

THE ARCHITECTURAL HISTORY OF MARLOW AND ITS NEIGHBOURHOOD

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THE history of Great Marlow has yet to be written, but there is a general topographical description of the town in the *Victoria County History*,¹ and it is the main object of this article to record such details of its architectural history in post-medieval times as do not appear in that account, and whenever possible to identify the Georgian architects and builders who were so largely responsible for this pleasant riverside town of red brick and white-painted woodwork.

For, architecturally, Marlow is essentially a product of the last two and a half centuries. Here, as elsewhere in the Chilterns, timber, chalk, and flint were the customary building materials until their place was taken by brick in the seventeenth century.² Medieval Marlow must have consisted largely of timber-framed dwellings roofed with thatch, except where the use of chalk, flint, or stone rubble proclaimed the greater wealth of the church, as it did in the case of the old parish church (Plates 3, 5),³ whose twelfth-century tower, like that of Bisham across the river, was built of the local chalk⁴; the Old Parsonage, whose fourteenth-century hall still stands in St. Peter's Street, or the monastic tithe-barn, with its lancet windows, which once stood near the bridge.⁵ Then, as in post-Reformation times, freestone was a building material which might sometimes be seen floating past in barges on its way from the Cotswold quarries to Windsor or London, but it was rarely that Marlow wharf was its destination.⁶ Thus the architectural history of Marlow, unlike that of the riverside towns of the upper Thames—Dorchester, Abingdon, Oxford, or Lechlade—is not bound up with the stonemason's trade. It is to the bricklayers that we must look for the master-builders of Marlow, and it is from London rather than from Oxford, or even from Aylesbury, away on the other side of the Chilterns, that we must expect outside influences to come. For Marlow, like the other Chiltern towns which share its simple bricklayers' architecture—High Wycombe, Henley, Chesham, or Amersham—can never have been altogether outside the range of London's architectural influence, certainly not after the London Building Act of 1667 had set a standard in domestic brickwork which, triumphantly exemplified by the rebuilt City, was to affect building practice throughout the country.⁷ That is perhaps why none of them seems to have produced a local architect-builder, such as Edward Wing of Aynho⁸ or Harris of Aylesbury⁹; still less a man who, like Smith of Warwick or Townsend of Oxford, "dominated a locality and yet was not confined to it."¹⁰

Richard Jennings, who was master-carpenter at St. Paul's Cathedral and lies in

Henley churchyard, may have been a man of local importance, but the only building for which he is known to have been responsible was his own house at Badgemore, built, it is said, soon after 1710, of bricks, "temporarily used in the erection of the cathedral," which he brought down from London by river (his father was a Henley barge-master).¹¹ The truth of this story is virtually confirmed by the fact that in April 1711 Jennings was dismissed from his post for embezzling materials and other "frauds and abuses."¹² Like another well-known eighteenth-century carpenter, Mr. Phillips of Culham, near Abingdon,¹³ or Thomas Grantham, builder, late of Wardour Street, Soho, who died in 1781 at the age of 72 and was buried in Benson churchyard, Jennings was a man whose money had been made in London rather than in the neighbourhood of the country town to which he chose to retire. The same is true of Venterus Mandey, "of the parish of St. Giles in the Fields in the County of Middlesex, Bricklayer; son of Michael Mandey, Bricklayer, & grandson to Venterus Mandey of this parish, Bricklayer," whose epitaph at Iver informs us that he "had y^e honour of being Bricklayer to the Hon^{ble} Society of Lincoln's Inn from the year of Our Lord 1667 to the day of his Death" (July 26, 1701), that

"He was studious in the Mathematicks & wrote and published three Books for Publick Good: one Entituled *Mellificium Mensionis or ye Marrow of Measuring*; another of *Mechanic Powers or the Mystery of Nature and Art Unvayled*: the third *An Universal Mathematical Synopsis*," and that he "translated into English *Directorum Generale Uranometricum and Trigonometria Plana & Spherica Linearis et Logarithmica: Auctore Fr. Bonaventura Cavalerio Mediolanensi*; & some other tracts which he designed to have Printed if Death had not prevented him" at the age of "56 years and upwards."

