

Studley Royal Roman Monument: Historic Building Recording for Skell Valley Project


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FIGURES

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Non-executive summary

Ecus was commissioned by the Skell Valley Project in September 2022 to carry out a Level 3 Historic Building Record of the structure known as the Roman Monument. The Skell Valley Project has received funding from the National Lottery Heritage Fund alongside contributions from project partners and funding appeals.

The Roman Monument is a Grade II listed structure and is situated within the World Heritage Site of Studley Royal Park including the Ruins of Fountains Abbey. The monument constitutes part of the designed landscape associated with Studley Royal.

The building record was undertaken in advance of conservation and repair work. The record comprised documentary, cartographic and archive research, and a photographic and written record.

The Roman Monument is a single-phase 18th-century garden building of sandstone and limestone with later repairs. Precise dating is currently elusive, but the assembled evidence indicates a date between 1740 and 1760 under direction of William Aislabie. Designed on an historical roadside tomb outside Rome, the monument survives as a square structure with door and windows, but its original five rooftop pillars are lost. Its cliff-top location maximised a range of long and short, high and lower-level viewpoints within the designed landscape of Seven Bridges valley and beyond.

Acknowledgements

Structure from Motion technology was used to produce ortho-photographs for the project by Oskar Sveinbjarnarson (Ecus). Additional recording was undertaken by Kate Chapman. Oskar Sveinbjarnarson and Damien Ronan (Ecus) produced the illustrations for this report.

Luke Osguthorpe, building conservator, facilitated access to the roof when his team were undertaking repairs to the building.

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Thanks go to Karen Collins, Heritage Officer for the Skell Valley Project based at the National Trust offices at Fountains Abbey and Studley Royal.

1. Introduction

Project background

1.1.1 Ecus Ltd was commissioned by the Skell Valley Project in September 2022 to undertake a programme of historic building recording (HBR) of the structure known as the Roman Monument. It is a Grade II listed monument (National Heritage List for England (NHLE: 1173744) and is situated within the World Heritage Site (WHS) of Fountains Abbey and Studley Royal. It forms part of the designed landscape associated with the Studley Royal estate, which is registered on Historic England's Register of Parks and Gardens of Special Historic Interest in England. The HBR was undertaken in advance of conservation and repair work to the monument.

Site location

1.1.2 The Roman Monument is located within the designed parkland associated with the Studley Royal estate, located at NGR: SE 28480 69135 (Figure 1). The monument is located on a clifftop overlooking Seven Bridges walk.

The Skell Valley Project

1.1.3 The Skell Valley Project has received funding from the National Lottery Heritage Fund alongside contributions from project partners and funding appeals. The National Trust and the Nidderdale Area of Outstanding Natural Beauty (AONB) are the lead partners of 16 organisations that have come together to deliver the Skell Valley scheme, which will create a sustainable future for the valley.

1.1.4 The River Skell descends from the remote moorland of Dallowgill Moor to the Vale of York and the historic City of Ripon. The upper and middle stretches of the river lie within the Nidderdale AONB and include the National Trust's Fountains Abbey and Studley Royal estate. The lower section flows through farmland, open grassland, the wooded banks of Hell Wath and on to the City of Ripon (National Trust 2022).

1.1.5 The Skell Valley project is wide-ranging in its remit, but its overall aim is to create a sustainable future for the Skell Valley. This is to be achieved by pursuing four main themes:

- Landscape is resilient
- Nature thrives
- People are empowered
- Heritage is celebrated

- 1.1.6 Heritage celebrated aims to help save heritage from the threats of climate change and general neglect and create new and exciting opportunities for people to explore the nature and history of the Skell Valley.
- 1.1.7 As part of the overall project, a Conservation Management Plan (CMP) was prepared for three distinct study areas. The Roman Monument lies within the first study area, which was defined as the Serpent Valley and the Chinese Gardens. These are part of the Studley Royal estate and were developed by the Aislabie family. The Serpent Valley's ownership is now divided between the National Trust at its north end and private ownerships in the south, with public rights of way running through both (Southern Green 2021, A3).
- 1.1.8 Within the CMP, the Roman Monument was described as being in fair condition, although several of the stones were identified as being loose (*ibid.*, 45). The CMP recommended that the Roman Monument needed a programme of repair, conservation and maintenance work to ensure that the heritage asset was conserved for future generations to enjoy (*ibid.*, 61).

	<i>ISSUE</i> <i>What's going on at the minute and why it matters</i>	<i>ACTION</i> <i>Steps that should be taken to address the issues</i>	<i>OUTCOME</i> <i>How this safeguards or improves things</i>
HL01	The historic importance of all land within the study area is not widely recognised and therefore management decisions not being made from a conservation perspective	Investigate ways to make the site's importance more widely recognised and better protected. Consider extension of the WHS, extension of the RPG, listing of key features and scheduling.	The heritage asset is better understood and protected.
HL02	Roman Monument - there is a risk of loose masonry falling onto the public footpath below.	Carry out more detailed structural survey, as recommended by Woodhall Planning (Appendix E), and make immediate repairs as required.	Public safety is improved and further damage to heritage asset arrested.
HL03	Roman Monument - the structure requires repair and maintenance work to ensure it remains in a sound condition	Draw up a detailed and costed schedule for repair and conservation work, based on the recommendations set out by Woodhall Planning (Appendix E) and subsequent structural survey.	The heritage asset is conserved.
HL04	Roman Monument - the structure is incomplete, with stone finials missing	Consider reinstatement of the missing finials in accordance with recommendations by Woodhall Planning (Appendix E) and informed by subsequent structural survey.	The heritage asset is restored to its original appearance.
HL05	Park Wall - the stone boundary wall at the eastern end of Seven Bridges Valley is in	Ensure regular monitoring of the wall for any further movement and keep the public away	Public safety is improved.

Plate 1: extract from the CMP showing part of the Issues, Actions and Outcomes table and those issues concerned with the Roman Monument.

- 1.1.9 Following on from the CMP, the National Trust Archaeological Consultant in the North East undertook focused research and analysis of the Roman Monument (Newman 2021).
- 1.1.10 A Level 3 historic building survey was therefore requested before works commenced to inform the conservation and restoration proposals (Southern Green 2021, 177) and to investigate some of the

questions raised by the research report (Newman 2021).

2. Methodology

Aims

- 2.1.1 The principal aim of the work was to provide a Level 3 historic building survey suitable to mitigate any potential loss of heritage significance arising from the proposed conservation and repair works as described in *Understanding Historic Buildings* (Historic England 2016).
- 2.1.2 A Level 3 survey is categorised as an analytical record, which includes a systematic account of the building's origins, development and use. The record should include an account of the evidence on which the analysis has been based (Historic England 2016, 26).
- 2.1.3 The objectives of the building survey were to:
- produce a written and photographic record of the structure, detailing overall form, key structural features and details of fixtures and fittings
 - prepare, based on existing drawings, a photograph location plan
 - prepare an illustrated report that discusses the form, use, development and date of the structure, to be deposited with the Skell Valley Project and the National Trust
 - prepare a suitable labelled and catalogued digital photographic record to be archived with the Archaeology Data Service (ADS).
 - submission of a completed OASIS record
- 2.1.4 This process would allow for the future understanding and interpretation of the structure within the context for which it was originally designed.

Archiving

- 2.1.5 The site archive should contain all the data collected during the investigative work, including site records and a full photographic catalogue. The archiving of any digital data arising from the project should be undertaken in a manner consistent with professional standards and guidance (ADS/Digital Antiquity 2013; Historic England 2015).

North-East Regional Research Framework for the Historic Environment

- 2.1.6 It was anticipated that the archaeological work would primarily address key themes pertaining to the post-medieval period in the regional research agenda (Petts and Gerrard 2006; NERRF 2.0 2022 <https://researchframeworks.org/nerf/>), including:
- Pmed2: How can we better understand the creation and maintenance of social identities in the post-medieval period? – in terms of the Aislabies expressing their social identity

through their designed landscape at Studley Royal, and what outside influences were impacting the designs and monuments that were chosen?

Standards

2.1.7 Ecus is a Chartered Institute for Archaeologists (CIfA) Registered Organisation and operates in line with the following professional guidelines produced by CIfA:

- Standards and guidance for the creation, compilation, transfer and deposition of archaeological archives (2020a)
- CIfA Code of Conduct (2019)
- CIfA Charter and By-law (2014)

2.1.8 The work was undertaken in accordance with *Standard and guidance for the archaeological investigation and recording of standing buildings or structures* (CIfA, 2020b), and *Understanding Historic Buildings - a guide to good recording practice* (Historic England, 2016).

Methodology

2.1.9 A Level 3 analytical record (Historic England 2016, 25) was carried out comprising historic research and the production of a drawn, written and a photographic record.

2.1.10 The initial fieldwork was undertaken on 20 September 2022. At the time of the survey, the weather was dry and overcast. Additional recording was undertaken on 30 September as part of a volunteer workshop. At the time of the recording, the weather was overcast and raining. An additional visit to inspect the roof, once scaffolding had been erected, took place on 3 November. The day was dry and bright. Full access was gained to the monument.

Documentary research

2.1.11 A historical baseline was established for the Roman Monument. This was founded on a desk-based review of existing publicly accessible sources of primary and synthesised information. Sources consulted comprised:

- historic cartographic sources, including Ordnance Survey maps
- published historical studies
- documents held at the West Yorkshire Archives

Photographic and drawn record

2.1.12 A photographic record of the structures was compiled, comprising, where possible, detailed and general viewpoints using a 20.2-megapixel, digital SLR camera (Canon EOS 6D). Graduated

photographic scales were positioned within the photographs, where practical, and the location and subject of each viewpoint recorded.

2.1.13 A selection of these photographs are used to illustrate this report (Plates 2–5 and 12–42). The location and direction of the archived photographs is illustrated on Figure 5 and catalogued in Appendix 5.

2.1.14 Elements of recording were undertaken using Structure from Motion photography (SfM). This involved taking a continuous series of overlapping vertical and/or oblique subject images with a high-resolution digital camera at a suitable distance to retain sufficient surface detail. These images were then processed through software that reconstructs the original subject matter in three dimensions, thereby creating a point cloud of the scene. After filtering, the point cloud was converted into a mesh-based model of the scene over which the photo imagery was draped. Scales or geo-referenced ground markers were included in the photographs to establish suitable control for the resulting model, allowing scaled orthoimages to be produced of plans and elevations. This was used to produce Figures (3–5).

3. Background information

Location

- 3.1.1 The Studley Royal estate is located in the county of North Yorkshire. It is situated c.3.3km south-west of the centre of Ripon and c.14km north of Harrogate. Ripon Cathedral can be viewed in the distance when leaving the estate via the long avenue and Studley Gate.
- 3.1.2 The estate lies on the lowest east-facing Pennine foothills as they rise from the Vale of York and the washlands of the River Ure. Within the estate, the land rises steadily from around 53m above Ordnance Datum (aOD) at the Studley Rodger entrance in the east to just over 114m at Swanly Grange to the west, and up again to 175m at How Hill. The steady tilt of the estate thus favours dramatic east-facing prospects (Newman 2015, 2).
- 3.1.3 The Roman Monument is situated to the east of the estate within the Seven Bridges valley at c.68.5m aOD.

Geology

- 3.1.4 The underlying geology of the Seven Bridges valley consists of dolostone, also referred to as Magnesian Limestone of the Cadeby Formation. This is a sedimentary bedrock that was formed during the Permian period. It is grey to buff grey in colour and commonly oolitic or granular (BGS 2022).
- 3.1.5 The underlying geology elsewhere on the estate, particularly beneath the monastic precinct, consists of Lower Plompton Grit. This sandstone is a sedimentary bedrock that was formed during the Carboniferous period. It is pale to yellow brown with a pinkish tinge and medium to very coarse grained (*ibid.*).
- 3.1.6 The striking geological forms in the steep-sided valley underpin the historic landscape design (Southern Green 2021, 5). As both the limestones and the sandstones are readily visible at the surface within this landscape, it is unsurprising that they were quarried and exploited for building projects on the estate and for producing lime for burning.
- 3.1.7 The drift geology in the area includes a mixture of glacial sands, gravels and clays. The clays often contain large cobbles, which, when land has been cultivated, have been cleared away and used as a local vernacular building material (Newman 2015, 2). The clay was also used for the estate's brickworks, and gravel was also quarried (Southern Green 2021, 17).
- 3.1.8 The soils in the area range from freely draining slightly acidic loamy soils to those which are slowly permeable, seasonally wet, slightly acidic but base-rich loamy and clayey (Cranfield University

2022).

Topography and land use

- 3.1.9 The Roman Monument is situated within the designed landscape of the Studley Royal Park, which incorporates among other features, the ruins of Fountains Abbey, the Water Gardens, the Deer Park, and the Seven Bridges valley. The Roman Monument is perched high on a steep cliff on the northeast bank of the river Skell towards the west end of Seven Bridges valley. The valley forms a natural extension of the water gardens.
- 3.1.10 The River Skell meanders through the wide flat bottom of Seven Bridges valley, a dramatically incised valley, carved out towards the end of the last glaciation. As temperatures started to rise and the ice over the Pennines began to melt, huge quantities of water formed lakes on the western edge of the icesheet still covering the Vale of York. The Skell Valley, and several landforms adjoining it, were formed by a complex sequence of large lakes developing and then overflowing. The overflowing water cut vast discharge channels as part of a process that then repeated itself (Southern Green 2021 A3).



Plate 2: view looking south-east along the Seven Bridges valley with its wide flat base through which the River Skell meanders, and its steep wooded sides.

- 3.1.11 The sides of the valley are wooded, with scattered mature trees that cling to the rocky escarpments. Rough scrub and vegetation cover the slopes. A mixture of evergreen and deciduous trees

surrounds the Roman Monument, but east of this the tree cover on these northern slopes becomes sparser. A denser covering of trees occupies the slopes at the east end of the area (Southern Green 2021, 45). Farmland lies beyond the trees to the north of the structure.

Trees

- 3.1.12 The age of the trees in the Seven Bridges valley varies, but it is thought that the majority are likely to date from the 18th-century landscaping.
- 3.1.13 Some, however, are thought to be older, possibly 17th-century in origin, and they are recorded on the Ancient Tree Inventory (Woodland Trust: <https://ati.woodlandtrust.org.uk/>). The majority are located on the north side of the valley. Species include sweet chestnut, sessile oak, English oak, beech, common lime and sycamore. The oldest recorded tree is a sweet chestnut with an estimated planting date of 1519 (Southern Green 2021, 34; Newman 2015, 74).
- 3.1.14 The southern side of the valley contains woodland that appears to be of predominantly 19th-century origin (Southern Green 2021, 34), which suggests that the views in this direction were more open during the 18th century.

Designations

- 3.1.15 The Roman Monument, also known as the Devils Chimney, is a Grade II listed building (National Heritage List for England (NHLE): 1173744) and is also listed on the Nation Trust Historic Buildings, Sites and Monuments Record (HBSMR) 30064*0 (Appendices 1–2). It forms part of the designed landscape within the Studley Royal estate. Studley Royal is a Grade I Registered Park and Garden. Studley Royal Park including the ruins of Fountains Abbey is a World Heritage Site (WHS) inscribed in 1986. The Roman Monument also lies within the Nidderdale Area of Outstanding Natural Beauty (AONB).

Previous work

- 3.1.16 There has been no known previous archaeological work undertaken in relation to the Roman Monument. It is believed that several episodes of conservation and repair work may have been carried out previously.
- 3.1.17 The Roman Monument has been included by several larger archaeological surveys of the Studley Royal estate. There is an unpublished document: *Studley Royal Park Survey Volume II – Archaeology* (C. A. Howlett, 1988), which was the result of an archaeological survey carried out in 1986–7. More detailed research and analysis of the Roman Monument (Newman, 2021) was undertaken following from recommendations made in the CMP (Southern Green, 2021).

4. Historical background

Early occupation

- 4.1.1 The area has a long history of settlement and human activity. Neolithic flint tools were found during the excavations at Swanley Grange prior to the visitors' centre being built, and at other locations. Romano-British activity is known in the form of an oval ditched enclosure at Mackershaw and a skeleton with a clay vessel uncovered in a pit in Studley Park (Newman 2015, 4–7).
- 4.1.2 Early medieval activity is largely derived from placename evidence and the occasional metal-detecting find dated to the 8th and 9th centuries (*ibid.*, 7–9).
- 4.1.3 The first documentary evidence relating to lands associated with the current estate is recorded in the York Chapter Book, which describes the landholding of the Archbishop of York in 1032. The holdings amounted to 360 acres and included the site of the future monastic precinct and some of the estate parkland (*ibid.*, 9).

