each side. There are trefoils to the top of the three lights. The wave moulding in the profile of the mullions links the window to the other earliest phase characteristics in the gatehouse. Such are the qualities of this chamber, especially the large east window, it is tempting to suggest it may have been designed as a chapel, though the evidence is far from conclusive.¹³⁶

Leaving the upper floor, we should finally look at the interiors of the 'porch' and its associated chamber on the south-east corner of the building. As already noted, the 'porch' was an addition to the earliest fabric of the gatehouse, and it soon becomes apparent that its construction also involved modifications to the primary structure. The doorways on the east and west sides lead into a small but richly adorned vestibule, in which the floor level is set about 1 foot 10 inches (0.55m) higher than those in main ground-floor rooms. The vestibule is covered with a mini-vault of striking tierceron design, in which the moulded ribs have brittle-looking cusping along their edges (fig. 57). There are floriated bosses at the intersections of the ribs (fig. 58). Against the north wall is a canopied niche, containing a modern plaster figure of the Virgin and Child, executed in 1975 (fig. 59).¹³⁷ The canopy has a tiny hexagonal tierceron vault, with rosette bosses at the intersections of the ribs. To the west of the niche is an ogee-headed archway, with trefoil cusping to the soffit and a gablet with foliate carving and tracery patterns above. From here, six steps lead up through a plain two-centred doorway (or rear arch), set in the primary wall face, to arrive in a room occupying an intermediate floor level within the gatehouse.¹³⁸ The room has for long been interpreted as chapel, and is currently furnished as such. In the east wall there traces of features representing at least two phases. Most prominent is the large recess in which the present altar is sited. In fact, this is a blocked archway, which can also be distinguished in the exterior façade (fig. 40). Above this, close to the present ceiling, are the jambs and segmental head of a blocked window, again visible from the outside. As suggested below, it was probably the window which was contemporary with the creation of this room, since it appears to relate to an implied floor level, and must have gone hand in hand with the addition of the 'porch'. Two piscinae, positioned one either side of the suggested window, also seem to relate to the conjectured floor level. These both have ogee heads with trefoil cusping, but are of slightly different design.¹³⁹

135 At the basic level, the window would accord with Etherton's three lights treated as three distinct compartments with reversed arches: Pevsner and Harris 1989, 53; Etherton 1965.

136 There are suggestions of chapels in other monastic gatehouses, such at Thornton: Emery 2000, 316–19.

137 Walker 1975, 25–26; Penney [1991], 5.

138 The floor is in fact positioned at about 3 feet 7 inches (1.1m) above the chamfered plinth course surrounding the outer walls of the building. The principal first-floor chambers are higher, at about 6 feet 2 inches (1.9m) above the same plinth.

139 Piscinae were, of course, most frequently sited in the south wall of a chancel, though examples in the east wall are by no means uncommon. It is more difficult to find parallels for the 'paired' arrangement seen here at Worksop.

In sum, having considered the various architectural features of the gatehouse interiors, paying close attention to the position of doors and windows, we can be confident that the gatehouse was first laid out on two main floor levels. The ground-floor level within each of the wings would have equated to the top of the chamfered plinth running around the exterior of the building (fig. 60). We might note, however, that today the floor at the southern end of the east wing is about 1 foot 3 inches (0.4m) below this point. Presumably, given what has been said of the changes above, this too represents a modification to the initial arrangements.

As for the rooms on the first floor, in the initial layout the hall and the two chambers at the southern end of the wings were all at one level. Despite the now higher position of the floor in the south-east chamber, joist sockets existing in the north and south walls below (that is in the presently identified chapel) confirm its original height. In contrast, the upper rooms at the northern end of the wings, those located under the lean-to roofs, were probably positioned at an intermediate level. Little survives to confirm this, other than changes in the wall thicknesses, which may once have appeared as clearly defined offsets. Such an intermediate floor level is also suggested by some of the secondary features, such as the windows and the fireplace in the east wall of what was once the north-west room.

The Phasing of the Medieval Gatehouse

From what has been described above, it is clear that we are able to identify a number of monastic phases within the fabric of the gatehouse, though assigning precise dates without the essential documentary evidence is never a straightforward task.¹⁴⁰ At this stage in the analysis, it is proposed to look at the likely appearance of the medieval building at three main points in its development: *c.* 1330, *c.* 1400, and *c.* 1500. The accompanying reconstruction drawings (figs. 61–63) are intended to illustrate some of the conjectural points raised in the text, as much to indicate the gaps in our knowledge as to present any definitive conclusions.¹⁴¹

7.1 The Initial Layout

It would be unwise to accept the 1314 grant of oaks to the priory as definite proof that the gatehouse was under construction at that time;¹⁴² nevertheless, the initial phase of building cannot have been too far removed from the date. The suggestion that one of the figures lost from the south buttress niches represented a member of the Talbot family must be considered suspect, for the reasons already outlined, though if the other figure were indeed Sir Thomas de Furnival (d. 1332), then once again this would probably accord in general terms with the likely date range for the stylistic features seen in the building.¹⁴³

An opportunity to reach firmer conclusions on the phasing of the gatehouse was offered by a dendrochronological survey carried out in 1995.¹⁴⁴ In the event, for some, this work raised new questions over the generally accepted date for the initial phase of the building, namely at some point in the first half of the fourteenth century. In particular, authors have assumed that the timbers over the two bays of the gate-passage are contemporary with the original programme.¹⁴⁵ However, the survey results suggest that this work was more likely to have been carried out sometime between 1374 and 1409, with the likely felling date for the timbers given as *c.* 1389.¹⁴⁶ On the other hand, the weight of evidence which can be built up around the architectural detail is too strong to afford priority to this one piece of evidence. Indeed, we might note that monastic gatehouses of any standing raised during the late thirteenth and fourteenth centuries frequently had stone-vaulted gate-passages,¹⁴⁷ and

140 It is indeed only the major phases in the development of the gatehouse which are identified in this report. Not all of the repair work is discussed, largely because it appears to have been carried out on a stone by stone basis.

141 Some of the reconstructed elements are highly speculative, and must be understood as such.

142 See above, p. 16.

143 On the figure sculptures, see above, p. 23.

144 NUTDL 1995; Laxton, Litton and Howard 1995; Howard, Laxton and Litton 1996, 87–88, 89.

145 See, for example, Stacey 1874, 280–81.

146 It is important to note the method by which these dates were derived. Since none of the eight samples taken from the structure included any trace of bark, the last ring — that which would give the year in which the tree was felled — could not be dated. Instead, the felling date is estimated on the number of sapwood rings outside the heartwood–sapwood boundary. The number of sapwood rings in a fully developed tree varies typically between fifteen and fifty. Hence, because for one sample, the last heartwood–sapwood boundary ring dated to 1359, the felling date is estimated between 1374 and 1409. The significance of the 1389 date is no more than the fact it falls at the mid-point of the range. We must recognize that it is equally possible from the dendrochronological evidence that the timber was felled at any point within the thirty five year date range.

147 This was true, for example, of Augustinian Bridlington, Butley, Kirkham, Pentney, Thornton and West Acre; as well as those of other orders at Bury St Edmunds, Canterbury (St Augustine's), Ely, Neath, and St Albans. Brief general summaries will be found in Morant 1995.

we cannot entirely discount the possibility that this was the initial arrangement at Worksop. The use of large ashlar blocks over the stone corbels in the lateral walls of the rear bay hints at something other than that which survives today (figs. 43 and 44).

As for the specific architectural characteristics of the building, the details which can be confidently ascribed to the first phase of construction include those employing wave mouldings. These appear in the main gate-arches and in the arches and jambs of the gateways themselves. The first-floor windows also make use of an ogee moulding, although the roll is so exaggerated it tends to resemble an ovolo form. The large window at the north end of the hall, the two-light windows in the south front, and the single-light windows in the wings, all at first-floor level, are of the square-headed trefoil form, and have wave-moulded mullions. The wave moulding also associates the three-light window in the east wing with this group, although its design does not incorporate square-headed trefoils. On the ground floor, the only window to share any of these characteristics is that with the ogee head at the north end of the west wing.

In terms of general guidance, as Coldstream points out, the ogee made its earliest appearance rather covertly as the wave moulding, and is first found in the royal works in Wales and Cheshire in the 1280s. Gradually the ogee was to become ubiquitous, and while starting very much as an enhancing motif, it was eventually to characterize the Decorated style. By the end of the first decade of the fourteenth century it was established in the south of England, though it took longer to become fully integrated in the repertoire of northern masons.¹⁴⁸ Good parallels for the Worksop usage appear at Bristol Cathedral *c.* 1310, and at the Wykeham Chapel, Spalding, *c.* 1311 onwards.¹⁴⁹

The used of square-headed trefoils is relatively unusual and its dating is by no means straightforward. Perhaps the most developed example of its use is at the Old Rectory, Market Deeping, Lincolnshire, where it appears in the windows of the hall. However, opinions vary considerably on the date of this example. It has long been cited as a work of the early fourteenth-century,¹⁵⁰ though recently an early sixteenth-century date has been suggested. There is a third suggestion that it may represent two periods of activity, the fourteenth century and the later fifteenth century.¹⁵¹ A second parallel, at Butley Priory gatehouse in Suffolk, is far more securely dated. Here, the windows set in the angled walls of those towers flanking the gate-passage clearly formed part of the building's major phase of construction, dated by heraldry to 1320–25.¹⁵²

There does not appear to be a published study of the sculptural elements in the Worksop gatehouse, and it must be acknowledged that this is a particularly specialist field.¹⁵³ In passing we can do no more than note some of the broad characteristics of the figures. The draperies on the figure identified as St Augustine, for example, are not entirely unlike works by Lincolnshire carvers in the second and third decades of the fourteenth century. In this context, we might remember that it has long been recognized that many of the churches raised in Lincolnshire and Nottinghamshire around this time were the product of a local

148 Coldstream 1994, 42–45.

149 Morris 1978, 21–25.

150 Wood 1965, 356; Parker 1853, 242.

151 For the former, see Pevsner and Harris 1989, 553; for the latter, Emery 2000, 276–78.

152 W. D. Caröe, in Myres 1933, 229–41; Emery 2000, 53–56.

153 The authority on east midlands sculpture in the fourteenth century is acknowledged to be Dr Veronica Sekules. She has been consulted over the material, but has not yet found time to offer her views.

school of masons.¹⁵⁴

As for the main roof of the gatehouse, we have already alluded to the fact that the dendrochronological survey indicates the existing structure cannot belong to the earliest phase of construction.¹⁵⁵ We have suggested a possible form for the first half of the fourteenth century in the accompanying reconstruction drawings (fig. 61). These drawings also indicate the proposed newel staircase on the east side of the building, and indicate the likely positions of the original floor levels.

7.2 Changes to about 1400

There seems no reason to doubt the assertion of most previous authors that the 'porch' represents an addition to the initial structure of the gatehouse. Its precise purpose, and the iconographical interpretations to be given to its sculpture would perhaps repay further study. However, there is no doubt this is a work of considerable importance, and of very high significance in terms of the rarity of its survival among known monastic gatehouses.

The rib profile of the vault finds parallel in the subsidiary ribs of the vaults above the presbytery aisles at Ely Cathedral, which date from 1322 onwards. This pattern became quite common in early Perpendicular work: appearing at Worcester Cathedral, in the nave south aisle, lesser rib, c. 1350; York Minster, east end aisles, 1361 onwards; St Mary's Warwick, the chancel, c. 1370 onwards.¹⁵⁶ The cusped patterns along the edges of the vault ribs, and in the canopy above the internal statue niche, are unusual. Similar cusping occurs in the vault web of the Aerary Porch in Dean's Cloister at Windsor Castle, 1353–54.¹⁵⁷ And much later, at Tattershall Castle (begun 1434–35), the web of the brick vault in the lobby on the third floor is similarly, but more elaborately, enriched with tracery patterns.¹⁵⁸ The design in the cresting of the parapet on the Worksop 'porch' is very closely paralleled at Heckington, Lincolnshire, where it appears both above the south transept and in the celebrated Easter Sepulchre (c. 1330) there.¹⁵⁹ The reeded shafts in the internal angles of the porch are somewhat unusual.

A preliminary examination of the features has been undertaken on our behalf by Dr Richard Morris, who is inclined to accept a date of pre-1350 for the addition of the porch. On balance, its characteristics and richness indicate the decade 1330 to 1340, though one could well believe a margin of up to ten years either side.¹⁶⁰

The addition of the 'porch' appears to have gone hand in hand with those changes made to the floor levels, and to the functions of the chambers, at the south-east corner of the building (fig. 62).¹⁶¹ The creation of what appears to have been a chapel at a median floor level resulted in changes to the spaces henceforward positioned above and below. The floor of the chapel itself would have blocked the two-centred head of the doorway connecting the two halves of the east wing at ground level. It is possible, therefore, that the space beneath the chapel might have fallen out of use, or alternatively its floor may have been

154 Alexander and Binski 1987, 419–20. Also, as background, Sekules 1983.

155 See above, p. 27. Also, Howard, Laxton and Litton 1996, 87.

156 Morris 1979, 13, fig. 14b and note 194.

157 Illustrated in Harvey 1978, 83.

158 Pevsner and Harris 1989, 745–49.

159 Pevsner and Harris 1989, 375–77; Fletcher 1963, 511; Sekules 1983, *passim*.

160 We are extremely grateful to Dr Morris (university of Warwick) for his initial assessment.

161 See above, pp. 28–29.

dug out for a conversion to cellarage. Meanwhile, the introduction of a tall, segmental-headed window in the east wall (to serve the new chapel), would have necessitated the raising of the original floor level in the chamber above, that which might just have served as a chapel in the earlier arrangement. The new floor would have been set at approximately the level which exists today.

Alongside the addition of the 'porch' and the changes to the chambers in the south-east corner, there are fairly strong indications that the principal window in the southern façade of the building, that of five lights with the reticulated tracery head, belongs to a secondary phase of work. The moulding profile of the mullions is similar to that seen in the 'porch' window. Furthermore, the pattern in the external jambs also matches the mullions, a point which is confirmed by irregularities in the coursing of the ashlar around the frame of the window (fig. 36). This last point is especially noticeable near the west jamb. Although at first this may not seem highly significant, comparison with a window of the first phase is instructive. The two-light window on the first floor of the west side, for example, has jamb stones which conform very well to the coursing pattern of the surrounding ashlar.¹⁶² As for the dating of the window, its features might easily be found before 1350, though it would be very difficult to be precise. The grid-like design of the tracery has, for example, a parallel in the chapter house windows at Old St Pauls by William Ramsey, 1332–49.¹⁶³

There is nothing by the way of surviving proof, apart from the segmental head, but it may be that the window created to serve to posit chapel around this time might have had similar reticulated tracery.

As noted, another modification which must have been introduced by 1400 was that in the gate-passage. Regardless of the early form, the existing structure has been dated to the last quarter of the fourteenth century.

7.3 *The Later Middle Ages*

It seems that one of the most significant changes made to the gatehouse in the later Middle Ages was the construction of new roof over the main first-floor hall. The trusses with moulded tie-beams have been mentioned above, but the overall form of the roof has not yet been recorded. Nevertheless, the dendrochronological survey of 1995 included sampling of the purlins and common rafters in this roof. The resulting date range is given as 1448 to 1468, with the 1450s suggested at most likely.¹⁶⁴ In connection with this work, it would seem very likely that the roofs across the front half of the east and west wings were raised to the existing height.¹⁶⁵

There are roof creases representing buildings running in line with the gatehouse wings on both the east and west façades. On the east façade (fig. 40), the creases are at two levels, which suggests either a heightening or lowering of the implied building. The low pitch of the creases suggests the use of lead, which in turn implies something other than a minor domestic building. This likelihood is they formed part of the monastic complex, pre-dating the dissolution.

162 We should also note that the internal jambs of the large south window in question are similar to those of the four-light example on the north side of the hall. In other words, these are more likely to have remained unreplaced.

163 Harvey 1978, 75–77, and illustrated at 76. Given the uncertainties over date, we have depicted the existing window in both figs 61 and 62.

164 Howard, Laxton and Litton 1996; NUTDI 1995; Laxton, Litton and Howard 1995.

165 The dendrochronological survey gives a date of 1661–66 for the roof over the south-east corner of the building, but this may well be a later replacement: Howard, Laxton and Litton 1996, 88.

As part of the implied modifications, the segmental-headed window in the east wall of the chapel was partially blocked and converted to a two-centred arch. This arch would have allowed passage right through the wall, probably into a new building on this side of the gatehouse. Such a building might well have been covered with lead, perhaps at the level of the lower scar. Since access to this addition may well have been via the 'porch' and chapel, it seems reasonable to suggest an overall enlargement of the chapel, in which case the wall opening would have served as a chancel arch. The scar from the higher roof may relate to a subsequent increase in the height of this already enlarged chapel. The post-monastic legacy of this eastwards extension can be seen in early illustrations (fig. 19).

The Gatehouse in Context

To appreciate the full significance of the gatehouse, we must look beyond its immediate fabric and set it within full precinct of the medieval priory. The account offered here can be considered no more than an initial investigation, based largely on published sources, and on graphic evidence of the location derived from the first edition Ordnance Survey map.¹⁶⁶ There is a distinct possibility that the picture could be amplified by primary documentation, notably certain of the manorial records relating to the ownership of the estate by the dukes of Norfolk from the seventeenth to the nineteenth centuries.¹⁶⁷

The understanding of medieval monastic precincts in general has been growing over the past few decades, though there is still much to be researched and analysed.¹⁶⁸ Even so, it is abundantly clear that in virtually every case the church and cloister comprised no more than a small part of the whole complex. Beyond the core buildings was an area which is usually referred to as the inner court. Here one would expect to find structures such as the guest hall, granaries, a bakehouse, and a brewhouse, possibly approached through a gate. In turn, this area was surrounded by a much larger envelope known as the outer court, the whole enclosed by a precinct wall, protected from, and announced to, the outside world by at least one sizeable gatehouse. The outer court housed the various agricultural and industrial buildings essential to the economic exploitation of the community's estates, and may — in some instances — have accommodated the home grange or manor. Among those few Augustinian sites where investigations of the full precincts have taken place are Thornton Abbey in Lincolnshire and Waltham Abbey in Essex. There is also a very useful published transcript of a 1537 survey of the home grange at Bridlington Priory in Yorkshire.¹⁶⁹ All three provide at least an indication of what we might expect to trace at Worksop Priory.

From what is obviously an informative survey of the manor of Worksop made in 1636, it seems that quite a few buildings associated with the priory's inner and outer courts were still standing at this time.¹⁷⁰ The survey indicates how the monastic structures were pressed into new uses after the dissolution:

‘There hath beene in tymes past adjoining unto Workesopp Church a priory with a mannor therto belonging, but the court is discontinued, and now for the most part they are brought to doe service at the court belonging to Workesoppe Mannor’.

To the west of the church and cloister, separated by the road, were the ‘Priory Foulds’, which then housed a kilnhouse, granary, brewhouse, and a mill. The mill race and the ‘priory mill’ remain readily identifiable. Adjoining this area, to the north, was a small field called ‘Priory Pingles’, and to the north again was ‘Bakehouse Meadow’. Still north again, a spring known as the ‘Prior’s Well’ was probably the source of fresh water for the principal monastic buildings. The ground here was named ‘Well-house Yard’, suggesting the spring might have been enclosed within a building. South-west of the Priory Foulds was a piece of

166 First edition 25 inch Ordnance Survey map: Nottinghamshire XIII, 3 (1887).

167 The chief source is probably the Arundel Castle manuscripts at Sheffield Archives.

168 For basic introductions, all of them brief, see Aston 2000, 101–24; Coppack 1990, 100–28; Emery 2000, 40–41.

169 For Thornton, see Coppack 1991 (where the Bridlington material is also discussed); for Waltham, see Huggins 1972.

170 This is John Harrison’s survey of 1636: SA, Arundel Castle Ms., W 26. There are very brief summaries in Trollope 1859–60, 224–26, and Stacey 1874, 293–96.

land of about eight acres (3.2ha) called the great 'Pond-yards', probably an area of monastic fishponds.

According to Trollope, the priory infirmary was positioned at some distance to the east of the main buildings, in a field named in the survey as 'the ffymery yards', positioned next but one to the churchyard. He tells us that something like a moated enclosure could still be seen at that time.¹⁷¹ Further east, at Bracebridge, there was another mill in 1636. The road which ran east from the priory gatehouse, towards Bracebridge, was known as 'Long-wall way', a fairly strong indication of the presence of the precinct wall. South-west of the gatehouse, and presumably outside the precinct walls, a priory barn was located in a close known as 'Marecroft'.

To provide some indication of the possible scale of the precinct, and to show the disposition of the named features, the information has been plotted on the first edition Ordnance Survey map of 1887 (fig. 64).

The gatehouse was undoubtedly a major feature within the complex, as was the case of course at any of the larger monastic houses of England. Given the survival of a number of twelfth-century Augustinian examples, it would not be unreasonable to assume the Worksop gate replaced an earlier structure, here or elsewhere in the precinct boundary. As a building type, we might compare it with other fine structures raised by the canons in the fourteenth-century including those at Bridlington (1388),¹⁷² Butley (1320–25),¹⁷³ Kirkham (late thirteenth or early fourteenth century),¹⁷⁴ Pentney (late fourteenth century),¹⁷⁵ and Thornton (probably begun in 1377 and remodelled in 1382).¹⁷⁶

There is no consensus view on the purpose to which these high-quality gates, with their often lavish internal accommodation, were put. Indeed, it is probably futile to search for any one model. The gates had to be operated, and at least some of the ground floor space would have been given over to the use of a porter. Visitors, or perhaps tradesmen having dealings with the priory, would have sheltered as necessary in the outer porch, only gaining access through one of the gates when their credentials had been accepted. The lateral doorways in the rear bay of the passage were presumably for the use of the gate-keeper or porter. Those who had business in the higher status upper chambers would have approached via the staircase up to the north end of the east wing. The newel stair (if it existed) outside the east wall would have been for service purposes.

It is generally assumed that the hall and adjacent chambers were used by important guests to the priory. Worksop's position on the main north road certainly led to demands for hospitality and accommodation. In 1335, for example, King Edward III supported the priory in a dispute it was having with royal forest officers, specifically in return for the charges they had incurred on his 'frequent' visits to the house.¹⁷⁷ We might wonder whether it was the recently completed hall in the gatehouse which was used by the king. The absence of a kitchen would not conflict with such an interpretation, since important guests would invariably have dined with the prior and canons in the communal refectory. A more serious omission in this regard is that of latrines. A case for domestic use would be

171 Trollope 1859–60, 225.

172 Pevsner and Neave 1995, 346; Morant 1995, 140.

173 Emery 2000, 53–55; Myres 1934, 229–41; Morant 1995, 176–77.

174 Coppack. Harrison and Hayfield 1995, 105–18; Morant 1995, 188.

175 Emery 2000, 141–42; Pevsner and Wilson 1999, 589–90; Morant 1995, 197.

176 Clapham and Reynolds 1993, 16–21; Emery 2000, 316–19; Goodall 1995; Morant 1995, 165.

177 See above, p. 7.

much the stronger if a location or locations could be suggested.¹⁷⁸

An alternate possibility is that which has been suggested for the huge Thornton Abbey gatehouse, where the room above the gate-passage it thought to have been used as the abbot's court, and as a counting house or exchequer. The same appears to have been true at Bridlington, and has been proposed for Kirkham.¹⁷⁹

The addition of the 'porch' to the south-east corner of the building, and the suggestions of a 'shrine-chapel' created within the adjacent wing, are areas which require rather deeper investigation.

178 Latrines feature, for example, at Butley, at Pentney, and at Thornton.

179 The point is debated at Thornton: Clapham and Reynolds (1993) and Goodall (1995) propose this view, though Emery (2000, 316–19) disputes it

The Gatehouse after the Dissolution and Earlier Restoration Works

Our knowledge of the changes made to the building in the immediate wake of the dissolution, and in connection to its early use as a school, is far from extensive. That it was left to stand, and put to some immediate effective use can, however, be inferred. The first clear evidence for changes to the fabric is again derived from the dendrochronological survey of 1995. From this, one of two tie-beams in the south-west extension of the main roof provided a felling date of 1661, suggesting that this section of the roof dates from about this time. The alterations to the roof above the front wings may also have included repairs to the main roof above the hall, since a strut to one of the principal trusses is reported as have a felling date of 1666/67.¹⁸⁰

Though it is impossible to be sure, the rebuilding of the upper parts of the outer walls in the northern half of the lateral wings is also likely to date to the post-medieval centuries. This rebuilding manifests itself in the external masonry as a general change size of the stones employed. The break also corresponds with a modification in the wall thickness. What is more, from the vertical butt joint between the two halves of the structure on the east side of the building, there is no doubt that the original side walls to these northern rooms were lower than they appear today.

9.1 The Gatehouse in the Mid-Nineteenth Century

The condition the gatehouse had fallen into by the mid-nineteenth century is recorded in the plan and views produced by Richard Nicholson (figs. 20–22), and by a photograph of about 1860 (fig. 26). These illustrations are also very important for showing a number of post-monastic features which today no longer survive. Such features presumably relate to the building's use as a school. Most significant is the fact that a staircase can be seen rising in several stages through the southern end of the east wing (fig. 20). In other words, it seems the 'porch' and then this inner stair had become a main point of access and internal communication. Elsewhere, Nicholson's drawings show a door with wide-splayed reveals opening from the gate-passage into the south-west room (fig. 21), and a cupboard is depicted in the west wall of the same room (fig. 20). The mullions and centre pieces of tracery were already lost from the 'porch' window; the mullion was missing from the ground-floor west window in the south front; the 'porch' had shrubbery growing in place of the roof, presumably in soil accumulated on top of the stone vault; and parts of the gable above the porch were destroyed.

When the Revd John Stacye published his article on Worksop in 1874, he noted that the cross above the south gable of the gatehouse was no longer in position, that the tracery in the 'porch' window had mostly disappeared (confirming the earlier drawings), and that the door on the west side of the 'porch' had been blocked up. The degree of survival in the figure sculpture was much as we see it today.¹⁸¹ Stacye also recorded 'a good original lofty chimney shaft' on the east side of the building.¹⁸² Either he might have been referring to the east wall of the gatehouse, where there are traces of a fireplace, or perhaps his reference was to the chimney above the fireplace in the first-floor hall. It is most likely to have been the hall chimney which, according to the later Brakspear drawings, continued to survive in

180 Howard, Laxton and Litton 1996; NUTDI, 1995; Laxton, Litton and Howard 1995.

181 Stacye 1874, 279, 280, 287.

182 Stacye 1874, 280.

part in 1911. Finally, Stacey tells us the external flight of steps leading to the door in the north wall had 'gone'. Access to the upper floors appears to have been by that same route depicted in the 1850 plan.

9.2 *The Repairs of 1893–94*

The motives behind the repairs carried out to the gatehouse under the fifth duke of Newcastle in 1893–94 are not entirely clear, though it is certain that the work was part of a rather larger scheme of change.¹⁸³ In all, a figure of up to £3,000 is said to have been spent, only a comparatively small part of which can have actually gone directly on the gatehouse itself. The bulk of the money may have been taken-up with the demolition of adjacent structures, and with the removal of the north to south road — hitherto passing directly through the gate-passage — to its present position on the west side of the building. These works would surely have necessitated repairs to the side walls. Some of the expenditure may also have gone in the relocation of the 'priory cross' in 1896.¹⁸⁴

Fortunately, we are able to suggest the likely nature of the repairs to the gatehouse itself by comparing, on the one hand, the condition of the fabric as shown in the illustrations of the mid-nineteenth century (figs. 20–22, 25–26) and, on the other, the drawings made by Harold Brakspear for the proposed repairs of 1909–12 (figs. 27–30).¹⁸⁵

Hence, several features recorded by Richard Nicholson in 1850, but not by Brakspear in 1909–12, were probably altered during the work of the 1890s. Of greatest importance, it seems the staircase in the south-east corner of the building was removed. The door leading from the gate-passage into the south-west room was blocked, as was the cupboard in the room itself. In contrast, the wall blocking the east doorway of the 'porch' was removed.