Men like this were often very wealthy—Phillips is said to have had government contracts worth over £53,000 a year—and they belonged to the class of master-builders who were prepared to undertake a complete building by contract, erecting the brick shell or "carcase" themselves, and letting out the mason's, plumber's, and joiner's work to the appropriate tradesmen. Such methods were, however, of comparatively recent development even in mid-eighteenth-century London, and the typical country master-builder was still the man who would contract only for his own type of work—masonry, bricklaying, carpentry, joinery, or plumbing, as the case might be—though he would generally be competent to make simple designs for a building which would be carried out in detail according to the traditional methods of the other craftsmen employed. Whoever made the design—and it is well to remember that the professional architect had not yet come into being—the person wishing to build made separate bargains with masters of the various trades involved for the performance of their part of the work. In *The Village Carpenter*¹⁴ Mr. Walter Rose has described how this system was still in operation in his native village of Haddenham as late as the 1890s, long after the general contractor combining the functions of all the building trades had become the rule elsewhere.

Indeed, as the *Purefoy Letters*¹⁵ show, a yet more elementary system was still in common use in eighteenth-century Buckinghamshire, as elsewhere, especially for small jobs, and when the Marlow churchwardens rebuilt their Church House in 1717 they found the materials (which cost them £48 16s. 2½d.) themselves, and paid the workmen employed by the day.¹⁶ Thus, Thomas Gray, bricklayer, received £4 4s. 2d. for 50 days' work at 20d. a day, and the other men employed, whose trade is unspecified, were similarly engaged according to the direct-labour system which goes back to medieval practice.

Unfortunately, all that we know of the contract whereby in 1726 one Richard Webb undertook to build a new Dissenting Chapel in Marlow is the condition that

the old pulpit with its stairs and sounding-board, together with the table-pew from the old meeting-house, should be placed in the new building, while the chapel itself was pulled down in 1840.¹⁷

A more interesting figure is "Mr. Peter Norton of Great Marlow, Bricklayer," who rebuilt the Rectory at Hambleden in 1724. An entry in the Register, accompanied by plans and an elevation of the building, records that "The Parsonage House of Hambleden now Standing was Rebuilt by the Rev^d. Scawen Kenrick D.D. in y^e year 1724 on the same Spot of Ground where the Old House stood the Kitchen Scullery & Pantry thereunto adjoyning being Part of the Old House. Mr. Samuel Wyat of Hambleden Undertaker, Mr. Peter Norton of Great Marlow Brickla^r." The relationship between Wyat, as "undertaker," or contractor, and Norton, as bricklayer, is unfortunately not made clear, but both are mentioned frequently in the churchwardens' accounts of their respective parishes. On March 27, 1725, Wyat was paid £6 by the Hambleden churchwardens for "y^e Weather Cocks," and another £1 4s. 6d. "for work don at y^e church." Small payments "for work about y^e church" were made to him almost every year between 1728 and 1742, and on March 15, 1743/4, he received 18s. "for mending bridges." The "weather cocks" were those surmounting the pinnacles of the new tower which had been built at the west end of Hambleden church in the years 1720-21 to replace the old tower which "stood formerly about the Middle of the Church between the Church and Chancel," and "was taken down A.D. 1703."¹⁸ The "undertakers" were William Denham and William Mole, both evidently local men, who were paid in instalments by the churchwardens as the work progressed. Their tower was built of flint and brick, in three stages, with plain pointed windows and battlemented parapet.¹⁹ The octagonal buttresses at its angles placed it among a group of towers belonging to the Upper Thames valley, of which this is the characteristic feature.²⁰ It is distressing to record that this interesting and inoffensive specimen of architectural conservatism was cased in flint during the incumbency of Canon Ridley, rector from 1840 to 1882, and that an upper stage was added as his memorial in 1883, to the designs of Henry Woodyer of Reading, who also cased the buttresses in ashlar. Fortunately, the contemporary rectory (now known as "Kenrick's") has been little altered, and its simple but pleasantly proportioned front, with its brick parapet and pilasters, still stands to the credit of Messrs. Wyat and Norton.²¹

