

REPORTS ON THE SOCIETY'S VISITS

I. ST. DUNSTAN'S CHURCH, CRANFORD, MIDDLESEX.—
On Saturday, the 18th of September, 1937, the members were cordially welcomed at 2.30 p.m. by the Rev. Maurice Child, M.A., rector of this church, who referred to the renovations recently carried out, which all present agreed had produced gratifying results.

Mr. Edward Yates, F.S.A., kindly acted as conductor and gave some very interesting information. The origin of the name "Cranford" was said to be from the ford over the River Crane.

The Manor of Cranford is recorded in Domesday Book as being held by the King and was subsequently divided into two, viz., Cranford St. John and Cranford le Mote. The former was given by John de Cranford to the *Knights Templars*, but on the abolition of the Order reverted to the King and before 1363 was vested in the *Knights Hospitallers*. Cranford le Mote before 1365 was the property of the Abbot and Convent of Thame. At the dissolution both became vested in the Crown, and Henry VIII gave a grant of these Manors in 1543 to Henry, Lord Windsor, who in 1549 alienated them and the advowson of the Church to Thomas Crompton, *Mary his wife and heirs*. In 1603 they again became vested in the Crown, a grant was made by Queen Elizabeth, and in 1604 the Manor and Advowson was conveyed to Sir Roger Aston, who surrendered both to the King and obtained a fresh grant. In 1618 Elizabeth, Lady Berkeley, widow of Sir Thomas Berkeley, purchased the Manors for £700 and had a confirmation from the Crown in 1620.

The church has a mediaeval rectangular chancel, a nave and a western tower. It has no porch nor aisles.

The plan is in all probability that of a small Norman church, the tower being a subsequent addition.

The lower stage of the tower is the oldest portion remaining and is built of flint and stone. The upper stage of brickwork dates from 1716.

The nave was destroyed by fire in 1710 and the chancel badly damaged. The nave was rebuilt in 1716 in brickwork and the damaged part of the chancel in flint and stone with a three-light eastern window and one three-light window on the south side of fifteenth century date. The narrow north Tudor doorway near the east end has quite recently been re-opened.

The walls and ceiling of the chancel and the chancel arch were decorated with paintings, but much damaged with damp. This work has recently been satisfactorily renovated.

The monuments in the church are of much interest; that of Sir Roger Aston, who died in 1612, is very large and characteristic of the period. The coat of arms reach near to the ceiling. Sir Roger Aston was Lord of the Manor and a Gentleman of the Bedchamber to Charles I. In the monument Sir Roger kneels at a prayer desk, his two wives kneeling opposite to him, the four daughters by his first wife are on either side. The son by his second wife, who died in infancy, lies in front in grave clothes. Recently this monument has been moved back a foot or two and a little to the west to give more room in the chancel.

On the north chancel wall near to Sir Roger Aston's monument were two small and simple monuments, one to Thomas Fuller and the other to Sir Charles Scarborough. The latter one remains in its original position, but the one to Thomas Fuller has been refixed on the east wall of the chancel.

Thomas Fuller was a popular preacher of his time and author of the well known *Worthies*. He lived in troublous times. In 1640 he was lecturer at the Savoy. He found it needful to leave London in 1642 and so took

refuge in Oxford. In 1647 he was rector of Waltham Abbey and in 1658 chaplain to Lord Berkeley and rector of Cranford Parish, which he held until his death in 1661.

Sir Charles Scarburgh died in the 79th year of his age on the 26th February, 1693. He was a noted lecturer on mathematics and anatomy. He translated Euclid into English, which his son published in 1705.

The chancel of Cranford Church became the resting place of many members of the Berkeley family and contains some of their monuments, the finest of which is that of Elizabeth, Lady Berkeley, which consists of a beautifully executed effigy of the lady in a shroud attributed by some as being the work of Bernini, but is considered to be the work of the younger Nicholas Stone, who may have executed it in the studio of Bernini at Rome.

On the south chancel wall are the monumental tablets of George, Lord Berkeley, who died in 1658, and of George, Earl of Berkeley, who died in 1692.

The earliest registers in the church are those for marriages, dating from 1564, and those for burials dating from 1572.

Three of the bells are of Edward the Third's time and are among the oldest in Middlesex, if not the oldest.

2. CRANFORD HOUSE.—After leaving the church the members of the party inspected Cranford House, which at the time of the visit had been unoccupied for years, as it had been closed by the Berkeley family as a consequence of the Great War and post-war circumstances.

The house was on the occasion of the visit a dilapidated property and it was understood that it would soon be demolished.

Cranford House can be described as a three storey mansion with a basement containing spacious cellars. A former house stood upon the site, the eastern part of which may have been retained on the mansion being rebuilt by Vice-Admiral James, Earl of Berkeley, in

brickwork in 1722. The garden front has a double-bowed brick projection with a verandah. On each floor three windows are spaced to each bow. The house had an addition erected on the south side in 1792.

Formerly there was in the house a chimney piece of early seventeenth century woodwork, which had a small panel in the centre bearing the date of 1664.

The eighteenth century brick-built stables are interesting and the ivy covered wall to same screens the churchyard from the house.

Cranford Park had within the Park gates an old farmhouse which was enlarged some years ago to form the rectory. The drive in the Park rises where it crosses the arched bridge over the River Crane and then leads to the church and mansion.