In the same way, we are able to suggest the main areas of new work undertaken at this time. Most prominent among these was the rebuilding of the lean-to roofs over the northern end of the two wings. And it was in connection with this that the stone staircase with iron balusters was constructed at the north end of the west wing (fig. 65). In addition, the window was inserted into the chimney-back on the west wall, the mullion was replaced in the ground-floor window on the south front of the west wing, and two new windows were placed in the east façade, one lighting the room below the chapel, and one lighting the north-east room.

For all this, the 'porch' remained unrepaired, and a photograph published in 1901 shows the arch in the east wall of the chapel as partially open, presumably leaving the interior exposed to the elements.¹⁸⁶ Then, in 1904, the gatehouse was described as being in 'a dilapidated state'.¹⁸⁷

9.3 *The Restoration of 1909–12 (Harold Brakspear)*

It was a further scheme of gatehouse restoration which led to Harold Brakspear's long association with Worksop.¹⁸⁸ Having first been consulted by the Revd d'Arcy in 1909, the

183 See above, p. 19.

184 Jackson 1969, 3; Jackson 1979, 12.

185 On the Brakspear scheme, see the section below, and above, p. 19.

186 *TS* 1901, facing 24.

187 The description may well represent the fact the gate was, as stated in the account, 'unused': JIBAA 1904, 163.

188 See above, pp. 14–15, 19.

architect's revised programme was completed in 1912.¹⁸⁹

Four drawings representing a revised scheme have survived.¹⁹⁰ Produced on paper, measuring 25½ by 19½ inches (650 by 495mm), they illustrate the proposal to convert the gatehouse for use by the parish. On the first floor, the scheme was to provide for a 'Parish Room' situated in the hall, accessed by a rebuilt external staircase to the north, with general purpose rooms in the two wings. At ground-floor level, the gate-passage was to be enclosed with glazed doors across the main arches in the north and south elevations, allowing for a 'News Room' and a 'Club Room', and with a cloakroom, an office for the secretary, and a boiler room, located in the side wings.

The first drawing, entitled 'The Priory Gatehouse, Worksop, Proposed conversion into Parish room &c', and annotated in pencil 'Traced for revised specification, 15 Dec. 1911', is drawn at a scale of 8 feet to 1 inch (fig. 27). It includes the north and south elevations, plans of the ground- and first-floor levels, and sections through the building on the major axes. In the event, it would seem that not all of the proposals were adopted,¹⁹¹ and perhaps there exists yet another set of drawings accurately reflecting the works actually carried out.¹⁹² In any case, this particular ink drawing is tinted with colour washes, which generally serve to highlight the proposed alterations. However, despite this convention, it is not entirely clear which features were in existence at the time of the survey and which were proposed. Red appears to denote proposed features shown in section, and from this it is clear that the external steps against the north wall date from this period. Among the features not carried through is the door in the west wall (as an enlargement of an existing window), a window in the east wall immediately north of the central buttress, a partition wall in the north-east ground-floor room to create the boiler room, the installation of a urinal, WC and partition walls in the ground-floor room at the south-west corner, and a window in the east wall of the proposed secretary's office, with a raised floor above the same room. Perhaps the most prominent external modification was to have been the introduction of doors to the outer gate-arches. If these were completed, they have since been removed without trace. One other feature of the drawing, picked out in red, is the doorway leading from the hall into the first-floor room in the south-west corner. This has been mentioned above,¹⁹³ and if it is indeed Brakspear's work then it could help in the discussions over future use of the building.

Brakspear's proposed alterations to the floor levels within the gatehouse are less clear from his drawing. On the assumption that the enclosing of the gate-passage would have been accompanied by the laying of a new floor, the green-grey tint appears to represent concrete or some such equivalent. The floor of the hall is shown tinted with the same colour, and the north-south section shows vertical lines through the tinted part of the floor. This suggests a concrete floor reinforced with steel 'I' section girders above the original roll-moulded joists. From the west-east section it seems that the first-floor room in the south-west corner was to have the same treatment. If this work was executed, then it suggests that the floor in this last chamber does not contain any original medieval fabric. Unfortunately, the pencil crosses on the drawing confuse the issue. The floor of the hall is not crossed out, even though the floor in the upper storey south-west room, and all of those in the ground-floor chambers, are. This will need to be resolved through further examination of the building fabric.

189 The work was planned as a memorial to Thomas Sloden, the late vicar (1882-1909).

190 These drawings currently remain with Mr Thomas Brakspear at Corsham.

191 Some of those aspects not carried out are marked with pencil crosses on the drawing.

192 Bearing in mind, that is, that this set represents a revision to the 1909 proposals. If the drawings do survive, they may have been deposited with the other church records, possibly at Sheffield Archives.

193 See p. 27.

The floors shown in the south-east wing do not correspond exactly with today's arrangements, and both the pencil cross and red tint on the floor beam at first-floor level indicate that these were indeed proposed changes to existing levels. The lower floor in this area is shown at its present sunken level, about 1 foot 4 inches (0.4m) below that of the general ground floor, and it may well be that it dates from this period. The floor above (that of the proposed secretary's office) is shown at a level which is approximately consistent with that implied by the surviving piscinae in today's 'shrine chapel', at about 5 feet 5 inches (1.65m) above the general ground floor. If this was one of Brakspear's proposed alterations, then it appears to be a reinstatement of the original floor level in the chapel.¹⁹⁴ It is possible, of course, that this floor was installed during the works of 1912, and that it has been raised since. Brakspear neatly avoided the problem caused by reinstating a floor which did not fit with the door in the north wall. He proposed a short flight of stairs running across the face of the wall to link the three floors and maintain the use of the door. The room under the secretary's office would have been no more than 6 feet 6 inches (2m) in height. Perhaps the floor in the office was subsequently raised to provide more headroom for the room below. At first-floor level, the proposed floor is shown at its present level, but the layout of the steps is different. Instead of the proposed straight flight, in line with the door, today's arrangement has the steps rising alongside the west wall.

All of the present doors in the gatehouse probably date from this time. They are certainly consistent with the details in the Brakspear drawings.

Turning to the second drawing (fig. 28), this is entitled 'The Priory Gatehouse, Worksp, No. 2', and was drawn at a scale of 1 foot to 1 inch. It shows the proposed repairs to the window and parapet of the 'porch'. The intended repairs are again picked out in wash, and it appears from the two colours used that two different types of stone were to be employed. The drawing is annotated in pencil 'Traced for builder 15/11/12', and is stamped 'Harold Brakspear, Architect, Corsham, 15 Feb 1912'.

The third drawing in the series, drawn at '¼ real size' is a detail of the proposed replacement tracery in the porch window (fig. 29). The drawing includes a central finial, which does not appear to have been executed. To the right, is a one-to-one drawing of a section through the window jamb.¹⁹⁵ The drawing is annotated in pencil 'Traced for builder 15/4/12', and is stamped 'Harold Brakspear, Architect, Corsham, 15 Apr 1912'. As we have seen, the tracery had already disappeared from the 'porch' by 1776, if we can rely on the published sketch of this date (fig. 18).¹⁹⁶ Brakspear's restoration seems to have been a careful piece of work, very close to the original.

The fourth drawing, in pencil, and not numbered as part of the same series, is a one-to-one detail of the proposed repairs to the porch gable capping, decorated with quatrefoils (fig. 30).

In concluding on the Brakspear restoration, we do not know if the architect based the details of his external staircase on any archaeological evidence. In the reconstruction drawings in this report (figs. 61–63), it is suggested that the medieval form was doglegged. These medieval steps may have been built without a balustrade. Brakspear's drawing (fig. 27) shows that the staircase from the blocked door in the north wall to the door in the east wall of the hall had survived intact, providing further support for his reinstatement of the external stair.

194 Created at the time of the 'porch' addition, around 1330–40.

195 The work as completed is not as precisely shown in the original drawing, though an overdrawing in pencil (presumably by Brakspear himself) does give the executed form.

196 See above, 16–17.

9.4 *Later Works*

The historical evidence suggests that the gatehouse was once again in need of repair by the late 1950s. There is a record of a significant spend by the Ministry of Public Building and Works in 1959–60.¹⁹⁷ Apart from a general refurbishment and repointing, it is difficult to be sure just what was done by the Ministry staff. Just under ten years later the timber gates within the gate-passage were also restored by the Ministry.

Another round of works was carried out in the early 1970s,¹⁹⁸ and finally some general maintenance and decoration was undertaken in the 1990s.

197 See above, p. 20. [The official department file, if it survives, should contain important information].

198 Does the existing roof covering date from this period?

Principal Recommendations

Worksop Priory gatehouse is a highly significant building of the fourteenth century. In its class, it may not reach the standards of the very finest English monastic gatehouses, such as those which survive, say, at Thornton, or at St Osyth in Essex, or even the smaller but extremely handsome building at Butley, yet this should not be allowed to detract us from its particular qualities. One would be hard pressed to find more than a handful of like structures, certainly when the degree of survival is considered.

This report has suggested three broad phases for the medieval features of the gatehouse. In the centuries after the dissolution it fell into gradual decline, and has since been subject to several quite major programmes of restoration. Understanding all of these alterations is far from easy. A detailed and accurate measured survey is therefore an essential requirement before any further work takes place. Such a survey would also be invaluable to any drawings for new proposals.

Initial investigation suggests the roof voids are inaccessible. Not only does this prevent examination of the roof timbers for archaeological study, but also for routine maintenance. If there is no reasonable access, then consideration should definitely be given as to how this can be best achieved in the future. Although the roof timbers were sampled for the dendrochronological survey of 1995, no drawings were made or photographs taken to record exactly which timbers were investigated. The only record is a textual description, so lacking in detail it much reduces the value of the overall findings.

The construction of the floors in the upper level of the building is not currently understood. It is possible that the floor in the south-west room dates from 1912. This is of particular significance for the consideration of the installation of a lift shaft, and the floors need to be investigated further. Similarly, the doorway between this same room and the hall needs to be looked at in detail: it may be one of the least sensitive features within the overall fabric.

The figure sculpture, both in the principal façade, and in the porch, should be examined by an appropriate specialist, and its artistic and iconographical contexts more fully documented. The pieces should be recorded in photographic and illustrative form, and the necessary conservation guided by the findings.

There is no doubt the building has fallen into a poor state over recent years, its predicament not helped by its current vulnerability to vandalism. Any initiative which seeks to breath life back into the fabric is to be welcomed, though detailing will require extreme sensitivity

11

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Fig. 1. A general view of Worktop Priory gatehouse from the south. This very fine fourteenth-century structure is a grade I listed building, currently in a poor state of repair and on the English Heritage register of buildings at risk (1999).

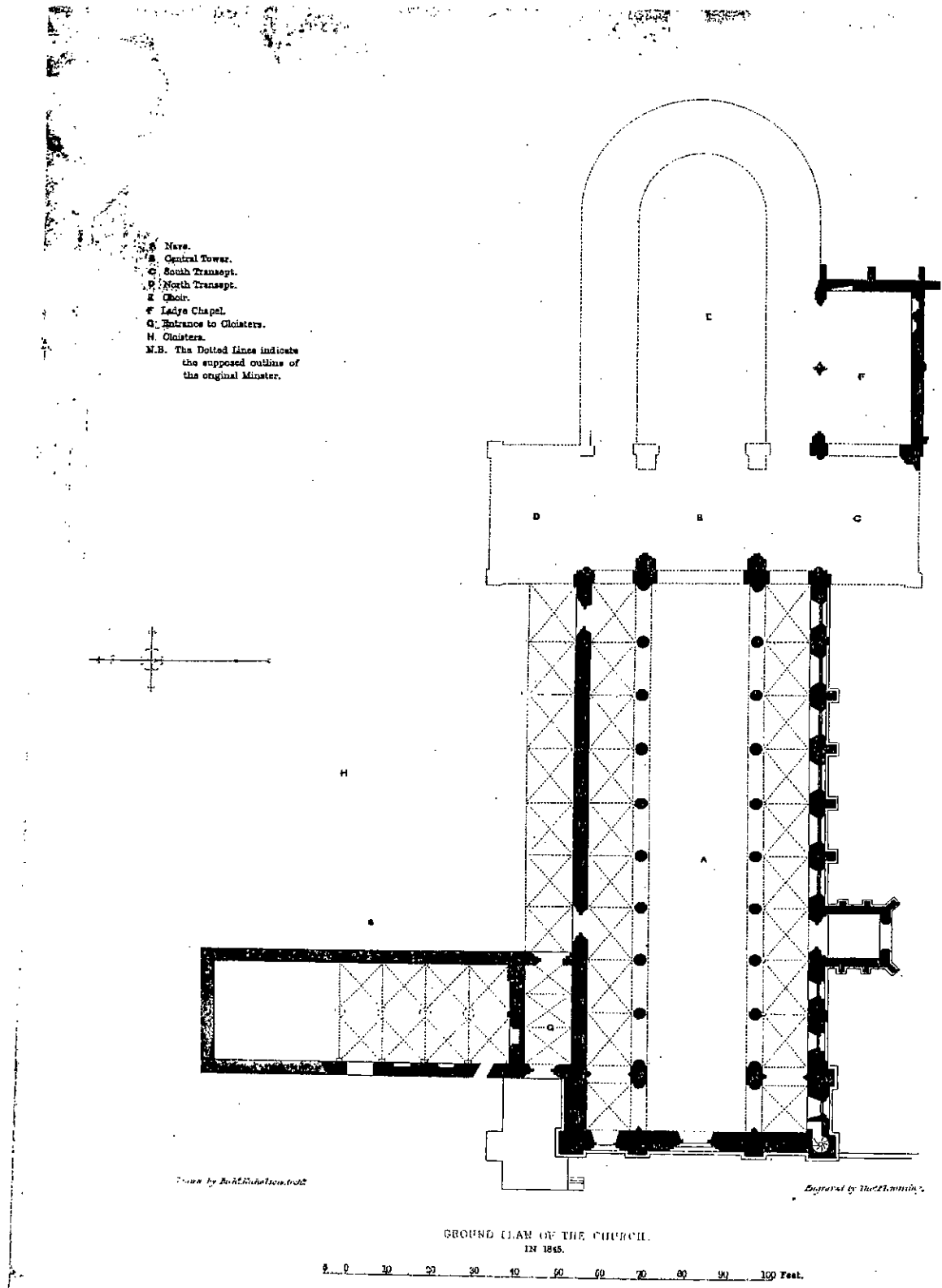
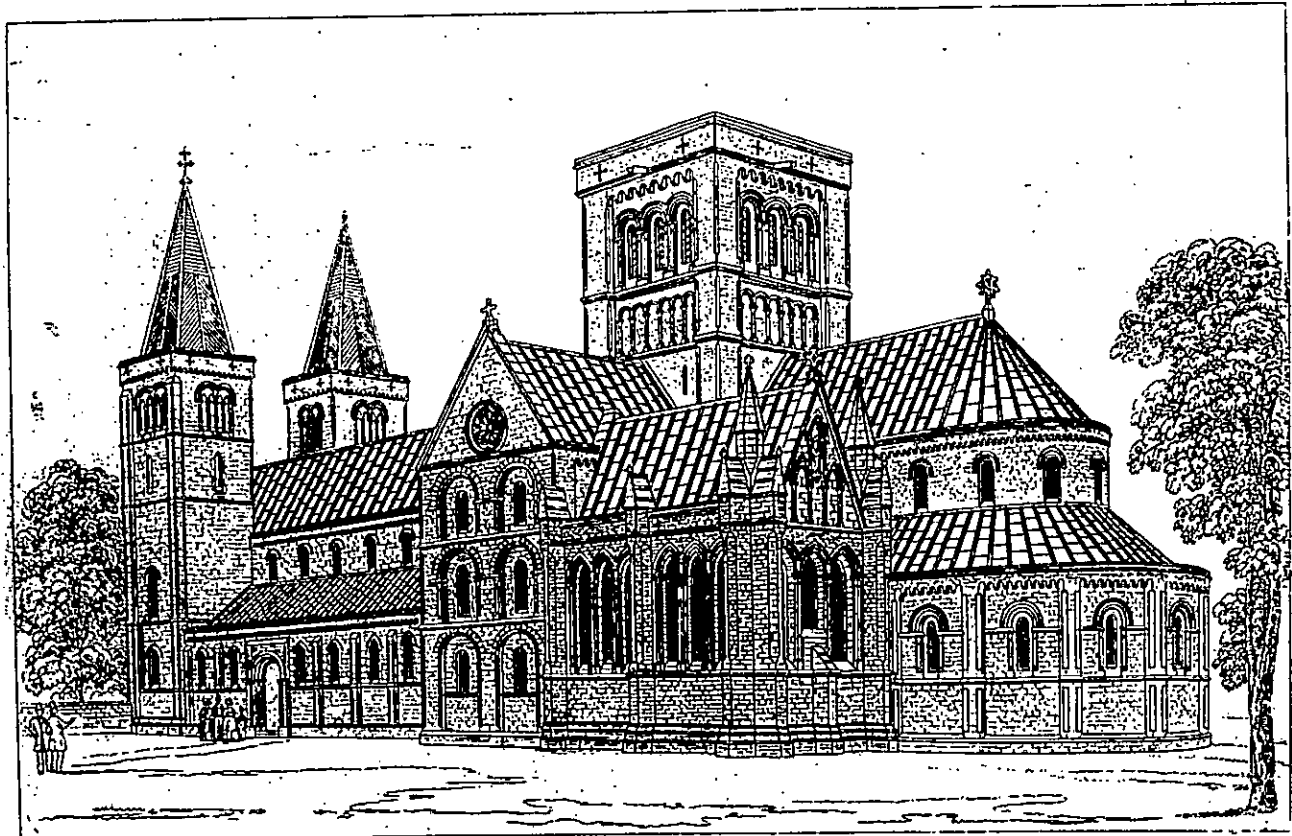


Fig 2. A ground plan of Worksop Priory published by the architect Richard Nicholson in 1850. The apsidal for of the east end is entirely conjectural.



SOUTH EAST VIEW OF THE ORIGINAL MINSTER AS SUPPOSED.

Fig. 3. A reconstruction of Worksoy Priory church proposed by the architect Richard Nicholson in 1850.

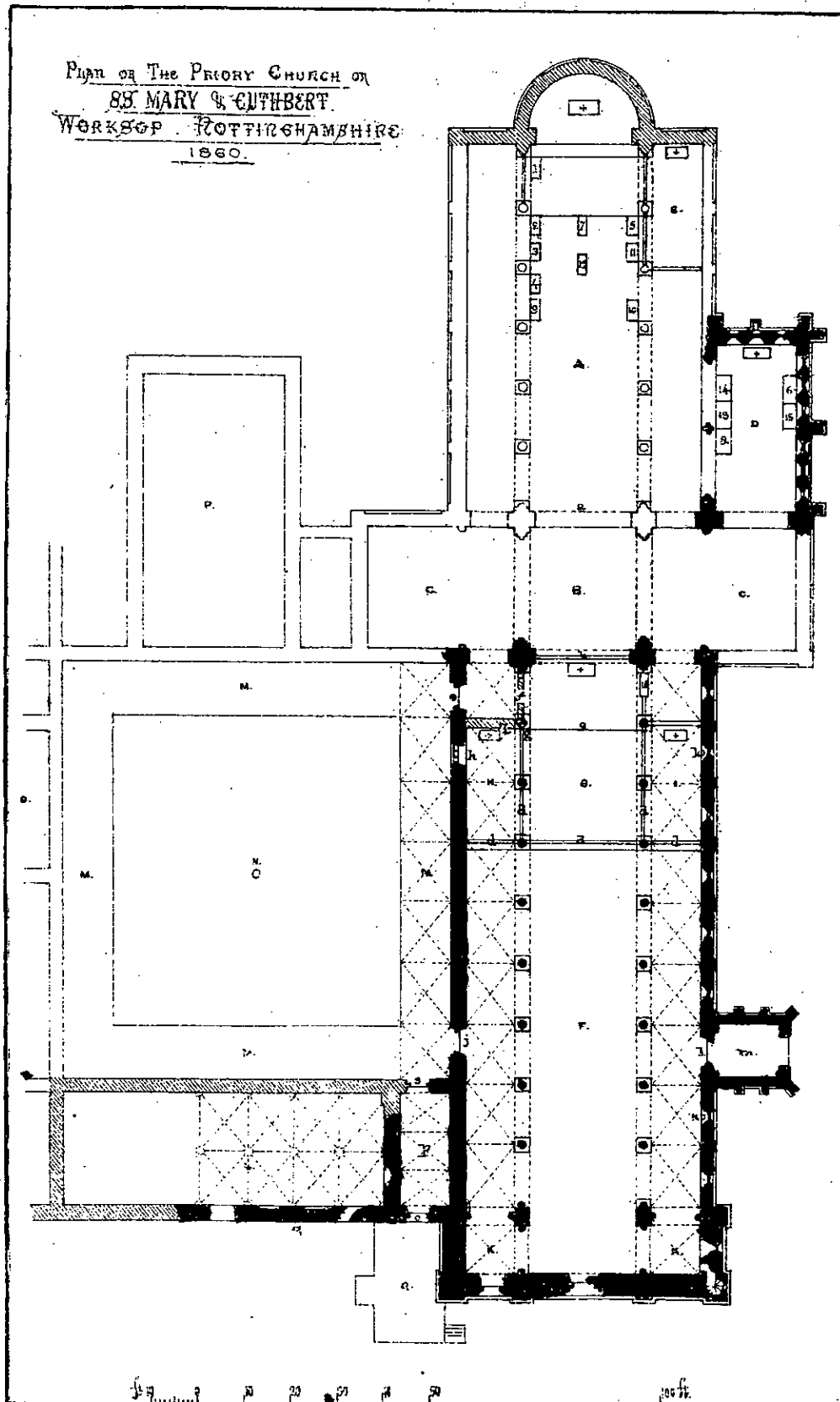
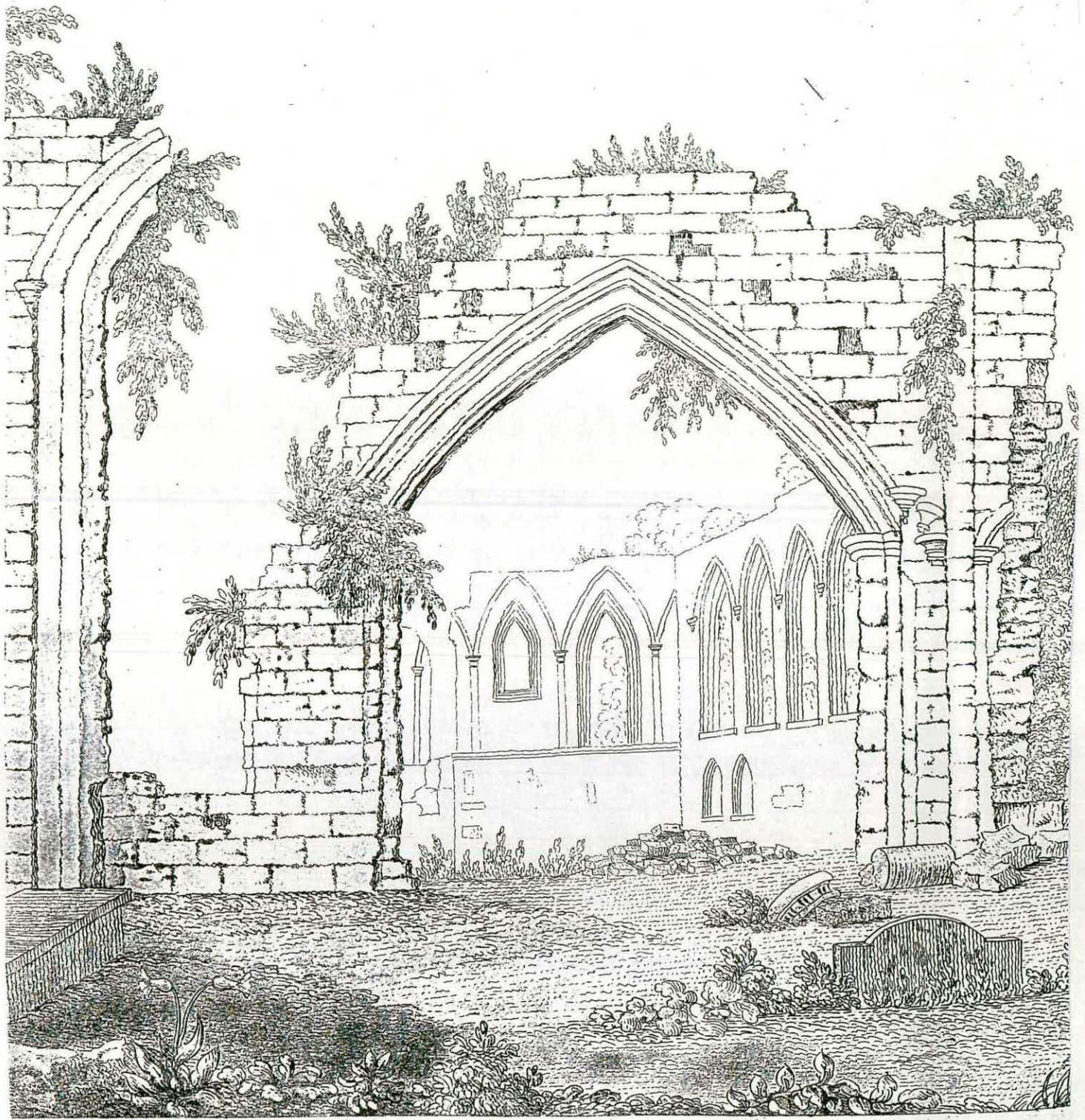


Fig. 4. A ground plan of Worksop Priory published by the Revd Edward Trollope in 1860. The form of the east end had apparently been exposed in an excavation of that year.

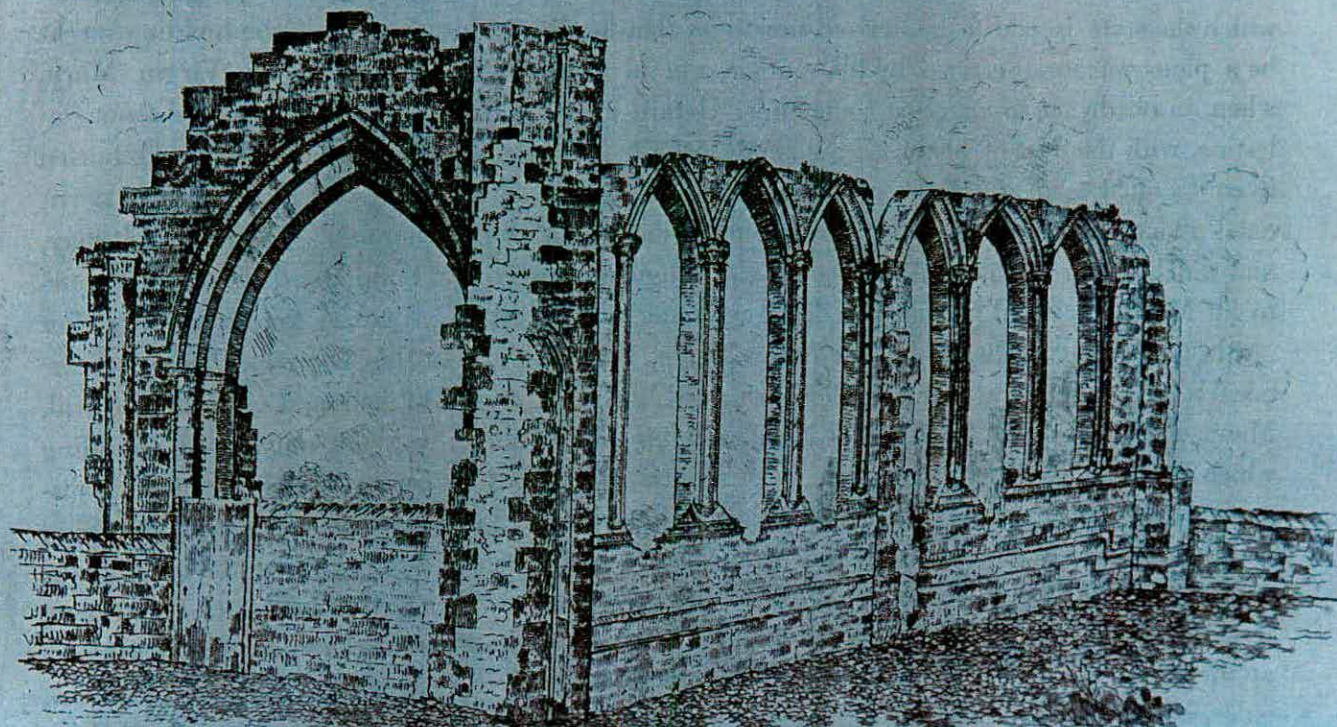


A View of the GATE-WAY, at Radford near Worksop.