The latter occurs frequently in the Marlow churchwardens' accounts during the years 1722-59,²² and the prefix "Mr." accorded to him both here and in the Hambleden record probably implies the status of a master-bricklayer. Although there is no building in Marlow itself which can definitely be attributed to him, there are many pleasant mid-eighteenth-century houses in the town which must have been built by men of Norton's type, such, for instance, as "Remnantz" in West Street, with its fine brick gate-piers and cupola over the stables (Plate 4)²³; the present Post Office in the High Street, whose wooden doorcase (Plate 2) was probably derived from one of the many architectural pattern-books which enabled the local builder to keep abreast with current London fashion; the smaller pedimented house (now a cycle-shop) in West Street overlooking Quoiting Square²⁴; or another at the corner of the road to Lane End which bears the initials and date ^L_{WE} 1724, though there is nothing in Marlow to rival the double cottage (dated 1729) in Bull Lane, High Wycombe, with its curious "Gothic" windows and doorways, all executed in cut and gauged brickwork.²⁵ An earlier and a more pretentious specimen of the bricklayer's art is, however, to be seen on the north side of Spittal Street (No. 27) (Plate 6), where the elaborately moulded chimney and one gable of what was apparently once a larger house survives as a shop. The former Crown Hotel, now occupied by Messrs. Wool-

worth and heavily disguised by rough-cast, is also in reality a building of the early eighteenth century, and before its mutilation had a central archway leading to a stableyard at the back (Plate 10). With its deep cornice, big hipped roof, and recessed centre it was a building of some architectural distinction, which still dominates the High Street from its position in the market-place at the junction of Marlow's three principal streets. Of similar date²⁶ is Western House, which has a handsome shell-hood of moulded plasterwork carried on carved brackets over the main entrance, and one of the charming gazebos typical of this period.

MARLOW PLACE

None of these are large houses, and before 1720 Marlow did not contain the residence of any person of more than local importance. But it was in that year, according to Sheahan, that the house known as Marlow Place was built "for George II, when Prince of Wales," and here he is said, by the same not very reliable authority, to have resided "occasionally" until 1751.²⁷ According to a manuscript note in Langley's own copy of his *Hundred of Desborough* (1797) in the British Museum,²⁸ the property belonged in 1690 to John Wallop of Hurstbourne, Hants., to whom it had passed on his marriage (in August 1683) to Alicia, one of the daughters and co-heiresses of William Borlase, its previous owner.²⁹ Langley's note says it was this John Wallop who built the present house. But his statement cannot be accepted as it stands, for John Wallop died in January 1693/4, and whether Sheahan's date for the erection of the house is correct or not, it can scarcely have been built before 1700. John Wallop was succeeded by his heir, Bluet Wallop. But Bluet died in 1707, and the family estates passed to his brother John (1690-1762), who became a Lord of the Treasury in 1717 "by the particular nomination of the King," was created Baron Wallop and Viscount Lymington in 1720, and finally Earl of Portsmouth in 1743.³⁰ If, as both Sheahan and the architectural evidence would suggest, it was in the time of this John Wallop, and not that of his father, that Marlow Place was built, then its association with George II as Prince of Wales becomes explicable. John Wallop was *persona grata* at the Hanoverian Court, and the house at Marlow, within riding-distance of Windsor, was perhaps let to, if not "built for," the Prince. But in 1727 George succeeded his father as King, and in 1729 his son Frederick was created Prince of Wales. Now, Frederick died in 1751, the year which Sheahan, and after him the *Victoria County History*, give as the limit of the royal tenancy of Marlow Place, and it is thus open to question whether it was not Frederick, rather than his father, who was in occupation of the house in 1751, though none of his biographers says anything to confirm this, and as he had taken Cliveden House in 1737 it is difficult to see why he needed another house only a few miles away.

The architectural interest of Marlow Place is, however, quite independent of its royal associations and rests on certain peculiarities which it shares with a group of buildings in Dorset. The most striking of these is the baroque capital with inturned volutes which crowns the inner pilasters on all four fronts (Plate 7), a motif employed by Francis Cartwright of Blandford,³¹ by Nathaniel Ireson of Wincanton,³² and perhaps by John and William Bastard of Blandford, where it can be seen in the market-place in the façade of what is said to have been John Bastard's house.³³ Moreover, the curious ornamentation which appears on the capitals of the pilasters at the angles of the house is known to occur on only one other building, Chettle House in Dorset, which in other respects closely resembles Marlow Place. There can, in fact, be no doubt that the two houses were designed by the same hand, and Professor Geoffrey Webb has suggested that the architect of Chettle was probably Thomas Archer.³⁴ Archer, whose designs represent the most advanced baroque style attempted in