Fountains Abbey, 1132–1540

- 4.1.4 The history and archaeology of Fountains Abbey has been explored and studied in detail for at least the last 250 years. A brief overview of the Abbey's history is provided by Newman (2015). In summary, the Convent of St Mary at Fountains was notoriously founded by 14 dissident monks from the Benedictine abbeys at York and at Whitby, on 27 December 1132.
- 4.1.5 After an uncertain start, the convent began to grow and flourish. The initial buildings were of timber. Work on the first small stone church commenced in 1136. The fortunes of the abbey ebbed and flowed with the tides of politics and benefactors and the interests of the abbots, but the complex continued to grow and expand with both timber and stone buildings on an ever-increasingly grand scale. It was a busy, noisy and dusty building site for many decades as new structures were erected and old ones changed or removed, with most of the stone being quarried close by (*ibid.*, 11–21).
- 4.1.6 It is believed that the abbey was eventually able to accommodate 200 lay brethren, 60 choir monks and numerous abbey servants. There was also accommodation for up to 600 guests. The main abbey precinct covered c.29ha. The influence of the abbey on the landscape stretched beyond building construction. The River Skell was canalised and the stream's power was used to drive machinery in the woolhouse, brewhouse and bakehouse, the tannery and mill. Arable cultivation was practised in the precinct alongside orchards and herb gardens. The abbey precinct was surrounded by a group of home granges, including Swanley Grange to the north, Morker Grange to the south and Fountains Park to the west, which have also left their mark on the landscape (*ibid.*, 19–28).

Beyond the abbey

- 4.1.7 Beyond the abbey precinct were small villages, agricultural land, woodland and areas used for hunting. Mackershaw, to the east of the abbey, is bordered to the north by Seven Bridges valley. It remained a residual element of the archbishop's pre-Conquest estate. It was held in trust for the See and therefore protected from acquisition by the abbey. The name Mackershaw is a corruption of Morker's Copse and indicates its wooded nature. Morker's Copse first appears in a document in 1310.
- 4.1.8 By 1525 it had become Mackershaw, when Thomas Stavely was made warrener and keeper of the archbishop's woods. Land that produced wood was a valuable resource as it could be exploited for building and fuel (*ibid.*, 28).
- 4.1.9 To the north of Seven Bridges valley lay the two Studley villis listed in the Domesday survey, Estollaia and Stollai, which are thought to represent Studley Roger and Studley Royal respectively. The affluent medieval village of Studley Magna occupied the northern tip of the present park (*ibid.*, 29–30).

The impact of the Dissolution

- 4.1.10 Fountains Abbey was eventually Dissolved on 26 November 1539 and the community retired. The closure of the religious house had enormous social and economic impacts. However, for those closest to Fountains, much remained the same. Studley remained in the same ownership, with an upwardly mobile manorial lord. The abbey's servants left along with their masters in holy orders, but the tenants remained (*ibid.*, 30–6).
- 4.1.11 The former abbey was sold to Sir Richard Gresham, Henry VIII's principal financial agent in Antwerp. He was an absentee landlord as his fortunes were reliant on moving in Court circles and his main estate was in Norfolk. The day-to-day running was left to local agents. Acquisition was formally completed on 5 December 1540 (*ibid.*, 37).
- 4.1.12 Gresham no longer had any need for the large-scale industrial processes that had taken place inside the precinct, but he had to find a way to recoup some of the cost of his initial purchase. One of his obligations was to render the site unusable for any future religious purpose. This was achieved by demolishing its key buildings. As a result, this produced saleable building materials such as lead, glass, timber, Nidderdale Marble, and ashlar (*ibid.*, 37–9).
- 4.1.13 The Greshams also inherited tenants, who continued to farm the land, but now for their own profit. Many of them prospered under successive generations of Greshams, with many expanding and improving their landholdings (*ibid.*, 39–42).

4.1.14 Meanwhile at Studley, landscape evolution continued on the trajectory it had been following since the mid-14th century, with the majority of the present park under Studley Hall's manorial control (*ibid.*, 42).

The Manors of Fountains and Studley 16th–early 17th century

4.1.15 The changing fortunes of the manors of Fountains and Studley, their owners, and how the estates were managed is set out by Newman (2015, 42–7). Land was sold and bought and reorganised. What emerges is that despite any turmoil among the owners, and the Civil War, tenants continued to farm and improve the agricultural landscape.

4.1.16 The mid-17th-century land surveys of Studley describe a largely agricultural scene, supporting predominantly pastoral farming in a landscape of hedgerows with occasional larger trees. This extended over the whole of the present park and beyond to the north and west. The east side of the property formed the estates park, defined by a stout pale. The Studley demesne also extended south into the Skell Valley, which was scrubby, with steep sides and a boggy floor. This offered only low-grade grazing. At this point it was only the medieval garden around the hall that offered an area for recreational use (Newman 2015, 72–3).

4.1.17 Some of the most venerable trees in Studley Park are the sweet chestnuts. These were originally laid out at regular intervals some time in the 17th century (*ibid.*, 74). Some of these can be seen along the northern edge of Seven Bridges valley.

5. Designed landscape history

The Aislabie family

5.1.1 The designed landscape of the combined estates of Fountains Abbey and Studley Royal can largely be accredited to the Aislabie family, who came from East Riding farming stock. Through advantageous marriages, hard work and good fortune they elevated themselves to become one of the most prominent families in the area (Newman 2015, 66–89; Southern Green 2021, 7–8).

George Aislabie 1618–75

5.1.2 George Aislabie acquired control of Studley Royal after William Mallorie's death in February 1667. He planned to re-establish Studley Royal as a mansion set in the centre of an enlarged park. George began by exploiting the natural falls of the central area of the park to capture and frame the great vista of Ripon Minster (as it was known until 1836) and beyond. A long avenue was established through the park, which culminated in the Studley Great Gate and the imposing park wall that frames it. He also intended to build a new mansion, something that never transpired (Newman 2015, 74–5).

5.1.3 George junior inherited on his father's death, but his interests were more focused on hunting rather than aesthetics. It was not until his brother John inherited in 1693 that the grand landscaped estate envisaged by George senior began to emerge. When the estate was surveyed in 1694 a distinction was made between the 'new park' and the 'old park', confirming that the landholding of the park had been expanded (*ibid.*, 79).

John Aislabie 1670–1742

5.1.4 John Aislabie rose to higher public office than any of his ancestors. He was trained in the law and had a clear and energetic business mind, and by 1695 had become MP for Ripon. His second marriage, to Judith Waller (nee Vernon), in 1713 brought him into contact with some of the leading architectural thinkers and landscape designers of his day. Judith brought to the marriage Hall Barn near Beaconsfield in Buckinghamshire. This became the family's southern base and provided a practical training ground for acquiring an understanding of the emerging arts of designed landscapes. Parallels have also been drawn between designs used at Hall Barn, which were later recreated at Studley, including secluded valleys (*ibid.*, 70–2, 81).

5.1.5 John knew many of the key designers of his day, and even employed some of them. There is documented evidence that he consulted with Colen Campbell and Roger Morris as well as Vanbrugh. His social circles brought him into contact with Lord Burlington and William Kent (*ibid.*, 81; Southern Green 8)

- 5.1.6 By 1718, John had risen through parliament to become Chancellor of the Exchequer. The rise in office also brought with it an increase in income. This increase facilitated further investment in the development of the landscape at Studley, which included acquisition of more land and began with building a tower on How Hill (1719)—to create a new focal point within a landscape vista—and works within what became the Water Gardens. John’s focus at this time was the southern part of the estate, but documents also reveal that he, too, intended to build a new mansion house (Newman 2015, 83–6).
- 5.1.7 John Aislabie was heavily implicated in the South Sea Crash and, while his assets were frozen, works at Studley stopped between 1720 and 1723. Work began again as soon as his fines were paid (*ibid.*, 92–3).
- 5.1.8 Early works continued to focus around the southern area of the Skell Valley and the water gardens; once the water features had been finalised, Aislabie started work on the garden buildings, such as the banqueting house. The estate was developing as a single entity with varying characteristics in different areas. Unlike other estates, where earlier outmoded designs were swept away and replaced, the owners of Studley appear to have respected previous works and older fashions and added to the landscape by expanding outwards (Southern Green 2021, 9).
- 5.1.9 In 1731, when land at Mackershaw was secured from the Archbishop of York, a formal landscape design with sculpted earthworks was laid out on top of Mackershaw plateau. This gave way to more naturalistic parkland, which was becoming more fashionable, crowned by the eyecatcher of Mackershaw Lodges (*ibid.*). The acquisition of Mackershaw, bordered to the north-east by Seven Bridges valley, would have enabled John to think about and manipulate long views within this part of the estate.
- 5.1.10 The first references to works in Seven Bridges valley appear in the accounts for 1740 when works on the Cascades is known to have begun and there are payments for paling works within the vicinity of the Chinese Woods at the east end of the valley. This also provides the earliest date by which the Roman Monument may have been built (Newman 2015, 121; Newman 2021, 3).
- 5.1.11 When John Aislabie died in 1742, the estate passed to his son William.

William Aislabie 1700–81

- 5.1.12 William seemingly inherited his father’s genius and passion for landscape design, which sparked an enormous expansion in the Studley designed landscape over the next forty years.
- 5.1.13 The majority of John’s landscape design was orientated around the spot chosen as the location for the new mansion he planned to build, but never did. The spot is marked today by a large slab of rock called the Studley Stone, where he took visitors to show them the location for his new mansion.

5.1.14 William, however, seems to have abandoned the idea of building a new residence and initially focused his attentions on refurbishing the old Studley Hall (Newman 2021, 2–3). William then turned his attentions to continuing, what his father had begun, the expansion of the gardens down the ‘Serpent Valley’. Work on the Chinese Gardens, at the opposite end of the valley began in 1744 (Southern Green 2021, 9–11). Letters suggest that he continued to work in the valley through until at least 1760.

The Roman Monument and Seven Bridges valley

5.1.15 It has been suggested that long before the Aislabies incorporated the Seven Bridges valley into their garden designs it was used as an access route to travel to and from Ripon via Whitcliffe (*ibid.*, 10).

5.1.16 The exact date of construction for the Roman Monument is unknown, but it is likely to have been built at some point between 1740 and 1760. At present there are no known references to the building’s construction or maintenance in the surviving estate records, but as part of the Skell Valley Project large numbers of archive documents are being transcribed and catalogued in more detail, so new information may come to light.

5.1.17 It is conceivable that it was constructed around 1740 when John Aislabie first began work in Seven Bridges valley, but there is no direct reference to the Roman Monument. As previously noted, John’s initial venture into the valley included raising park pales at Southscarr, an area that would later be known as Chinese Wood. This initial work is primarily marked by the gate pillars at the northern tip of the Chinese Gardens. The pillars are notably classical in form, like the Roman Monument, rather than Oriental like the rest of the Chinese Gardens (Southern Green 2021, 10).

5.1.18 Garden thinking at the time explored concepts of ‘*the gardens of the ancients*’, of which the Chinese and the Roman were two types, which may explain why both are seen within the valley. John Aislabie did not complete his works before his death in 1742, but they were continued by his son William after a short break. Work on the Chinese Gardens was underway again by 1744 (*ibid.*, 11).

5.1.19 It should be noted that the valley would have been a prominent viewshed from John’s proposed new mansion site (Newman 2015, 3-4). The rugged valley would have formed a stark contrast to the viewshed of the lake and the canal, which draw the eye up towards How Hill (Plates 3 and 4).



Plate 3: view from the Studley Stone looking down towards the lake and the canal.



Plate 4: view looking south-east along Seven Bridges valley.

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- 5.1.20 If the Roman Monument was not built as part of John Aslabie's early landscape vision for Seven Bridges valley in the early 1740s, then it is conceivable that it was built by his son, William, some time between 1744 and 1760 from when the first reliably dated source mentioning the monument is known.
- 5.1.21 Outside the valley, some of William's earliest works appear to be commemorative or monumental in tone. As early as 1743 he was paying for stone to be cut for a memorial pyramid similar to that designed by Vanbrugh for Stowe. The temple on Tent Hill is thought to resonate with the Mausoleum at Castle Howard. In December 1759, William's second son, and by then likely heir, who had a military career died unexpectedly at the age of 30. It is possible that William may have had the Roman Monument, with its military links, constructed in memory of his son (Newman 2021, 4).
- 5.1.22 On 22 December 1767, William Aslabie finally fulfilled his father's aspirations of 50 years earlier by signing an agreement to purchase the Fountains Estate for £18,000. Between 1768 and 1773 he focused his efforts on incorporating Fountains into Studley's designed landscape (Newman 2015, 195–9), and thus his attention was drawn away from Seven Bridges valley.

6. Documentary references and graphical representations

Documentary references

Beilby Porteus 1760

- 6.1.1 The earliest identified reference to the Roman Monument and its appearance occurs during William's stewardship of the estate. There is a letter from Beilby Porteus to Thomas Robinson (Porteus's pupil and William Aislable's nephew).

"Mr Aislable is making improvements in a fine part of his Park, that Valley which leads from the Lake to the foot of the Rock where the Chinese Temple stands. He is carrying the water quite through it, & making falls at proper intervals. About the Middle of the Valley, on the top of one of the Rocks that hang over it, he has built a little Rustic Tower, which he found in Mountfaucon, & is suppos'd to be the remains of the Monument erected to the memory of the Horatii & Curiatii. His a Square Tower with a conical pillar upon each corner & another in the middle." (WYAS Leeds: WYL150/6031/VR 13274)

- 6.1.2 The first page, and date, of the letter are missing but internal references to an upcoming General Election would suggest it dates to 1760 or 61 (Newman 2021, 2021 2–3).

The Tomb of the Horatii and Curiatii

- 6.1.3 The mausoleum of the Horatii and Curiatii is located on the Appian Way, southeast of Rome at Albano Laziale. History has associated it with the triplets of Horatii and Curiatii. However, it is believed to have been built six centuries after the famous battle and is more likely to be a late-Republican (133–1 BC) reconstruction of the tomb of an Etruscan leader whose family held property nearby (Castelli Romani 2022). There is no other existing structure architecturally like it in Italy, but there are representations of similar-shaped tombs on Etruscan urns of the Hellenistic period (323–31 BC) (Evans 2013, 223–4).

The monument is a tall 15m-square concrete structure faced with peperino, a brown-grey volcanic tufa peppered with grains of black basalt. On each of the four corners of the structure stands a truncated cone, also made from blocks of peperino. Between them rises a fifth stump, above the tomb chamber (Evans 2013, 223–4).

- 6.1.4 During the 18th century, at a time when the social elite were embarking on Grand Tours of Europe, and when the Aislables were constructing the Roman Monument at Studley Royal, associations with the Horatii and Curiatii would have abounded.

- 6.1.5 The story of the triplet warriors appears in the writings of Livy. Which would have been widely read by the elite at this time. During the war between Rome and Alba Longa in the reign of Tullus

Hostilius (traditionally 672–42 BC), it was decided to settle their differences by armed combat between two sets of triplets, the Horatii brothers from Rome and their counterparts from Alba Longa, the Curiatii.

- 6.1.6 In the contest, two of the Horatii were quickly killed; but the third, feigning flight, managed to slay his wounded pursuers one by one. When the survivor entered Rome in triumph, his sister recognized among his trophies a cloak she had made for one of the Curiatii to whom she was betrothed. She could not conceal her grief and was killed by her brother, who declared, “*So perish any Roman woman who mourns the enemy.*” For this act Horatius was condemned to death, but he was saved by an appeal to the people (Britannica 2012).
- 6.1.7 The Aslabies are not known to have embarked on a Grand Tour of Europe, but John Aislabie is thought to have owned a copy of Bartoli’s *Tombs of the Ancients* (Newman 2021, 16). During his lifetime, Pietro Santi Bartoli (1635-1700) was the most celebrated illustrator and copyist of ancient art and artefacts, working for and with the leading antiquaries and collectors of the day. He was known to a wider public through the many volumes of his engravings published with commentaries by Giovanni Pietro Bellori (1613–96) and others (Whitehouse 2014, 265).
- 6.1.8 Aslabie is also likely to have been aware of Bernard de Montfauçon’s *Antiquité expliquée et représentée en figures* (referred to in Porteus’s letter mentioned above), which was published in 1719. David Humphrey published an English translation of the 15 volumes *Antiquity Explained and Represented in Diagrams*, between 1721–5. Montfauçon was a Benedictine Monk who was a pioneer in the study of Greek palaeography and archaeology (Britannica 2022).

Lady Amabel Yorke 1793

- 6.1.9 Lady Amabel Yorke (later Countess de Grey) was a frequent visitor to Studley Royal. In her diaries she writes about a visit to Studley on 2 September 1793. The entry indicates how the estate may have been toured and shows that the Roman Monument was a recognised structure within the designed landscape of the Park.

“Monday, Sept. 2d Was at last a fine Day & Mr Waddilove shew’d Studley to us & to Ldy Grey beginning from the Chinese Seat down into the Valley below them up again into the Meadows which overhang it, then into the Garden, then to Fountains Abbey then back into the Garden the Upper Walk to the Banqueting House, then to the Cold Bath & out of the Garden cross the Park to the House. From the House we went to the Bank close to the Roman Monument & over the Valley, & so out by the Avenue. I really saw more of Studley this Time than in the Two Days I once spent there, & we all admir’d it much”. (WYAS Leeds: WYL150/6197/14)

John Richard Walbran – the Harrogate Visitors’ Handbook 1847

6.1.10 The Harrogate Visitor’s Handbook paints a vivid picture of the Studley Estate. Walbran starts by describing the wider landscape, within which the estate’s designed landscape sits. He then moves on to describe the estate in more detail and how a visitor might move through it.