Fig. 5. Drawing of the ruined Lady Chapel at Worksop Priory, published by John Throsby in 1797. Note that the caption is incorrect.

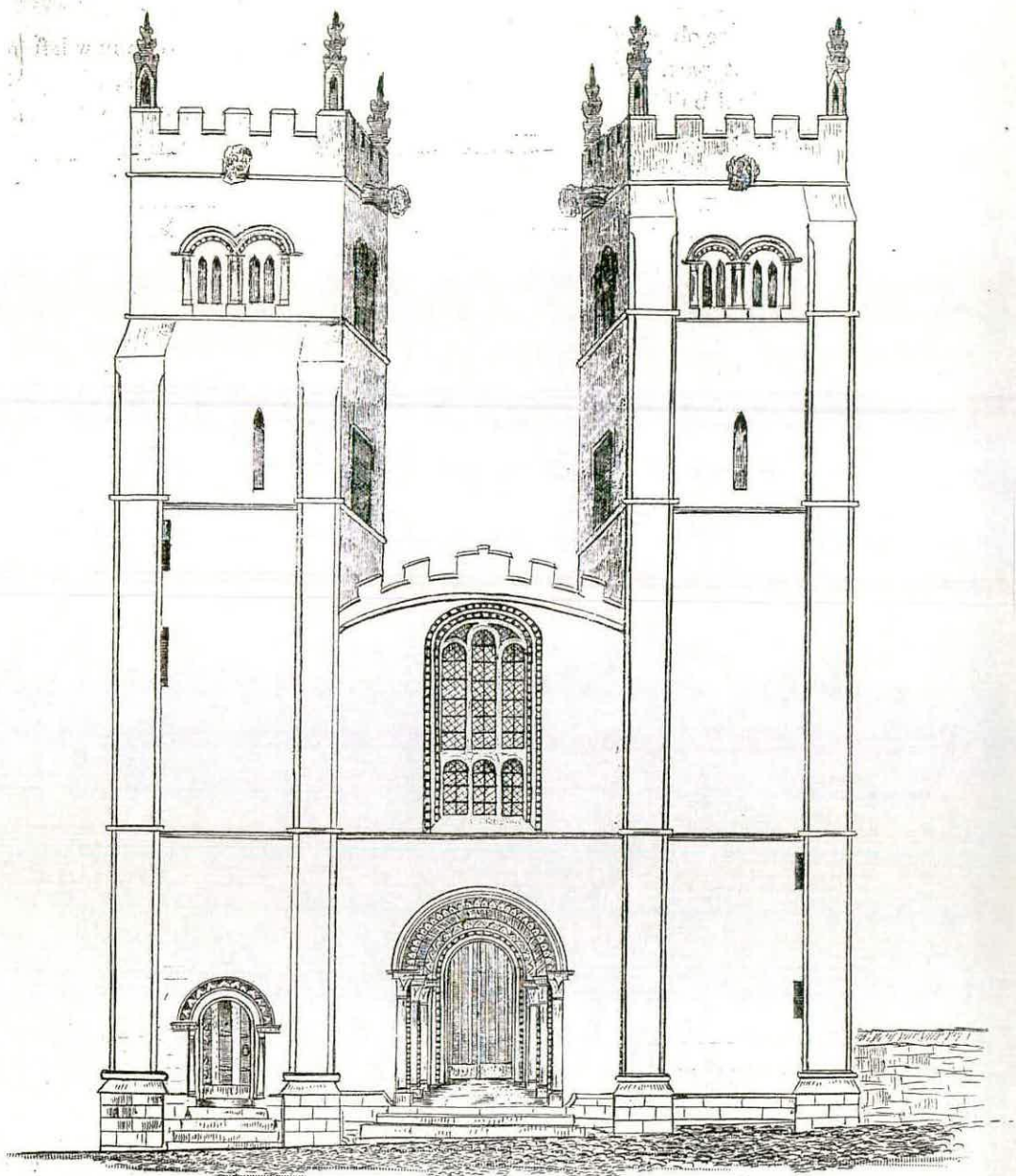
St. Mary's Chapel.

105



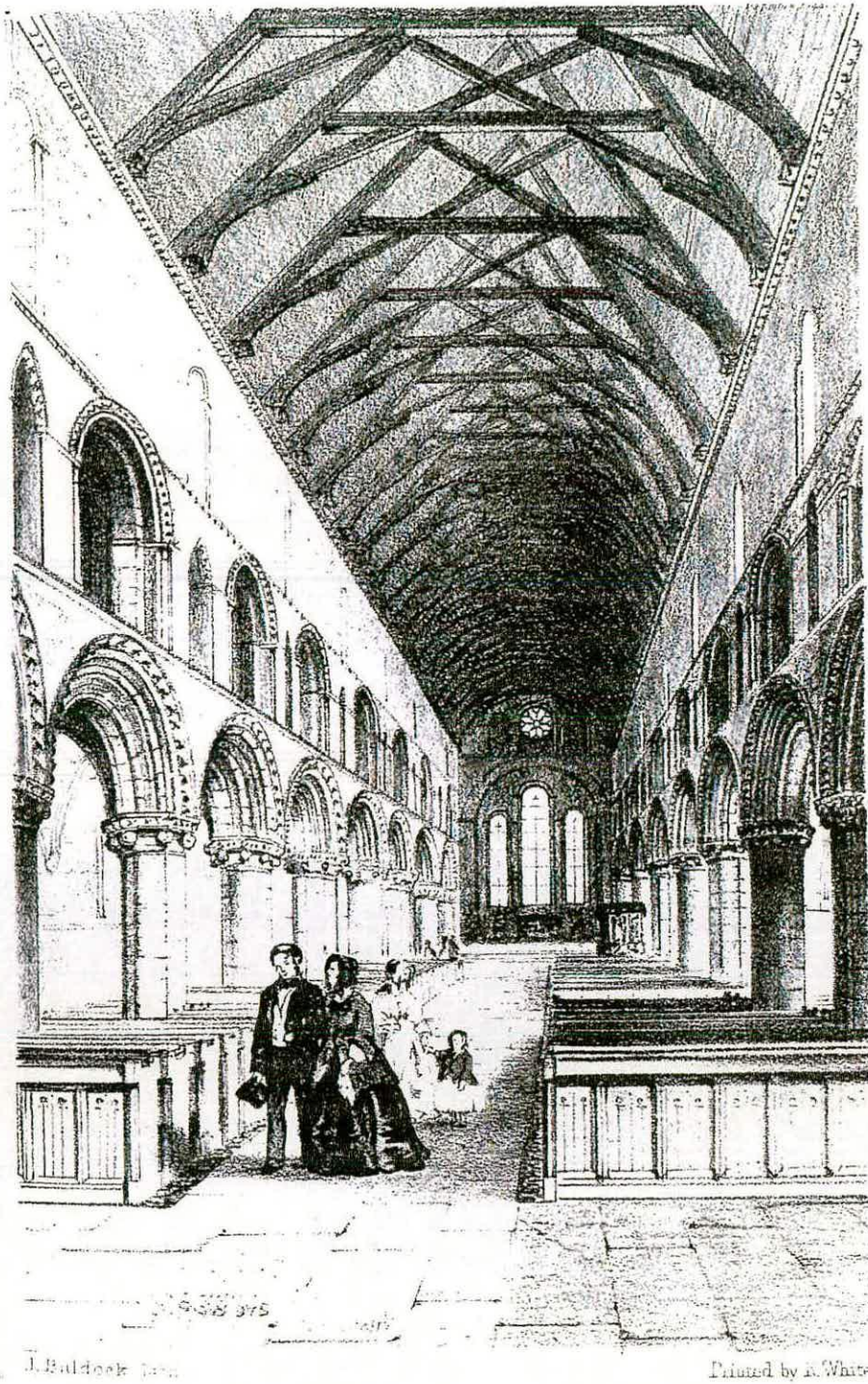
SOUTH-WEST VIEW OF ST. MARY'S CHAPEL, IN ITS PRESENT STATE, 1823.

Fig. 6. Drawing of the ruined Lady Chapel at Workosop Priory, published by John Holland in 1826.



THE CHURCH.

Fig. 7 Drawing of the west front of Worksop Priory church, published by John Holland in 1826.



INTERIOR OF THE ABBEY CHURCH, WORKSOP.

Fig. 8. Engraving showing the interior of Worksop Priory church, looking east, published by Robert White about 1860.



Fig. 9. The carved figure of an angel, probably discovered in the priory church at Worksop in 1847, and now located in the gatehouse.



Fig. 10. Carved female head, probably discovered in the priory church at Worksop in 1847, and now kept at the vicarage.

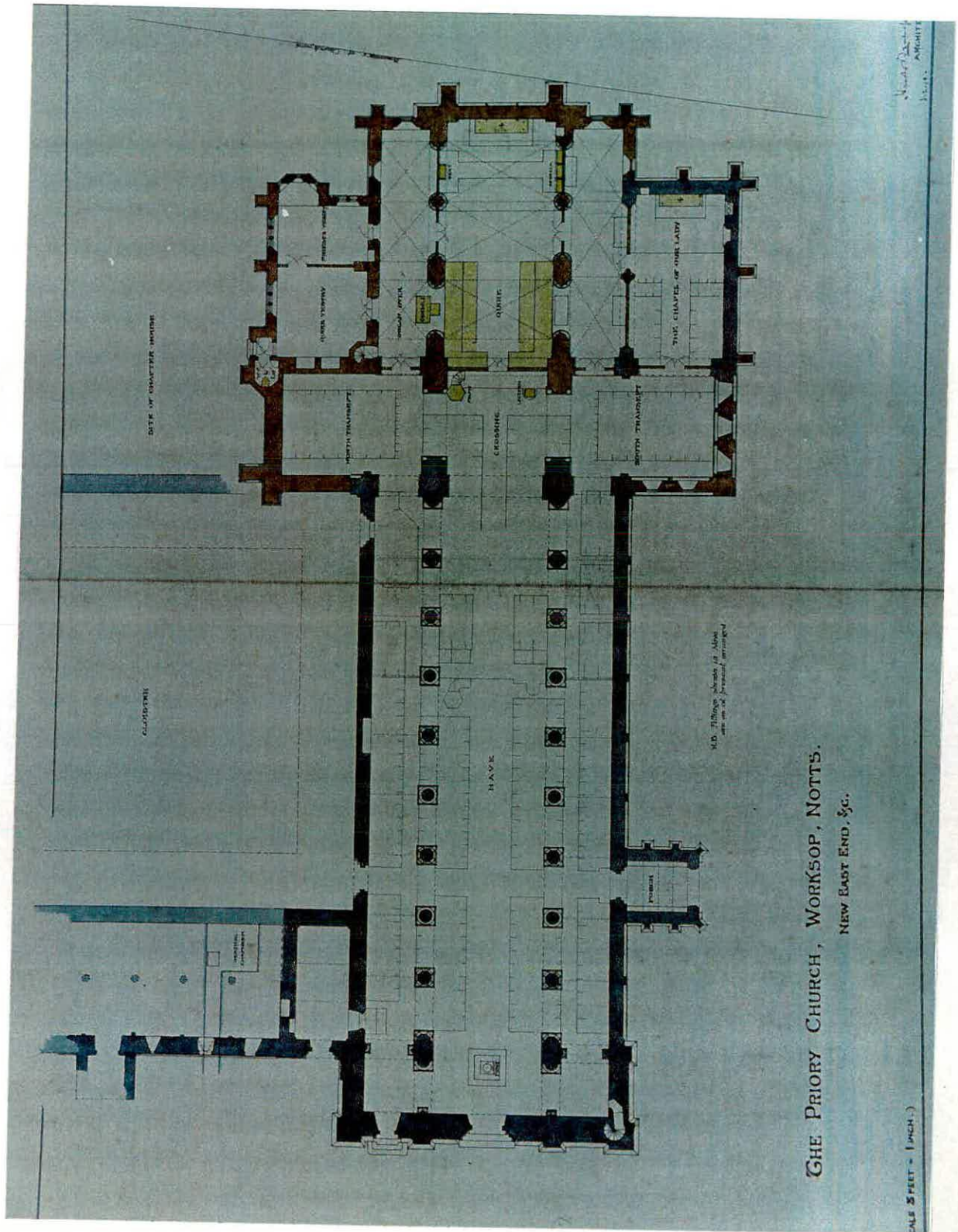


Fig. 11. Ground plan showing the proposed rebuilding of Worksop Priory church by Harold Brakspear, 1910 (by courtesy of Mr Thomas Brakspear).

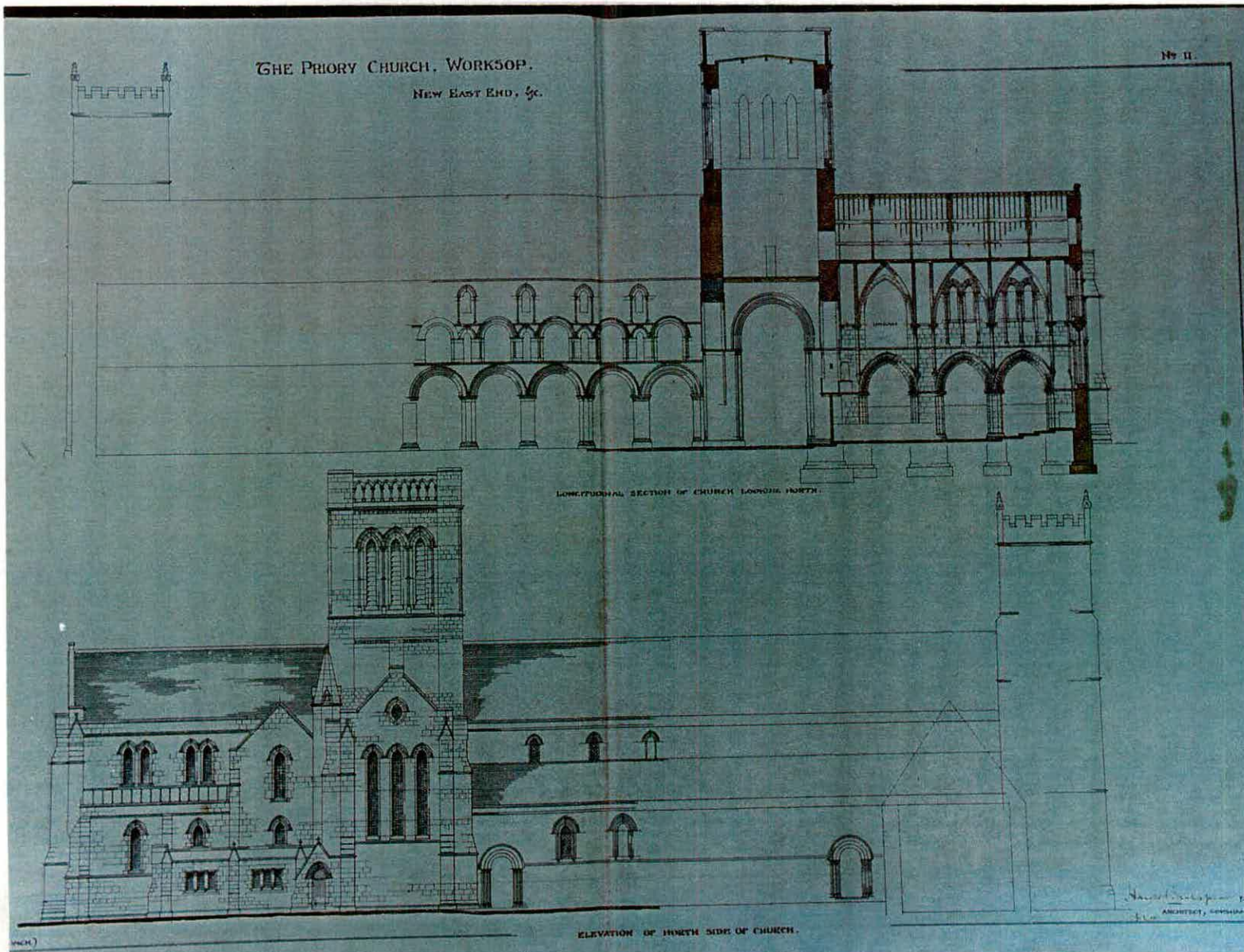
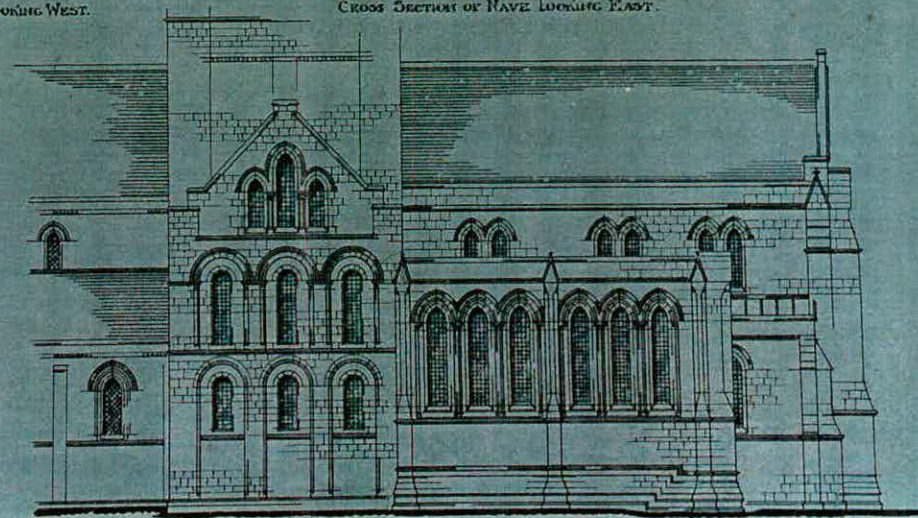
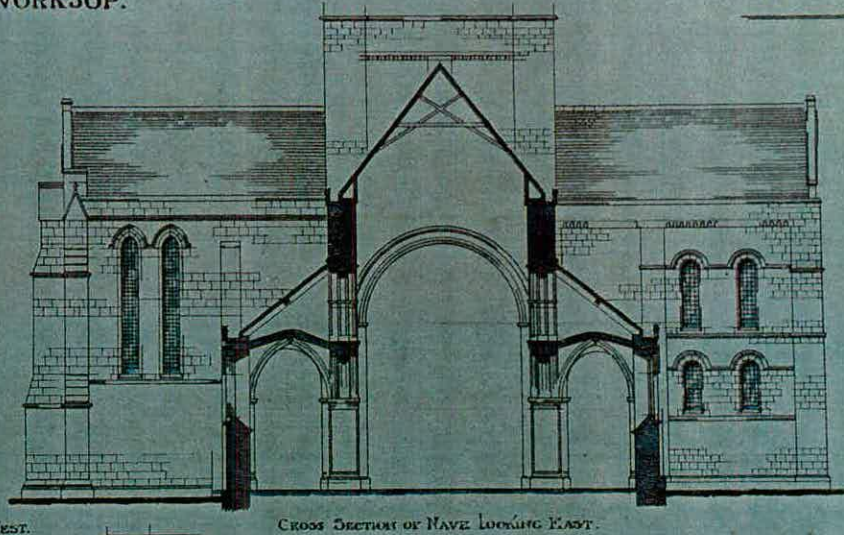
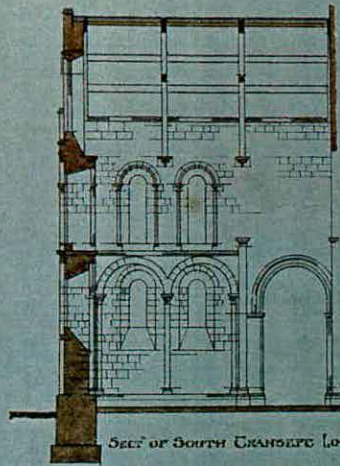


Fig. 12. Lateral elevation of the proposed rebuilding of Worksop Priory church by Harold Brakspear, 1910 (by courtesy of Mr. Thomas Brakspear).

THE PRIORY CHURCH, WORKSOP.

No V.

NEW EAST END, &c.



(SCALE 3 FEET = 1 INCH)

Harold Brakspear F.S.A.
1910 ARCHITECT, COVENTRY.

Fig. 13. Elevation and cross-sections of the proposed rebuilding of Worksop Priory church by Harold Brakspear, 1910 (by courtesy of Mr. Thomas Brakspear).

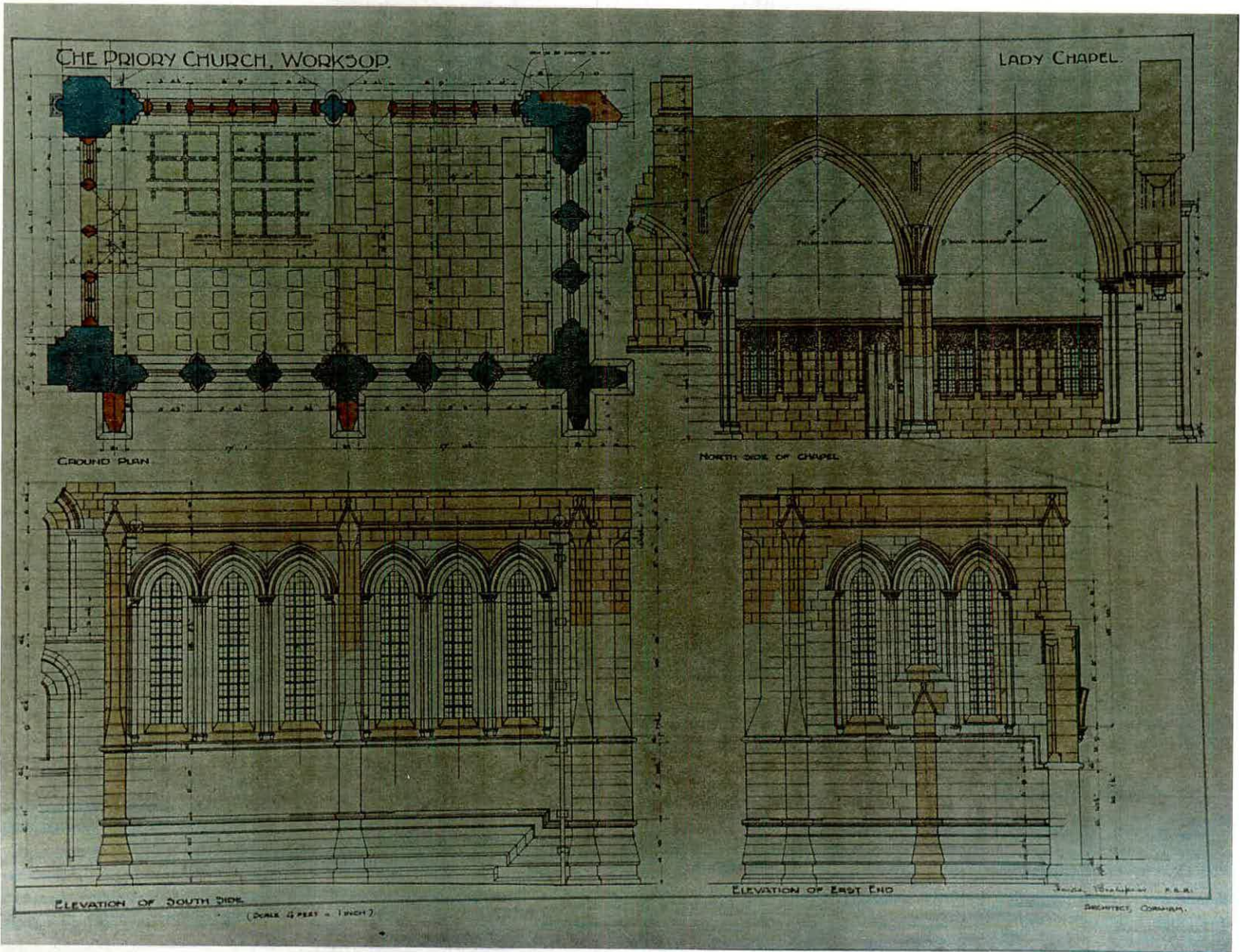


Fig. 14. Working drawing for the restoration of the Lady Chapel at Worksop Priory, by Harold Brakspear, 1919-22 (by courtesy of Mr Thomas Brakspear).



Fig. 15 Sketch of the restored Worksop Lady Chapel scheme by Harold Brakspear, 1919–22 (by courtesy of Mr Thomas Brakspear).

Fig. 16. Working drawings for the restoration of the north transept at Workshop Priory church by Harold Brakspear, 1933-35 (by courtesy of Mr Thomas Brakspear).