England,³⁸ held the post of groom-porter at Court under Anne, George I, and George II,³⁹ and was much employed as an architect by members of the Whig aristocracy. He was therefore just the man whom the Prince of Wales or his friend, the future Earl of Portsmouth, would go to for architectural advice, and so it is of particular interest that Archer is, in fact, believed to have designed the new mansion at Hurstbourne Priors which Wallop was building at this time.⁴⁰ When, finally, it is found that characteristic mannerisms which occur on buildings known to have been designed by Archer, and nowhere else, appear also at Marlow Place, the attribution seems certain. These are most apparent in the main doorway, with its extraordinary bulbous "capitals" rising from truncated obelisks, themselves resting on splayed jambs whose recessed panels, like the features just described, are found both at Archer's St. Philip's, Birmingham (1709-15), and in the garden pavilion which he designed for the Duke of Kent at Wrest Park, Bedfordshire, *circa* 1709. The bold cornice under the pediment, with its prominent brackets, is another typical feature which is found in Archer's work elsewhere (e.g. at Heythrop Hall, and in the interior of St. Paul's, Deptford).⁴¹

The peculiar interest of Marlow Place in eighteenth-century architectural history is that it provides a link between Archer's authenticated work elsewhere and that of the local Dorset builders. For it is not only—if Sheahan's date is even approximately correct—the earliest building on which the inturning-volute capital is used, but also the only one outside the Dorset-Somerset group on which this feature appears.⁴² It would therefore seem that Archer, who had no successor among the architects either of London or of his native Warwickshire, may have inspired the school of native baroque represented by Ireson, Cartwright, and the Bastards. Professor Geoffrey Webb has suggested how this could happen in his article on Chettle. A country gentleman like George Chafin, the builder of Chettle, may have applied to Archer for a "draft" of a house to be carried out by a local architect-builder such as Ireson, "in whose later work reminiscences of the Londoner's manner tended to reappear"—a possibility which is strengthened by the fact that in 1715 Archer himself bought an estate at Hale in Hampshire, less than twenty miles from Chettle.⁴³ But in Buckinghamshire Marlow Place is unique, and none of Archer's mannerisms seem to have found their way into the architectural vocabulary of the local builders, though he himself designed the quadrant colonnades at Cliveden House,⁴⁴ and Chicheley Hall, near Newport Pagnell, has also been tentatively attributed to him.⁴⁵

HARLEYFORD

A very different house is Harleyford, built by William Clayton in 1755 on a site close to the north bank of the Thames, off the road to Medmenham (which then ran some way farther to the south). His architect was Robert Taylor, the son of a once wealthy London mason, and one of the first of the new type of professional architect which appeared in the second half of the eighteenth century. In fact, it has been said that until Robert Adam came on the scene Taylor and James Paine "nearly divided the practice of the profession between them."⁴⁶ Taylor's success was due to hard work rather than to genius, and his smaller country houses lack either the refinement of his work at the Bank of England or the Palladian dignity which he achieved in Stone Buildings, Lincoln's Inn. An early nineteenth-century writer⁴⁷ describes how in his early years as an architect Taylor adopted, "an almost unvarying style of building," and Harleyford, with its compact plan and rather bald elevations, does, in fact, represent a version of Taylor's usual formula for a "cit's country box"—one which he used again the following year at Danson Hill in Kent, the seat of Sir John Boyd, a successful city merchant. Mrs. Lybbe-Powys, visiting Harleyford in 1767, criticized

its "too contracted a plan," but admired its situation and drew attention to its one distinction, the way in which "the whole of the offices" were "so contriv'd in a pit, as to be perfectly invisible—a great addition that to the look of any place, and certainly adds infinitely to the neatness so conspicuous round Harleyford."⁴³

COURT GARDEN

Another addition to Marlow's domestic architecture at this period was the house which Dr. William Battie, a distinguished but eccentric physician who specialized in mental cases, was building near the river on the estate known as Court Garden, which he had bought in 1758. According to a letter printed by J. G. Nichols, "one of Dr. Battie's whims was building. At Marlow he erected a very faulty house, of which he forgot the staircase, and at high-flood the offices below were constantly under water. This house he lived in to his death" in 1776.⁴⁴ Court Garden, now used as the Marlow Council Offices, is a building of no particular interest, but the presence of a conspicuous rectangular projection containing the staircase lends some colour to the story that no provision was made for it in the original plan.