“Turning to the left, the road descends to the Vale of Fountains. Through this valley flows the small river Skell, whose waters have been made subservient to the artist’s skill in giving greater effect to the original beauties of the place, or of forming new and tasteful creations in the best style of the age in which the grounds were laid out. It is seen here to rush down in a broad cascade between two pavilions, and then to expand into a lake of about twelve acres. A densely wooded height, surmounted by a tower of an octagon shape, embowered in a dark group of fir trees, projects its front on the farther margin of the lake, so near as to picture both trees and tower in the liquid mirror beneath, and then follows the winding course of the stream downward to Mackershaw, a beautiful and romantic part of the grounds not shown to strangers” (Walbran 1847, 19–21).



Plate 5: view of the Octagon Tower, surrounded by trees, above the Lake.

6.1.11 The last section referring to parts “*of the grounds not shown to strangers*”, indicates how the estate, now with increasing volumes of visitors clearly had private parts for the sole use of the family and their acquaintances, and public areas. Seven Bridges valley was one of those areas that had become a private area for the family. This shift in use from private to public may have been happening as early as the 1760s. A catalogue of items removed from the garden buildings survives from 1768 (Newman 2015, 201).

6.1.12 Walbran continues to describe his walk through the water gardens and up the valley sides.

“Leaving the lawn the walk rises, and is shaded by trees, several of which grow out of the bare rocks. Near the top of the ascent is a broad subterraneous passage leading to the OCTAGON TOWER, beautifully situated on one of the most commanding eminences in the whole grounds. In front of the tower is a fine stretch of park-like scenery, bounded by the dark woods of Mackershaw; in the midst of which are seen a Chinese Temple, a Roman Tower, &c., and from the window of the building, the Moon Pond and Statues, a Waterfall, Studley Hall and Park, and the Banqueting House” (Walbran 1847, 24).

6.1.13 It is assumed that the Roman Tower which is mentioned is in fact the Roman Monument. This provides the first indication that even at this late date, the Roman Monument and the Chinese Temple or Ting, had been designed to be seen from the entrance of the Octagon Tower.

Graphic representations

6.1.14 For images of the representations discussed, please see Newman 2015, 122 and 168–9 and Newman 2021, 5–7.

Balthasar Nebot – undated oil painting c.1746–62

6.1.15 The first depiction of the Roman Monument is in a painting by Balthasar Nebot. The painting is undated, but Nebot is known to have visited Studley on several occasions between 1746, when he was decorating the Chinese Ting, and 1762, all during the time when William Aislaby was working on the gardens (Newman 2021, 5).

6.1.16 The view depicted is of the western end of Seven Bridges valley, and it reveals how the valley was used during this period. In the foreground to the left is a Chinoiserie bridge crossing the river, which would tie in with William’s work on the Chinese Garden. Three groups of people can be seen moving through the landscape, including a pair crossing the bridge. The group towards the centre are in discussion below the cliff where the Roman Monument is sited. A lone rider, making use of a ford, heads towards the right of the painting accompanied by two dogs (one of them urinating against a tree), and in the foreground there are grazing deer. Exposed rockfaces are depicted on the right of the painting.

6.1.17 There are mature trees on the slopes either side of the Roman Monument and down in the valley, but there are also clear uninterrupted views of the structure from the valley floor. The Roman Monument is depicted as a square structure on an artificial platform on the cliff. The building is a pale cream-buff colour, which contrasts with the grey platform, possibly indicating that the two parts were built from different stone. The roof overhangs the structure and is surmounted by five conical pillars. There are four pale pillars, which are clearly depicted, and a fifth towards the back which, as it is in shadow, is much darker. The windows may have been glazed, and there appear to be a pair of horizontal bars across the northern window, which is the one depicted most clearly.

Undated oil painting by an unknown artist – late 18th century

6.1.18 There is an unnamed, undated, oil painting which is thought to date from the late 18th century (Newman 2021, 6). It depicts a similar view of Seven Bridges valley as that painted by Nebot. However, this scene is devoid of people, and presents a more rugged pastoral view with the valley being grazed by deer and cattle. The Roman Monument appears very similar in form to that depicted by Nebot.

Francis Nicholson – c.1795 pencil sketch

6.1.19 There is a pencil sketch by Francis Nicholson which is thought to date from the time when he was resident in Ripon between c.1795 and 1800 (Newman 2021, 6–7). This only catches the southwest corner of the Roman Monument hinting at a window and a corner conical pillar. The valley appears rugged with tree-covered sides and a wide, gently undulating base.

Reverend Richard Hale – undated sketch, no later than 1840

6.1.20 A small sketch of the Roman Monument has recently been identified in the sketchbook of the Rev. Richard Hale (1773–1854). The Reverend had eyesight problems from the later 1830s, so it is thought that the sketch pre-dates 1840 (Newman 2021, 6–7).

6.1.21 The sketch is focused on the Roman Monument and appears to depict it surrounded by trees. The structure is shown on its artificial platform, which has a wider base than the monument itself. The roof can also be seen overhanging the walls. The western and northern windows are represented, but they lack any clear detail. Potentially five, conical pillars can be seen surmounting the structure. The sketch suggests there were four smaller pillars at the corners with a larger, higher one in the middle.

Map regression evidence

6.1.22 The Roman Monument is depicted on a variety of 19th- and 20th-century maps, although there are no surviving estate maps showing the monument from the 18th century.

6.1.23 The Roman Monument is first depicted on the 1831 Estate Map, which was surveyed by Thomas Robinson of Ripon for Mrs Elizabeth Sophia Lawrence (WYAS Leeds: WYL150/Z/15). The map is faded and damaged in places and as a result at first glance the Roman Monument could be mistaken for a tree as it has been depicted at a similar size to the trees around it. This has led to previous suggestions that it does not appear on this map (e.g. Newman 2021, 8), but on close inspection the square structure of the Roman Monument can be discerned (Plate 6).

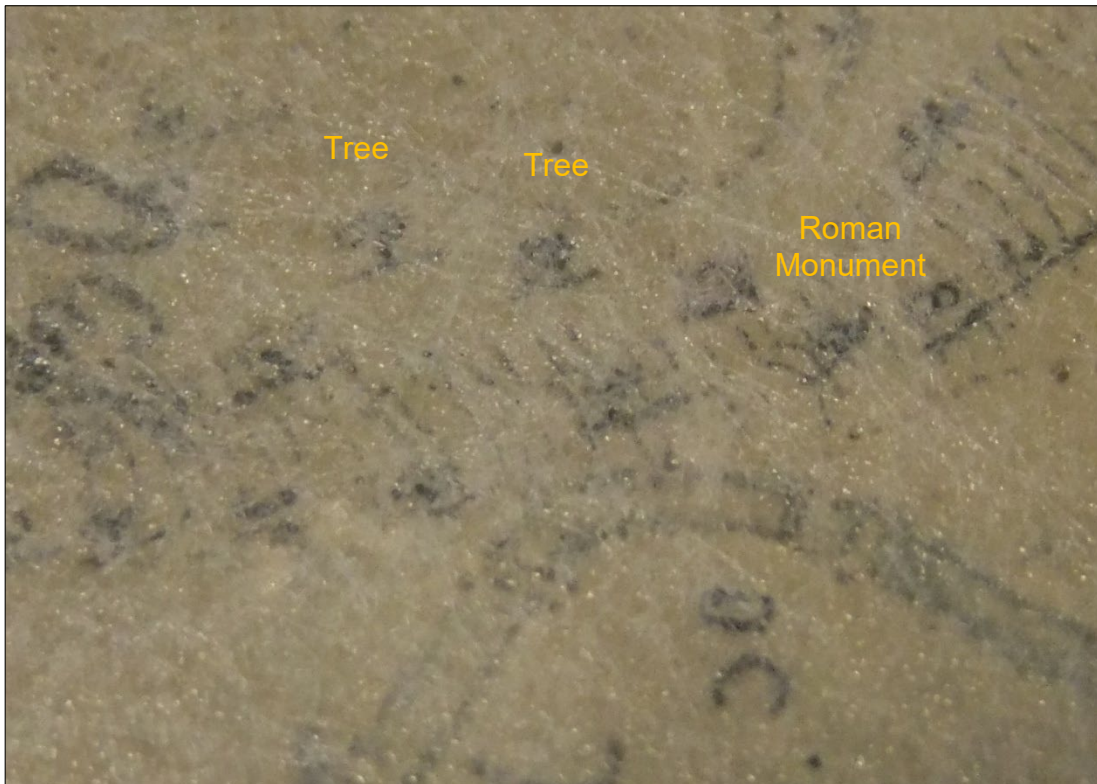


Plate 6: extract from the 1831 Estate Map showing the Roman Monument (WYAS Leeds: WYL150/Z/15).

6.1.24 The accompanying land survey from 1830 reveals that Seven Bridges valley was still being kept 'In Hand' by Mrs Elizabeth Sophia Lawrence. It was considered to be 'Part of the Park' and the valley bottom was being used for pasture, with woodland up the sides (WYAS Leeds: WYL150/5437 (C.64/4)).

6.1.25 Thomas Robinson was also responsible for surveying the 1838 Tithe Award map, and the square structure of the Roman Monument is clearly depicted and shaded (Plate 7). The apportionment records list the areas that comprise Seven Bridges valley as being 'Part of the Park' with wooded sides, and the River Skell meandering through the bottom of the valley, which is being used for pasture. The Chinese Woods are referred to as 'Pleasure Grounds and Walks' within woodland (WYAS Leeds: RD/RT/221).

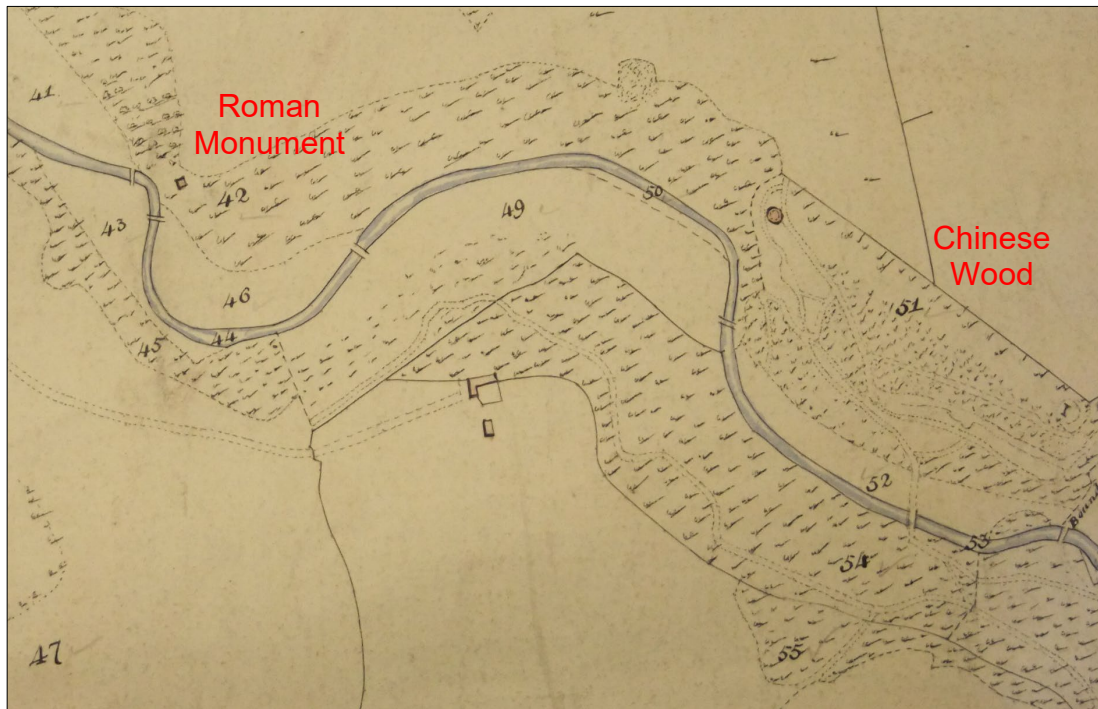


Plate 7: extract from the 1838 Tithe Award map (WYAS Leeds: RD/RT/221).

- 6.1.26 Strangely the Roman Monument is missing from the second Estate map which is listed as having been created c.1870–99 (WYAS Leeds: WYL150/Z/1). This estate map is now thought to have been drawn during the 1840s and updated in the 1870s (Newman 2021, 8).
- 6.1.27 The First Edition Six-inch Ordnance Survey (OS) map, surveyed between 1849 and 1853 and published in 1856, does depict the Roman Monument, but as being circular in plan. The map shows how it could be viewed either from a footpath winding along the valley floor or from an alternative path that takes the visitor up to the structure (Plate 8). This footpath leaves the valley floor (labelled a), ascends the valley side and then along the top of the valley side, but not at its highest point, through the trees towards the Monument; after passing the structure it descends back down into the valley floor (b). The map only depicts one, rather than two, footbridges in the valley beneath the monument. On the southern side of the valley, just below Mackershaw, there is a seat (c) located alongside a footpath which follows the top of the ridge.
- 6.1.28 By the time of the First Edition 25-inch OS map, surveyed in 1890 and published in 1891, the Roman Monument is relabelled the 'Devil's Chimney' and is depicted as square in plan (Plate 9). The footpath up to the monument is no longer marked, but many of the other footpaths in and around the valley are. There appears to be a boundary line marking the descent of the original path (d), which may also hint at an insubstantial path down from the monument into the valley. The two footbridges beneath the Roman Monument are both shown and the seat on the other side of the valley is no longer marked.

6.1.29 The boundary line appears on both Second Editions of the six-inch and 25-inch OS maps, revised in 1907, but it has disappeared by the time of the Third Editions revised in 1928.

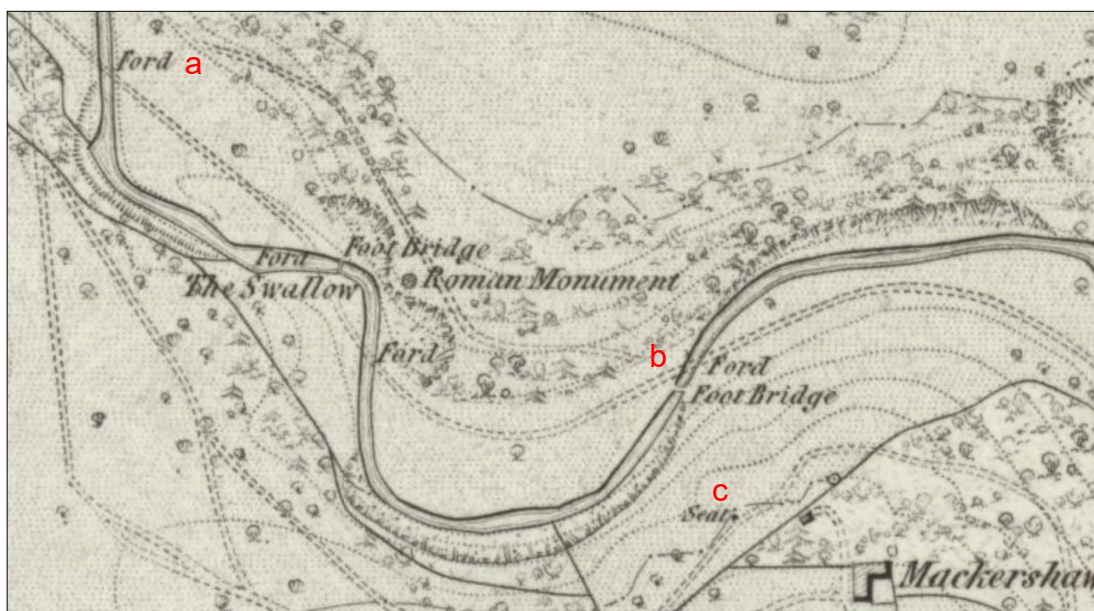


Plate 8: extract from the First Edition six-inch OS map, surveyed 1849–53 and published in 1856, showing routes through Seven Bridges valley past the Roman Monument.



Plate 9: extract from the First Edition 25-inch OS map, surveyed 1890 and published in 1891, showing the Roman Monument labelled as the Devil's Chimney.

6.1.30 The orientation of the 'square' representing the Roman Monument on subsequent editions of the six-inch OS map are all slightly different. It varies from approximately north to south, to north-east to south-west and everything else in between. The 25-inch OS map representations appear more consistent over time.



Plate 10: (left to right) extracts from the Second, Third and Fourth Editions of the six-inch OS maps showing the varying locations and orientations of the Roman Monument.