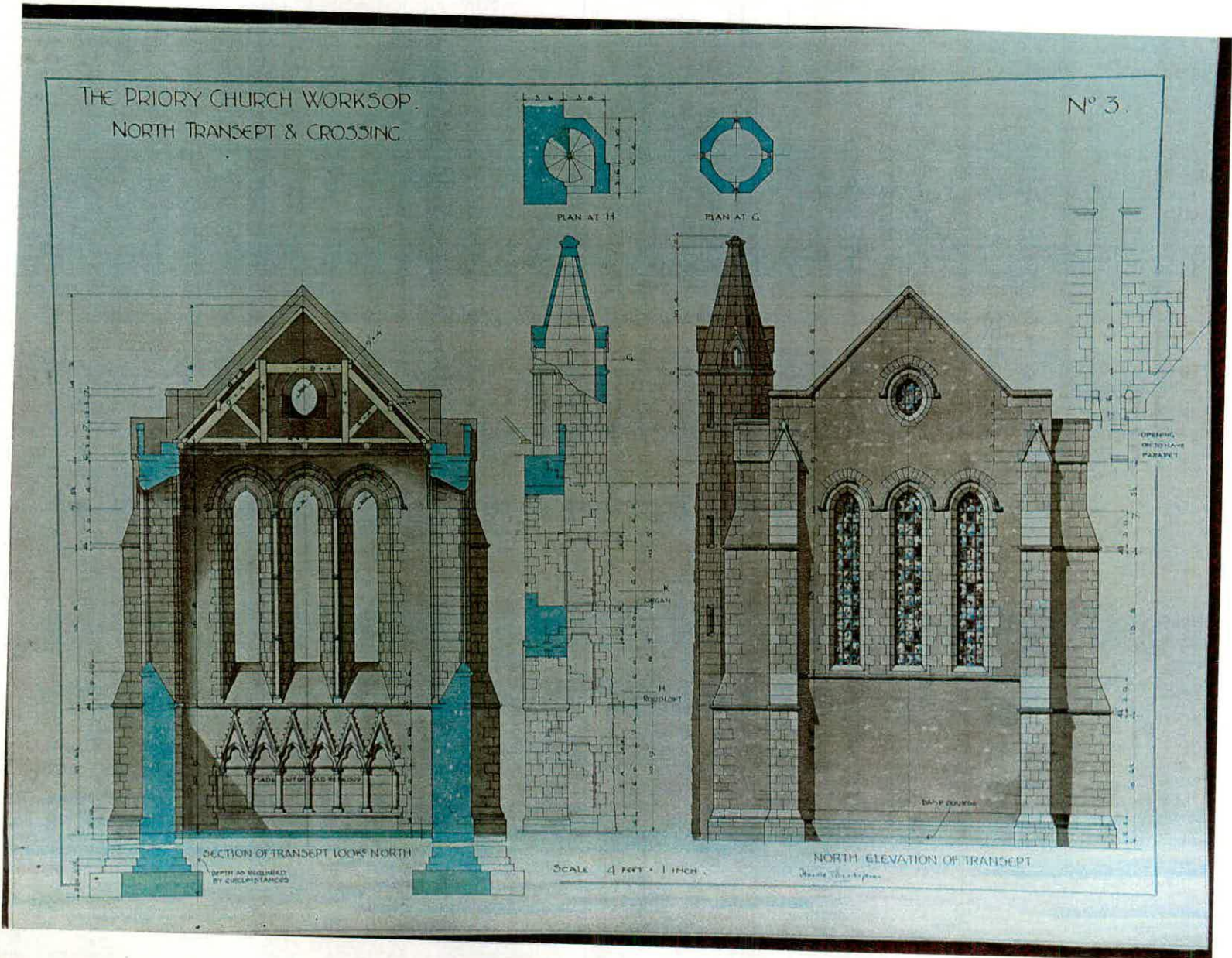
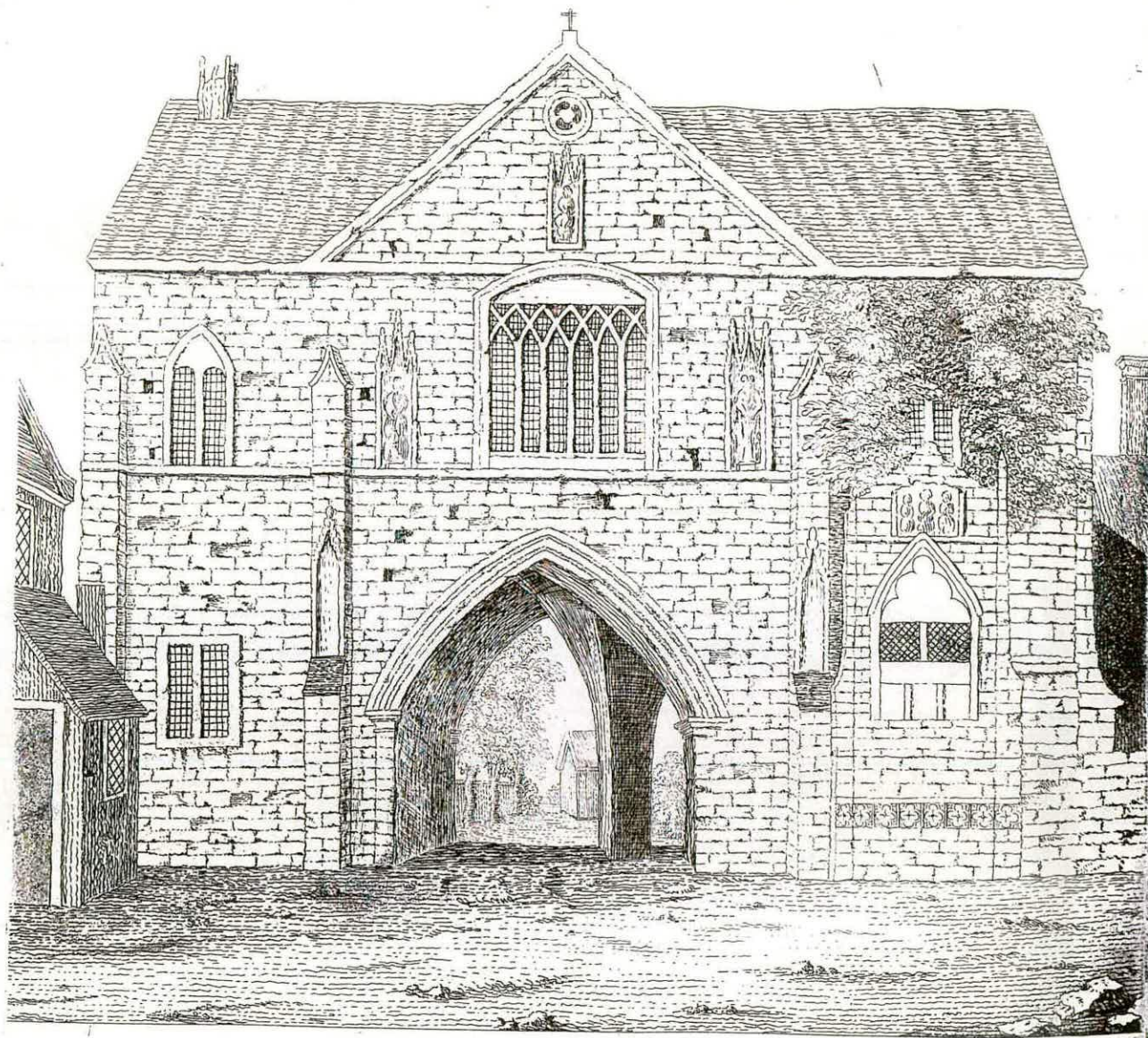




Fig. 17. Two views of Worksop Priory church today: the nave interior looking east (above) and the church from the south-east (below).



St. Mary's CHAPEL, at Radford near Worksop. 1776.

Fig. 18. A sketch showing the south elevation of Worksop priory gatehouse in 1776, published by John Throsby in 1797. Note the wrong caption.



Fig. 19. Sketch showing the south side of Workshop Priory gatehouse, published by John Holland in 1826. Note the 'Old Parsonage' apparently attached to the east side of the building.

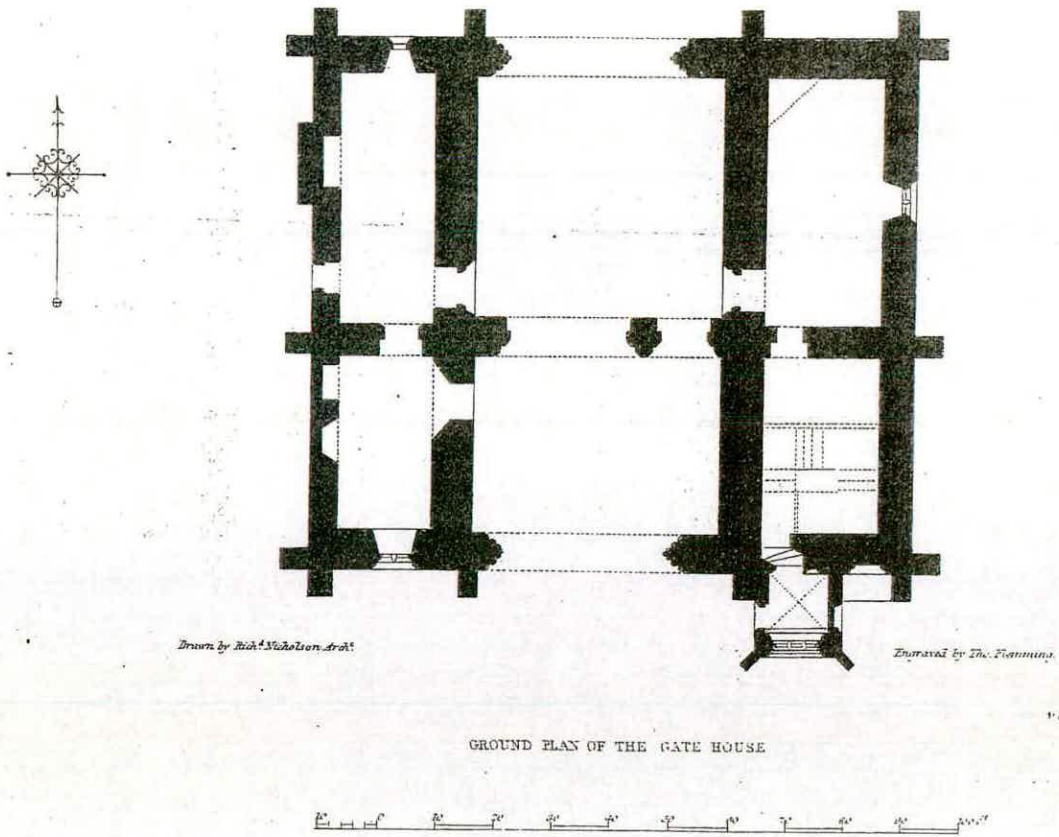
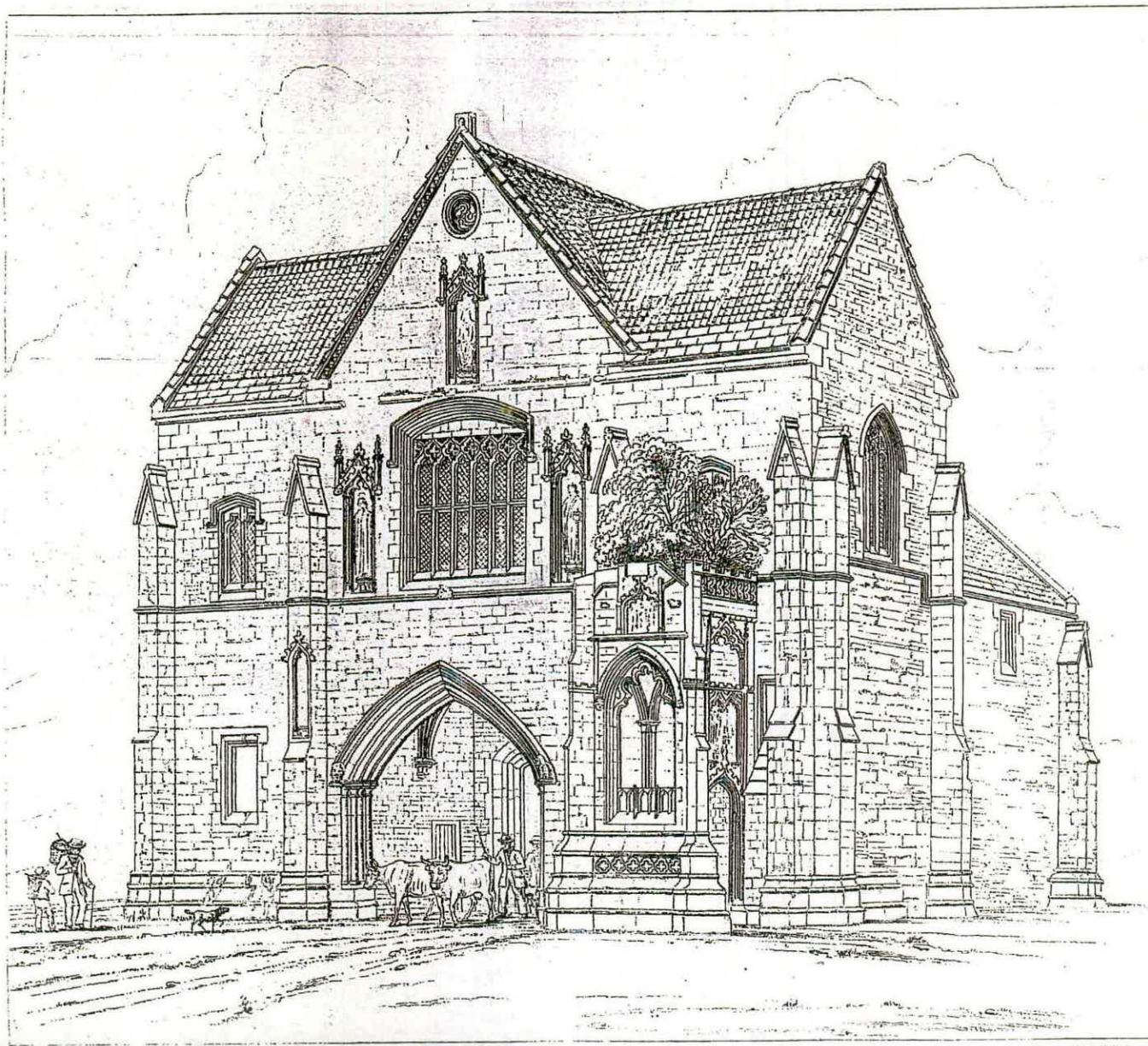
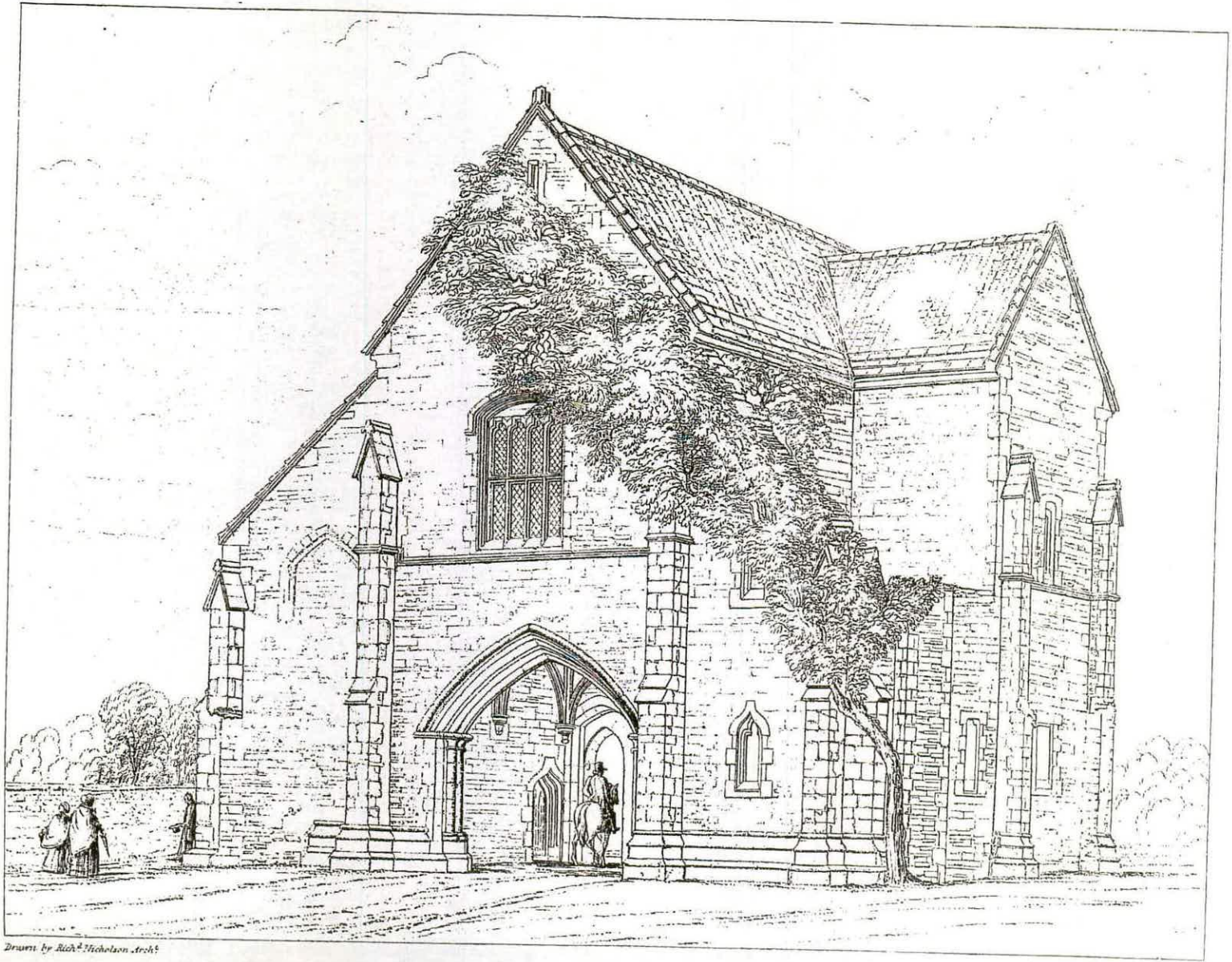


Fig. 20. Ground plan of Worksop Priory gatehouse, published by Richard Nicholson in 1850. Note the staircase indicated in the south-east room. The scale bar is incorrect.

Fig. 21. Illustration of Workshop Priory gatehouse seen from the south-east, published by Richard Nicholson in 1850.



SOUTH EAST VIEW OF THE PRIORY GATE HOUSE.



Drawn by Rich^d. Nicholson. Arch^t.

Engraved by J. Johnson.

NORTH WEST VIEW OF THE PRIORY GATE HOUSE.

Fig. 22. Illustration of Workshop Priory gatehouse seen from the north-west, published by Richard Nicholson in 1850.

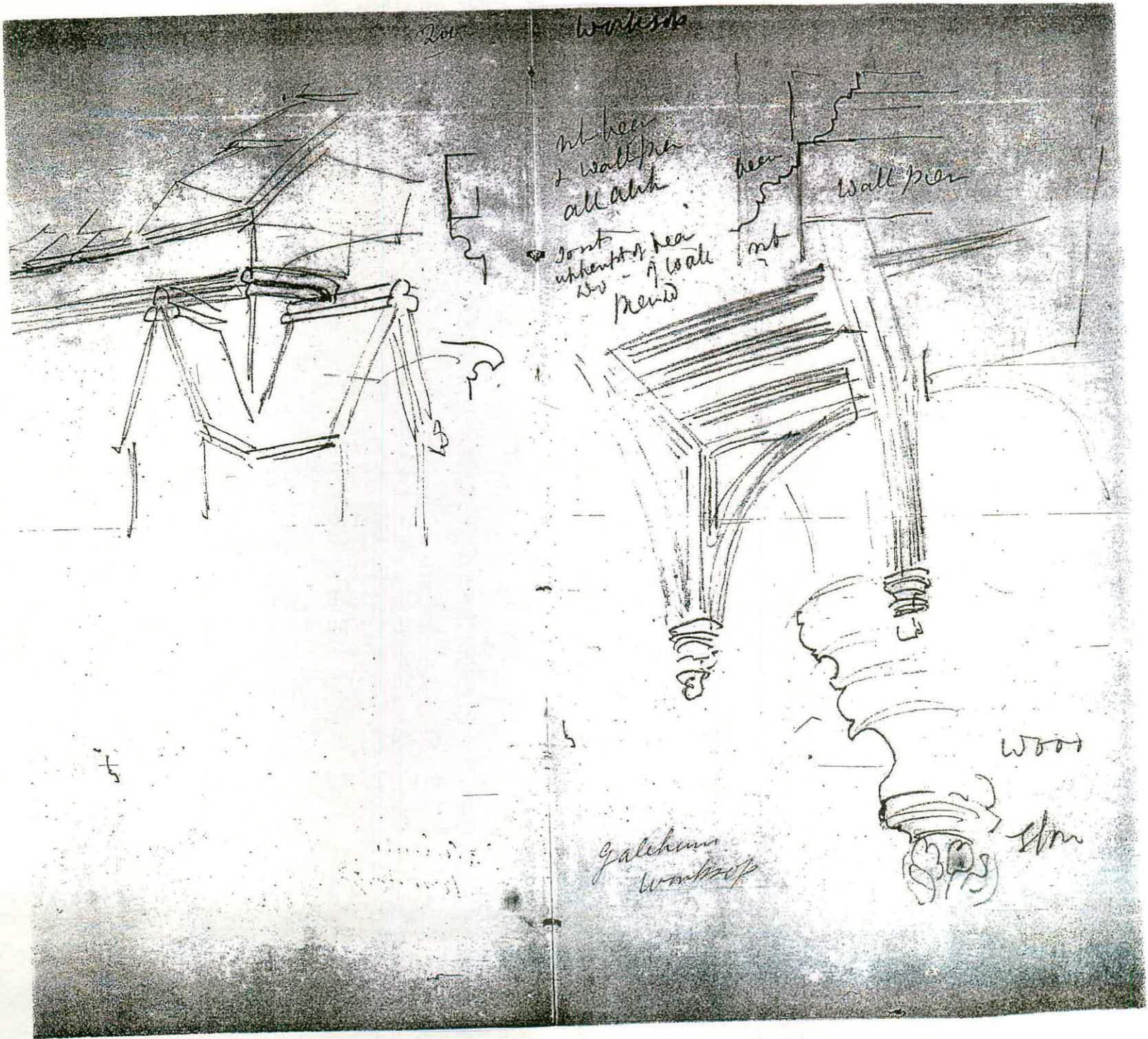


Fig. 23. Sketches of the detail in Workshop Priory gatehouse by G. G. Scott, 1852-55 (by courtesy of the Royal Institute of British Architects).

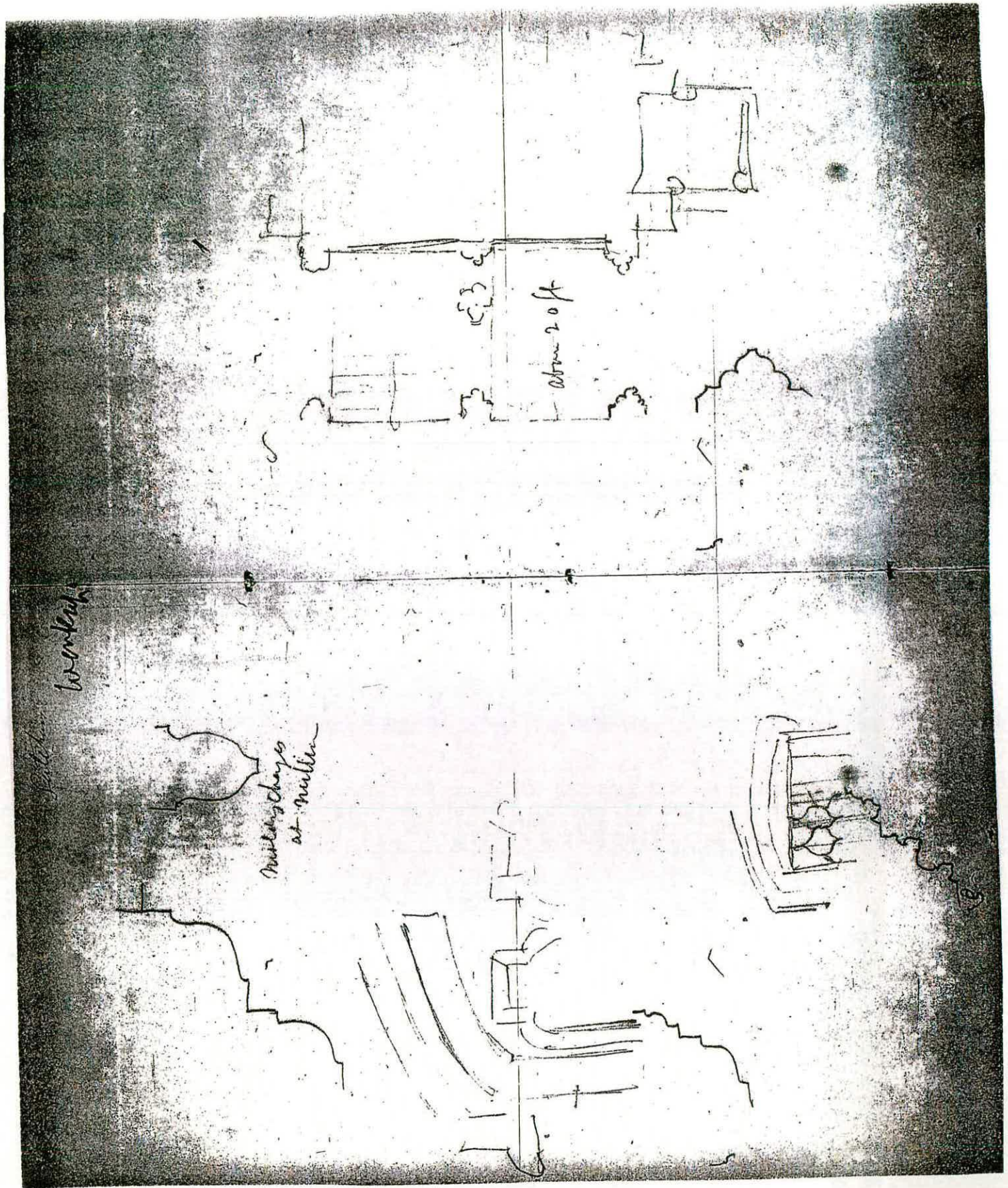


Fig. 24. Sketches of the detail in Worksop Priory gatehouse by G. G. Scott, 1852-55 (by courtesy of the Royal Institute of British Architects).

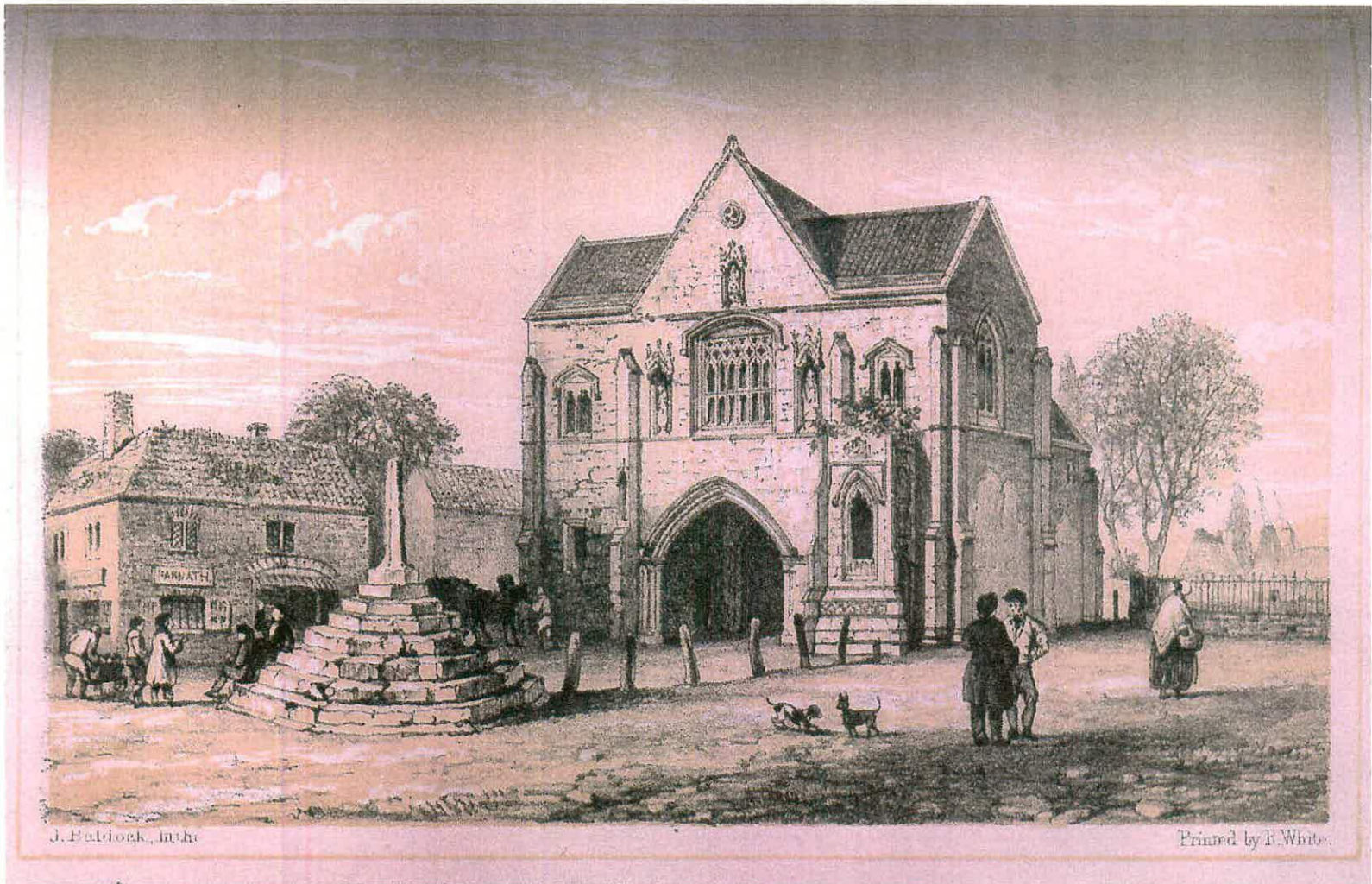


Fig. 25. An engraving of Workshop Priory gatehouse published by Robert White about 1860.