But all these houses, Harleyford included, would have been eclipsed had Sir John Borlase Warren carried out his intention of residing on his Marlow estates. He had been M.P. for the borough in 1774, and was created a baronet in 1775. It was evidently in that year that he commissioned William Newton,⁴⁵ a minor London architect, who is best known as the assistant to James ("Athenian") Stuart at Greenwich Hospital, to design him a seat at Marlow, for Newton's plan and elevations, signed and dated 1775, are preserved among his drawings at the R.I.B.A., and two years later the "Plan & Elevation of a Villa, for Sir John Borlase Warren," were exhibited at the Society of Artists under Newton's name.⁴⁶ What the designs show is, indeed, an overgrown villa rather than a great house, for although the front is over 250 feet long, much of the building is on one storey, and the façade is prolonged by wings designed to create an effect rather than to provide necessary accommodation.⁴⁷ The central block is scarcely adequate to hold this pretentious composition together, consisting as it does of no fewer than seven sections, each emphasized by its own feature—saucer dome, pediment, or colonnade. This attempt to create an effect of "movement, novelty, and ingenuity" in the design shows the influence of the Adam brothers (apparent also in the details), and offers the greatest possible contrast to the characteristically unaffected exterior of Harleyford, which represents the older Palladian tradition of a plain façade concealing a richly decorated interior. It is perhaps not a matter for great regret that Sir John abandoned the scheme and spent his money on the purchase of Lundy Island instead.⁴⁸

TEMPLE HOUSE

Towards the end of the eighteenth century a new name appears among the list of M.P.s returned for Marlow—that of Thomas Williams of Llantidan, Anglesey, who, having evidently acquired the political "interest" hitherto in the hands of the Claytons, proceeded to build himself a house on the Berkshire bank of the river between Hurley and Bisham.⁴⁹ His architect was Samuel Wyatt (1737–1807),⁵⁰ elder brother of James Wyatt, and best known himself as the designer of Trinity House on Tower Hill. Temple House, whose Ionic portico was once a prominent feature of Marlow's riverscenery,⁵¹ was pulled down in the 1930s, but the Temple Mills, which have been in existence at least since the sixteenth century,⁵² still stand close to its site. In the seventeenth century they were used for the manufacture of tin-plate,⁵³ and early in the eighteenth Defoe describes them as "three very remarkable Mills, called the *Temple-mills*, for making *Bisham Abbey Battery-work*, viz. Brass Kettles and Pans &c. of all

Sorts."⁸⁸ Williams bought them in 1788 and used them for smelting copper brought from his mines in Wales.⁸⁷ Considerable alterations were carried out soon after, including the erection of a large three-storey building of red brick. It can safely be assumed that Samuel Wyatt, who was well known as the builder of the Albion Flour Mills at Blackfriars (1784-86, burned 1791), was once more the architect employed by Williams.

THE MARKET-HOUSE

Soon after the erection of Temple House, its owner announced his intention of replacing the old timber market-house which stood at the top of the High Street by a more modern building.⁸⁹ This was no doubt a wise gesture on the part of one who was anxious to establish the family "interest" as firmly as possible in the hearts and minds of the Marlow electors, and a Williams continued to sit for the borough until the Reform Act of 1832. Thomas died while the new market-house was being built, but it was completed in 1807 by his son Owen Williams, the contractor being Benjamin Gray, the mason J. Smith, and the carpenter Mr. Bond.⁹⁰

It is sometimes stated that the new building was designed by James Wyatt, R.A., then Surveyor-General, and it is included in the list of his works given in the Architectural Publication Society's *Dictionary*. But Wyatt, who enjoyed a large and fashionable practice as a private architect, was well known to have more work on his hands than he could carry out, and it seems doubtful whether he would have condescended to design a mere market-house at a time when he was losing important commissions by sheer neglect.⁹¹ Moreover, Langley, who is the ultimate authority for the attribution, merely speaks of "Mr. Wyatt," and in the knowledge that Samuel Wyatt had just completed Temple House for the man who was about to pay for the new market-house, it is reasonable to assume that it was he, and not his more famous brother, who was engaged as its architect.