3. QUEEN'S HOUSE, GREENWICH.—On the 16th October, 1937, a large party gathered in the Great Hall of the Queen's House, Greenwich, the conductor on this occasion being George H. Chettle, Esq., F.S.A., R.S.A., who gave a most delightful account of the historical associations and admirably explained the renovation work carried out in 1934-6.

In the tenth century there were two manors, which formed a gift from the daughter of Alfred the Great to the Abbey of St. Peter at Ghent. These two manors then became one and were known as East Greenwich in Domesday Book. Then in Henry V's reign alien priories were suppressed and the property reverted to the Crown. Henry V, in 1415, presented the royal manor of Greenwich to the Carthusian Monks at West Sheen. Humphrey Duke of Gloucester, a brother of Henry V, on the King's death became regent in 1422, and in order to provide protection to the two approaches to London effected an exchange with the Carthusian Monks for that part of the manor of Greenwich necessary for the purpose and in 1433 built his palace, which he named Bella Court.

In 1445 Henry VI married Margaret of Anjou, a queen who caused the fall from power of Duke

Humphrey, and on his death in 1447 occupied Greenwich Palace. This queen spent great sums to beautify the palace, and changed its name to "Pleasance" or "Placentia." Then came the Wars of the Roses and the palace passed first to Edward IV, then to Richard III, and afterwards to Henry VII, who faced the palace with red brick. Greenwich now became associated with naval affairs, as Henry VII may be said to be the pioneer of British naval power. Henry VIII was born at the palace and there he acquired a great love of ships. Henry VIII was a keen sportsman, excelling in riding and shooting, and at Greenwich he built the Armouries, employing able craftsmen from Germany. There he stored famous suits of armour, which were splendid examples of the armourer's art.

Henry VIII enlarged the palace, and it was the scene of many revels. His daughters Mary and Elizabeth were both born and baptised at Greenwich. Here also Edward VI died on the 6th July, 1553. It was at Greenwich in a small mud patch in the road between the gardens and the park that Raleigh spread his cloak for Queen Elizabeth to pass.

In the reign of James I Queen's House was built between the gardens of the Palace of Greenwich and Greenwich Park.

In July, 1613, the King was in progress, the Queen having gone before. The Queen, shooting at a deer, missed it and killed instead the King's favourite hound. The King was angered, but on hearing who did it he was pacified and with kindness wished Anne of Denmark, his Queen, not to trouble about it. Next day he sent her a valuable diamond as a legacy from the dead dog. Later in the year the King gave her the Manor of Greenwich.

Greenwich Palace was on the south bank of the River Thames, with gardens and orchards behind, along which ran a public road, on the other side of which was Greenwich Park.

The Park had been enclosed by James I by a brick

wall. The road separated the Park from the Palace Gardens.

An old gatehouse facing the roadway was pulled down in October, 1616, and on its site the Queen's House of two buildings connected by a covered bridge of stone from the design of Inigo Jones was proceeded with. The old gatehouse had a balcony looking out across the Park, and in the new building a similar view was provided by a loggia with Ionic columns.

Financial difficulties arose which caused the work to be stopped in April, 1618. The Queen died in 1619 and Greenwich Palace and Park were vested in Prince Charles. For ten years nothing was done to the Queen's House. King Charles I married on the 11th May, 1625, and in 1629 Greenwich Palace and Park were granted to his Queen Henrietta-Maria, who after the birth of her son Prince Charles in 1630 continued the building of Queen's House, and Inigo Jones completed his design in 1637. It was stated of the finishing and furnishing that "it far surpasseth all other of that kind in England." During the Commonwealth Queen's House was used as an official residence by Bulstrode Whitelock.

After the Restoration in 1660 of King Charles II measures were taken to deal with the Royal Palaces.

The repairs and enlarging of the Queen's House were carried out by John Webb, son-in-law of Inigo Jones, including the bridges on the east and west, over the roadway running through Deptford to Greenwich, during 1662. The Queen Mother Henrietta-Maria was in residence at the end of July, 1662, and at her death in 1669 the manor of Greenwich was granted to Catherine of Braganza and on the accession of James II to Mary of Modena.

Towards the close of Charles II.'s reign the Queen's House was little used and Mary of Modena never went there. In William and Mary's reign the Rangers of Greenwich Park had the Queen's House as their official residence.

The site of the old Palace and part of the Gardens of the Queen's House were granted in 1695 for the building of the Royal Hospital of Greenwich, which enabled the Earl of Romney, who became Ranger of Greenwich Park in 1697, to divert the Deptford to Woolwich Road to run between the grounds of the new Hospital and the part of the gardens of Queen's House still existing.

The old road under the Queen's House was blocked by gates and a room provided under the middle bridge which gave access on the ground floor between the north and south parts of the house.

In 1708 the windows of Queen's House were altered, and in 1710 the Governor of Greenwich Hospital was appointed Ranger of Greenwich Park and resided at the Queen's House.

Queen's House early in the nineteenth century was granted to the Royal Naval Asylum and Greenwich Hospital School was joined with it in 1825. Queen's House during their occupation was divided into five residences for the School officials.

In 1925 Queen's House was taken over by H.M. Office of Works as historic buildings, and in 1933 the Greenwich Hospital School vacated the Queen's House. Investigations were then made as to the original design and work was undertaken for its restoration and use as a national maritime museum.

H.M. Office of Works, in carrying out the restoration in 1934-36, found original work just as it had been designed by Inigo Jones.