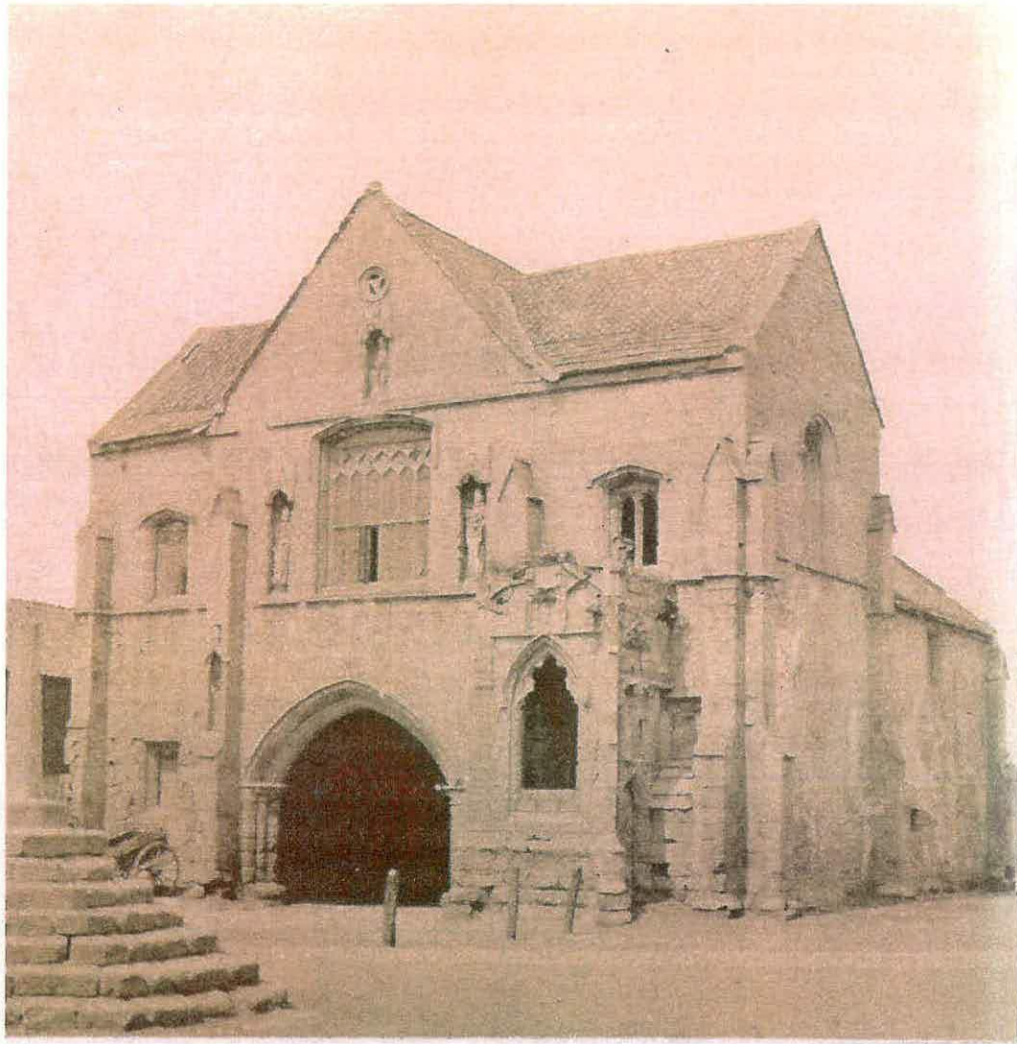


Fig. 26. Photograph of the Worksop Priory gatehouse, published by Robert White in 1860.

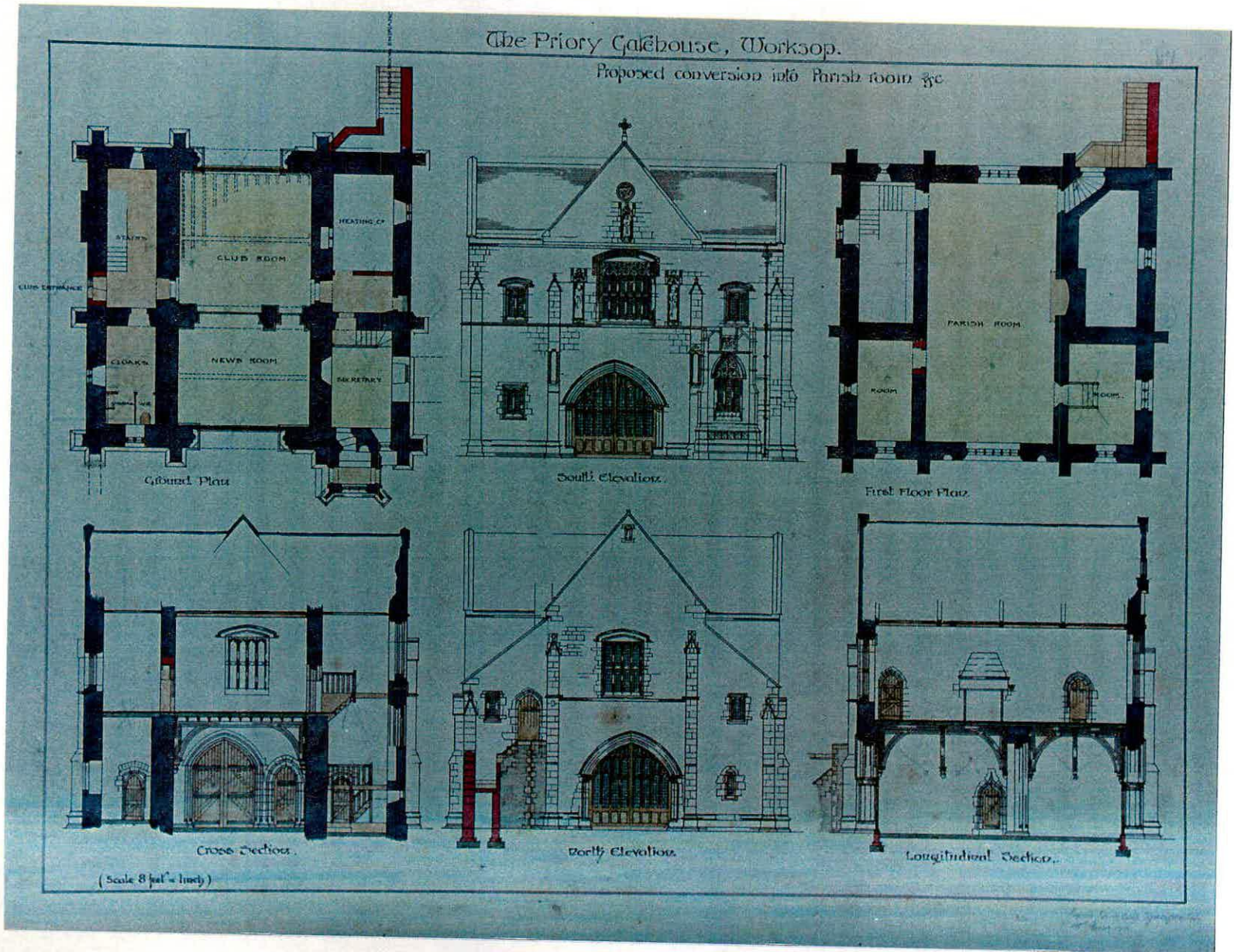


Fig. 27. Plans, elevations and sections to illustrate the proposed restoration of Worksop Priory gatehouse by Harold Brakspear, 1911 (by courtesy of Mr. Thomas Brakspear).

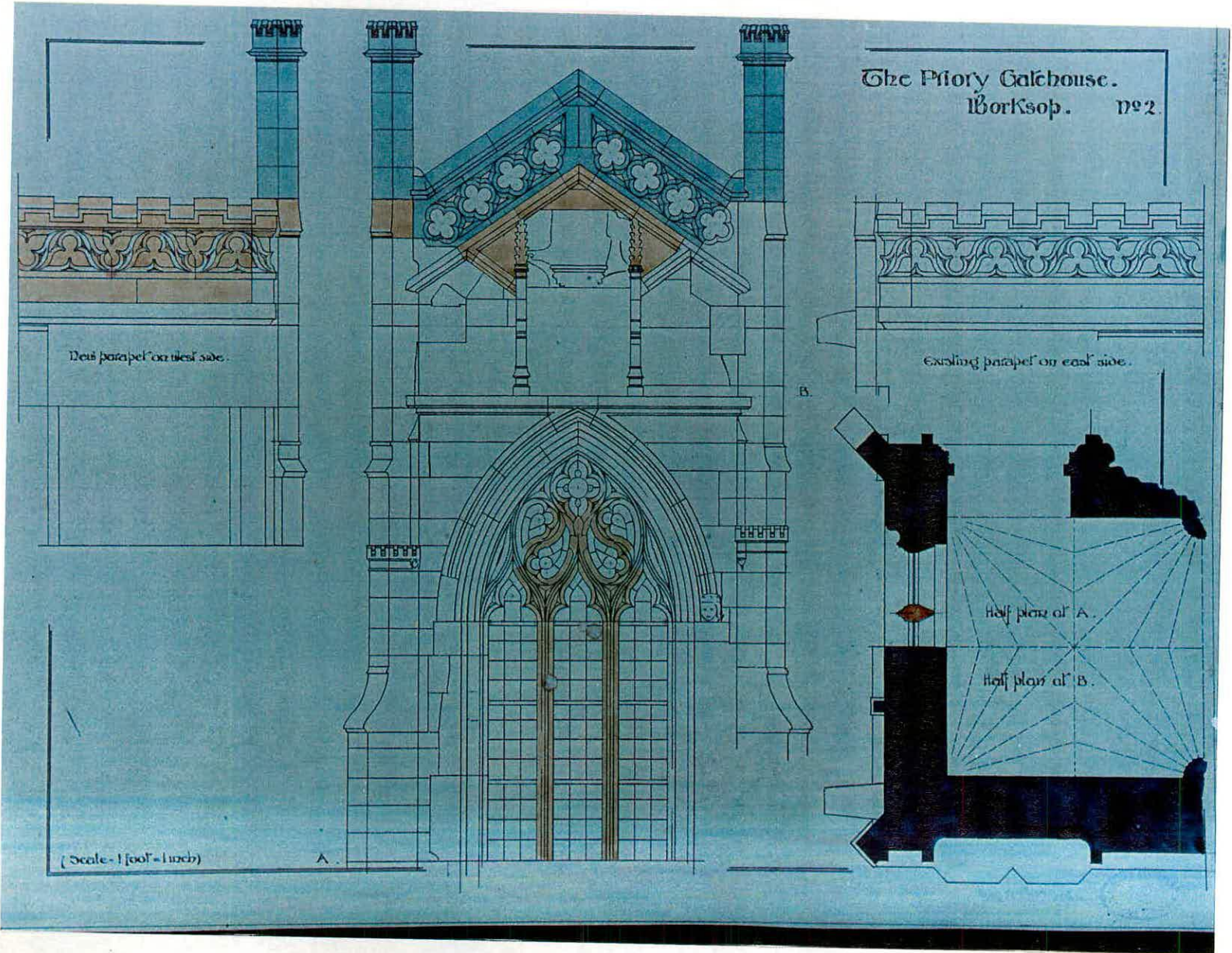
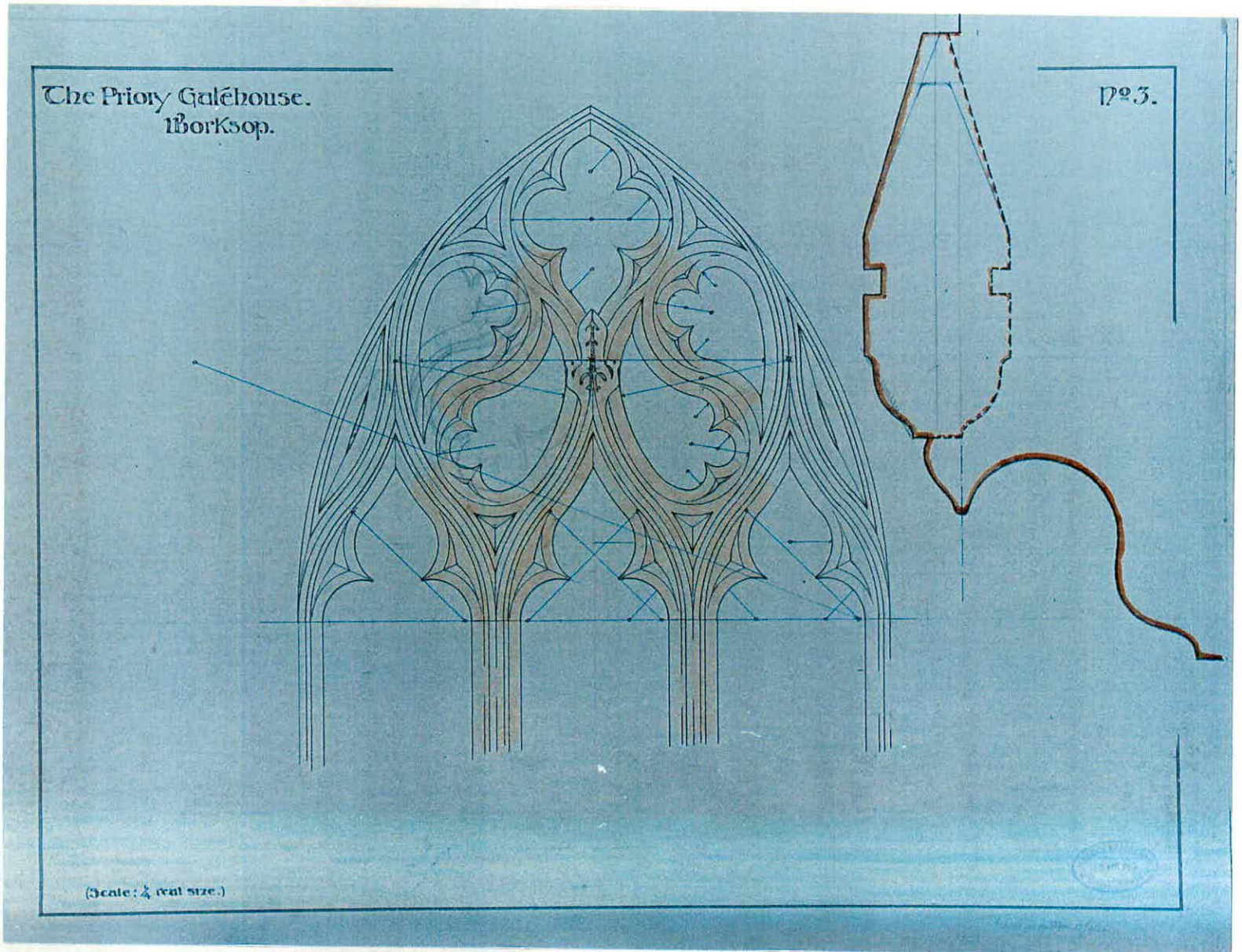


Fig. 28. Plan, elevation, and details to illustrate proposed restoration of the Workshop gatehouse 'porch', by Harold Brakspear, 1912 (by courtesy of Mr Thomas Brakspear).

Fig. 29. Drawing to illustrate the proposed restoration of the tracery in the Worksop gatehouse 'porch' by Harold Brakspear, 1912 (by courtesy of Mr. Thomas Brakspear).



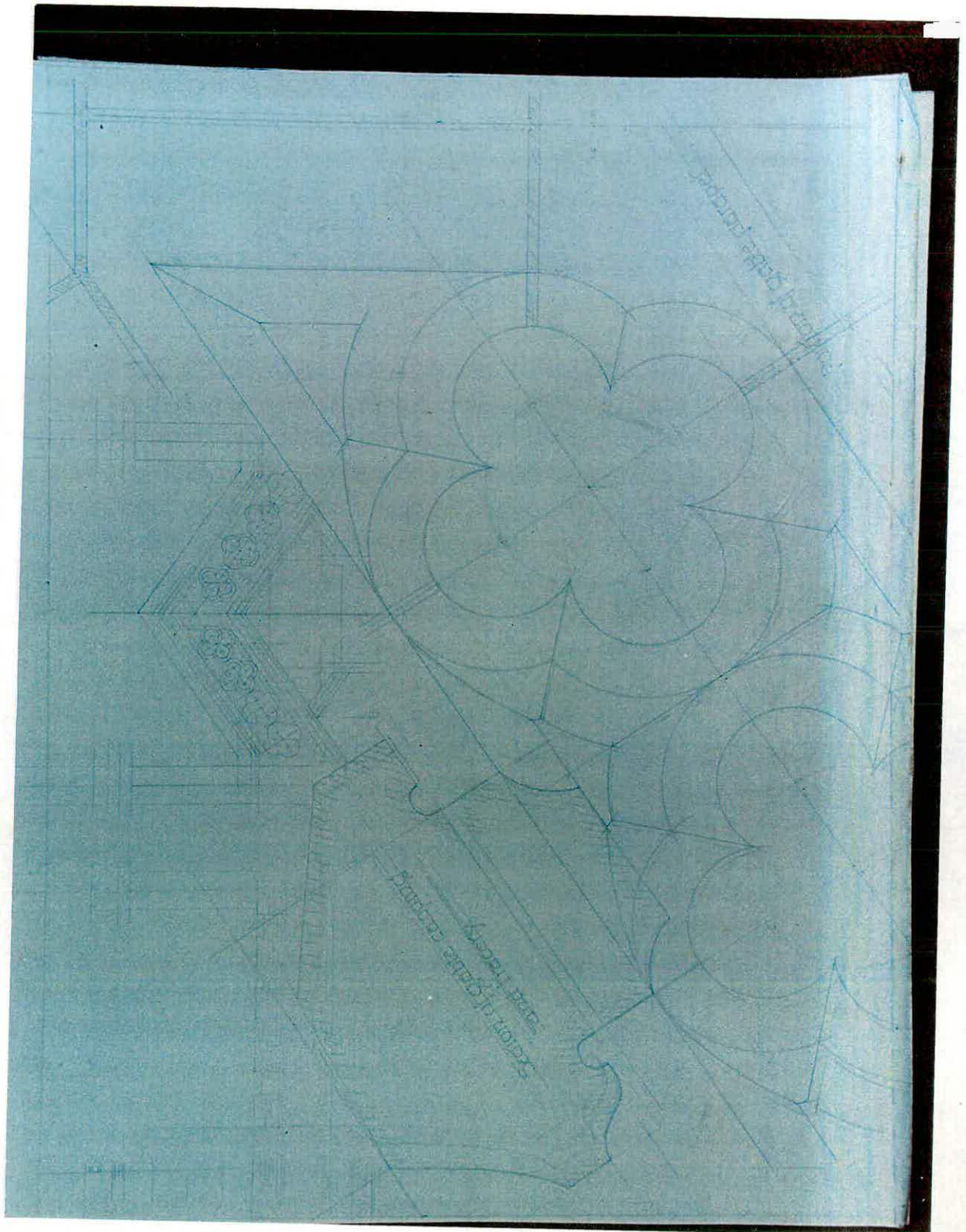


Fig. 30. Detail drawing of the Worksop Priory gatehouse 'porch' by Harold Brakspear, 1911–12 (by courtesy of Mr Thomas Brakspear).

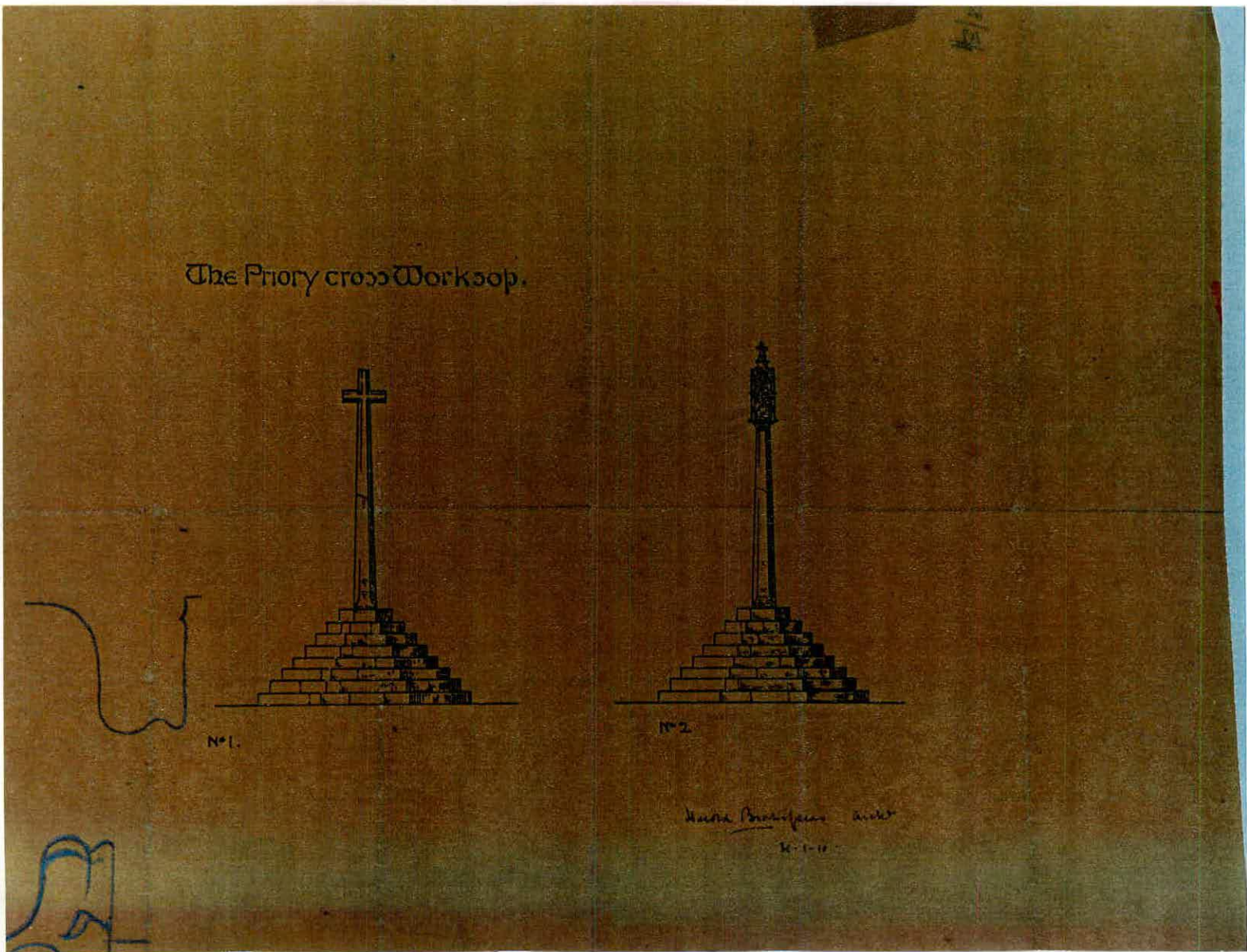


Fig. 31. Designs for the restored Workshop 'priory cross' by Harold Brakspear, 1910. Design No. 1 matches what survives today (by courtesy of Mr Thomas Brakspear).

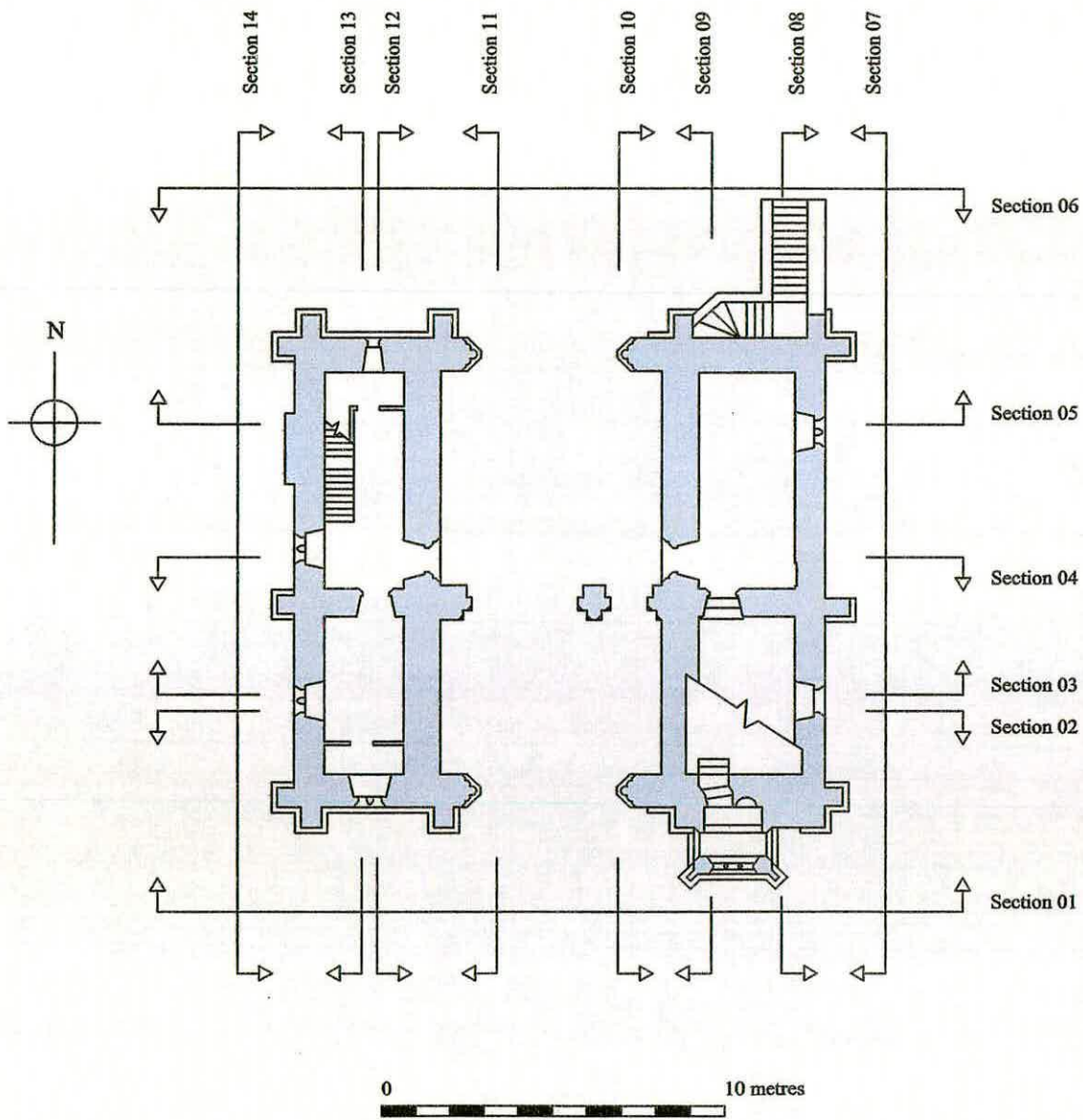


Fig. 32. Plan of the gatehouse showing the numbering of the section lines and elevations used in figs. 33 and 61–63 (copyright English Heritage).