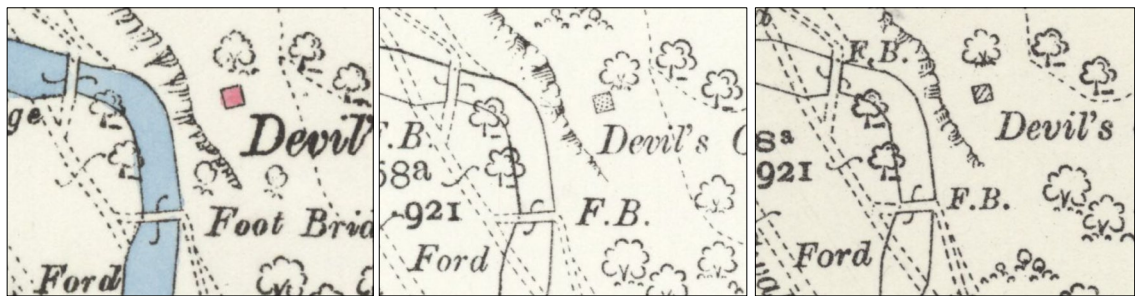


Plate 11: (left to right) extracts from the First, Second and Third Editions of the 25-inch OS maps showing the siting of the Roman Monument.

7. Building Survey

Layout and form

- 7.1.1 The Roman Monument consists of a single-cell, single-storey structure, which is roughly square in plan externally, and circular internally. There is a single doorway within the east-facing elevation, and windows to the south, west and north.
- 7.1.2 The north elevation of the structure is facing 20° west of true north. The structures north–south axis is aligned 340° to 160° and its east–west axis is aligned 250° to 70° . Today, there is not much difference between true north and magnetic north. Magnetic north is $0^{\circ}11'$ west of true north.



Plate 12: general view of the Roman Monument looking southwest.

- 7.1.3 Externally, the main structure has been built using yellow sandstone blocks, some with a pinkish tinge. The stone was probably quarried locally. Internally, red Georgian estate bricks have been used to create a domed circular room. The use of brick in the North-East region dates from the 17th century (University of Gloucestershire *et. al* 2006, 21).
- 7.1.4 The structure has been built on an artificially raised platform set below the summit of the land on the north side of the Skell Valley. The stone platform is c.1.25m high at its southwest corner and completely hidden by vegetation at its eastern end (Plates 12 and 13). At its maximum height it consists of six courses of roughly hewn limestone blocks (Plate 14). The corners of the platform are slightly rounded, but this could be as a result of weathering. The uppermost course consists of large slabs that overhang the lower courses. At the south-west corner, the lowest stone projects

the furthest. There is evidence for repointing and infilling of gaps with smaller stones.



Plate 13: detail showing the relationship between the platform and the main structure.

7.1.5 The footprint of the platform is larger than the footprint of the main structure. The stone used for the platform and the first course of stonework, forming the base for the main structure, is a different colour from the rest. It is greyer in colour compared to the cream, yellow and brown hues of the main walls. This could suggest that it has been constructed from limestone found in the valley.



Plate 14: detail of the platform, showing how it is built into the steep slope.

7.1.6 The base of the main structure is comprised of one course of neatly hewn square blocks of gritstone, which contrast with the roughly hewn platform. The base is slightly wider than the main structure above it (Plates 13 and 14).

Exterior elevations

East-facing elevation with doorway



Plate 15: the east-facing elevation.

7.1.7 The east-facing elevation contains a centrally located plain rectangular doorway that does not have any notable moulding. Some of the stones appear to have rounded edges, but this may be the product of weathering. The doorway contains a smooth raised step and it has a large rectangular sandstone lintel. The doorway contains a metal gate, which is set into a recess behind the outer stonework. In front of the doorway are two flagstones. The flagstone to the north is overgrown with grass.

7.1.8 The elevation consists of neatly coursed sandstone blocks all approximately the same size. Overall, this produces a symmetrical effect. The notable exceptions are four blocks on the northern side of the entrance, which are yellower in colour and have distinctive tool mark patterns across their exposed faces. The three blocks are laid next to each other and are not of dimensions present elsewhere within the elevation. This could suggest that these blocks are replacements of original or earlier stones.

7.1.9 Between the top course of stones and the roof there is a thick layer of mortar that has had small stones pressed into it to form a decorative effect. This is likely to be a later addition to the structure.

Inserting small stones can also help to strengthen a joint.



Plate 16: detail showing the inserted blocks (outlined in red) and the layer of mortar with stones.

South-facing elevation



Plate 17: the south-facing elevation.

7.1.10 The south-facing elevation contains a centrally located plain rectangular window opening (Plate 17). The windowsill has been simply moulded. Above the opening are two large lintels. The lower

lintel has been moulded in the same style as the windowsill and is approximately the same size. The uppermost one is the widest. The window opening contains four vertical metal bars.

7.1.11 The elevation consists of neatly coursed sandstone blocks all approximately the same size. Overall, this produces a symmetrical effect. It is not obvious on this elevation if any of the blocks have been replaced. The blocks forming the corners appear to have suffered the most weathering.

7.1.12 Between the top of the platform and the bottom of the structure's base there is a thick layer of mortar into which small thin stones have been inserted. Between the top course of stones and the roof there is another thick layer of mortar that has had small stones pressed into it to form a decorative feature.

7.1.13 There are three metal attachments, approximately vertically in line with each other, which would have been previously used to secure a fence (Plate 18). These are located below the window.

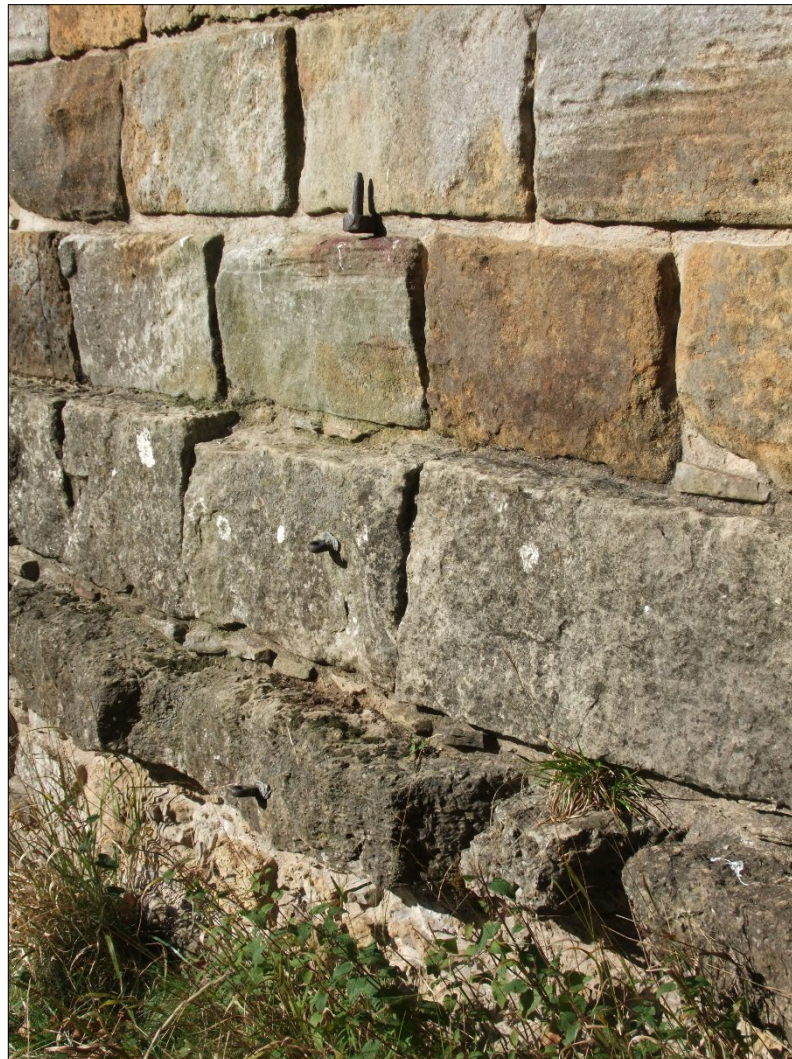


Plate 18: detail showing the metal fence attachments.

West-facing elevation



Plate 19: the west-facing elevation.

- 7.1.14 The west-facing elevation looks down the slope and it is therefore at this point that the greatest amount of the platform is exposed; the rough nature of the limestone blocks can be seen in contrast to the neatly hewn sandstone blocks of the main structure (Plate 19).
- 7.1.15 This elevation contains a centrally located plain rectangular window opening. The windowsill has been simply moulded. Above the opening there is a single lintel, which has been simply moulded in the same style as the windowsill. It is also approximately the same size. Two courses above the lintel is another large stone of about the same size. The window opening contains four vertical metal bars, one of which has been bent out of place.
- 7.1.16 The elevation consists of neatly coursed sandstone blocks all approximately the same size. Overall, this produces a symmetrical effect.
- 7.1.17 Between the top of the platform and the bottom of the structure's base the thick layer of mortar into which small thin stones have been inserted continues. The layer of mortar and stones observed elsewhere between the top of the wall and the roof also continues on this side.
- 7.1.18 It is possible that a couple of stone blocks may have been replaced in this elevation. There are two in particular that have very crisp clean, sharp edges in comparison to other stones within the elevation. One can be seen in the southern corner and forms part of the northern edge of the window.

North-facing elevation



Plate 20: the north-facing elevation.

- 7.1.19 The north-facing elevation contains a centrally located plain rectangular window opening (Plate 20). The windowsill has been simply moulded. Above the opening are two large lintels. The lower lintel has been moulded in the same style as the windowsill and is approximately the same size. The uppermost one is the widest. This arrangement mirrors that of the south elevation. The window opening contains four vertical metal bars.
- 7.1.20 The elevation consists of neatly coursed sandstone blocks all approximately the same size. Overall, this produces a symmetrical effect. It is not obvious on this elevation if any of the blocks have been replaced. The blocks forming the corners appear to have experienced most weathering.
- 7.1.21 Between the top of the platform and the bottom of the structure's base there is a thick layer of mortar into which small thin stones have been inserted. There is also an area below the window between the bottom of the structure and the top of its base where there has also been some infilling with small stones.
- 7.1.22 Between the top course of stones and the roof there is another thick layer of mortar that has had small stones pressed into it to form a decorative feature and to strengthen the joint.
- 7.1.23 There are two metal attachments, approximately vertically in line with each other, which would have previously been used to secure a fence (Plate 21). These are located below the window.



Plate 21: detail showing the metal the metal fence attachments.

The roof

7.1.24 The roof overhangs the walls and is made up of 12 large limestone slabs. The four, square, corner pieces (1–4) are now held in place with iron ties linking them to the larger rectangular slabs that occupy the space between the corners (5–8) (Plate 22). There are four ties securing each corner piece.

7.1.25 The centre of the roof is made up of four slightly smaller square slabs of limestone (9–12). A large dark ring of staining can be seen marking these four slabs (Plates 22 and 23). It is suggested that this marks the location of the larger central pillar. The central circle is 0.88m internally and 1.26m externally in diameter.

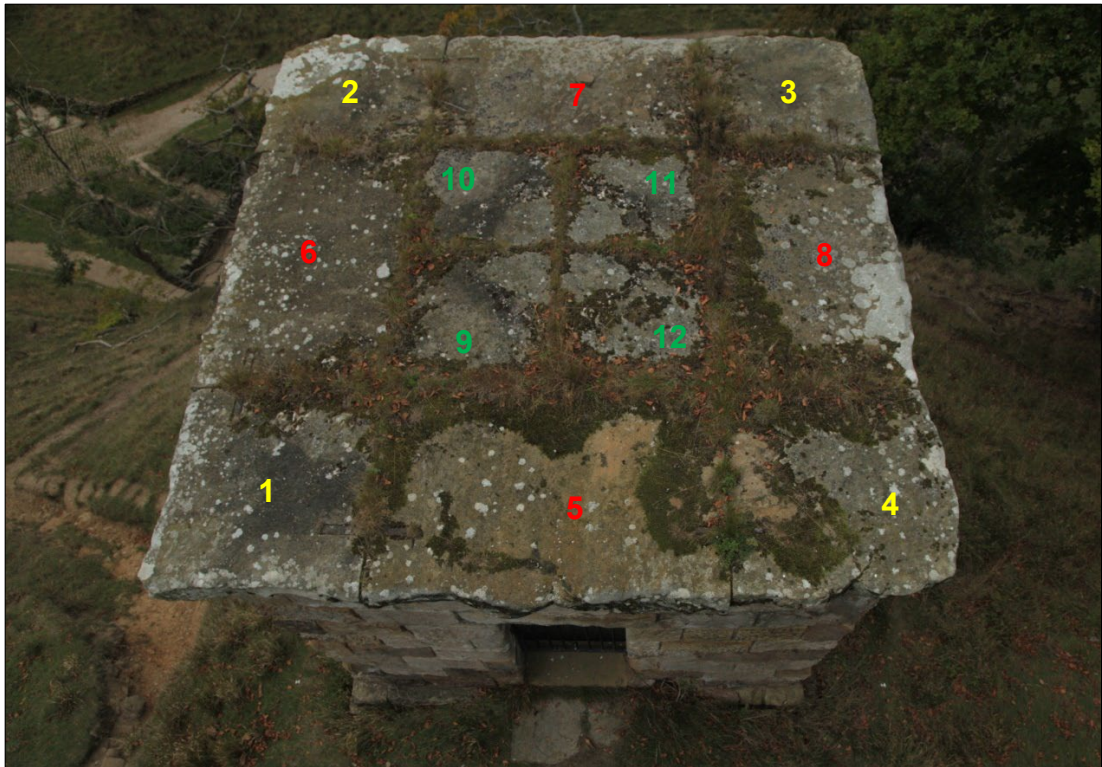


Plate 22: view of the roof, looking west.



Plate 23: detail of the central circular mark.

7.1.26 Scaffolding was erected after the initial site visit to facilitate conservation and repair works. This provided an opportunity to inspect the roof more closely. The roof has a gentle slope from the centre to the edges, which would have promoted water run-off. At the time of the second visit the

iron-ties had been replaced with steel ties and the moss had gently been removed (Plate 24). The circular stain in the middle of the roof was still visible.

7.1.27 No evidence for any form of attachment for the historic pillars was seen on the roof. However, discussions on site with architects and the building contractors have drawn the conclusion that the pillars would have been of such a great size and weight that they would not have needed attaching. The corner pillars would have been placed on the four corner slabs (1–4 on Plate 22) to enable the downward thrust from the weight of the pillars to be directed downwards through the walls. The stone that has been used elsewhere for the Roman Monument has been subject to weathering and some of the stones have failed and been replaced in the past. The pillars would also have been exposed to the elements and as a result their integrity probably also failed and resulted in them being removed before they became dangerous (pers. comm. Collins 30/09/2022 and Osguthorpe 03/11/2022).



Plate 24: view of the roof during conservation work

Interior

7.1.28 The interior of the Roman Monument is circular in plan and has a domed ceiling. The interior shape has predominantly been created using a lining of Georgian estate bricks, which were then covered in render. Water has made its way into the building through the roof, and this has caused damage to the interior. The render now only survives in patches on the walls and is quite crumbly in some locations. At least two layers of render can be discerned; which vary slightly in colour from white to

pale cream. The small amounts of render that survive on the ceiling have been discoloured, green, by the ingress of water. Two different samples of what is believed to be mid-18th-century render were sent for analysis (see Appendix 3). The location of the surviving render has been captured as high-resolution orthographic images.

7.1.29 Behind the plain rectangular exterior, the interior doorway opening has a flattened round head above the height of the external stone lintel. Therefore, the curved nature of the entranceway opening cannot be seen from outside (Plate 25). On both sides of the doorway there is some incised graffiti. The inner edge of the entranceway is curved, rather than a sharp corner. This has been achieved by shaping the corner bricks and through the application of render.



Plate 25: view of the doorway internally showing the threshold stone and the curved entrance ceiling.

7.1.30 There is a large stone block creating the threshold into the structure. On entering, there is a step down into the circular room. Internal floor level is considerably lower than the level of the threshold

and it is possible to see the rubble foundation that the threshold stone sits on (Plate 25). The floor is made up of loosely compacted soil and small rubble incorporating broken brick and stone.

7.1.31 Surviving from the doorway round to the south-facing window and continuing up to the southern edge of the west-facing window there is a curved stone foundation, which has been exposed. This supports the internal circular brick lining. To the north-west there is a raised area of more compacted soil (Plate 26).

7.1.32 The multiple changes of level within the interior of the structure, in addition to the exposed foundation layer, suggests that the original floor level has been lost. It is also noted that the brick lining at the bottom of the walls is not covered in render, suggesting that it was not originally exposed. There are between four and five courses of exposed brick at the bottom of the walls, which suggests that the render originally began at a height close to or just above the stone threshold. There is no evidence to suggest what the original floor would have consisted of.



Plate 26: detail showing the curved stone foundation at the base of the exposed brick lining and the raised area to the right.

7.1.33 At the time of the second site visit, a test pit had been dug internally to investigate the extent of the building's foundations (Plate 27). The foundations were exposed to a depth of c.0.75m and it was evident that the foundations go deeper. The foundations are wider than the walls and consist of large boulders. The ground level internally has been made up of broken bricks, rubble, including burnt material, and soil.



Plate 27: detail showing the exposed foundations within the test pit.