The hall is in the form of a cube of 40 feet dimensions. On the east and west are doorways with Portland stone pilasters and semi-circular heads. Originally in the south wall of the hall was an apse with a semi-dome over. The apse had been cut through in the eighteenth century to form a wide doorway to the middle room then formed. This apse and semi-dome were now reconstructed with the steps down to the level of the former roadway.

A gallery at first floor level going all round the hall is

supported on oak cantilever brackets, the ends of which tailed into the wall and were in 1925 found to be in a rotted condition, so the gallery was reinforced with steel.

The original painted and gilded decoration of the brackets and balustrade has been retained after careful removal of several coats of paint of cream colour with necessary retouching.

The ceiling of the hall has its cornice and enriched beams in pine. The ceiling panels, nine in number, are of plaster, which replaced the painted canvas ones removed to Marlborough House. Many coats of cream colour were removed and the carved enrichments were found to be originally gilded on a grey-green background.

On the first floor Queen Henrietta-Maria's boudoir, or drawing room, is richly ornamented. The entablature and ceiling beams are in beautifully carved pine. The frieze has carved acanthus scrolls, fleur-de-lys and cartouches with King Charles and Queen Henrietta-Maria's monograms, while the beams are carved with festoons of fruit and flowers in high relief with masks at the intersections. The enrichments of the cornices are gilded on a tinted background. The various other rooms on the first floor were inspected, noting in particular the Queen's bedroom on the north-west, which corresponds in plan with the Queen's boudoir on the north-east. It has the only painted ceiling in the house. The painted and gilded enriched cornice, the cove with paintings of an architectural character displaying in cartouches surmounted by a crown the lilies of France and at the sides the arms of England impaling the arms of France were all examples of excellent decorative work of the time, as also on the ceiling itself a deep painted border all round enclosing a much deeper border at the ends. The large oblong panel in the centre of the ceiling has a painting in oil representing Aurora accompanied by the Zephyrs dispersing the shades of night is considered to be of eighteenth century date.

The loggia was treated by Inigo Jones as an important

part of the design. The columns are of good proportion and the Ionic capitals are beautiful examples of craftsmanship. Portland stone was used for the columns and Kentish rag for the plinths.

The National Maritime Museum was opened by King George VI accompanied by the Queen and Princess Elizabeth on 27th April, 1937. The museum contains the unique collection of naval portraits which previously hung in The Painted Hall of The Royal Naval College. There also the splendid collection of ship's models from the Royal Naval College besides gifts from various people, especially the collection of portraits, battle pieces, engravings, drawings, ship models and instruments used in navigation presented to the nation by Sir James Caird.

At the conclusion of the visit a cordial vote of thanks was unanimously accorded to Mr. Chettle on the proposition of Mr. C. W. F. Goss, F.S.A., seconded by Mr. Edward Yates, F.S.A.

4. ST. MARGARET'S CHURCH, WESTMINSTER.—On Saturday, 20th November, 1937, the members visited St. Margaret's Church, Westminster, at 2.30 p.m., and J. B. Bloe, Esq., O.B.E., F.S.A., gave an interesting description of the church and parish.

It seems that the history of the church dates back to the twelfth century, although it has been stated that the church was founded in 1064 for the use of the monks, as Edward the Confessor intended there should be two churches, one for the monks and one for the parishioners.

In 1140 Abbot Herebert refers to St. Margaret's as standing in the Abbey churchyard, when he granted 60s. from the church for services at the high altar of the abbey.

The parish of St. Margaret's at this early period was large, its boundaries being fixed by Archbishop Stephen Langton, in 1222, and St. Margaret's was the only church

for many miles west of the city. As an indication of its extent it may be mentioned that in later times the parishes of St. Clement Danes, St. Martin's in the Fields, St. Paul's, Covent Garden, St. Ann's, Soho, St. James's, Piccadilly, St. George's, Hanover Square, were all taken out of it, as well as, in 1728, the parish of St. John the Evangelist.

It is probable that the chancel was rebuilt at the end of the thirteenth century, but there is no doubt with an increased population the necessity of a larger church led to the building of the existing church towards the end of the fifteenth century.

St. Margaret's may be considered the largest mediæval parish church in London and Middlesex. It is, however, closely associated with the Abbey, and might have been one of its chapels in early times.

Lady Billing, wife of Lord Chief Justice Billing, paid for the south aisle. This lady died in 1499, and a large monument was erected to her memory. The nave and aisles were completed in 1504. The tower, which occurs in the north-west corner of the church, had its foundations laid in 1515. The chancel and chapels were erected in 1518 by Abbot Islip. The altars were dedicated in 1523, which was the same year as the bells were hung in the tower. The rood loft staircase was finished in 1532, but the loft was removed under orders from Queen Elizabeth in 1559. Five bells in the tower were recast in 1590. In 1612 a clock and chimes were put in. In 1650 and 1670 additional bells were added, giving a total of eight, and the present peal of ten dates from 1736.

The Lord Proctor Somerset, in the reign of Edward VI, intended to destroy the building, which the parishioners prevented. During the early years of the Commonwealth much damage was done by the Puritans. The church was recognised as the "Church of the Parliament," for in 1647 Parliament voted £200 for repairs.

A north gallery was erected in 1641, a south gallery

in 1682 and replaced in 1788. The west gallery was in three tiers, and the organ by Bernard Smith placed therein in 1675.

The tower was in a defective condition, and Parliament voted, in 1734, £3,500 for repairs. Further sums were voted by Parliament in 1737 and 1739.