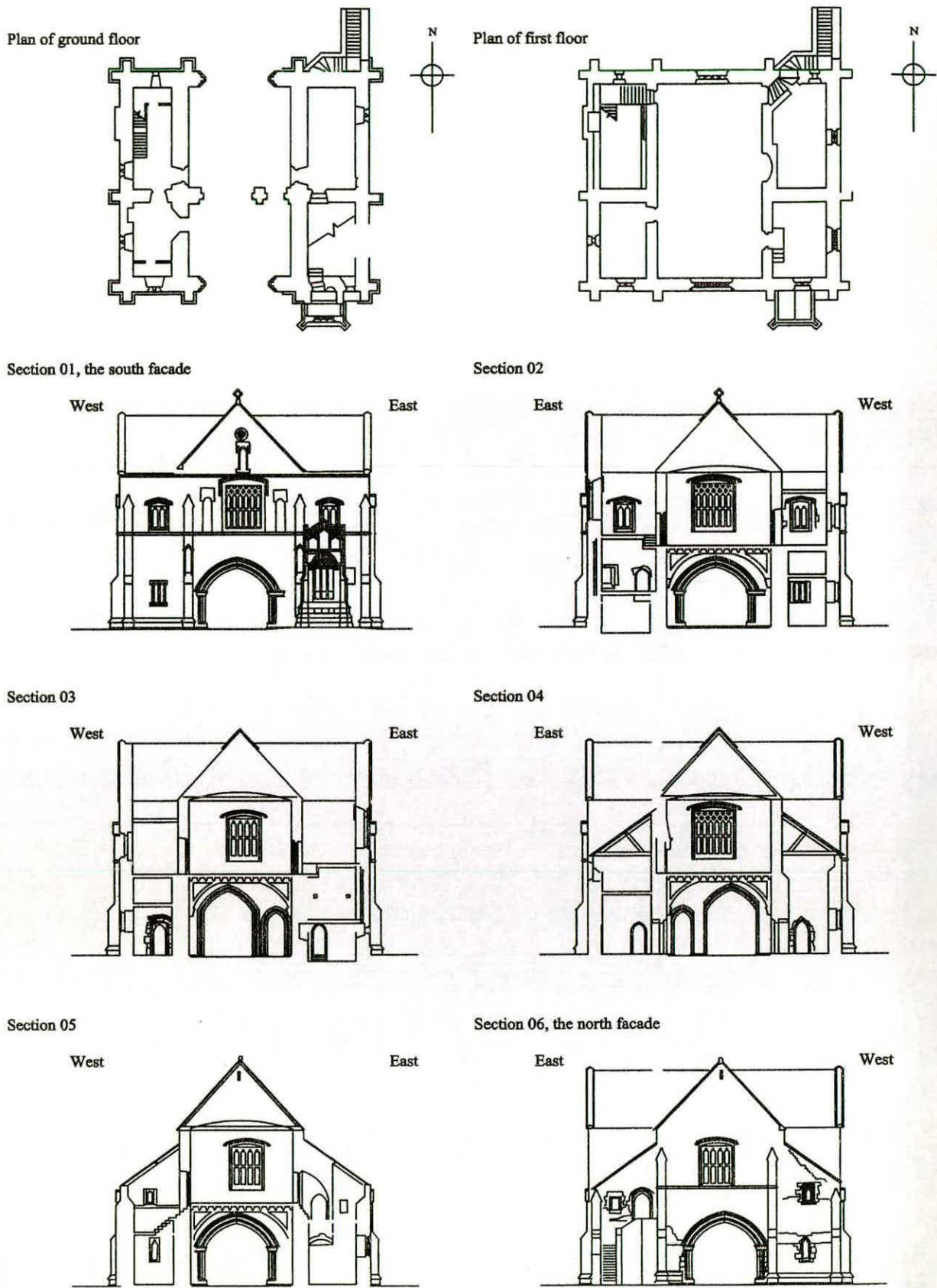
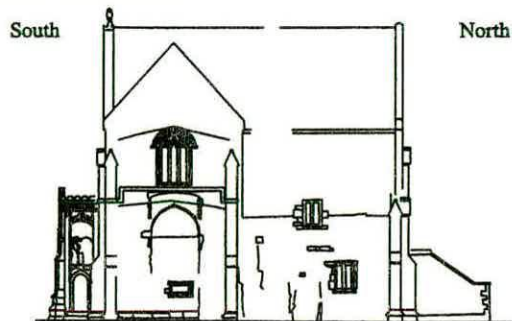
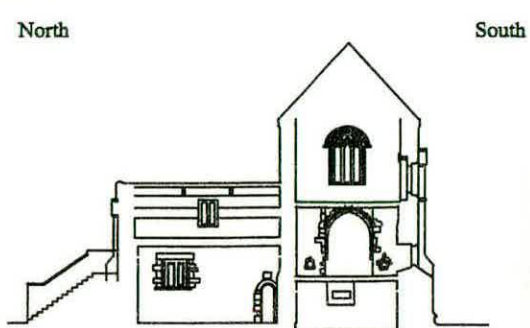


Fig. 33a. Plans and sections of the gatehouse as it appears today (copyright English Heritage).

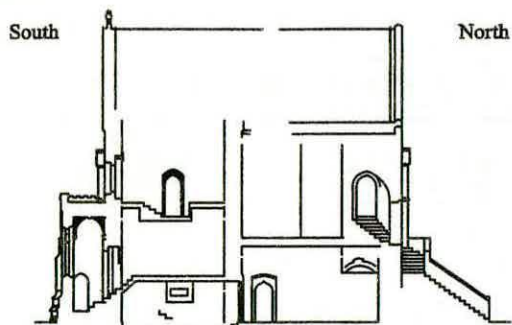
Section 07, the east facade



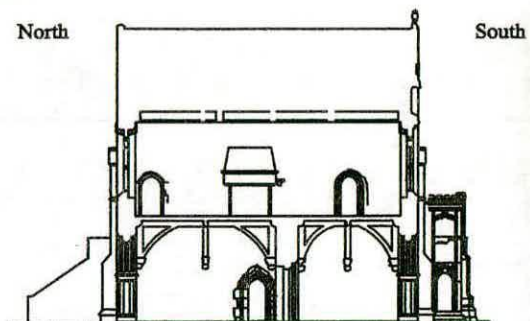
Section 08



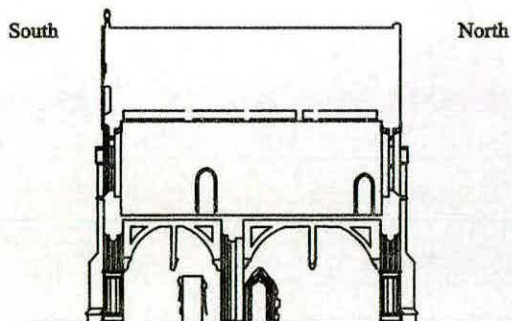
Section 09



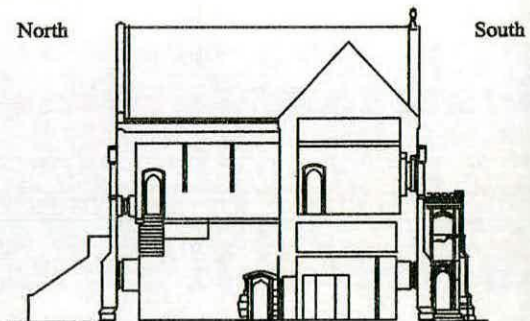
Section 10



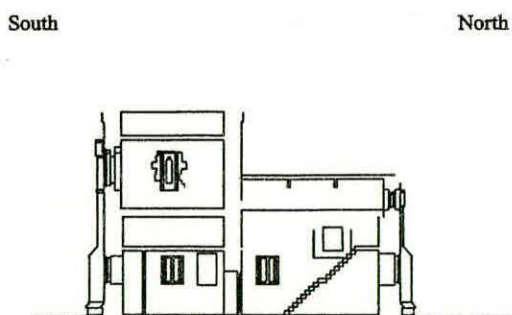
Section 11



Section 12



Section 13



Section 14, the west facade

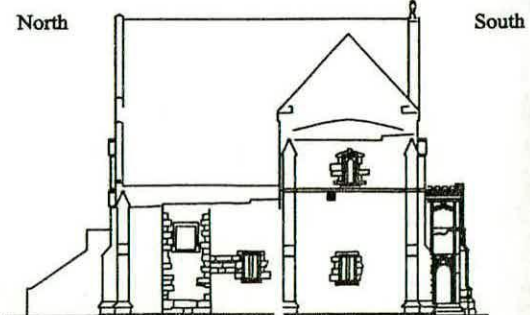


Fig. 33b. Plans and sections of the gatehouse as it appears today (copyright English Heritage).



Fig. 34. General view of the north façade of the gatehouse.



Fig. 35. A view of the southern gate-arch, with its triple shaft responds and wave-moulded head. Note the empty niche in the west buttress.

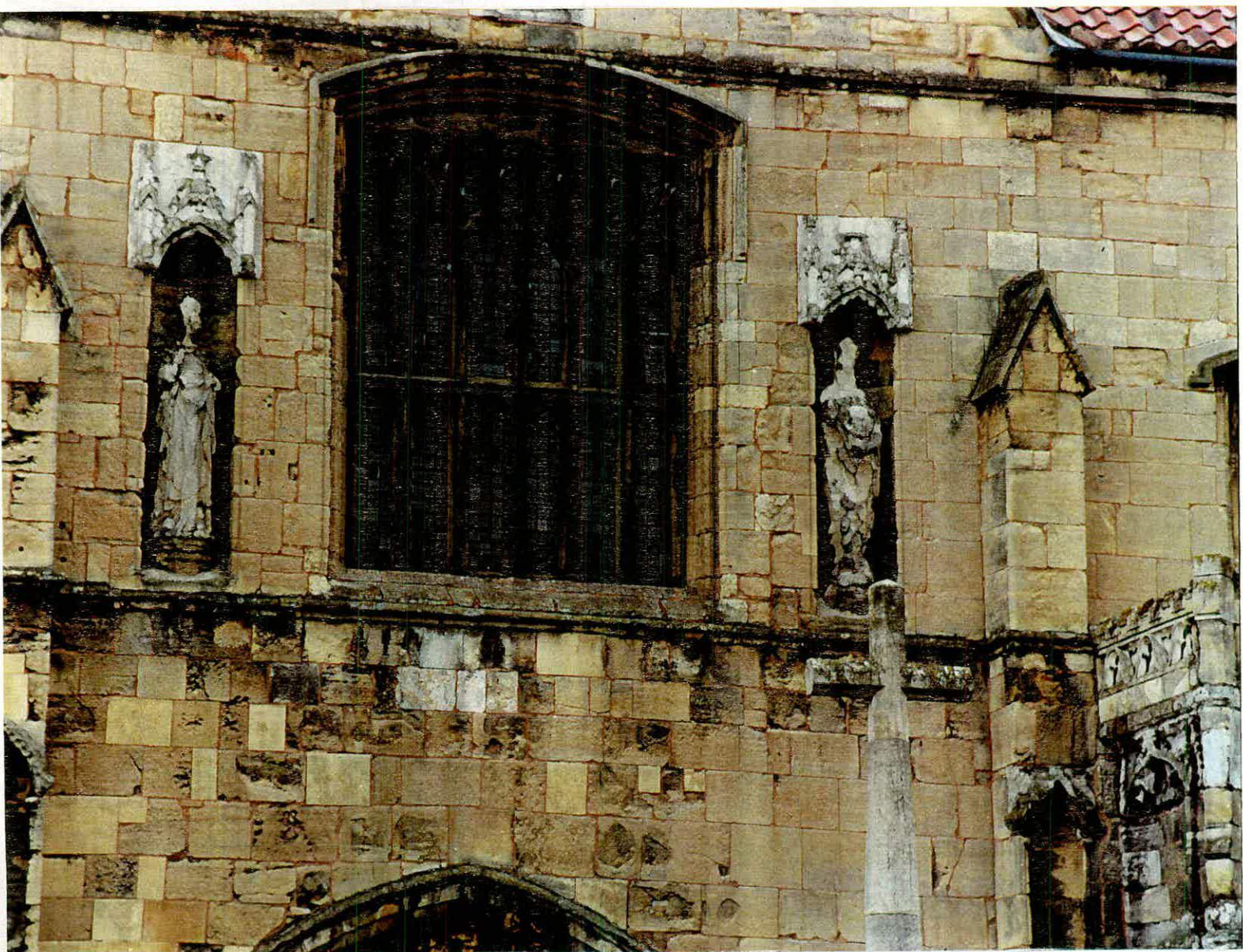


Fig. 36. The six-light window on the upper floor of the south elevation in the gatehouse has a reticulated tracery head. The ashlar around the jambs suggests it was probably a marginally later insertion into the original masonry.



Fig. 37. Niche and figure sculpture in the south gable of the gatehouse. The niche has an ogee head, framed with pinnacles. The figure (with replacement head) has been identified as God the Father from a Trinity group.

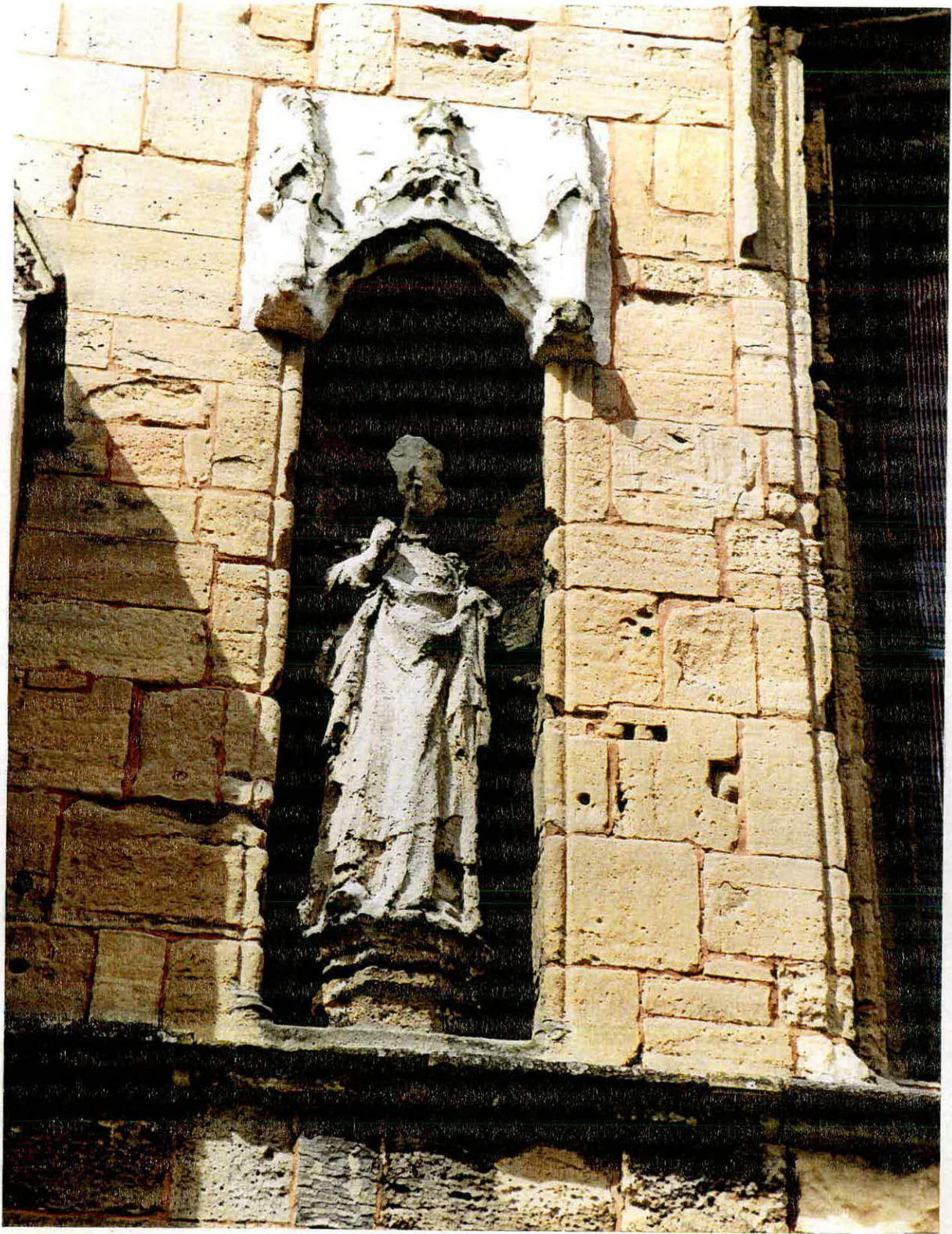


Fig 38. West niche and figure sculpture in the south elevation of the gatehouse. The figure is identified as St Augustine of Hippo (d. 430), whose monastic rule was followed by the Worksop canons.

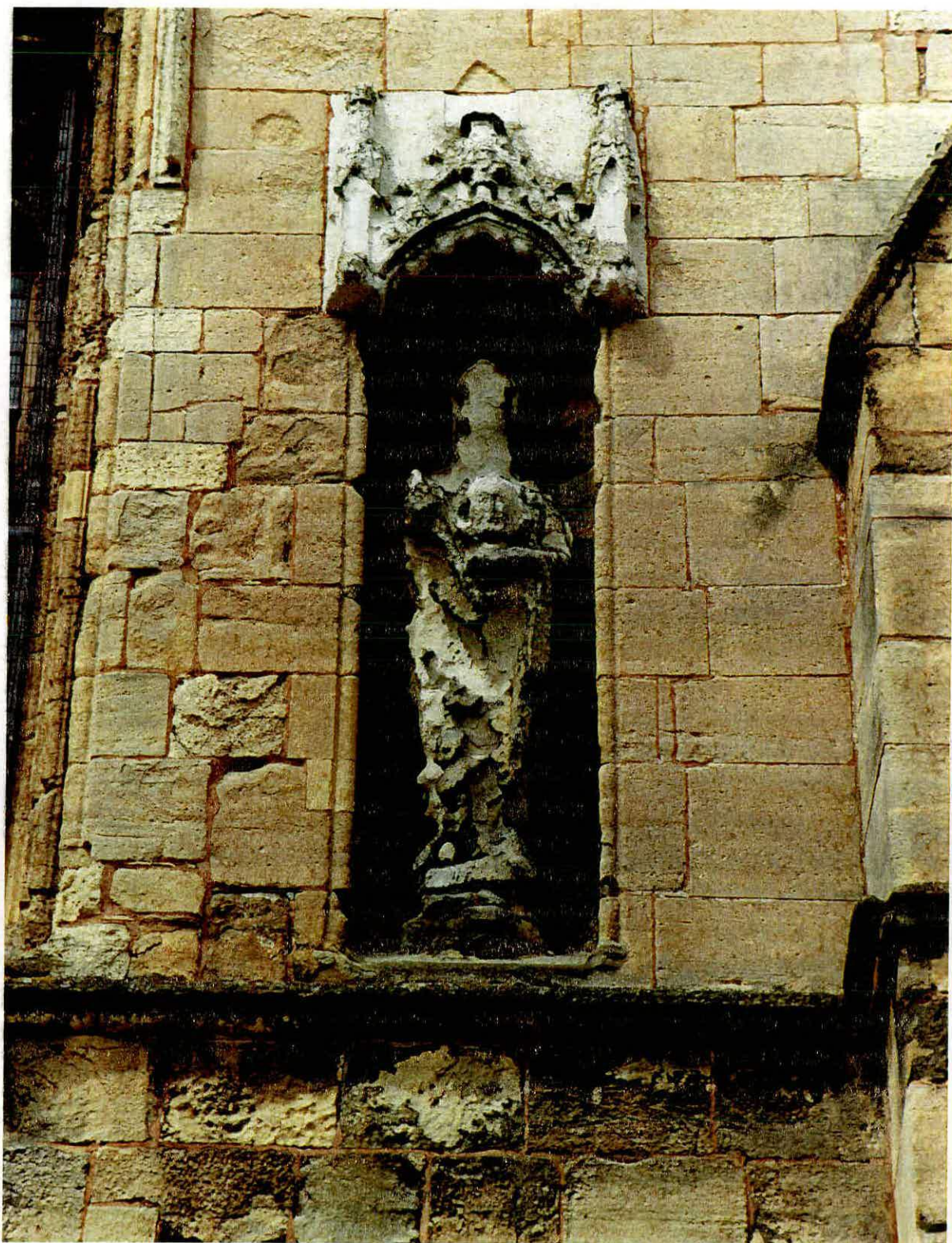


Fig. 39. East niche and figure sculpture in the south elevation of the gatehouse. The figure is identified as St Cuthbert (d. 687), to whom the house was dedicated. As is usual in the saints iconography, he carries the head of St Oswald (d. 642), king of Northumbria.



Fig. 40. A general view of the east façade of the gatehouse. In the left (south) bay there are traces of two phases of arch or window beneath the moulded string course. There are also two faint lines of lead roof creasing.



Fig. 41. Detail of the east face in the outer bay of the gate-passage. The narrow pedestrian gate-arch can be seen to the bottom left. The timbers of the ceiling have been dated by dendrochronology to between 1374 and 1409, with a likely felling date of c. 1389.



Fig. 42. Detail of the west side in the outer bay of the gate-passage. The large carriage arch into the priory precinct appears to the right.



Fig. 43. Detail of the east side of the inner bay in the gate-passage. The open door to the right is the pedestrian access through the gate. The ogee-headed door leads into one of the porter's chambers.

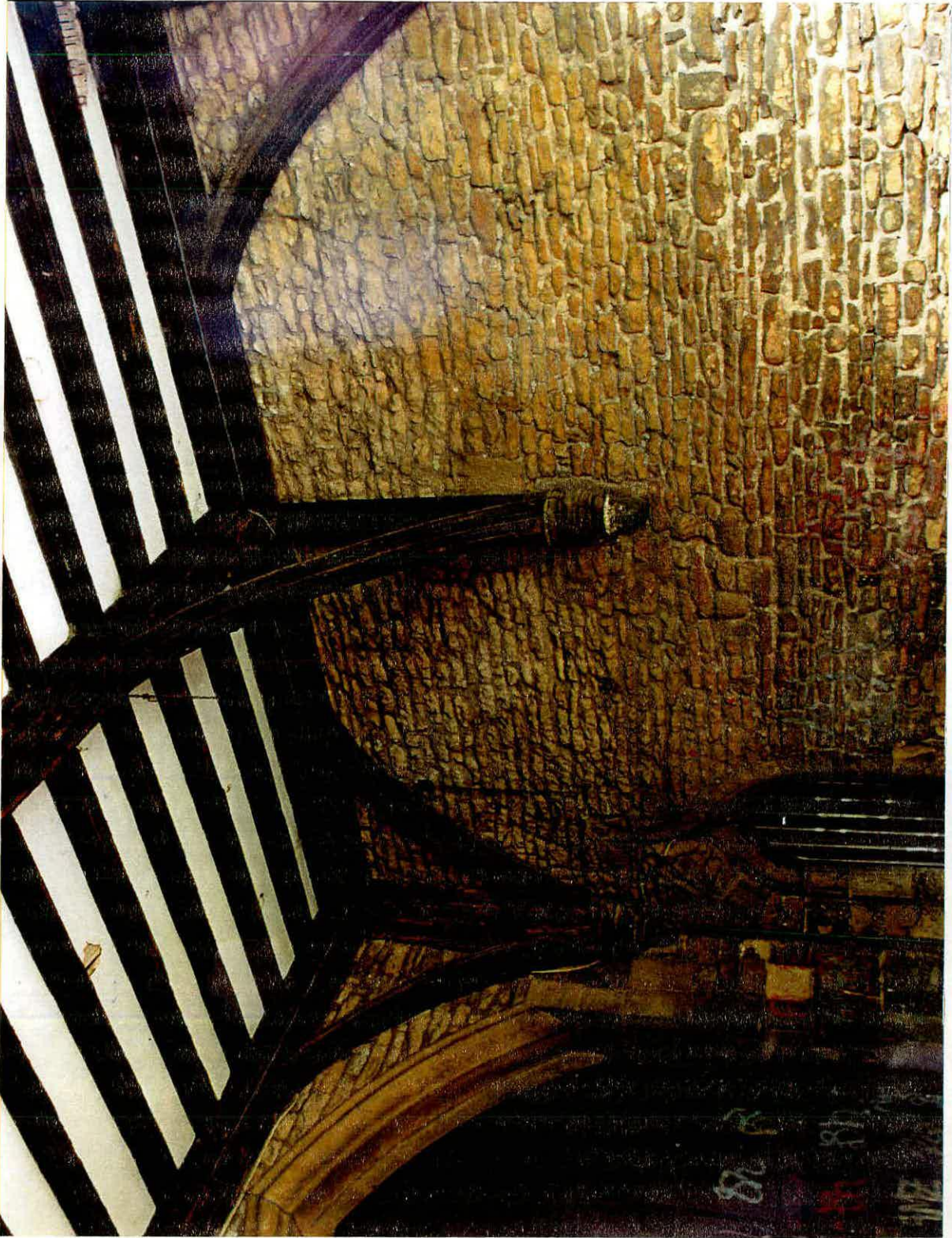


Fig. 44. Detail of the west side of the inner bay of the gate-passage. The ogee-headed door leads into the ground floor at the rear of the west wing. Notice the large stones behind the central head corbel.



Fig. 45. An example of one of the head corbels supporting the moulded bases of the gate-passage roof structure.



Fig. 46. A general view of the 'porch' added to the south side of the gatehouse, seen from the south-west. It is a rich example of micro-architecture of the first half of the fourteenth century. The upper stages were adorned with figure sculpture, almost certainly reflecting the contemporary importance of the cult of the Virgin.



Fig. 47. Detail of the lower stage of the gatehouse 'porch' seen from the south-east.



Fig. 48. Detail of the gatehouse 'porch', showing the eroded decorative band which carried blind tracery quatrefoils.