- 7.1.34 The circular walls are vertical to about halfway up the window openings, at which point the walls start to curve inwards to form the domed ceiling. The dome is essentially an upward and inward extension of the walls. The Georgian estate bricks are orangey red in colour. They have been hand-made, and do not contain a frog. The bricks vary in size, but the different sizes are used consistently. They are between 2 and 2½ inches thick, 4¼, 4½ or 5 inches wide and 9 or 10 inches long. There are also a series of bricks within the walls, which are 6 inches wide or long (as the rest of the brick is hidden within the wall it is difficult to know exactly which side is being observed).
- 7.1.35 Where the lower half of the brick lining is exposed, a mixture of headers and stretchers can be discerned, but a definitive bond type cannot be seen. The proportion of headers increases as the top of the dome is approached. The dome is entirely made of header bonded bricks (Plate 28). The use of a header bond is frequently employed for decorative effect, but in this case, it also offers great strength to the curved walls (Brunskill and Clifton-Taylor 1978, 71).
- 7.1.36 A dome can be built through the creation of a series of self-supporting horizontal rings stacked one on top of another, with each consecutive ring gradually becoming smaller in diameter until the apex is reached. Just as the keystone locks the voussoirs of an arch together, the final stone in each horizontal course of a dome locks the blocks of that course into place. Temporary framework that could be adjusted and moved may have been used during construction (Lancaster 2015, 13–14).



Plate 28: detail showing the header bond used to create the top of the dome.

Windows

7.1.37 The three windows externally are plain and rectangular. Internally, the window recesses have flattened round heads to match the doorway, created from the Georgian estate bricks and covered in render. The internal edges of the window recesses, like the entranceway, are curved where the render survives.

7.1.38 The stones, seen externally, project across the internal reveals, which may suggest that they could have housed some form of internal frame or mounting. The stones forming the window lintels appear to have been shaped internally. This originally may have created a scalloped effect, but the carving has subsequently been damaged due to weathering and the insertion of the vertical bars.

South-facing window

7.1.39 The south-facing window has been subject to several phases of repair. The lower third of the east side of the window recess is covered in a relatively smooth render, above this, five courses of Georgian estate bricks are exposed, which have been laid in a stretcher bond (Plate 29, left). The top third is covered in another layer of render, which is pock-marked in appearance.



Plate 29: detail showing the south-facing window recess, east side (left), and west side (right).

7.1.40 Exposed at the bottom of the west side of the window recess is a block of sandstone. This is surrounded by Georgian estate bricks. The top third of the opening is still covered in render, above which a couple of bricks forming the flattened rounded head of the recess can be seen (Plate 29, right).

7.1.41 The windowsill has been repaired using late 19th-century–early 20th-century bricks (Plate 30). Two of them have the name ‘ARMITAGE’ stamped into their exposed surface (Plate 31). They are larger and more maroon in colour compared to the Georgian estate bricks. The Armitage bricks are all consistent in size, being 3 inches thick by 4 inches wide by 9 inches long. Between the bricks and the external stone windowsill there is some graffiti scored into the mortar. It comprises a series of letters and symbols – B S ∞ A C O ∞ .

7.1.42 *George Armitage & Sons Ltd., Robin Hood, Lofthouse, Wakefield. The company started in 1824 when stonemason John Armitage joined fellow masons to work a quarry at Robin Hood. In 1864 one of his sons established the firm of George Armitage and Sons, also at Robin Hood, and expanded into brick making by exploiting the blue shale or marl which was found along with the sandstone. The Company expanded to open several brickmaking sites around the Leeds and Wakefield area including Woodlesford, Lofthouse, Morley & Swillington (Sallery, 2022).*



Plate 30: detail showing the repaired south-facing windowsill.



Plate 31: detail of a brick with the name 'ARMITAGE' stamped into it.

West-facing window

7.1.43 The west-facing window has also been subject to several phases of repair. There are three different coloured renders visible, which are cream, buff and brown in colour (Plate 32).



Plate 32: detail showing the west-facing window recess, south side (left), north side (right).

7.1.44 The south side of the window recess is completely covered in render. Approximately halfway up there is some graffiti incised into the render. This includes an isolated 'P' and an 'H' and then a larger set of initials 'RM' with the start of a date directly beneath '19??' (Plate 32, left). The north side is similarly covered in layers of render apart from approximately halfway up where five courses of Georgian estate bricks are exposed (Plate 32, right).

7.1.45 There are two holes in the external stones framing the window on the south side. These are mirrored on the north side. The holes may indicate the location of fixings for an internal window frame, horizontal bars or shutters, etc. The windowsill is made up of five stone blocks covered in render. The outer sill is the best preserved of the three windows, and the moulding is clearly defined (Plate 33).



Plate 33: detail showing the inner stone windowsill and the moulding of the outer moulded sill.

North-facing window



Plate 34: detail showing the north-facing window recess, west side (left) east side (right).

- 7.1.46 The north-facing window also shows evidence for several applications of render. The west side of the window recess is completely covered (Plate 34, left). The east side is similarly covered apart from approximately halfway up where five courses of Georgian estate bricks are exposed (Plate 34, right).
- 7.1.47 There are two holes in the external stones framing the window on the west side. These are mirrored on the east side. These holes are in a similar position to those observed in the west-facing window and may also indicate the location of fixings for an internal window frame, horizontal bars or shutters, etc.
- 7.1.48 The windowsill is made from large sandstone blocks, which have then been covered in render. Two of the blocks have been exposed (Plate 35).



Plate 35: the north-facing window.

Graffiti

7.1.49 The word graffiti originated in the mid-19th century from the Italian *graffio* meaning ‘scratch’, reflecting the form that most early graffiti would have taken. However, the term covers a wide range of marks applied to surfaces. Such marks range from drawings, paintings, stencilling and tags to apparently random or meaningless scribbles and lines. Graffiti may be written, painted, scratched, or otherwise applied (Buglass 2016, 3; Historic England 2021, 1).

7.1.50 In recent years it has increasingly been recognised that historic graffiti is a valuable resource for study, and of value as part of the history of a building. Graffiti often represents those people who are otherwise invisible from more formal historical records.

7.1.51 There is graffiti throughout the Roman Monument. The most obvious markings are the large letters scratched and crayoned in red across the south-west wall, which are likely to be relatively recent from the late 20th or early 21st century. Of more historical interest are smaller groups of letters and initials incised into the render using something such as an iron nail, a knife or a simple blade. There are three dates from the 1900s, the earliest is possibly 1907 and the latest is 1966. Due to the condition of the plaster, there are numerous areas where only partial letters or numbers survive, making it difficult to transcribe full names or dates in these locations.

7.1.52 The graffiti was recorded by working clockwise around the inside of the structure from the doorway. Transcriptions of the graffiti are recorded in Appendix 4 and Figure 5 is a plan showing their approximate locations.



Plate 36: examples of the graffiti found within the Roman Monument.

8. Discussion and analysis

Phasing

- 8.1.1 The Roman Monument is a single-phase 18th-century garden building that has subsequently been modified, repaired, and conserved. A greyish coloured limestone has been used for the platform, base and roof and a yellow, cream, and brown sandstone has been used for the main walls. Externally, the structure is square in plan, but internally Georgian estate bricks have been used to create a circular domed room. Internally, both the stonework and the brickwork appear to have originally been covered in render. This has been patched and renewed on several occasions and is now in poor state of repair.
- 8.1.2 The windows currently contain four vertical metal bars, but evidence suggests that they originally contained pairs of horizontal metal bars. The external stonework projects across the internal window recess, which could have accommodated some form of window frame, suggesting that they may have been glazed. Nebot's mid-18th-century painting of the Roman Monument could be used to corroborate this. The remains of fixings can be seen within the doorway, further suggesting that the current gate is a replacement.
- 8.1.3 The location of the Roman Monument, high up on a cliff, is very exposed and due to weather erosion several sandstone blocks have failed and been replaced. Early 20th-century bricks have been used internally to repair the windowsill of the south-facing window. At some point during the 20th century, it is believed that the five conical pillars were removed, perhaps for safety reasons.
- 8.1.4 Internally, the circular room contains a variety of graffiti, largely consisting of letters, initials and partial dates and one small pencil sketch. Inscribed dates are all from the 1900s, with the earliest being 1907 and the latest 1966. This indicates that the Roman Monument was frequented right through the 20th century. It is conceivable that some of the graffiti dates to the 19th century.

The form of the Monument

- 8.1.5 The Roman Monument is based on the ancient tomb of the Horatii and Curiatii. It is not known if any of the Aislabies undertook a Grand Tour of Europe, but they were aware of the historic monuments that would have been seen by those travellers. There were two main publications containing detailed engravings. Firstly, Pietro Santi Bartoli's *Tombs of the Ancients* published in 1697, which John Aislabe is believed to have owned a copy of. The second was Bernard de Montfauçon's *Antiquité expliquée et représentée en figures* published in 1719. David Humphrey published an English translation—of the 15 volumes—*Antiquity Explained and Represented in Diagrams*, between 1721–5. Beilby Porteus refers to this publication in a letter.

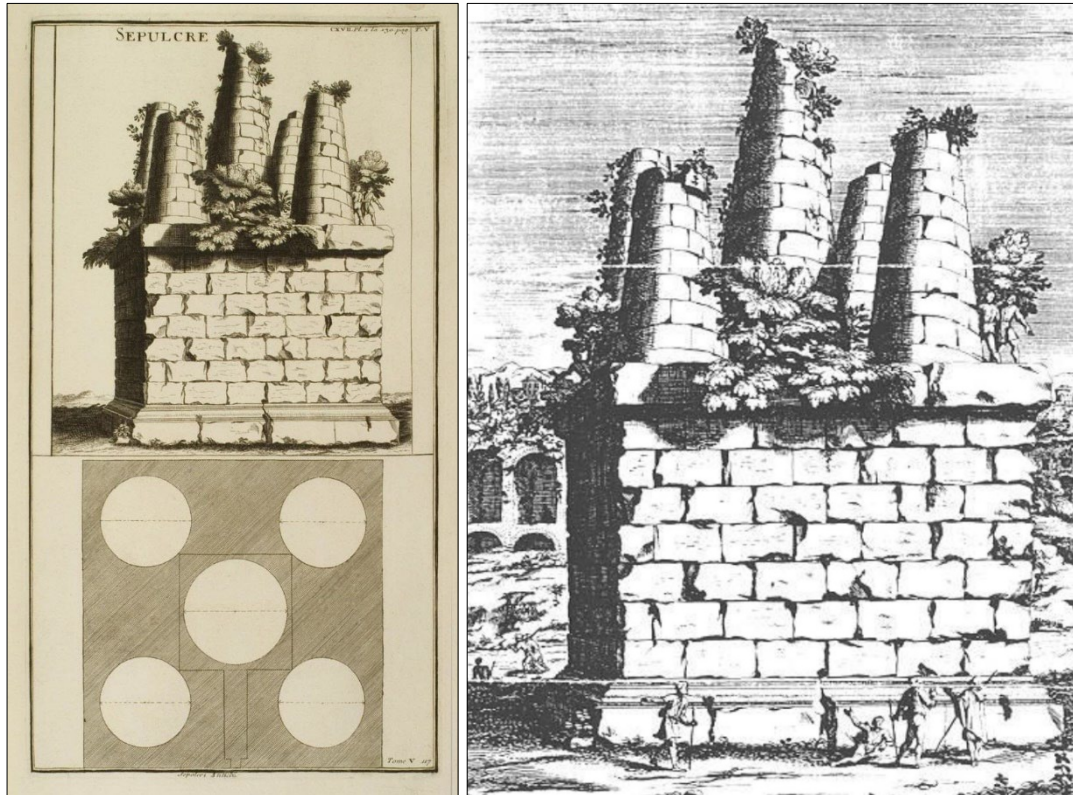


Plate 37: the tomb of the Horatii and Curiatii, as depicted in Montfauçon (left) and in Bartioli's Tombs of the Ancients (right) which John Aislabe is believed to have owned a copy of (Newman 2021, 15–16).



Plate 38: the Roman Monument as it appears today.

- 8.1.6 The Roman Monument is one of three such structures known to have been based on the tomb of the Horatii and Curiatii built during the 18th century within aristocratic English designed landscapes. These are the listed Sugar Loaves (NHLE: 1142884) built for William Morice of Werrington Park near Launceton, and the Broken Temple built for Norbourne Berkeley at Stoke Park near Bristol. This group of structures is analysed in detail by Newman (2021, 14–23).
- 8.1.7 What is clear from Newman’s analysis and from the results of the historic building survey is that the Roman Monument at Studley Royal is the most faithful reproduction of the ancient tomb in terms of its overall form and appearance.
- 8.1.8 Both structures are square in plan, with bases that are wider than the main building. The main part of the structure for both is formed from stone blocks or ashlar, with an overhanging roof. The Horatii and Curiatii tomb is drawn with five pillars, one at each corner, with a taller central one. None of the pillars survive atop the Roman Monument today. However, through close examination of historic paintings and sketches, and evidence gathered from the historic building survey, it is believed that the Roman Monument also had five pillars set out in the same way as the ancient tomb. Measurements of the circular staining observed in the centre of the roof could be used to help reconstruct the size of the central conical pillar. The number of pillars is also confirmed by the description of the Roman Monument in Beilby Porteous’s letter:
- “His a Square Tower with a conical pillar upon each corner & another in the middle”*
(WYAS Leeds: WYL150/6031/VR 13274)
- 8.1.9 Where the Studley Roman Monument diverges from the original tomb is through the insertion of three windows and a door. Its interior is also circular with a domed ceiling, whereas the ancient tomb attributed to the Horatii and Curiatii appears to have had a central square burial chamber.
- 8.1.10 The Roman Monument is also significantly smaller than the original tomb, (it is about 8% by volume (Newman 2015, 135)) but this was obviously intentional. It is thought that this may have been a visual trick to make the vista through the valley appear longer (Southern Green 2021, 16). The Roman Monument was constructed at a scale appropriate to its surroundings.

Location and sighting

- 8.1.11 The Roman Monument was cleverly sighted to maximise its visual impact from down in the valley and in longer views from the Octagon Tower.

Sighting within Seven Bridges valley

- 8.1.12 The Roman Monument is positioned on a rocky promontory, north-east of a bend in the river. It has been built to engage with the dramatic setting that the cliff provides. The promontory thrusts the

Roman Monument forward into the valley, making it visible from the valley floor for longer and further than if it had been sited at the top of the valley slope, where construction would have been easier.

8.1.13 From in the valley, the Roman Monument has been framed between two of the bridges that cross the bend in the river, which add to its immediate landscape setting (Plate 39). During the autumn and winter, when the trees have lost their leaves, it may have been possible to see the Monument from the start of the valley at its west end (Plate 40) where the footpath rounds the corner away from the Cascade, marking the point of change from the formal water gardens. This demonstrates that the structure was designed to be seen from both long and short views of the valley base (Plates 39–41).



Plate 39: a view of the Roman Monument from down in Seven Bridges valley, with two of the bridges in the foreground.



Plate 40: view from the west end of Seven Bridges valley looking towards the location of the Roman Monument (orange arrow), which is obscured by trees in full leaf, but visible in winter.



Plate 41: view of the Roman Monument from the east.

8.1.14 Although today the monument is more difficult to access, early cartographic evidence suggests that there was originally a dedicated pathway from which it could be reached. The original internal arrangement of the Roman Monument is unclear; however, the windows would have allowed visitors to enjoy views across and along the valley (Plate 42).



Plate 42: view through the west window looking across the valley to Mackershaw Park.

Distant views

8.1.15 The Roman Monument was also deliberately sited to enable it to be seen from higher and more distant vantage points. Land was secured from the Archbishop of York in 1731, from where the structure could have been viewed through designed gaps in the trees along upper-level paths, particularly along the top of the south-west side of Seven Bridges valley through Mackershaw Park.

8.1.16 Walbran (1847, 24) helps to confirm that the Roman Monument and the Chinese Ting were both designed to be seen from the entrance to the Octagon Tower, which was built between 1734–6. The entrance to the Octagon Tower looks out over Mackershaw Park towards Seven Bridges

Valley.

... the OCTAGON TOWER, beautifully situated on one of the most commanding eminences in the whole grounds. In front of the tower is a fine stretch of park-like scenery, bounded by the dark woods of Mackershaw; in the midst of which are seen a Chinese Temple, a Roman Tower, &c.,

- 8.1.17 Although not painted from the Roman Monument, Nebot (c.1750), captured a view looking westwards across Mackershaw Park towards the Octagon Tower (Newman 2015, 164–5). The painting demonstrates how the Aislabies created clear and deliberate gaps within their tree planting to enable long views towards and between various garden structures.
- 8.1.18 Incorporating long views of Seven Bridges valley may also have been part of John Aislabie's vision for his proposed new mansion house. It is conceivable that the valley would have been viewed from the upper stories of the building and that at certain times of the year when trees are not in leaf the Roman Monument may have been visible.

Who built the Roman Monument and when?