In 1758 Parliament voted sums for seats and decoration, and for a vault, which was built under the church, and at this time also the east window was obtained. It was during the Restoration that the east end was altered to a five-sided apse, which early in the nineteenth century was removed, the square end restored and an east entrance provided. Parliament voted further sums in 1799 and 1813 for repairs.

In 1878 all the galleries were removed. The side windows were much damaged and in the restoration by Sir Gilbert Scott in 1880, and designs for the window tracery were made as no original window tracery of the church had been found. Afterwards the easternmost window in the south wall of the south chapel was opened up and the tracery or parts of same were found, and this indicated that Scott's new design was in harmony with the old. This restoration was carried out at the time Dean Farrar revived interest in the church. The addition of the east porch was made in 1894. The west porch and the rebuilding of the east wall six feet further east was effected in 1905.

The story of the stained glass of the east window is a little uncertain. One story is that it was presented by Ferdinand and Isabella in honour of their daughter, Katherine of Aragon, being married to Prince Arthur. Another story is that it was given by the magistrates of Dort to Henry VII. It is not known whether the window was intended for the church or abbey. The stained glass was in store until Henry VIII presented it to Waltham Abbey, where it remained until the Dissolution, when it passed to New Hall, and afterwards to Copt Hall, Essex, and eventually, in 1758, it was

sold to the committee dealing with the repair and decoration of St. Margaret's.

The remaining stained glass dates from 1880 and are memorials to famous people.

The font in the south aisle is the work of Nicholas Stone, executed in 1630.

There are many monuments in the church dating from the sixteenth century to modern times.

The large monument to Lady Billing has disappeared and only the marble slab remains.

5. THE JEWEL TOWER.—At St. Margaret's Church the party was formed into two sections. The first section proceeded to the Jewel Tower and after the members of same had been over this interesting building the second section followed. Both sections of the party were conducted over the Jewel Tower of the old Palace of Westminster by W. R. Hines, Esq., an officer of the Standards Department of the Board of Trade. The first section was conducted over, starting at 4 p.m. From the information given on this occasion it appears that this tower was ceded to King Edward III by the Convent of Westminster in exchange for a license to purchase certain lands and tenements. It has been suggested that the tower was originally built as a monastic prison, but of the ancient uses of the tower there is very little historical evidence.

There are traditions to the effect that it was used as a secret royal treasury and that at coronations it became a temporary resting place for the Crown regalia brought by water from the Tower of London. The Jewel Tower was used as a royal wardrobe in the time of Henry VIII and Edward VI as recorded in inventories of the period. James I rebuilt the upper part in 1621 when the Jewel Tower became the depository for the statutes of the realm, and as such it continued until 1864, when these documents were housed in the Victoria Tower. The Jewel Tower was also used as a storehouse for

ambassadorial plate during the seventeenth and eighteenth centuries.

In 1866 the Board of Trade had the custody of the Jewel Tower and it has been used by the Standards Department of the Board of Trade for a testing laboratory since then and was still so used at the time of the Society's visit.

The ground floor being less subject to vibration than the upper floors had the most delicate balances kept there for testing the Department's own weights and other weights requiring precision. The first floor was devoted to the testing of measures of length from one inch to ten feet. The second floor was utilised as a museum of ancient weights and measures.

The tower is of three storeys; the walls are of limestone rubble with later repairs in stone and brick. The plan of the tower is L in shape with a projecting stair turret on the north end; access to the first floor is now by a modern staircase. The top of the stair turret and the parapet is of eighteenth century work when alterations were effected.

On the ground floor the main room is vaulted in two bays of fourteenth century date with the ribs springing from octagonal wall shafts with moulded caps and bases. There are carved bosses of foliage, heads, birds, etc., at the intersection of the ribs. The doorway on the north wall from the stair turret has a modern brick head. The smaller ground floor room forming the east wing has a stone vault with diagonal and wall ribs springing from attached angle shafts with moulded caps covered with plaster. In the east wall of this room there is a doorway blocked up which has a four centred rear arch covered with modern slates. The windows in the north and south walls are round headed rebuilt and repaired with brick.

On the first floor the eastern wing has a rebuilt barrel vault and the doorway from the wooden stairs has been made through an original window opening. The north

and south windows have been rebuilt. The main room has an eighteenth century stone vault in which old material has been used and the windows have been rebuilt. The top storey has in the north wall a seventeenth century door.

Mr. W. R. Hines was enthusiastically thanked for the admirable manner in which he conducted the two sections of the party and gave such interesting descriptions of the Jewel Tower.

6. ST. MARY ABCHURCH.—On Saturday, 11th December, another meeting to the Mansion House was arranged especially for those who were not included in the party of 20th March, 1937. A description of the Mansion House is given in the report of the previous meeting numbered "6" in our last issue.

The meetings held for those members who were at the previous visit to the Mansion House were to the Churches of St. Mary Abchurch and St. Mary Woolnoth, at which G. Herbert Mansford, Esq., F.R.I.B.A., acted as conductor.

The first record of the *Church of St. Mary Abchurch*, Abchurch Lane, Cannon Street, E.C.4, occurs in the reign of Richard II when a licence was granted to build a house 27 feet by 14 feet in the churchyard on three or four posts for two chantry priests. In 1526 another licence was granted to build a house of two chambers at the west end of the churchyard. The rent provided for a paschal candle and for distribution in alms. In 1611 the church was "repaired and beautified," but was destroyed in the Great Fire of 1666.