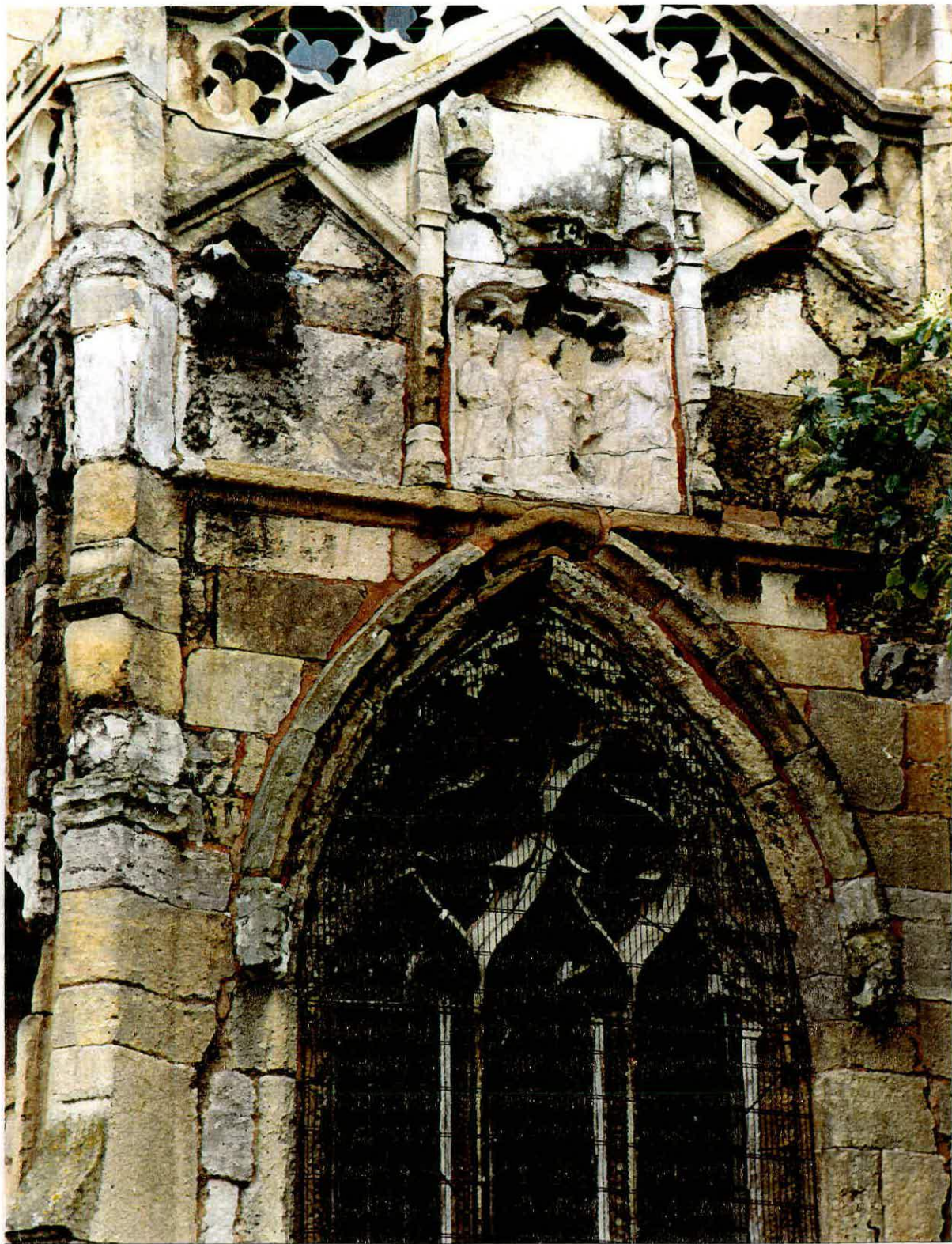


Fig. 49. Detail of tracery head of the three-light window in the gatehouse 'porch'. The window was restored in 1912.

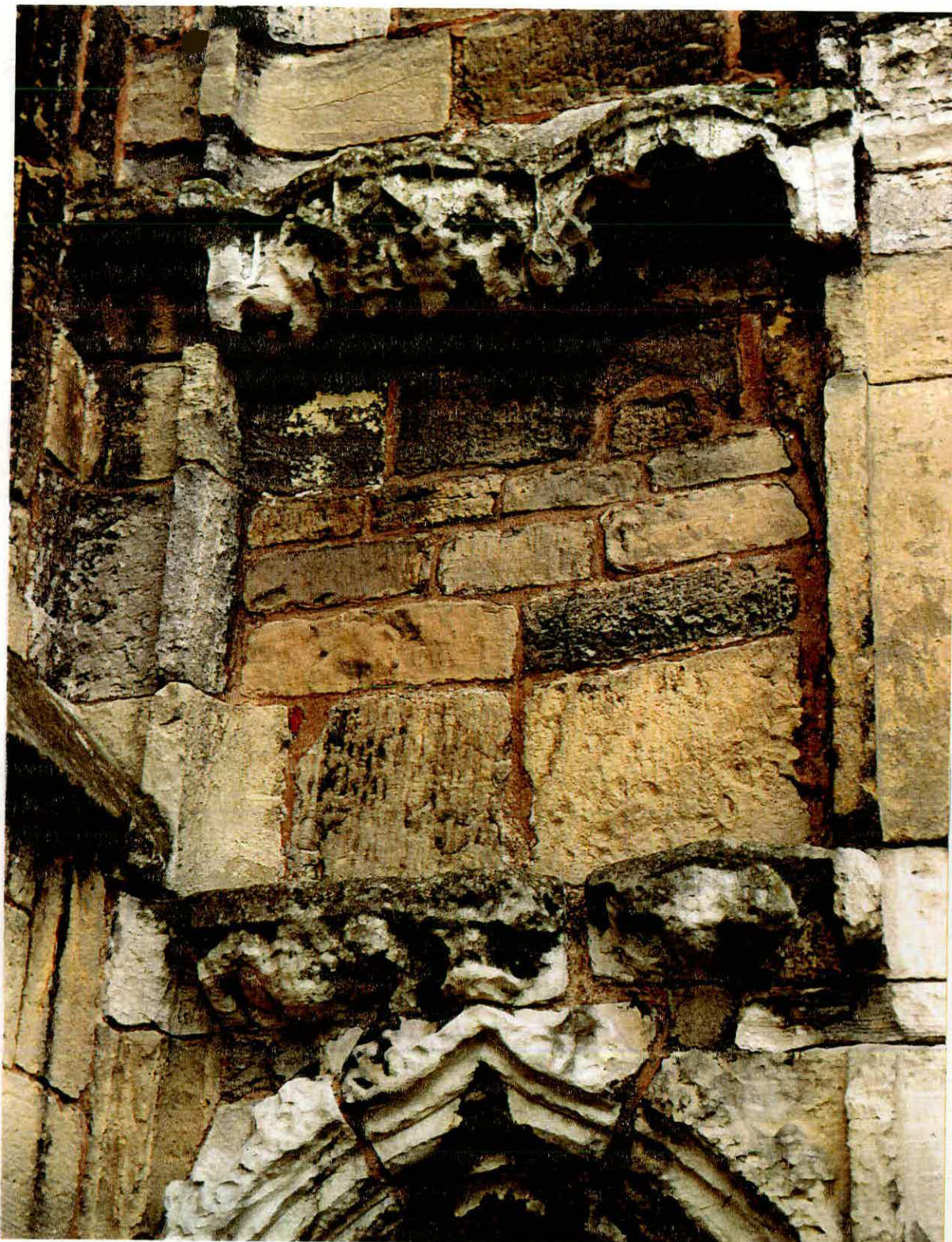


Fig. 50. Detail of the lower sculpture niche over the doorway on the west side of the gatehouse 'porch'. It may have housed a scene such as the Crucifixion or the Coronation of the Virgin.



Fig. 51. Detail of the gable above the gatehouse 'porch' with sculpture panel. The panel, with its ogee cusped head, features a Magi scene.



Fig. 52. Detail of sculpture niches above the east side of gatehouse 'porch'. The surviving figure represents the angel Gabriel, with a lily. The scene was the Annunciation.



Fig. 53. A general view of the first-floor hall situated above the gate-passage, looking south-east. Notice the massive fireplace lintel and the moulded tie-beams of a late-medieval roof.



Fig. 54. A general view of the first-floor hall above the gate-passage, looking north-west.

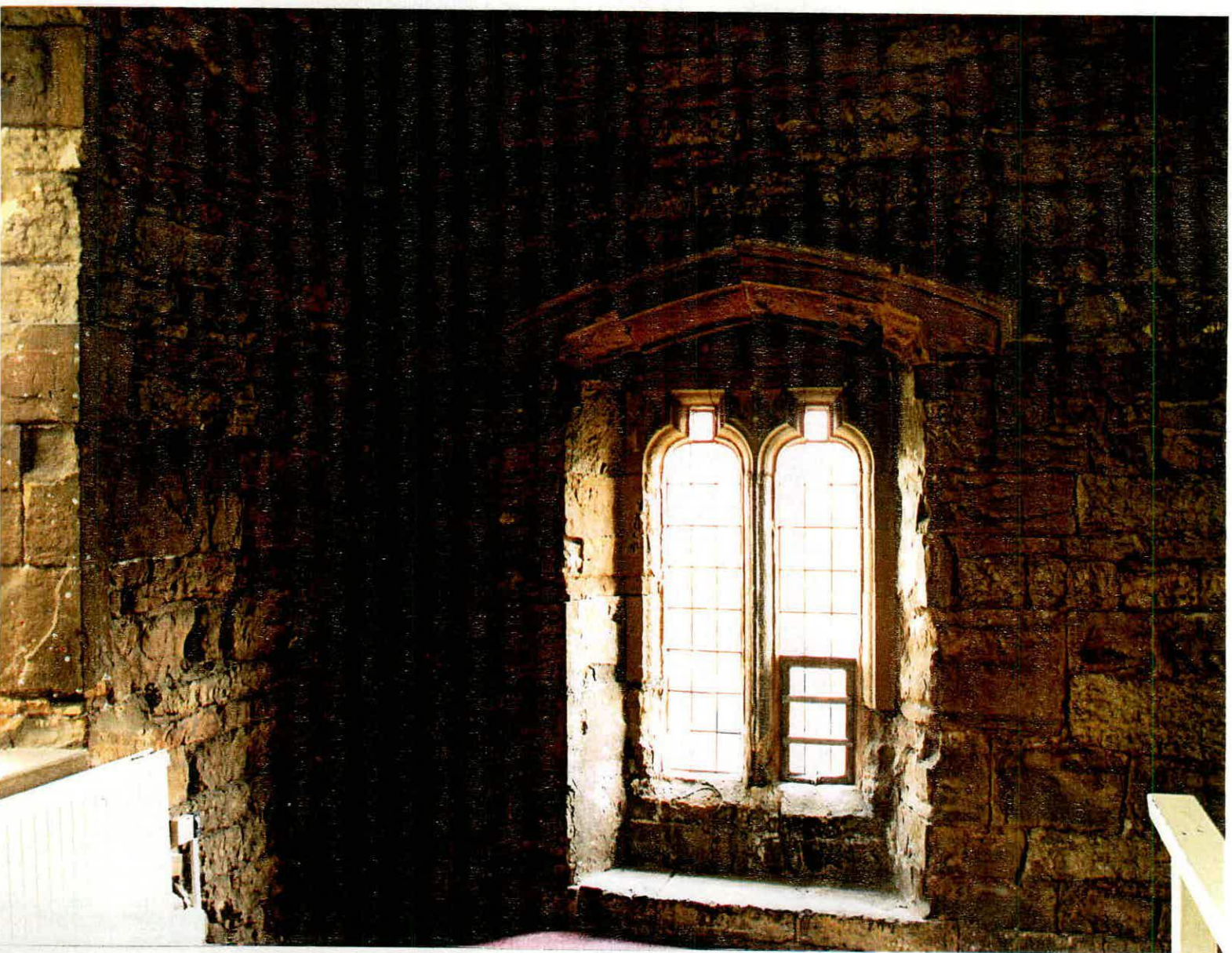


Fig. 55. Two-light window in the south wall of the first-floor chamber in the east wing.



Fig. 56. Three-light window in the east wall of the first-floor chamber in the east wing.

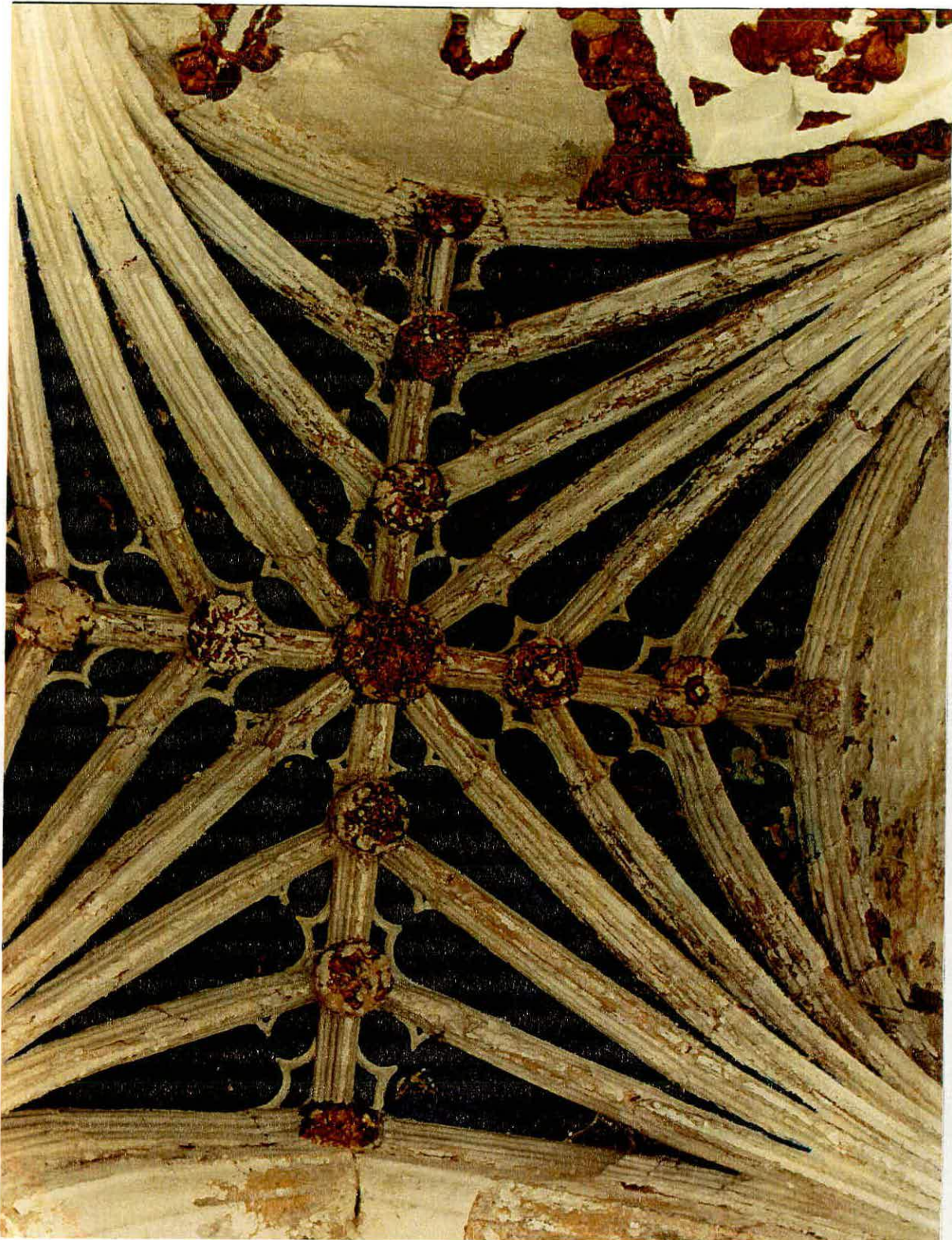


Fig. 57. Tierceron vault in the gatehouse 'porch'.

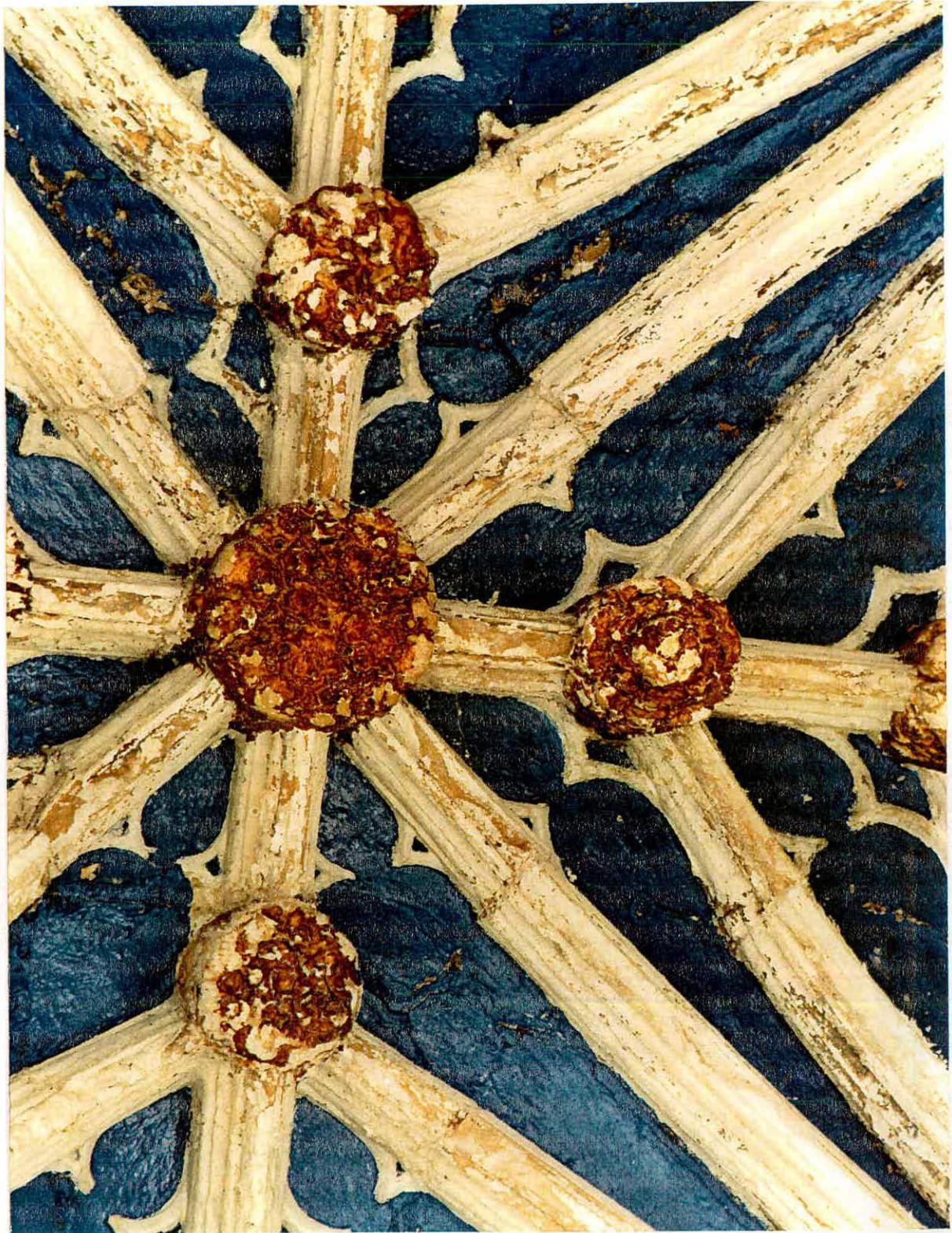


Fig. 58. Detail of the ribs and bosses in the 'porch' vault.

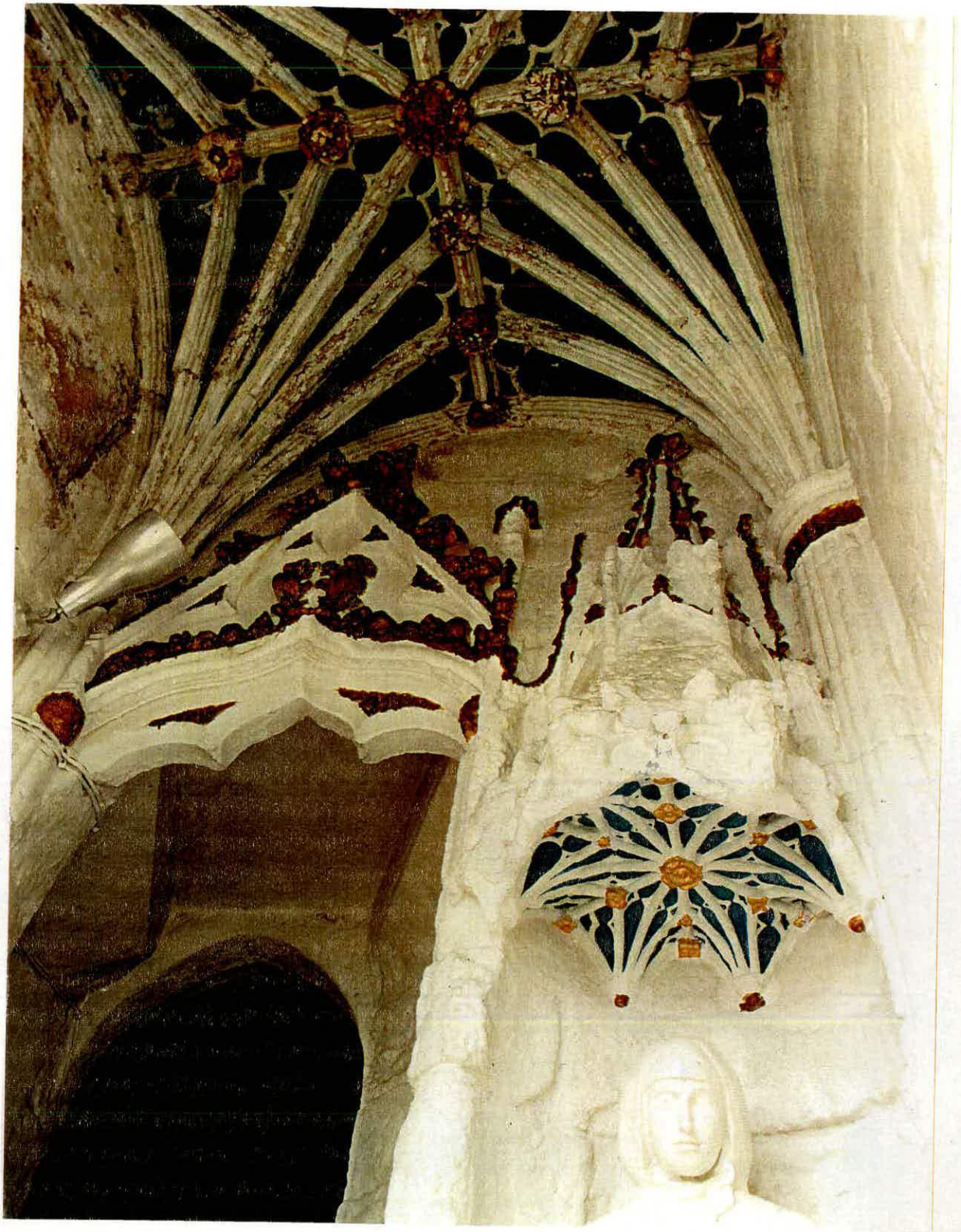
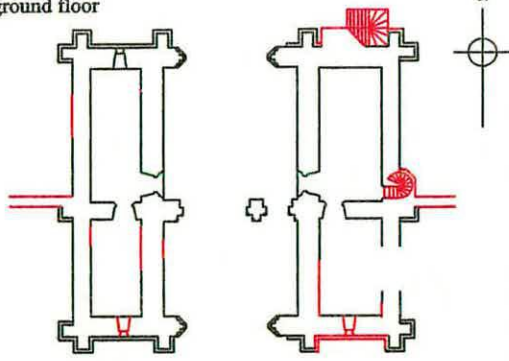


Fig. 59. Head of the statue or shrine niche and the adjacent archway in the gatehouse 'porch'.

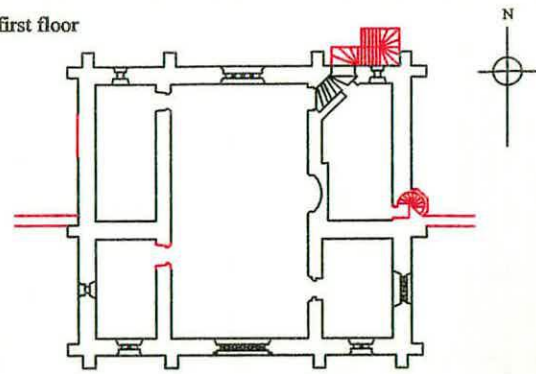


Fig. 60. Detail of the chamfered plinth which runs around the base of the gatehouse. This view is at the northern end of the west wing.

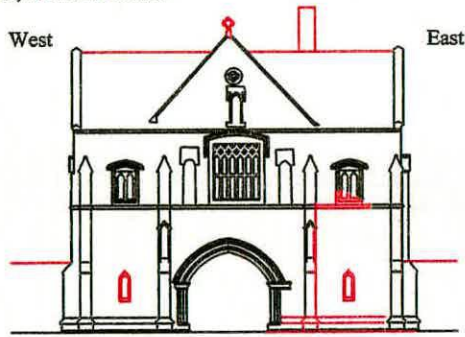
Plan of ground floor



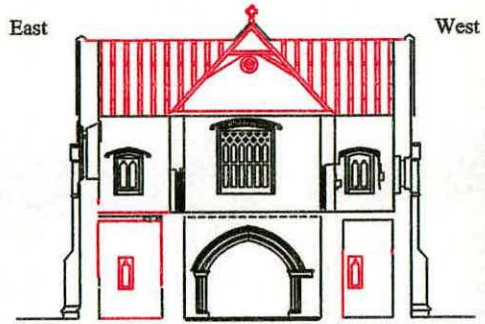
Plan of first floor



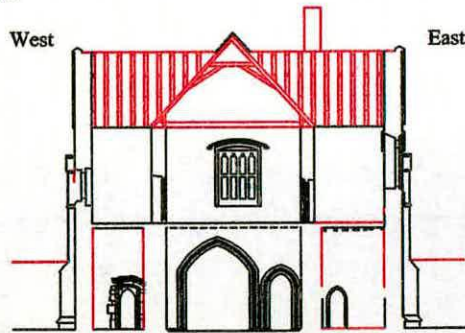
Section 01, the south facade



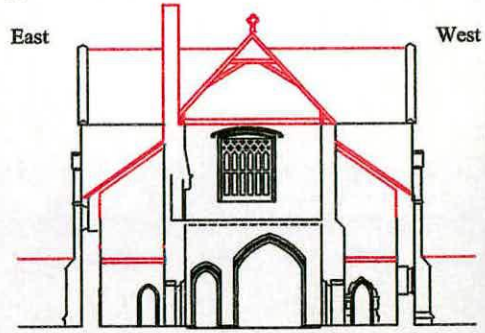
Section 02



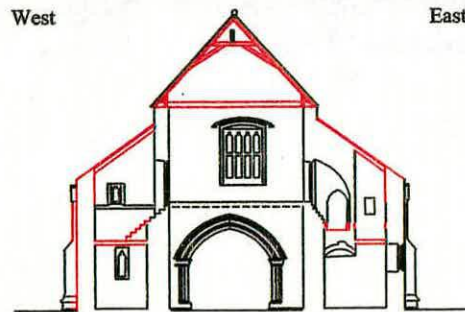
Section 03



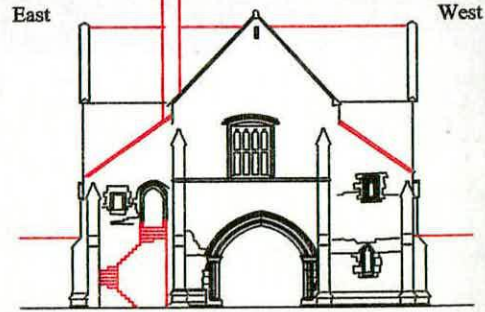
Section 04



Section 05



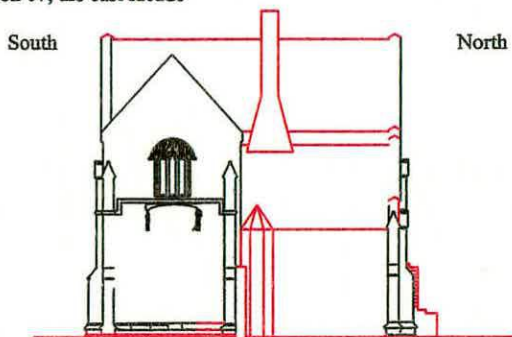
Section 06, the north facade



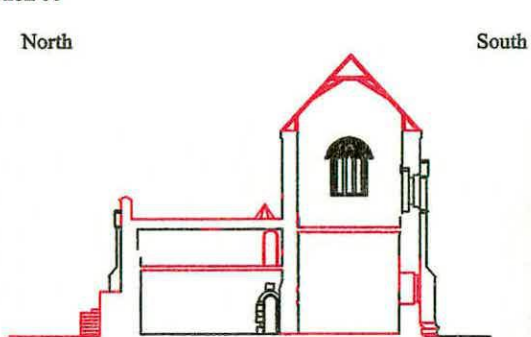
0 20 metres

Fig. 61a. Plans and sections of the gatehouse as it may have appeared c. 1330 (copyright English Heritage).