- 8.1.19 Who was responsible for building the Roman Monument and when it was built is still uncertain. The simple answer may be that it was a project envisaged by John Aislabie but completed and brought to fruition by his son William, in his own style. John may have thought about constructing a garden structure high up on the valley side as an eye-catcher, but it may have been William who settled on the form it was to take.
- 8.1.20 To date, there are no known documents that directly refer to the construction of the Roman Monument. As part of the Skell Valley Project, a large number of documents are being transcribed and re-catalogued. Once this has been completed, new information may be discovered. Currently, the Roman Monument is believed to have been constructed at some point between 1740 and 1760.
- 8.1.21 The earliest possible date for the construction of the Roman Monument has been derived from a bill of works referring to pailing work in an area that was to become the Chinese Garden. This is the earliest known reference to date of works in Seven Bridges valley. The gate pillars created as part of this stage of work are classical in form, like the Roman Monument.
- 8.1.22 By this point in time, John Aislabie had acquired the land at Mackershaw and the Octagon Tower had been built. So, it is conceivable that John had been thinking about how he was going to 'design' Seven Bridges valley and incorporate it into his wider landscape schemes.
- 8.1.23 John Aislabie died in 1742 and the estate was inherited by his son William. He inherited his father's passion for landscape design and lead to an enormous expansion in the Studley designed

landscape over the next forty years. William abandoned the idea of building a new mansion and initially focused on refurbishing the Old Studley Hall before turning his attentions back to Seven Bridges valley and work on the Chinese Gardens in 1744.

- 8.1.24 Tragedy struck in December 1759 when William's second son, and likely heir, died unexpectedly at the age of 30. The ancient tomb attributed to the Horatii and Curiatii brothers who died in mortal combat may have resonated with William; this can be suggested as a possible motivation as to why the Roman Monument is styled on the tomb outside Rome and that it may have been constructed as a memorial structure.
- 8.1.25 The first known documented description of the Roman Monument once it had been completed is in a letter by Beilby Porteous in c.1760, and provides the latter date by which the structure was built. Porteous's phrasing within the letter could be used to suggest that it was William Aislabie who built the Roman Monument.
- 8.1.26 There are a large number of estate bills and vouchers covering the period 1717–58 (WYAS Leeds: WYL150/5619/A-C (286)), which reveal that from the 1730s through to the 1750s there were numerous masons employed under the direction of R. Doe on various projects across the estate. Some specific buildings are mentioned, such as the Stables, Hercules Temple, Gothic Temple and Farmhouses, but the workforce was also employed fixing and repairing window heads, coping, ovens and stoves, laying flagstones and building walls. A lot of these jobs were occurring concurrently. There could be anything from five up to 25 masons working on the estate at any one time. It is therefore not inconceivable that the Roman Monument was built alongside or in-between some of the other, larger construction jobs.
- 8.1.27 By 1767 William fulfilled another of his father's aspirations by acquiring the Fountains estate. This marked the start of a new stage of landscape design, which incorporated the ruins of the abbey into the estate as a whole and drew William's attention from Seven Bridges valley.

Additional Work

- 8.1.28 As noted above, a large number of documents are currently being transcribed and catalogued more fully at the archives in Leeds as part of the Skell Valley Project. At an appropriate point in time it would be beneficial to revisit these documents to see if any new information pertinent to the Roman Monument has been identified.
- 8.1.29 Some of the graffiti etched into the stone within the north reveal of the monument's doorway was slightly obscured by the gate. If the gate is removed at any point, it would be beneficial to review the graffiti to see if any more letters can be discerned.

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West Yorkshire Archive Services

WYL150/5619/A-C (286) – Bills and vouchers from 1717-1758

WYL150/6031/VR 13274 – Letter from Beilby Porteus to Thomas Robinson c.1760

WYL150/Z/240 – 1771 – Correspondence concerning the Studley Royal grounds

WYL150/5434 (284) – 1810 Survey books – Of the estates inherited by Elizabeth Sophia Lawrence on the death of Mrs. Elizabeth Allanson

WYL150/5437 (C.64/4) – 1830 Survey book – Elizabeth Sophia Lawrence's estates at Aldfield, Bishopton, Bondgate, Lindrick, Studley Royal, Whitcliffe, Winksley; made by Thomas Robinson.

WYL150/Z/15 – 1831 Estate map – Of the lands held by Mrs. Lawrence at Studley Royal by Thomas Robinson.

RD/RT/221 –1838 Tithe Map and apportionment records – Studley Magna or Royal (Ripon) Map by Thomas Robinson of Ripon – 1838

RD/RT/270/1 – 1840 Tithe Map and apportionment records – Studley Parva or Rodger

WYL150/Z/1 – c1870-1899 Large Estate Map

Cartographic Sources

Six-inch Ordnance Survey maps

Yorkshire 119, Surveyed 1849 to 1853, Published 1856

Yorkshire CXIX.SW, Revised 1907, Published 1910

Yorkshire CXIX.SW, Revised 1928, Published 1930

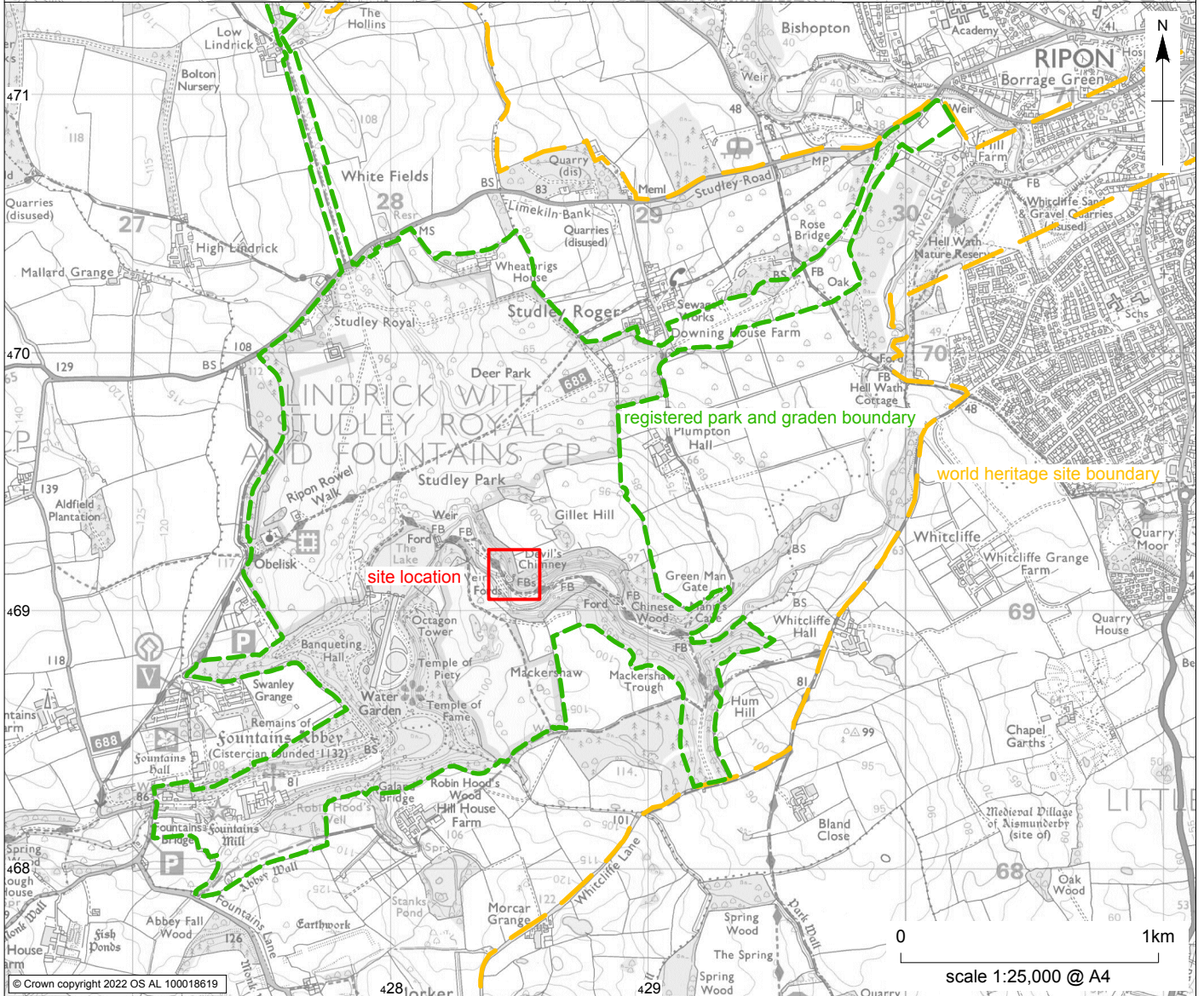
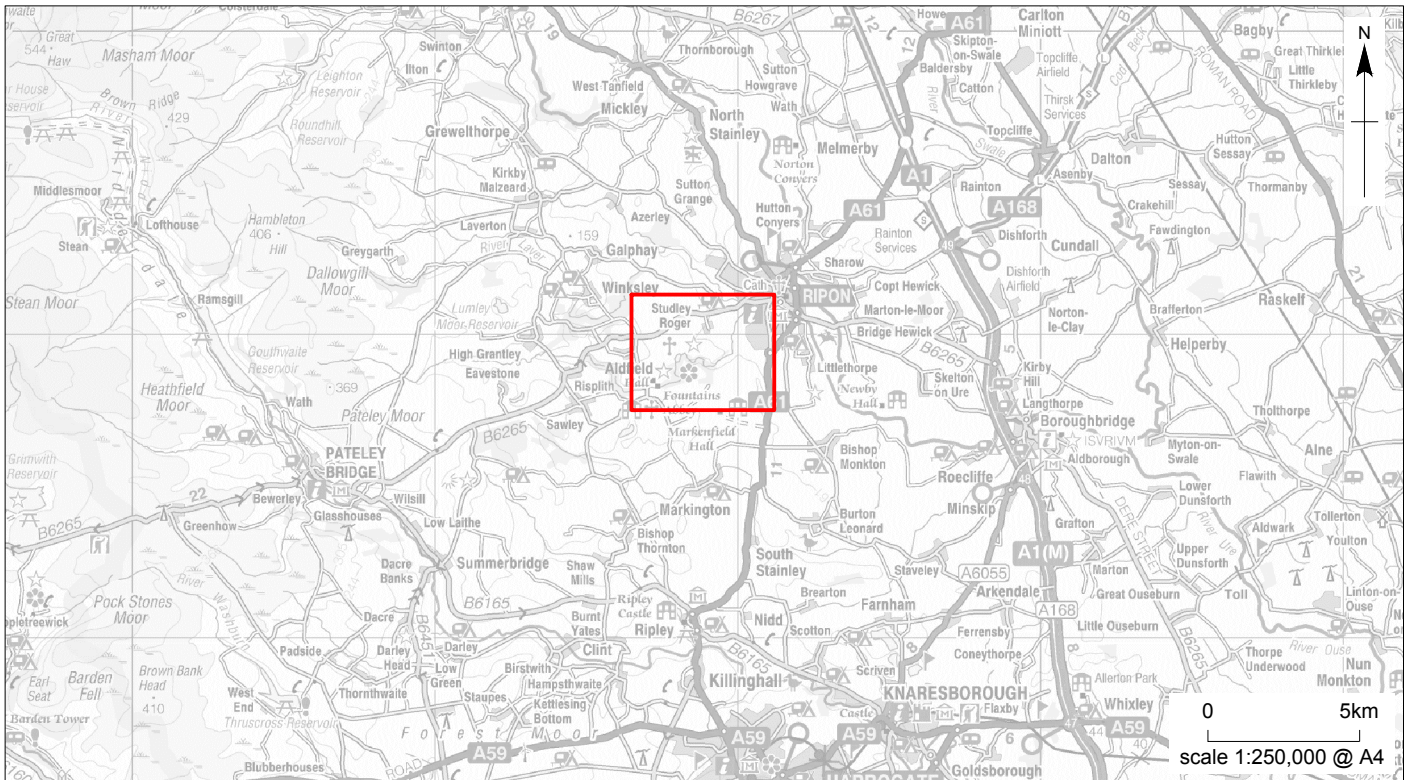
Yorkshire CXIX.SW, Revised 1938, Published 1947

25-inch Ordnance Survey map

Yorkshire CXIX.9, Surveyed 1890, Published 1891

Yorkshire CXIX.9, Revised 1907, Published 1909

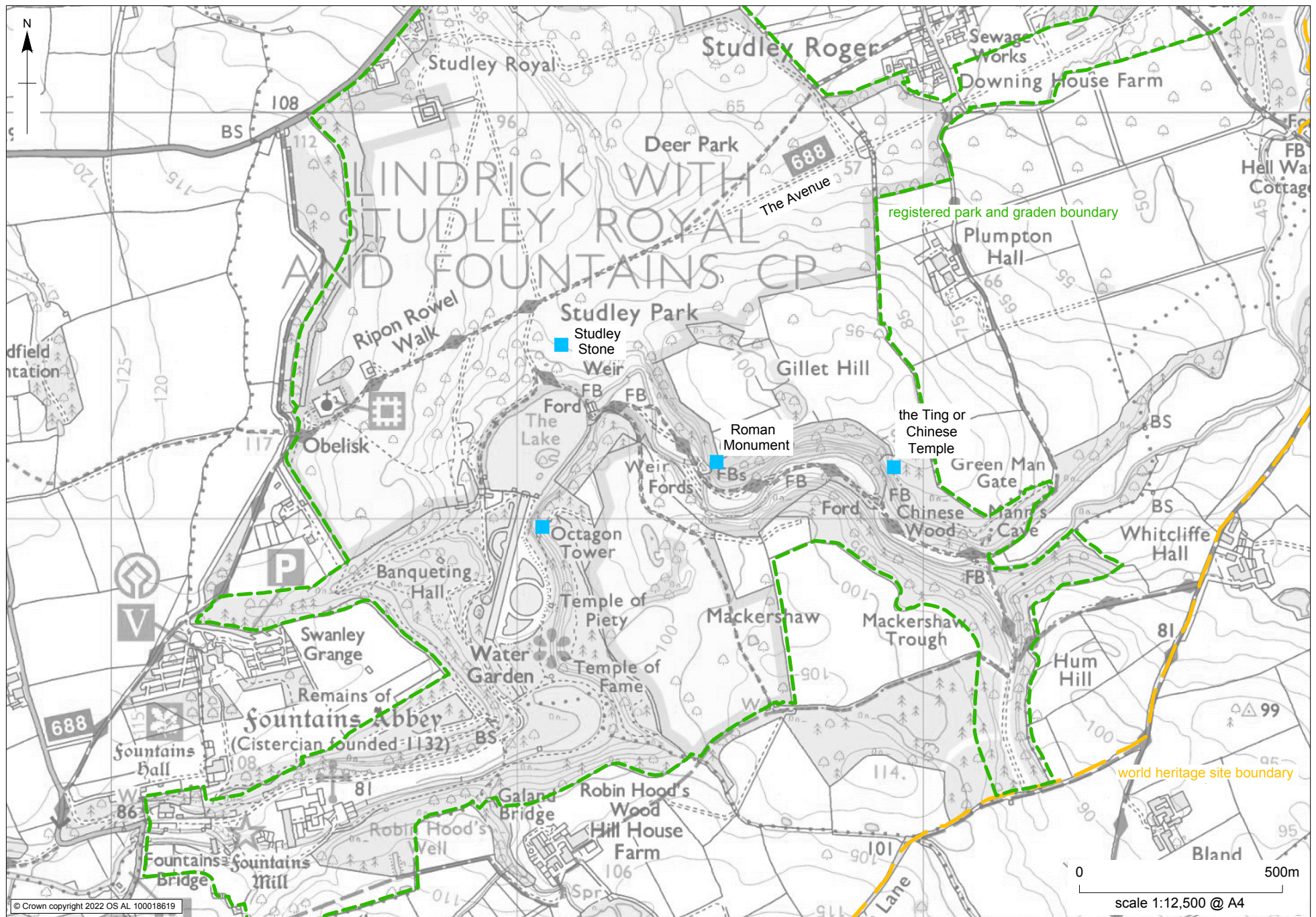
Yorkshire CXIX.9, Revised 1928, Published 1929



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Studley Royal Roman Monument, North Yorkshire: site location

Figure 1



Studley Royal Roman Monument, North Yorkshire: garden landscape features mentioned in the text