The parish after this was united with that of St. Lawrence Poultney, and this church, designed by Sir Christopher Wren, was completed in 1686. It has a width of 60 feet with a slightly greater length. It is probable that Wren used the foundations of the mediaeval church as the north and south walls are not parallel. The tower is at one corner and a recessed west

organ gallery is behind a single column so that the plan appears as a square surmounted by a dome of irregular elliptical form supported on eight round arches with pendentives rising from corbels and flat Corinthian caps, although the springing level of the dome is the level of the corbels on the walls as the pendentives form part of the hemispherical dome.

The woodwork of the church is richly carved. The reredos is an example of excellence in Grinling Gibbons treatment. At the top of the reredos there is the royal cypher "A.R." At the back of the reredos there is a large central original window blocked up, which was similar to the central window in the south wall. The dome has four vertical oval windows facing north, south, east and west.

Sir James Thornhill's painting of the dome is a special feature with cleverly introduced architectural features around the windows and a circular cornice above them giving a realistic effect with eight figures of the Virtues below the cornice and a heavenly choir above with "Jehovah" at the crown of the dome.

The mural ornament on the right of the reredos is of Sir Patience Ward, Lord Mayor of London in 1681.

The metal gilt representation over the north-west doorcase of a pelican feeding its young may probably be from St. Lawrence Poultney as that living belonged to Corpus Christi College, Cambridge, the college emblem being a pelican.

7. ST. MARY WOOLNETH.—In the Great Fire of London the church of St. Mary Woolnoth was much damaged, but Sir Christopher Wren was able to repair the church and steeple, with the exception of the north wall, which had to be rebuilt.

The repairs it is stated were carried out to accord with the old work, but the new north wall was designed in the classical form of the Tuscan Order. This repaired church lasted 50 years, for, in 1716, it was pulled down

and the work of rebuilding was carried out from the designs of Nicholas Hawksmoor, an old pupil and assistant of Wren.

There is a rectangular tower the long side of which takes up a considerable part of the western end of the church. The main doorway recessed in a large niche occurs therein and is approached by semi-circular steps. The tower is heavily rusticated up to the main cornice, the pedestal above which supports six Corinthian columns on the east and west sides, while on the north and south sides there are two with a large belfry window between. Two low towers connected with balustrades rise above this composition and have semi-circular headed openings.

The imposing west doorway originally faced a narrow lane, and it was not until the formation of King William Street that an appropriate setting was secured.

The north front, facing Lombard Street, is without windows, but its skilful treatment has produced a fine composition possessing both strength and beauty.

The interior of the church receives its light from four semi-circular lunette windows of the four sides of the clerestory.

The plan is simply a square with three columns at the angles set forward to provide narrow aisles and a sanctuary. The sanctuary has an elliptically arched recess

The columns are of stone, which, since the great engineering of building under the church the Bank station of the South London Railway, are supported on steel girders. To-day, the great Central Bank Station replaces the former station under the church, and this underground space is now used for passages and stairways of approach with the booking office partly utilised for shops and kiosks.

The church contains few monuments. High up on the north wall is the monument to Henry Fourdrinier, son of the architectural engraver and great grandfather

of the Henry Fourdrinier who published *The Builder* in its early days. Houblon, the father of the founder of the Bank of England, was buried here, as also Edward Lloyd, the coffee-house keeper and founder of "Lloyd's List."

The monument in the centre of the north wall is to the Rev. John Newton, joint author with Cowper of the Olney hymns.

The banners of Sir Martin Bowes, the Elizabethan Lord Mayor, are on the west gallery.

There are many other things of interest in the church.

8. CHURCH OF ST. ANSELM, Davies Street, W.1. This church was visited on Saturday, 22nd January, 1938, and the vicar, the Rev. R. H. Sinclair, cordially welcomed the party and expressed the admiration he had of his church, the chief work of Thackeray Turner.

The interesting Hanover chapel on the west side of Regent Street, near Oxford Circus, was the work of the famous architect, Professor Charles Robert Cockerell, R.A., and was consecrated on the 20th June, 1825; but 70 years later was demolished for improvements and the money obtained by its sale was utilised in building St. Anselm Church and Vicarage. At the time of the Society's visit the site of this church is also now required for improvements.

St. Anselm's Church is a good example of modern work designed to suit the conditions of the time with nave, aisles and morning chapel. The materials used for the structure were stock bricks with red brick quoins and Portland stone dressings. Internally, Robin Hood stone was used. The roofs were covered with red hand-made tiles. The floor of the church was laid with pitch pine blocks while the chancel is paved with marble.

The treatment internally with the spacing of the columns in pairs and the general composition of arches and windows marks St. Anselm Church as an outstanding work of the time, and reflects great credit on

the originality of Eustace Balfour and Thackeray Turner, the architects.

The members present expressed the view that the church was worthy of being rebuilt on an approved site in the suburbs. From St. Anselm's the party proceeded to:

9. ST. GEORGE'S, HANOVER SQUARE.—The church of St. George's, Hanover Square, is famous because of its association with the marriages of notable people, among which may be mentioned that of the Duke of Sussex, a son of George III, a marriage which was afterwards annulled by a special act of Parliament; and that of Emma Hart to Sir William Hamilton.

The parish of St. George's, Hanover Square, was formed early in the eighteenth century out of that of St. Martin's-in-the-Fields.