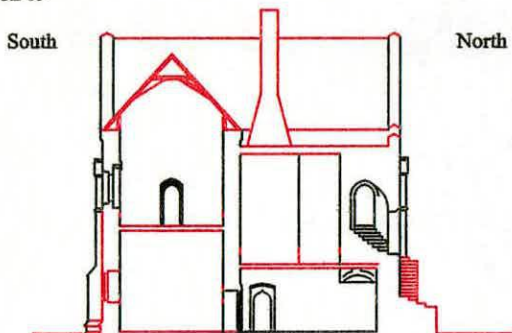
Section 07, the east facade



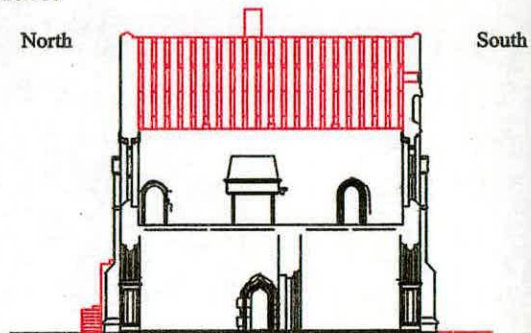
Section 08



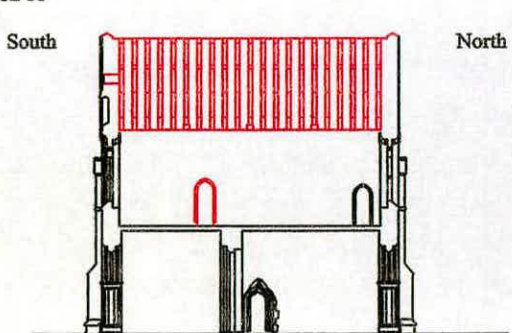
Section 09



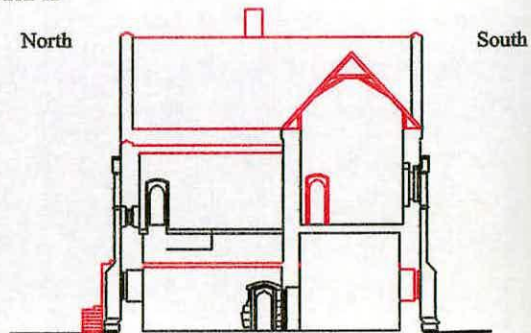
Section 10



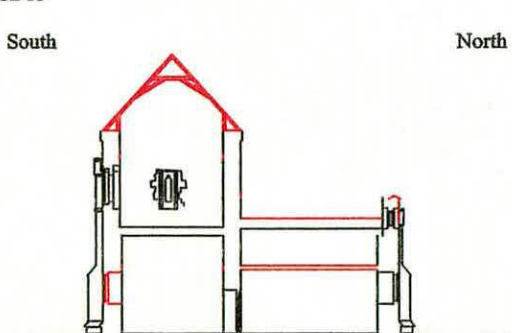
Section 11



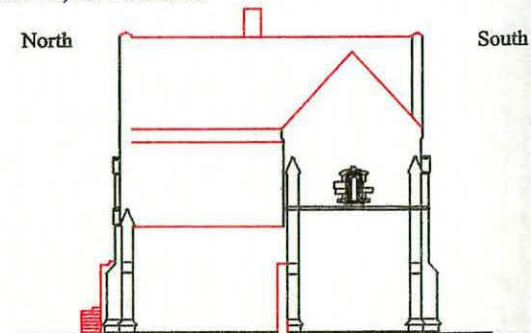
Section 12



Section 13



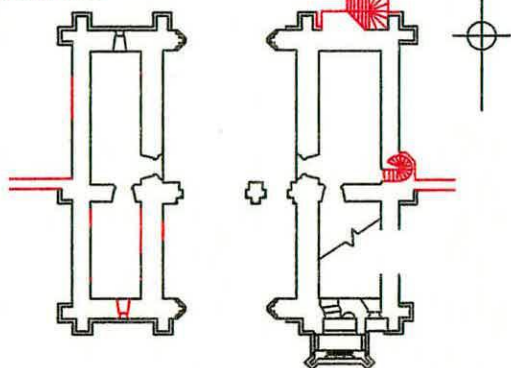
Section 14, the west facade



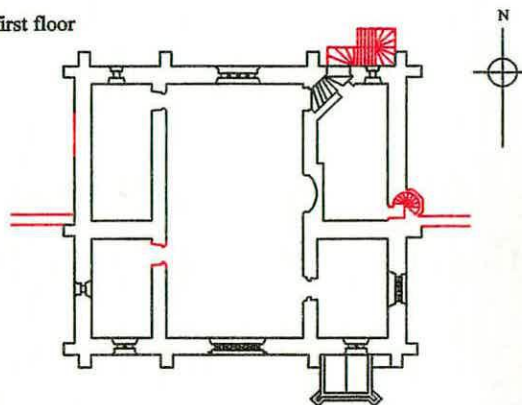
0 20 metres

Fig. 61b. Plans and sections of the gatehouse as it may have appeared *c.* 1330 (copyright English Heritage).

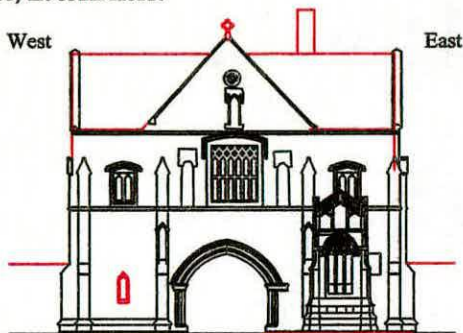
Plan of ground floor



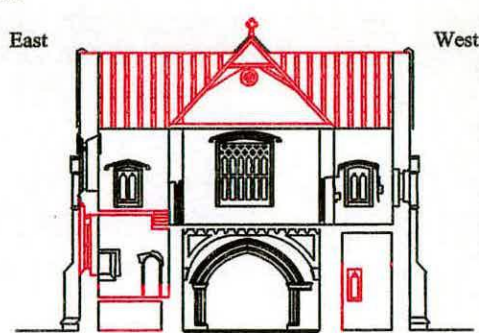
Plan of first floor



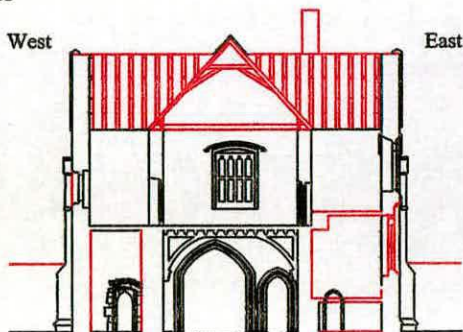
Section 01, the south facade



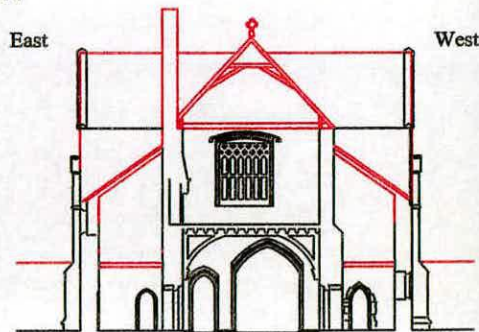
Section 02



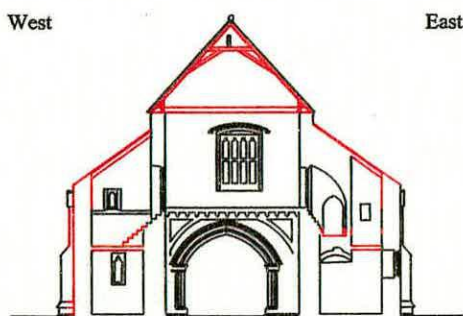
Section 03



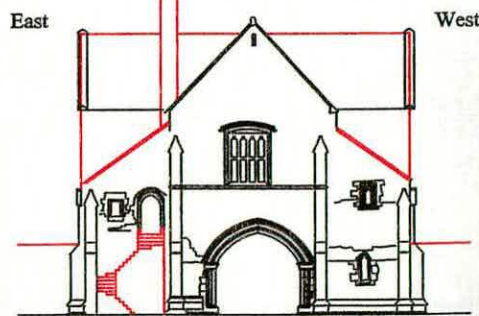
Section 04



Section 05



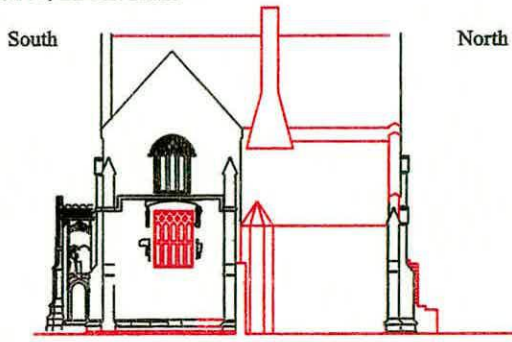
Section 06, the north facade



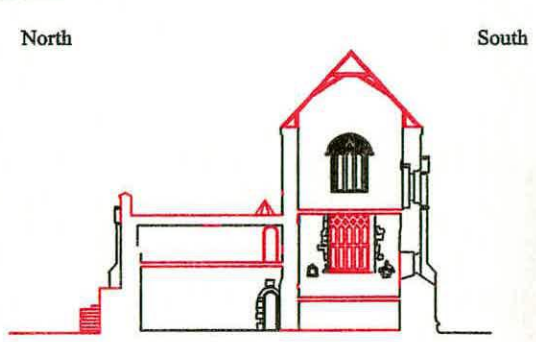
0 20 metres

Fig. 62a. Plans and sections of the gatehouse as it may have appeared c. 1400 (copyright English Heritage).

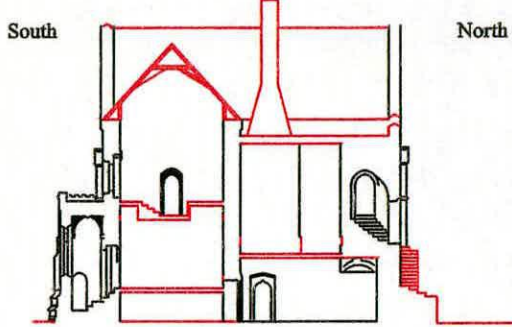
Section 07, the east facade



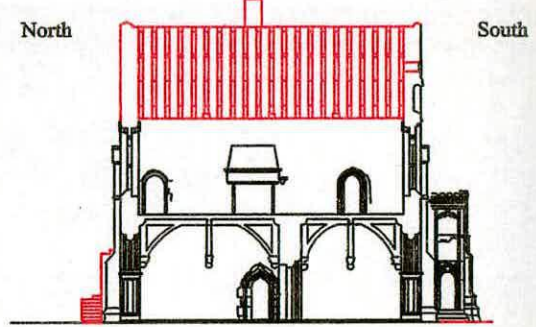
Section 08



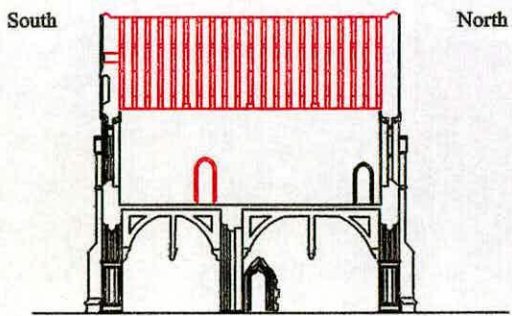
Section 09



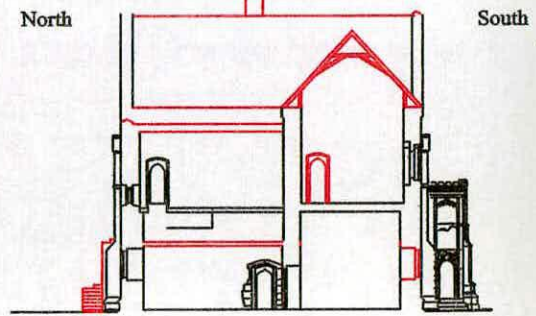
Section 10



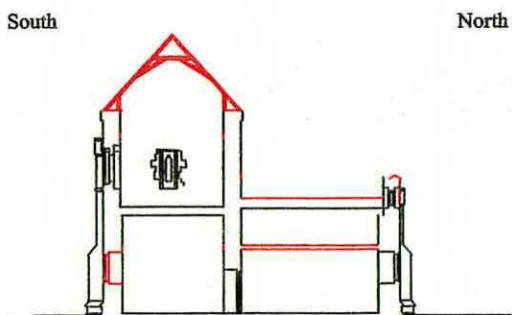
Section 11



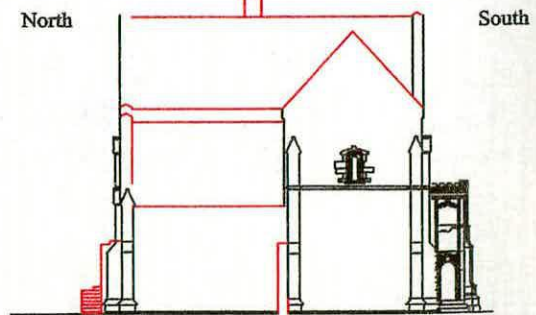
Section 12



Section 13



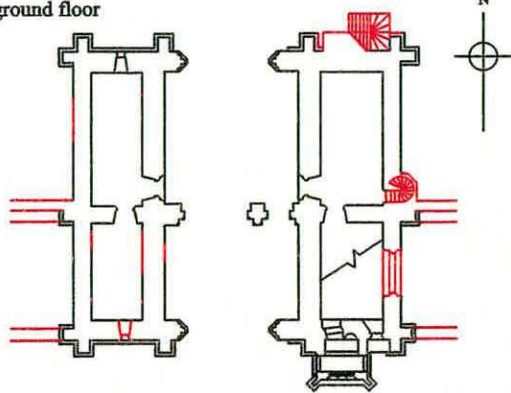
Section 14, the west facade



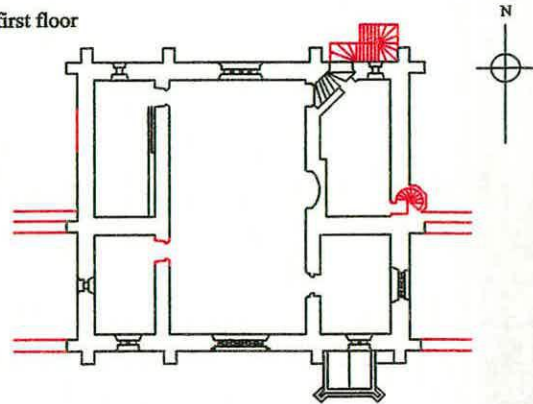
0 20 metres

Fig. 62b. Plans and sections of the gatehouse as it may have appeared c. 1400 (copyright English Heritage).

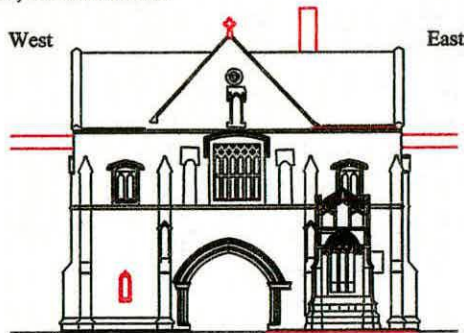
Plan of ground floor



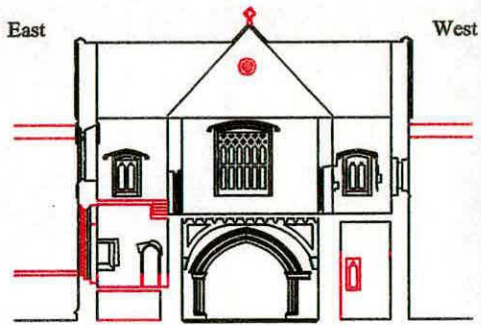
Plan of first floor



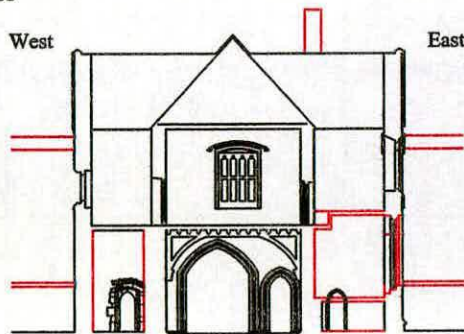
Section 01, the south facade



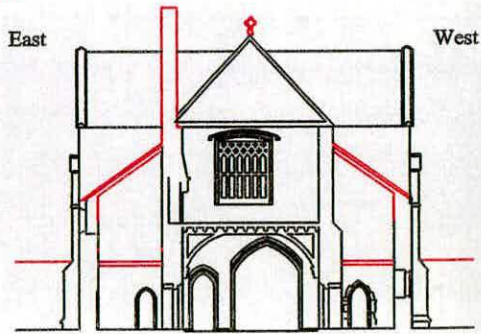
Section 02



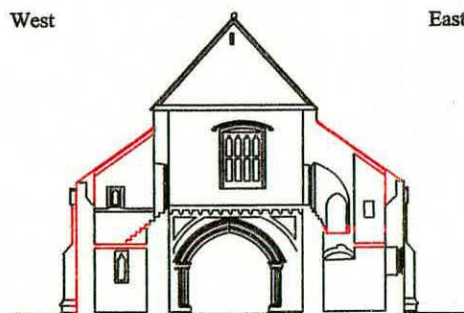
Section 03



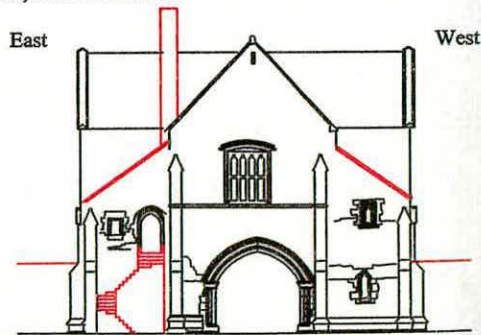
Section 04



Section 05



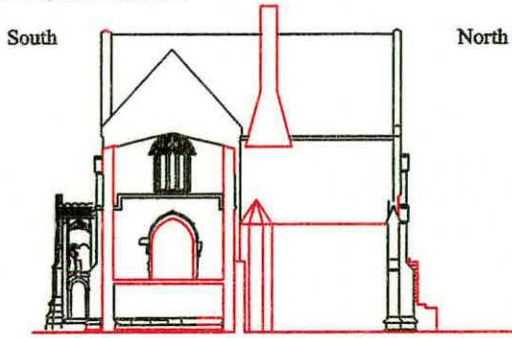
Section 06, the north facade



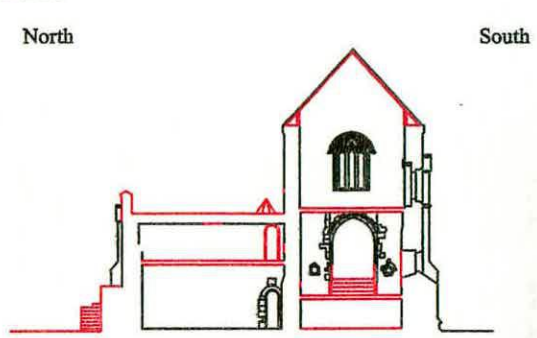
0 20 metres

Fig. 63a. Plans and sections of the gatehouse as it may have appeared c. 1500 (copyright English Heritage).

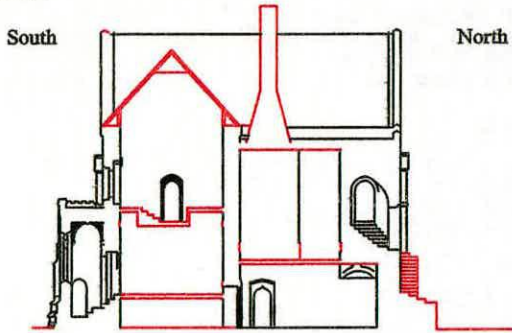
Section 07, the east facade



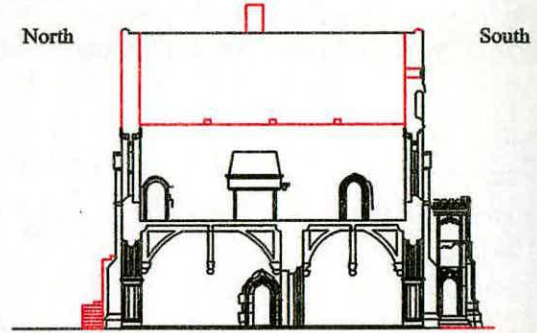
Section 08



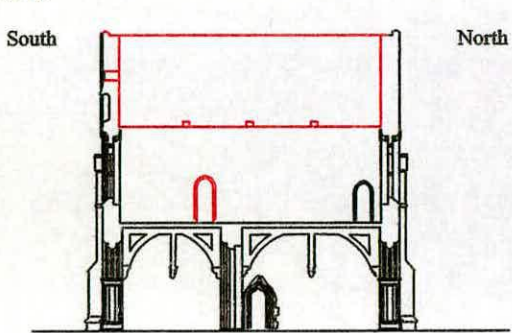
Section 09



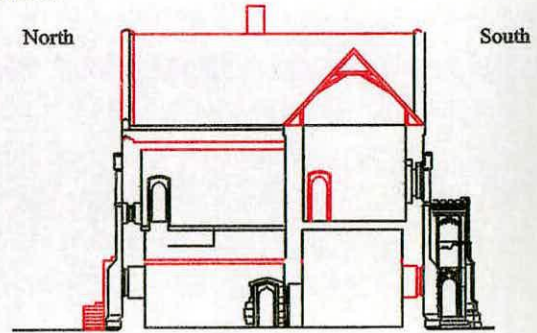
Section 10



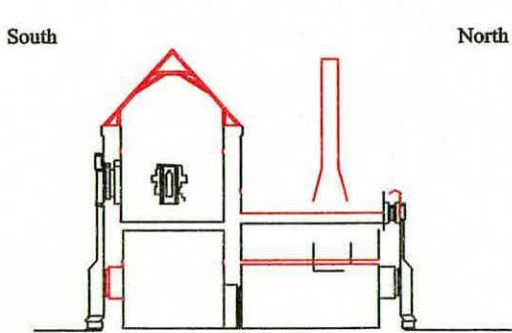
Section 11



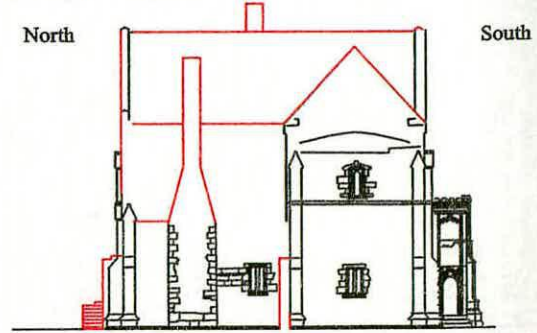
Section 12



Section 13



Section 14, the west facade



0 20 metres

Fig. 63b. Plans and sections of the gatehouse as it may have appeared c. 1500 (copyright English Heritage).

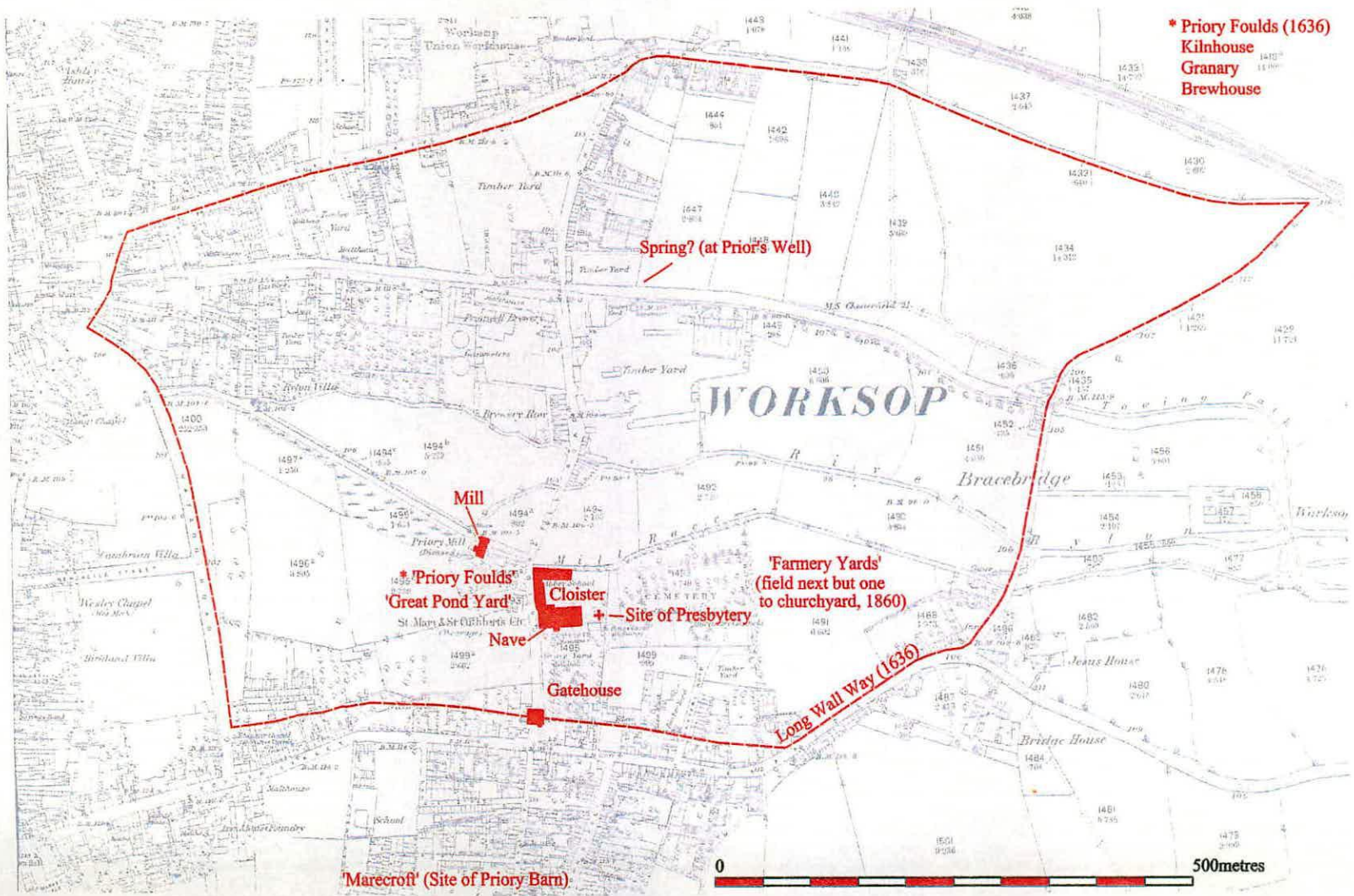


Fig. 64. Reconstructed plan showing the features of the priory precinct overlaid on the Ordnance Survey Map of 1887.



Fig. 65. The late nineteenth-century staircase in the north-west corner of the gatehouse, probably introduced in the 1890s.

Fig. 64. Reconstructed plan showing the features of the priory precinct.