Figure 2

a) north facing elevation



b) west facing elevation



c) south facing elevation



d) east facing elevation

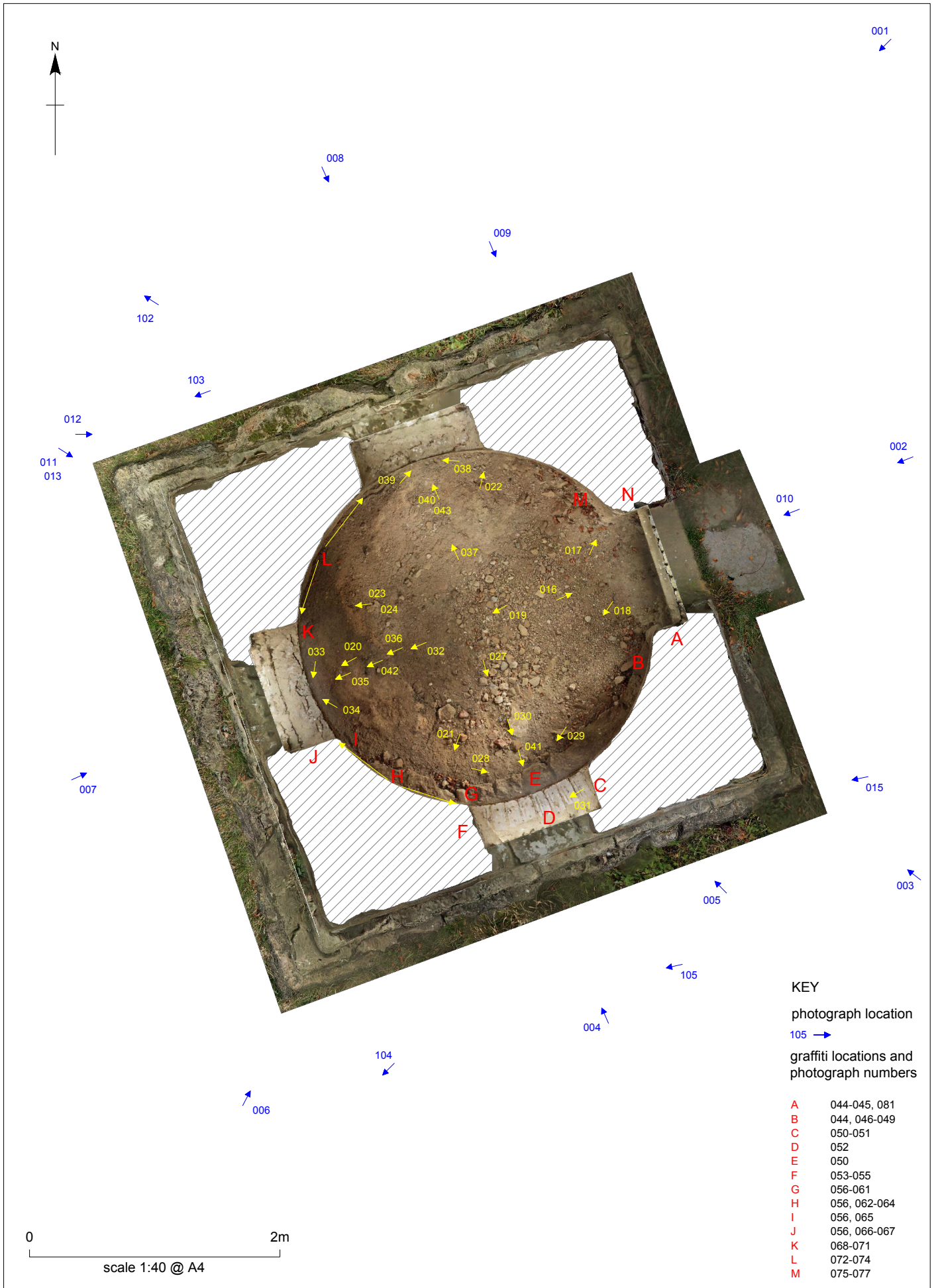


0 2m
scale 1:40 @ A3



Studley Royal Roman Monument, N-Yorkshire: internal elevations, roof and internal floor

Figure 4



Appendix 1: National Trust Historic Buildings, Sites and Monuments Record (HBSMR)

The Roman Monument, Fountains and Studley Royal

Record ID: 30064*0 / MNA144599
Record type: Building
Protected Status: Registered Park or Garden, Listed Building: Grade II, World Heritage Site
NT Property: Fountains and Studley Royal; North
Civil Parish: Lindrick with Studley Royal and Fountains; Harrogate; North Yorkshire
Grid Reference: SE 2847 6913

Summary

A small square stone built building on top of the cliffs of the eastern side of the Seven Bridges Valley.

Identification Images (0)

Monument Types

GAZEBO (Modern - 1901 AD to 2050 AD)

Description

The Roman Monument is a gazebo built on an artificially raised (approximately 1.5m high) rock promontory overlooking Seven Bridges Valley from the eastern valley side. It is a single storied squarish building (3.2m by 3.9m) constructed of coursed squared gritstone with a roof of massive slabs. Internally it has a brick lining which has a domed ceiling. The east side contains the doorway and the other three sides have square windows. The vertical iron bars in the windows are probably recent, there are indications that at an earlier date the bars were horizontal. Built for John Aislabie in about 1740 [sic - it is not known what the evidence is for this conclusion; it in fact relates to the Octagon Tower] the design was modelled on the monument said to be that of the Horatii and Curatii at Aricca above Rome. A Nebot painting of circa 1760 suggests that the building originally had four pinnacles on the corners of its roof, as did the original.

CEH 1987

Much is said about this building being evidence of the influence on William Aislabie of taking the Grand Tour. The evidence in fact suggests that he got no further than central France. It is interesting to note that a depiction of the Horatii monument appears in the same volume of illustrations of antiquities as the model for the interior of the Banqueting House. Aislabie senior is known to have owned a copy of it.

MN 1996

MN 3.8.98: The diary of Lady Amabel Yorke mentions the building on her visit on 2/9/1793. After touring the grounds she visited the house and then "From the house went to the Bank close to the Roman Monument and over the valley and so out by the Avenue". Indicates the way in which the building may have been irregularly visited.

2013 monitoring: Pointing in stone blocks looks recent. Evidence of water damage to ceiling, especially above w window. Quite a lot of graffiti inside. Some of the stonework in windows has deteriorated but this looks quite old. Some grass and ragwort on roof which may be damaging.

References

- SZP10220 - Map: 1870. Estate survey of the Studley Royal Estate.
SZP10777 - Document: A Yorke. The Journals of Lady Amabel Yorke 1769-1827.
SZP1792 - Map: Ordnance Survey. 1854. First Edition 6" survey. 10560.
SZP3278 - Map: T Robinson. 1838. Tithe Award Survey, Township of Studley Royal.
SZP3439 - Map: C A Howlett, Mark A Newman. 1988. Sites and Monuments Record Map X (FASR - Park). 2500.
SZP35696 - Photograph - black and white: 26/08/1946. High Vertical of Studley Royal Park and north of gardens. RS106GUK1306.
SZP3724 - Graphic material: A Devis. 1770. View of the Seven Bridges Valley, below the Roman Monument, at Studley Royal..
SZP3838 - Monograph: W Vickers. 1845. The Harrogate Visitors Handbook. 6.
SZP4753 - Map: T Robinson. 1831. Estate map of the lands held by Mrs. Lawrence at Studley Royal.
SZP48223 - Monograph: Anon. 1770. A description of England and Wales. 10.
SZP5556 - Unpublished document: C A Howlett. 1988. Studley Royal Park Survey Volume II - Archaeology.
SZP5740 - Map: Ordnance Survey. 1891. 25" to the mile survey. 2500.
SZP7449 - Map: Mark A Newman. 1996. Sites and Monuments Record Map IX (FASR - Seven Bridges Valley). 500.
SZP8343 - Graphic material: B Nebot. Oil painting of the upper end of the Seven Bridges Valley at Studley Royal.
SZP8684 - Graphic material: J Buckler. 1818. Pencil sketch of the upper part of the Seven Bridges Valley, including the Roman Monument.

Designations

Listed Building (Grade II): THE DEVILS CHIMNEY ON NORTH CLIFF-TOP OVERLOOKING SEVEN BRIDGES WALK (1173744)

World Heritage Site: Studley Royal Park including the ruins of Fountains Abbey (1000094)

Other Statuses and References

Area of Outstanding Natural Beauty

Associated Events

- ENA3797 - Archaeological Intervention, Archaeological Survey, Studley Royal Park, 1986-7
ENA5839 - Heritage Assessment, Support to project to consolidate the Roman Monument

Associated Finds

None Recorded

Related Records

None Recorded

Appendix 2: Historic England List Entry

The Devils Chimney on North Cliff-Top Overlooking Seven Bridges Walk

Official list entry

Heritage Category:	Listed Building
Grade:	II
List Entry Number:	1173744
Date first listed:	11-Jun-1986
Statutory Address 1:	THE DEVILS CHIMNEY ON NORTH CLIFF-TOP OVERLOOKING SEVEN BRIDGES WALK

Location

Statutory Address:	THE DEVILS CHIMNEY ON NORTH CLIFF-TOP OVERLOOKING SEVEN BRIDGES WALK
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The building or site itself may lie within the boundary of more than one authority.

County:	North Yorkshire
District:	Harrogate (District Authority)
Parish:	Lindrick with Studley Royal and Fountains
National Grid Reference:	SE 28481 69136

Details

SE 2869 LINDRICK WITH STUDLEY STUDLEY PARK SE 2848 6915 ROYAL AND FOUNTAINS

9/61 The Devils Chimney on north cliff-top overlooking Seven Bridges Walk

GV II

Gazebo. c1740 for John Aislabie. Coursed squared gritstone, roof of massive slabs. Square single-storey building perched on the edge of a cliff overlooking the valley containing the Rustic Bridges (qv). Doorway on east side with rock-faced rustication to lintel. Square windows to remaining sides with plain iron bars and lintel similar to doorway. Projecting plinth, flat roof. The design is based on a monument traditionally ascribed to that of the Horatii and Curiatii at Ariccia above Rome; a drawing by Runciman (mid C18) is preserved in the National Gallery of Scotland. The Studley version originally had 4 corner pinnacles. (W T C Walker, personal communication.)

Listing NGR: SE2848169136

Legacy

The contents of this record have been generated from a legacy data system.

Legacy System number:	331065
Legacy System:	LBS

Sources

Other

Register of Parks and Gardens of Special Historic Interest in England, Part 32 North Yorkshire,

Legal

This building is listed under the Planning (Listed Buildings and Conservation Areas) Act 1990 as amended for its special architectural or historic interest.

Appendix 3: Rose of Jericho Mortar Analysis

Mortar Analysis

Test Report No. 5443.

Roman Monument, Studley Royal Park.

Sample RM1. Interior Render.



Sample as received.

A sample of thin (<5mm) render (8.8g) collected from the north-east interior wall at waist height and understood to be original mid-18th century material has been analysed chemically and microscopically.

Sample Assessment and Microscopic Observations.

Intact white render fragments. Low/moderate strength (fragments could be ‘snapped’ by hand and partially crumbled in fingers; crushed with moderate ease using pestle). Aggregate is principally fine quartz. Occasional fine red ferruginous (brick?) particles noted. Soft white ‘nodules’ of unmixed carbonated lime noted. Calcareous aggregate positively determined. Kiln-fuel particles not found. Hair or fibre reinforcement not present.

Preliminary Tests.

Dry sample. Fully carbonated (phenolphthalein carbonation test).

Apparent water permeability high (water droplet absorption on dried surface).

Vigorous effervescence on addition of dilute (10%) hydrochloric acid.

Chemical Dissolution Analysis (% dry mass) to BS4551:2005+A2:2013 (+ICP-OES). %

%	Initial Moisture (oven @ 1000C)	1.36
%	Total Calcium as CaO (titrimetric method)	28.29
%	Total Magnesium as MgO (ICP-OES method)	6.49
%	Acid & alkali soluble Silicon as SiO ₂ (gravimetric method)	1.71
%	Soluble Aluminium as Al ₂ O ₃ (ICP-OES method)	0.43
%	Soluble Iron as Fe ₂ O ₃ (ICP-OES method)	0.39
%	Total (acid-soluble) sulphate as SO ₃ (gravimetric method)	5.34
%	Total Acid Insolubles	27.4

BINDER

The binder in this sample is carbonated lime. The magnesium test result confirms the lime to be dolomitic. The soluble silica result indicates weak hydraulicity of lime. The elevated sulphate is thought unlikely to indicate that gypsum was an original mix ingredient. It might derive from aggregate or be a reaction product in a polluted (sulphurous) environment.

AGGREGATE

Insoluble particle size range: 1.18mm to 45µm (19.3%) : <45µm (80.7%)

The acid-insoluble material principally comprises:

Fine grey-brown quartz

Occasional particles of other geological/mineral types

Occasional fine red (brick?) particles

Brown fines (principally silt and clay) – in very high proportion

MORTAR BY VOLUME

Acid-soluble aggregate particles (limestone) were determined to be present and an allowance has therefore been made. The results adjusted for typical bulk density indicate a calculated volumetric mix of **approximately:**

1 part Magnesian/dolomitic lime
1 to 1.5 parts Aggregate.

COMPARATIVE HYDRAULICITY

The binder hydraulicity determined is approximately equivalent to modern NHL1.

SUGGESTED MATCHING MIX

This is not a specification for a repair mortar, nor must it be treated as one.

If this material were to be matched on a 'like-for-like' basis, the following approximate volumetric matching mix recipe might be helpful. This does not necessarily imply that we recommend a 'like-for-like' repair mortar mix design in this particular situation, as there are many relevant factors in addition to mortar analysis that must be taken into account.

1 part Natural Hydraulic lime NHL1*
1 to 1.5 parts Fine pale cream limestone <1.18mm

***Note:** Magnesian lime is not currently available. NHL1 natural hydraulic lime is not currently available either, but (subject to approval by HE/CO) can be produced by blending NHL2 (50/50) with non-hydraulic hydrate. Elevated sulphate in a magnesian lime mortar can be a concern as, in the presence of moisture, slightly acidic magnesium sulphate can be formed.

SOURCES OF MATERIALS

Many limes, sands, stonedusts and aggregates are available from **Rose of Jericho**.

NOTES:

1. Sample mixes must always be prepared to ensure suitability and an accurate colour and texture match.
2. Sands and aggregates conforming to the relevant British/European Standard and with a particle size and grading appropriate for the intended use must be selected.
3. Manufacturers advice should be sought and recommended application mix proportions and 'Best Practice' guides must be complied with.
4. It should be remembered that mortars change over time. When analysing an aged material, one is ascertaining what it now is and looking for evidence for what it originally was. Calcium hydroxide carbonates to form calcium carbonate, and calcium silicate hydrate (C-S-H), the principal reaction product in hydraulic limes and pozzolanic limes itself reacts over time with carbonic acid to produce calcium carbonate and hydrous siliceous, aluminate and silico-aluminate gels.

Peter Ellis FSA
02.09.2022

PHOTOGRAPHIC ILLUSTRATION OF SAMPLES



5443 Sample as tested



5443 Insolubles $>45\mu\text{m}$
Stereomicroscope x10



5443 Insolubles $<45\mu\text{m}$
Stereomicroscope x20

Mortar Analysis Test Report No. 5444.

Roman Monument, Studley Royal Park.

Sample RM2. Interior Render.



Sample as received.

A sample of thin (<5mm) render (8.5g) collected from the south interior wall at c.2.5m above floor level and understood to be original mid-18th century material has been analysed chemically and microscopically.

Sample Assessment and Microscopic Observations.

Intact pale cream-white render fragments. Moderate strength (fragments could be 'snapped' by hand but not crumbled in fingers; crushed with moderate ease using pestle). Aggregate is principally fine quartz. Occasional soft white 'nodules' of unmixed carbonated lime noted. Calcareous aggregate positively determined. Fine kiln-fuel particles present. Hair or fibre reinforcement not found.

Preliminary Tests.

Dry sample. Fully carbonated (phenolphthalein carbonation test).

Apparent water permeability moderate/high (water droplet absorption on dried surface).

Vigorous effervescence on addition of dilute (10%) hydrochloric acid.

Chemical Dissolution Analysis (% dry mass) to BS4551:2005+A2:2013 (+ICP-OES). %

%	Initial Moisture (oven @ 1000C)	1.65
%	Total Calcium as CaO (titrimetric method)	29.88
%	Total Magnesium as MgO (ICP-OES method)	8.63
%	Acid & alkali soluble Silicon as SiO ₂ (gravimetric method)	1.90
%	Soluble Aluminium as Al ₂ O ₃ (ICP-OES method)	0.41
%	Soluble Iron as Fe ₂ O ₃ (ICP-OES method)	0.31
%	Total (acid-soluble) sulphate as SO ₃ (gravimetric method)	0.34
%	Total Acid Insolubles	26.3

BINDER

The binder in this sample is carbonated lime. The significant magnesium test result confirms the lime to be dolomitic. The soluble silica result indicates weak hydraulicity of lime. The sulphate is not elevated in this sample.

AGGREGATE

Insoluble particle size range: 1.60mm to 45µm (74.7%) : <45µm (25.3%)

The acid-insoluble material principally comprises:

Fine cream-grey quartz

Occasional particles of other geological/mineral types

Fine black kiln-fuel particles

Grey-brown fines (principally silt and clay) – in high proportion

TEST REPORT 5444

MORTAR BY VOLUME

Acid-soluble aggregate particles (limestone) were determined to be present and an allowance has therefore been made. The results adjusted for typical bulk density indicate a calculated volumetric mix of **approximately:**

1 part Magnesian/dolomitic lime
1 to 1.5 parts Aggregate.

COMPARATIVE HYDRAULICITY

The binder hydraulicity determined is approximately equivalent to modern NHL1.