The church was built in the early years of George I's reign from the design of John James, a pupil of Gibbs, and the Renaissance type of architecture employed by him was prevalent at the time, being in effect a continuation of the Renaissance so ably dealt with by Wren.

The portico of the church has six Corinthian columns, the centre inter-columnation is nearly three feet wider than those of the other columns, thus easily providing for the use of temporary awnings at weddings.

The steeple rises from a stone substructure formed by carrying up the walls of the gallery staircase above the main roof and this steeple is stated to be the first to rise behind a portico.

In the west wall there are three windows and six shallow niches. At the apex of the pediment there is a flat block which it has been assumed was meant for a statue of George I.

In the interior the galleries have been dealt with in an able manner as part of the design, and the fillings of the church are likewise in harmony and dignified.

The three stained-glass windows at the east end

constituted originally a single window at a convent chapel at Malines. On the advice of Willement it had been bought for this church and he arranged the three windows from it, the border for the gallery window was from his design. The subject of the stained-glass of sixteenth century date is the Tree of Jesse. It is unfortunate that the figures of Aaron and Esaias at the bottom left-hand corner and also the two figures at the bottom right-hand corner were curtailed.

Sir James Thornhill's painting of the Last Supper forms part of the altar piece. The pulpit is richly carved and has an elegant wrought-iron balustrade.

Sir Reginald Blomfield arranged the present stalls and screens and the design of the lady chapel and bapistry is also his work.

10. SKINNERS' HALL.—On Saturday, the 19th February, 1938, a party of members of the Society assembled at 2.30 p.m. at Skinners' Hall, which is approached through a corridor from Dowgate Hill, London, E.C.4. The party was received by Mr. Claude Hughes, Past Master of The Skinners' Company, and by Mr. J. J. Lambert, Clerk to the Company. Mr. Hughes, on presiding, welcomed the party to the Hall, and Mr. Lambert gave a most interesting paper on the History of the Company and its Hall.

The Skinners' Company was incorporated in 1327 by King Edward III, at which time there were two fraternities afterwards united by King Richard II who gave a new Charter. It was an annual custom for the Skinners to walk in procession on Corpus Christi day through the streets of London.

At the election of Master a cap of maintenance is carried in state, and on being tried on by the outgoing Master he announces it does not fit and is then passed and tried on by several, with a similar result, until it reaches the New Master whom it fits and he is thereby duly elected.

The front on the west side of the Courtyard, with

doorway to Hall, was rebuilt about 1778-79. The interior of the Hall was rearranged in the nineteenth century. The Hall is seven bays long, the oak panelling and roof are modern. The main staircase, which is between the hall and the Court Room, dates from 1670, and the carved balusters with handrail are repeated as a dado on the wall.

The Court Room off the main staircase contains panelling and other work dating from 1737, but the ceiling is of recent date.

Over the Court Room is the Cedar Room, the cedar woodwork dating from 1670; but the ceiling is modern and replaces one of 1772 date.

The Company's plate and other treasures were exhibited for inspection, and the members of the party were kindly entertained to tea, and at the conclusion of the meeting Mr. Goss proposed a vote of thanks to the Master and Wardens of the Skinners' Company, to Mr. Hughes and to Mr. Lambert. This was seconded by Mr. Fox and carried with acclamation, and Mr. Hughes and Mr. Lambert suitably responded.

II. HOUSES OF PARLIAMENT AND PALACE OF WESTMINSTER.—On Saturday, the 12th March, 1938, the members of the Society assembled at the Victoria Tower Entrance at 2 p.m. and paraded through the Houses of Parliament, which were built on the site of the Palace of Westminster from the designs of Sir Charles Barry, R.A., the first stone being laid in 1840. Members of the party, on passing through the House of Commons, were much interested with the arrangements for our legislators.

The party then proceeded to see the ancient parts still existing of the Palace of Westminster since the fire of 1834, and which are as follows:—Westminster Hall, the Crypt of St. Stephen's Chapel and St. Stephen's Cloister.

On arriving at Westminster Hall, Mr. William Harvey gave an account of this interesting building, referring to

the fact that some time before the Great War it was found that the roof timbers of Westminster Hall were in an advanced state of decay, due to the Death Watch beetle. A report was prepared by the late Sir Frank Baines and, resulting therefrom, measures were adopted to repair the roof by an extensive system of steel reinforcement.

The ashlar face of the stonework now seen was put up by Sir Robert Smirke about one hundred years ago, and conceals the main part of the cornice of Richard II's Hall worked in 1395 by the masons, Richard Washbourn and John Swallow, to a design by Master Henry Yeveley, the King's Master Mason; the same masons carved the 26 great corbels which support the roof trusses.

The walls of the Hall were originally built by William Rufus, 1097 to 1099. This first Hall was divided into three aisles by two rows of timber posts to support the roof, which had the same number of trusses as now. The span of the roof, after the work of Richard II, is 69 feet. The roof, as we see it, is a striking example of the artistic taste of Richard II. With the assistance of Master Hugh Herland, a skilled carpenter, who devised the means of covering the whole span without intermediate supports, and thus designed the hammer beam roof.

Hugh Herland had a long career as a carpenter. He had, previously to the Westminster Hall roof, carried out the timber fan vaulting of Winchester College Chapel for William of Wykeham.

During the repair work by Sir Frank Baines some of the modern ashlar was removed besides the wall posts, and many fragments of a Norman Arcade were found which formerly ran from end to end of the Hall of William Rufus. Traces of original colour decoration were found on this Norman work after removal of a thin coat of plaster.