The new market-house (Plate 10), unlike its predecessor, was not a free-standing structure, and presents only one façade to the road. It consists of a large rectangular assembly room, supported on what were originally open segmental arches. The room is lighted by three large windows separated by shallow pilasters, and these, together with a clock and a very simple wooden cupola, form the main features of the façade, which is carried out in stone. The cupola closely resembles that which surmounts the eighteenth-century building at Temple Mills, a matter of some interest in view of the probable identity of their architect. In comparison with its neighbours at Amersham (1682), High Wycombe⁹² (1757, Henry Keene, architect), and Henley (1795-96, "built by William Bradshaw, a member of the Corporation,"⁹³ but pulled down in 1899 and re-erected as a private house at Crazies Hill), the Marlow market-house is not a building of great distinction, and such simple merits as it does possess are at present largely obscured by various signs proclaiming that it is now the Crown Inn, a transformation which has also resulted in the filling up of the arches on the ground floor.

THE BRIDGE

The only other public structure, apart from the church, which Marlow has possessed is the bridge. This was originally of wood, and its repair was provided for in medieval times by the rents from certain properties in Marlow, which were administered by bridge-wardens.⁹⁴ But in 1642 it was partly destroyed by Major-General Browne for the benefit of the Parliamentary forces, and by the end of the eighteenth century it had fallen into such a serious state of decay that its complete rebuilding became necessary. As it was found not to be a county bridge, the money

had to be raised by subscription, and the following advertisement appeared in the *Reading Mercury* of September 4, 1786:

"This is to give notice, that any person or persons desirous of contracting and agreeing to build a New Bridge over the River Thames at Great Marlow in the county of Bucks., with seasoned heart of oak piles and planks, and with fir joints to be trussed, of the dimensions & according to a plan and description of Mr. Brettingham may see the said plan & description, and know further particulars by applying to Mr. Allnut at Great Marlow."

"Mr. Brettingham" was Robert Furze Brettingham (1750–1806), a London architect who two years later built the stone bridge over the River Kennet at Reading.⁴⁴ According to Langley the new bridge at Marlow was built in 1789, and it can be seen in many old views of the town, with its wooden parapet and closely set piles. It had a much shorter life than its predecessor, and within forty years the question of its repair had once more become an urgent problem. A report on its condition, made in August 1828 and printed by Mr. Thacker,⁴⁵ records that:

"We found it in such a worn-out state and tottering condition that to Repair it it must be made nearly New" at an estimated cost of £3,600. In fact, the report continues, it would be "Best and cheapest in the end to Build a New Bridge resting on the Buckingham shore at the wharf adjoining the Churchyard, and on the Berks. shore at Mr. Roles Wharf. If the expense is not too great a stone Bridge of five elliptical arches would be the most eligible, for there would not only be a grand entrance thrown open to the Town on the Buckshire side, but a great improvement in the Road on the Berks. side."

It should be explained that the old bridge crossed the river at a point some distance farther to the east, in line with what is now called St. Peter's Street (formerly Duck Lane), while at a time when the river was in constant use for transport—Defoe describes Marlow as "a Town of very great Embarkation on the Thames"—the present High Street terminated not inappropriately in a wharf. The idea of a new bridge forming "a grand entrance" to the town from the south was in accord with the current spirit of "improvement" which in London had found so august an advocate in the Prince Regent, and it did not fail to impress the Berkshire magistrates, who were the chief promoters of the scheme. An Act of Parliament "to defray the expences of Rebuilding Marlow Bridge" was obtained in 1829,⁴⁶ and Mr. William Tierney Clark was appointed engineer. Clark, who held the post of engineer to the West Middlesex Waterworks Company, had just built a suspension bridge at Hammer-smith, and his designs for the Marlow bridge were exhibited at the Royal Academy in 1830.⁴⁷ In them he succeeded in combining the architectural approach suggested in the report of 1828 with the latest development in civil engineering, in the form of a suspension bridge, whose two pylons span the roadway in the shape of triumphal arches, and provide a fine entry to the town across the river. Eighteenth-century architects had often played with the idea of a triumphal bridge, but the difficulty and expense of carrying out such a project in stone meant that it was never realized except in miniature in rich men's parks.⁴⁸ Thus eighteenth-century bridges are meant to be seen in elevation, from the river that flows beneath them, and for the traveller above they are no more than a parapeted hump in the road. It was left to the engineers to realize the idea of a bridge as a "grand entrance," and Marlow Bridge is a happy example of that brief marriage between architecture and engineering at the beginning of the nineteenth century, which is seen at its best in the work of Telford and Rennie.