SUGGESTED MATCHING MIX

This is not a specification for a repair mortar, nor must it be treated as one.

If this material were to be matched on a 'like-for-like' basis, the following approximate volumetric matching mix recipe might be helpful. This does not necessarily imply that we recommend a 'like-for-like' repair mortar mix design in this particular situation, as there are many relevant factors in addition to mortar analysis that must be taken into account.

1 part Natural Hydraulic lime NHL1*
0.5 to 1 part Fine pale cream limestone sand <1.60mm
0.5 parts Cream quartz sand <1.60mm

***Note:** Magnesian lime is not currently available. NHL1 natural hydraulic lime is not currently available either, but (subject to approval by HE/CO) can be produced by blending NHL2 (50/50) with non-hydraulic hydrate.

SOURCES OF MATERIALS

Many limes, sands, stonedusts and aggregates are available from **Rose of Jericho**.

NOTES:

1. Sample mixes must always be prepared to ensure suitability and an accurate colour and texture match.
2. Sands and aggregates conforming to the relevant British/European Standard and with a particle size and grading appropriate for the intended use must be selected.
3. Manufacturers advice should be sought and recommended application mix proportions and 'Best Practice' guides must be complied with.
4. It should be remembered that mortars change over time. When analysing an aged material, one is ascertaining what it now is and looking for evidence for what it originally was. Calcium hydroxide carbonates to form calcium carbonate, and calcium silicate hydrate (C-S-H), the principal reaction product in hydraulic limes and pozzolanic limes itself reacts over time with carbonic acid to produce calcium carbonate and hydrous siliceous, aluminate and silico-aluminate gels.

Peter Ellis FSA
02.09.2022

TEST REPORT 5444

PHOTOGRAPHIC ILLUSTRATION OF SAMPLES



5444 sample as tested






5444 Insolubles >45µm
Stereomicroscope x10








5444 Insolubles <45µm
Stereomicroscope x20


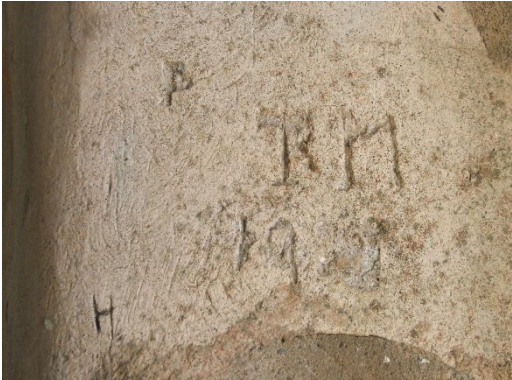

Appendix 4: Graffiti Transcriptions and Locations



Table 1: Transcribed Graffiti

ID. No.	Location	Transcription	Photo
A Photo 044-045 081	Doorway – south reveal	M A. D. A. (C).	
B Photo 044 046-049	Just to the south of the door	R B W H R S ♡ T	
C Photo 050-051	South window - inner corner of east reveal	E H	

ID. No.	Location	Transcription	Photo
D Photo 052	South window – cill	B S ∞ A C ∞ O	
E Photo 050	South window - beneath	Harry (red crayon) GANG DONT ???? (scratched)	
F Photo 053-055	South window – west reveal	W F C	

ID. No.	Location	Transcription	Photo
<p>G Photo 056 057-061</p>	<p>To the west of the South window</p>	<p>A, EG, PM, W L S 1907, N M, N, D</p>	
<p>H Photo 056 062-064</p>	<p>Between the South and West windows</p>	<p>Smil HH Alex Harry (red crayon)</p>	

ID. No.	Location	Transcription	Photo
<p>I Photo 056 065</p>	<p>To the south of the West window</p>	<p>a pencil sketch of flowers with a heart and initials at the base, KG, M</p>	
<p>J Photo 056 066-067</p>	<p>West window – south reveal</p>	<p>P RM, 19?? H</p>	
<p>K Photo 068-071</p>	<p>West window – inner corner of north reveal</p>	<p>G L</p>	

ID. No.	Location	Transcription	Photo
L Photo 072-074	Between the West and North windows	W B C W H W, T M. A U D H	
M Photo 075-077	To the north of the doorway	FF H 1966 C U R . T	

ID. No.	Location	Transcription	Photo
N Photo 078-080	Doorway – north reveal	LADDY R ? 1 8 O	

Appendix 5: Photograph Catalogue

Photos to be archived

File name	Image No.	Direction	Location	Description	Scale	Date	Photographer
RM22-001	1	SW	External	General view of the Roman Monument	1m x 2	20-Sep-22	OS
RM22-002	2	W	External	East-facing elevation, with doorway	1m x 2	20-Sep-22	OS
RM22-003	3	NW	External	General view of the Roman Monument	1m x 2	20-Sep-22	OS
RM22-004	4	N	External	South-facing elevation	2m	20-Sep-22	OS
RM22-005	5	NW	External	South-facing elevation showing detail of metal fence attachments		10-Oct-22	KC
RM22-006	6	NE	External	Detail of the platform for the Roman Monument, SW corner		20-Sep-22	OS
RM22-007	7	E	External	West-facing elevation	2m	20-Sep-22	OS
RM22-008	8	S	External	North-facing elevation	2m	20-Sep-22	OS
RM22-009	9	S	External	North-facing elevation showing detail of metal fence attachments		10-Oct-22	KC
RM22-010	10	W	External	View of the roof from above		20-Sep-22	OS
RM22-011	11	SE	External	View of the roof from the scaffolding		03-Nov-22	KC
RM22-012	12	E	External	View along the northern edge of the roof from the scaffolding		03-Nov-22	KC
RM22-013	13	SE	External	Detail of the NW corner of the roof showing the new steel ties		03-Nov-22	KC
RM22-014	14	S	External	Detail of the NE corner of the roof showing the new steel ties		03-Nov-22	KC
RM22-015	15	W	External	View along the southern edge of the roof from the scaffolding		03-Nov-22	KC
RM22-016	16	E	Internal	Internal view of doorway	2m	20-Sep-22	OS
RM22-017	17	NE	Internal	Detail showing the shaped bricks on the northern side of the doorway		03-Nov-22	KC
RM22-018	18	SW	Internal	Internal view showing the floor and the curved stone foundations		10-Oct-22	KC
RM22-019	19	SW	Internal	Internal view showing the floor and the curved stone foundations		20-Sep-22	OS
RM22-020	20	NW	Internal	Detail showing the bricks exposed at the base of the wall		10-Oct-22	KC
RM22-021	21	SW	Internal	Detail showing the bricks exposed at the base of the wall		10-Oct-22	KC
RM22-022	22	NW	Internal	Detail showing the bricks exposed at the base of the wall		10-Oct-22	KC
RM22-023	23	NW	Internal	Detail showing the exposed foundations within the test pit	0.5m	03-Nov-22	KC
RM22-024	24	NW	Internal	Detail showing the exposed foundations within the test pit	0.5m	03-Nov-22	KC

File name	Image No.	Direction	Location	Description	Scale	Date	Photographer
RM22-025	25	NW	Internal	Detail showing the broken bricks and rubble used to make up the floor	0.5m	03-Nov-22	KC
RM22-026	26		Internal	Detail showing the header bond used to create the top of the dome		20-Sep-22	OS
RM22-027	27	S	Internal	South-facing window with a brick windowsill	2m	20-Sep-22	OS
RM22-028	28	E	Internal	East side of the south-facing window recess		20-Sep-22	OS
RM22-029	29	W	Internal	West side of the south-facing window recess		20-Sep-22	OS
RM22-030	30	S	Internal	Detail of the south-facing windowsill		20-Sep-22	OS
RM22-031	31	W	Internal	Detail of the Armitage bricks in the south-facing windowsill		20-Sep-22	OS
RM22-032	32	W	Internal	West-facing window	2m	20-Sep-22	OS
RM22-033	33	S	Internal	South side of the west-facing window recess		20-Sep-22	OS
RM22-034	34	N	Internal	North side of the west-facing window recess		20-Sep-22	OS
RM22-035	35	W	Internal	Detail of the west-facing windowsill		20-Sep-22	OS
RM22-036	36	W	Internal	West-facing window		10-Oct-22	KC
RM22-037	37	N	Internal	North-facing window		20-Sep-22	OS
RM22-038	38	W	Internal	West side of north-facing window recess		20-Sep-22	OS
RM22-039	39	E	Internal	East side of north-facing window recess		20-Sep-22	OS
RM22-040	40	N	Internal	Detail of north-facing windowsill		20-Sep-22	OS
RM22-041	41	S	Internal	Detail of the scalloped, moulded south-facing window head		03-Nov-22	KC
RM22-042	42	W	Internal	Detail of the scalloped, moulded west-facing window head		03-Nov-22	KC
RM22-043	43	N	Internal	Detail of the scalloped, moulded north-facing window head		03-Nov-22	KC
RM22-044	44	SE	Graffiti	Graffiti to the southeast of the door		20-Sep-22	OS
RM22-045	45	SE	Graffiti	Detail of graffiti within the south reveal of the doorway		03-Nov-22	KC
RM22-046	46	SE	Graffiti	Detail of graffiti to the southeast of the door, RB		03-Nov-22	KC
RM22-047	47	SE	Graffiti	Detail of graffiti to the southeast of the door, WHR		03-Nov-22	KC
RM22-048	48	SE	Graffiti	Detail of graffiti to the southeast of the door, S T		03-Nov-22	KC
RM22-049	49	SE	Graffiti	Detail of graffiti to the southeast of the door, RB, WHR and ST		03-Nov-22	KC
RM22-050	50	S	Graffiti	Graffiti surrounding the south-facing window		20-Sep-22	OS
RM22-051	51	SE	Graffiti	Detail of graffiti, south window, inner corner of east reveal, E, H		03-Nov-22	KC
RM22-052	52	S	Graffiti	Graffiti on the south-facing windowsill		20-Sep-22	OS

File name	Image No.	Direction	Location	Description	Scale	Date	Photographer
RM22-053	53	W	Graffiti	Detail of graffiti, south window, west reveal, W, F		03-Nov-22	KC
RM22-054	54	W	Graffiti	Detail of graffiti, south window, west reveal, C		03-Nov-22	KC
RM22-055	55	W	Graffiti	Detail of graffiti, south window, west reveal, C		03-Nov-22	KC
RM22-056	56	SW	Graffiti	Area of graffiti between the south and west windows		20-Sep-22	OS
RM22-057	57	S	Graffiti	Detail of graffiti to the west of the south window, A		03-Nov-22	KC
RM22-058	58	SW	Graffiti	Detail of graffiti to the west of the south window, PM, EG, 1907		03-Nov-22	KC
RM22-059	59	SW	Graffiti	Detail of graffiti to the west of the south window, M, N, D		03-Nov-22	KC
RM22-060	60	SW	Graffiti	Detail of graffiti to the west of the south window, LS 1907, PM, HH		03-Nov-22	KC
RM22-061	61	SW	Graffiti	Detail of graffiti to the west of the south window, PM, EG		03-Nov-22	KC
RM22-062	62	SW	Graffiti	Detail of the graffiti between the south and west windows in red, Harry		03-Nov-22	KC
RM22-063	63	SW	Graffiti	Detail of the graffiti between the south and west windows in red, Smil, HH, Alex		03-Nov-22	KC
RM22-064	64	SW	Graffiti	Area of graffiti between the south and west windows		20-Sep-22	OS
RM22-065	65	SW	Graffiti	Detail of graffiti to the south of the west window, KG, M		03-Nov-22	KC
RM22-066	66	SW	Graffiti	Graffiti to the southwest of the west window		20-Sep-22	OS
RM22-067	67	SW	Graffiti	Detail of the graffiti, west window, south reveal, P, RM, 19, H		03-Nov-22	KC
RM22-068	68	NW	Graffiti	Area of graffiti between the west and north windows		20-Sep-22	OS
RM22-069	69	NW	Graffiti	Area of graffiti between the west and north windows, GL, G		20-Sep-22	OS
RM22-070	70	NW	Graffiti	Detail of the graffiti, west window, north reveal, GL		03-Nov-22	KC
RM22-071	71	NW	Graffiti	Detail of the graffiti, west window, north reveal, GL, F		03-Nov-22	KC
RM22-072	72	NW	Graffiti	Detail of graffiti between the west and north windows, W, BC, WH		03-Nov-22	KC
RM22-073	73	NW	Graffiti	Detail of graffiti between the west and north windows, WT		03-Nov-22	KC
RM22-074	74	NW	Graffiti	Detail of graffiti between the west and north windows, M. A U D, H		03-Nov-22	KC
RM22-075	75	NE	Graffiti	Area of graffiti to the north of the doorway		20-Sep-22	OS
RM22-076	76	NE	Graffiti	Detail of graffiti to the north of the doorway, F, C U R. T		03-Nov-22	KC
RM22-077	77	NE	Graffiti	Detail of graffiti to the north of the doorway, FF, H, 1966		03-Nov-22	KC
RM22-078	78	NE	Graffiti	Graffiti within the north reveal of the doorway		20-Sep-22	OS
RM22-079	79	N	Graffiti	Detail of graffiti within the north reveal of the doorway, LADDY		03-Nov-22	KC

File name	Image No.	Direction	Location	Description	Scale	Date	Photographer
RM22-080	80	N	Graffiti	Detail of graffiti within the north reveal of the doorway, R 1 8 O		03-Nov-22	KC
RM22-081	81	S	Graffiti	Graffiti within the south reveal of the doorway		20-Sep-22	OS
RM22-082	82	SE	Setting	General view from the western end, looking SE down the Seven Bridges Valley		10-Oct-22	KC
RM22-083	83	SE	Setting	General view of the seven bridges valley, showing the river Skell and the wide valley bottom		10-Oct-22	KC
RM22-084	84	SE	Setting	General view of the Seven bridges valley, looking SE, close to the cliff which protrudes out into the valley bottom and on top of which is the Roman Monument, which is obscured by trees, two bridges can be seen beneath.		10-Oct-22	KC
RM22-085	85	NE	Setting	General view from the valley bottom looking up at the Roman Monument, with the two bridges beneath		10-Oct-22	KC
RM22-086	86	NE	Setting	General view from the valley bottom looking up at the Roman Monument		10-Oct-22	KC
RM22-087	87	NE	Setting	General view from the valley bottom looking up at the Roman Monument, with one of the bridges beneath		10-Oct-22	KC
RM22-088	88	SE	Setting	General view of the valley looking SE away from the Roman Monument		10-Oct-22	KC
RM22-089	89	N	Setting	General view from the valley bottom looking up at the Roman Monument, with one of the bridges beneath		10-Oct-22	KC
RM22-090	90	E	Setting	General view of the valley east of the Roman Monument		10-Oct-22	KC
RM22-091	91	N	Setting	General view from the valley bottom looking up at the Roman Monument, with the two bridges beneath		10-Oct-22	KC
RM22-092	92	NW	Setting	General view of the Roman Monument		10-Oct-22	KC
RM22-093	93	NE	Setting	General view from the valley bottom looking up at the Roman Monument, with one of the bridges beneath		10-Oct-22	KC
RM22-094	94	E	Setting	General view of the Roman Monument		10-Oct-22	KC
RM22-095	95	SE	Setting	General view of the Seven Bridges valley, looking SE past the cliff with the Roman Monument on it, this is partly obscured by a tree above the bridge		10-Oct-22	KC
RM22-096	96	SE	Setting	General view of the Seven Bridges Valley from its western end where it begins, looking towards the protruding cliff with the Roman Monument on it.		10-Oct-22	KC

File name	Image No.	Direction	Location	Description	Scale	Date	Photographer
RM22-097	97	NE	Setting	General view of the Cascade marking the change between the formal garden and the Seven Bridges Valley		10-Oct-22	KC
RM22-098	98	SW	Setting	General view looking back towards the Cascade and the formal lake		10-Oct-22	KC
RM22-099	99	NE	Setting	General view showing the ford and the footbridge just before the cascade, looking towards the Seven Bridges valley		10-Oct-22	KC
RM22-100	100	SE	Setting	General view looking down into the Seven Bridges valley, a possible view of the valley that may have been seen from the upper floors of the proposed new mansion that was never built		10-Oct-22	KC
RM22-101	101	NW	Setting	General view of the Roman Monument from the higher ground behind it		10-Oct-22	KC
RM22-102	102	W	Setting	General view looking west down into the Seven Bridges valley from outside the Roman Monument		10-Oct-22	KC
RM22-103	103	SW	Setting	General view looking across the valley from the Roman Monument towards Mackershaw		10-Oct-22	KC
RM22-104	104	S	Setting	General view looking south down into the Seven Bridges valley from outside the Roman Monument		10-Oct-22	KC
RM22-105	105	W	Setting	General view looking across the valley from the Roman Monument towards Mackershaw		10-Oct-22	KC
RM22-106	106	W	Setting	General view looking across the valley from the Roman Monument towards Mackershaw		10-Oct-22	KC
RM22-107	107	SW	Setting	General view from the Studley Stone looking down towards the lake and the canal		10-Oct-22	KC
RM22-108	108	S	Setting	General view of the Octagon Tower above the lake		10-Oct-22	KC