From Westminster Hall the Crypt of St. Stephen's

Chapel was visited which dates from 1320 to 1327. It has been much restored so that the vaulting and probably the supporting shafts are the remaining old parts, as the stone facing to the walls is modern.

The interesting St. Stephen's Cloister was next seen. This dates from 1526-29. The building is of two storeys around the Cloister Court, but the upper storey is practically modern work.

The north and south walks are each of five bays, and the east and west walks of six bays, not including the angle bays.

In the west walk the Oratory projects into the Cloister Court from the fourth bay from the north end of that walk.

12. EDMONTON.—On Saturday, the 9th April, 1938, the members of the Society at 2.30 p.m. met at Edmonton and proceeded to Salisbury House, where they were received and welcomed by the Mayor of Edmonton.

The party were taken over the house and the interesting parts shown and ably described.

Salisbury House is on the south side of Bury Street, and is of three storeys with cellars. It is of late sixteenth or early seventeenth-century date. Internally in the north room on the first floor there is early seventeenth-century panelling and a chimney piece of same date.

From Salisbury House the party proceeded to the Parish Church of All Saints where the members were welcomed by the Vicar.

The main part of the church, including the west tower, was built in the fifteenth century, and the north chapel added early in the sixteenth century. In 1772 the north aisle and chancel were faced externally with brick, and in 1889 the church was restored. It was then that the south aisle with chapel at the east end of same were added.

The monuments in the church are chiefly of seventeenth and eighteenth-century date, and there are brasses of the sixteenth and seventeenth century.

In the west wall of the south aisle there are fragments of Norman work built in.

Lamb's Cottage on the north side of Church Street was afterwards visited, and Miss Smith kindly showed the members round.

Pymmes Park House was visited by some of the party. A house belonging to Lord Burghley stood on this site in the sixteenth century which was entirely rebuilt in the seventeenth century and had alterations and additions during the eighteenth century. It has some seventeenth-century work internally.

13. ST. ALBANS CATHEDRAL AND ABBEY CHURCH.— At 2.30 p.m. on Saturday, the 14th March, 1938, members of the Society arrived at St. Albans Cathedral, the Abbey Church, where they were met by the Sub-Dean, who welcomed them on behalf of the Dean. Mr. J. C. Rogers, A.R.I.B.A., kindly acted as conductor on this occasion.

There is but little of the early thirteenth century west front of St. Albans Cathedral by William of Trumpington remaining as it has been much subjected to restoration of late nineteenth century.

Entering by the main western porch it is seen that the nave, three bays of which are for the choir, have thirteen bays in the north and south arcades. Nine bays in the north and three in the south are Norman work with semi-circular arches on recessed piers. In the south arcade, five bays from the three eastern Norman ones are of the rebuilding period of the fourteenth century. The five western bays to the south arcade and the four to the north arcade are the work of John de Cella, begun in 1195 and finished in 1214. The north and south aisles of the nave are similar in character to the work of the nave, but altered in the closing years of the nineteenth century. The brick-built central tower is a good example of Norman work.

The north transept had its north wall rebuilt in modern times with a large circular window. The east

and west walls of this transept have the Norman triforium remaining. The south transept has in its triforium six Saxon baluster shafts.

The Presbytery and Feretory contain five bays which were rebuilt during the latter half of the thirteenth century. The Lady Chapel is early fourteenth-century work with nineteenth-century vaulting.

The Watching chamber in the eastern bay of the north arcade of the feretory consists of a projecting upper stage of a wooden structure with carved wood vaulting under. The front of the chamber is designed in traceried panels. Fragments of the shrine of St. Albans were found in 1873 and were cleverly put together and placed in the feretory. The rood screen in the nave is late fourteenth century work.

The nave has a flat fifteenth-century wooden panelled ceiling. The ceilings of the transepts are modern. Over the central eastern part of the Cathedral is a wooden vault of thirteenth-century date, with moulded ribs and carved bosses decorated with colour.

Mr. Rogers, in conducting the party round, pointed out many interesting features, and referred to his connection with recent renovations. Sir Montagu Sharpe, before the party left the Cathedral, expressed the thanks of the Society to him for his valuable guidance and information.

The party then proceeded to—

14. VERULAMIUM.—The Roman municipality of Verulamium is situated west of St. Albans, and although long known as the Roman site of that city it was not until 1930 that any excavations had been undertaken in a thoroughly organised manner. In 1930 the St. Albans City Council secured about half the site from the Earl of Verulam and the Earl himself also gave facilities for excavation on the land still owned by him. A Verulamium Excavation Committee was formed and excavations were carried on by Dr. and the late Mrs. R. E. M. Wheeler with very satisfactory results. The

members on the occasion of their visit were able to see some of these results, and in the temporary museum examples of Roman mosaic pavements and many other relics. The members, for their last inspection, visited the most interesting excavation of the Roman theatre carried out by the Earl of Verulam in 1934. This theatre is said to have been capable of seating 1600 people.

15. NORTHOLT CHURCH.—On Saturday, the 16th July, 1938, the members of the Society met at the Parish Church of Northolt at 2.30 p.m., by the kind permission of the Rev. Dr. Sydenham Holmes, the Rector, and K. Cochrane-Holroyd, Esq., received the party and gave an address on the church.

In Domesday Book the place is referred to as Northala. In 1210 it becomes Northale. In 1291 it is called Northall, and this continues for many centuries. In 1610 the name becomes Northolt, and thus it remains to this day.

At the Conquest, Northolt passed to Geoffrey de Mandeville, who in a charter about 1100, granted the tithes of Northolt Church to the Abbey at Waltham. The Mandevilles held Northolt for about 100 years. From the Mandevilles it passed in the female line to the Fitzpeters who sold it to Thomas D'Ow, who again sold it to the Boteler family about 1230.

The north, south, west, and portion of east walls date from 1230 to 1290. A piscina and holy water stoup have remains occurring in the south wall. The font dates from 1374 to 1388, and it bears the arms of Sir Nicholas Brember, Lord of the Manor in 1374. The roof and beams may be of the same date as the chancel which is of the Tudor period. The chancel windows are modern.

The east window is from the chapel of the Great Exhibition in Hyde Park, afterwards re-erected at Sydenham as the Crystal Palace. The Stuart royal coat of arms is carved in wood.

The tracery of the three western windows is an interesting example of transitional work from early English to Decorated.

The three large buttresses to the west wall were no doubt added to strengthen same. A blocked up door in the north wall was originally used as an entrance to the church by the residents of the former Manor House. The pathway leading to same was found to be 6 ft. below the churchyard level.

The belfry timbers are old, but the external covering is modern. The four bells it contains are of seventeenth-century date.

The brasses in the church are three in number, one in the Chancel of the Gyfforde family 1560, one in the south aisle of Rowdell 1452, and one in the east wall of Vicar Bures 1610.

A portion of the old pews is fixed on the north wall and is of 1624 date.

The registers date from 1560. On the conclusion of the visit Mr. Cochrane-Holroyd was cordially thanked.

FRANCIS R. TAYLOR.

SUMMER MEETINGS

1937. I. OXFORD.—Summer Whole-day Meeting on Saturday, 12th June, 1937, under the general direction of the Honorary Secretary. This was again an outstanding success, and to provide for the comfort of a party which numbered 197 members and friends it was necessary to form eight sections. The selection of points to be visited within the limited time available was not easy in a city which possesses such a wealth of historical and archaeological interest. The choice fell upon the Cathedral, the Church of St. Peter-in-the-East, the Bodleian, Sheldonian Theatre and immediate neighbourhood, Christ Church, Magdalen, Merton, St. John's, University and New College, and each section visited eight of these under the very competent guidance of local guides

provided by Miss M. Purnell Hooley. At St. Peter-in-the-East the Vicar, the Rev. J. H. Wooster, M.A., very kindly received the members in person and pointed out the interesting features of the church and its crypt. Tea was served at the Carfax Assembly Rooms, where, in the unavoidable absence of His Worship the Mayor, the Deputy-Mayor (Alderman Mrs. M. G. Townsend) welcomed the Society to Oxford in a gracious speech. Mr. Charles W. F. Goss, F.S.A., Chairman of Council, replied, and took the opportunity to express the Society's thanks to the local guides and to Paymaster-Commander Bridgmore Brown for a highly successful meeting.

1938. 2. STAMFORD (LINCS.).—28th May, 1938. For this, the Summer Whole-day Meeting arranged by the Honorary Secretary, the members' appetites had been whetted by Mr. H. F. Traylen's lecture. Despite unfavourable weather, a party of 174 members and friends enjoyed a most interesting tour of ancient Stamford, under the guidance of Mr. H. F. Traylen, the Rev. W. A. Rees Jones, Messrs. A. E. Dixon, J. Claire Billing and L. Tebbutt. At the Town Hall Her Worship the Mayor was good enough to receive each of the sections in turn and to display the borough regalia containing notable items and the charters. Stamford is rich in old churches, and visits were paid to four: St. Mary's (early English), with its imposing tower and spire, and among other points a very beautiful roof to the Lady Chapel; St. Martin's (fifteenth century), which has a magnificent monument to Lord Burghley (died 1598), Lord High Treasurer of England, and in the churchyard the tomb of Daniel Lambert, who weighed 52 stones 11 lbs.; All Saints (thirteenth and fifteenth centuries), notable for its beautiful external arcading and other features, and containing several memorials of the Browne family, including a brass to William Browne (died 1489), founder of Browne's Hospital; and St. George's (thirteenth to fifteenth centuries), where one of the nave windows is

filled with a most interesting series of garters and mottoes of knights of the garter. Among the several ancient charities of the borough, visits were paid to the Burghley Almshouses near the River Welland, and to Browne's Hospital (founded 1485), by kind permission of the Warden, the Rev. Canon G. F. Wilgress. All the sections met for tea at the Assembly Rooms, where Mr. W. R. Wood had arranged an attractive display of his water colour drawings of Stamford. Her Worship the Mayor, the local guides and other local friends were the guests of the Society for tea, and Mr. Charles W. F. Goss, who was in the chair, voiced the Society's grateful thanks to them, to Mr. H. F. Traylen in particular, and to the Honorary Secretary for a most interesting and enjoyable afternoon, in spite of the weather. After the conclusion of the formal programme, a large number of the members visited St. Leonard's Priory, founded in 658 by St. Wilfred of Ripon, of which substantial remains dating from the end of the eleventh century survive on the outskirts of the town, while other members inspected a tower and portions of wall which are the only extant remains of Stamford Castle, and explored some of the numerous examples of fine domestic architecture which are a distinctive feature of the town.