The new bridge appears to have been completed by the summer of 1832, and the old bridge was pulled down soon after.⁴⁹ The contractors who performed the latter operation were Messrs. Treacher of Sonning, for among their papers in the Reading Borough Library is an "Account of where the Materials from Marlow Old Bridge &c.

was used as the Commissioners [for the Thames] bought of Mee 1833." The timber was first taken to the Treachers' yard at Sonning, and thence to Caversham, where most of it was used to repair the lock. John Treacher was Surveyor of Bridges for the County of Berkshire, and his family specialized in work connected with the river. His father, John Treacher senior (*circa* 1735-1802), had been Surveyor to the Thames Commissioners from 1787 until his death; he himself held the post from 1802 to 1835, and was succeeded by his son George, who died in 1862,⁷⁹ just before the Commissioners themselves were superseded by the Thames Conservancy Board. It was John senior who was responsible for the building of the eight new pound-locks at Sonning, Shiplake, Marsh, Hambleden, Hurley, Temple, Marlow, and Boulton between 1770 and 1773.⁸⁰ Before the construction of these locks navigation had been made possible by what were known as "flash-locks," which consisted simply of a weir with a removable section in the middle. The water was penned up until a barge wished to negotiate the shallows below; then the gate was raised, and the consequent "flash" gave the vessel sufficient depth of water to reach the next lock. In this way a barge would be carried downstream by a series of such "flashes." But, quite apart from the difficulties involved in bringing a heavily laden barge upstream through a flash-lock, this system was extremely wasteful of water, and in summer a barge-master might be obliged to wait hours or even days for his "flash" if another barge had just preceded him. The flash-lock at Marlow was notoriously unsatisfactory in this respect. It figures as follows in some verses on the river written by John Taylor the "water-poet" in 1632:

"Then Marlow locke is worst, I must confess,
The water is so pinched with shallowness."⁸¹

Mr. Thacker records⁸² that "A witness stated in 1793 that after flashes he had 'walked over the Channel at Marlow without wetting his feet.' Flashing he stigmatized as 'a very abominable Practice, because after the Flash is drawn, and the Lock shut again, it leaves the River almost dry for Twenty-four Hours.'"

The remedy for this state of affairs was the modern pound-lock, whose working is too familiar to need description. The first pound-lock at Marlow was completed in 1773, in the time of John Treacher senior. In 1825-26 an entirely new lock was constructed of Headington stone at a cost of £4,686, and the plans, drawn by either John Treacher junior or his son George, are among the family papers at Reading, together with a "Memorandum Book for the Materials to the New Pound at Marlow &c.," and John Treacher's plan and elevation for the "Pound House" or lock-keeper's cottage, a modest brick building which still stands precisely as he designed it in 1825.

THE PARISH CHURCH

The construction of the Marlow pound-lock transformed one of the most dangerous shallows in the Thames into the placid stream of to-day; but its appearance must have been viewed with some apprehension by the churchwardens. For Marlow church stood close to the river bank, and must always have been liable to flooding. In 1777 the churchwardens' accounts record the payment to Richard Darby of six guineas:

"For the large Cast Iron Brazier wherein to make a Large Charcoal Fire to warm the Church in cold damp weather," and a complacent note follows: "N.B. It has been found very comfortable for that purpose."

In 1809 it is recorded that the water rose over the third step "as you go up to the singing gallery," and the church was completely isolated on December 30, 1821. There can be little doubt that the new lock, by raising the level of the water above it,

aggravated the perennial danger of flooding, and perhaps hastened the rebuilding of the church.

However this may be, its condition was such that in 1830 James Savage, well-known as the architect of two London churches, St. Luke's, Chelsea, and St. James's, Bermondsey, was asked to come down to Marlow to make a survey. In his report,⁷⁴ he stated that:

"The level of the site of the Church Yard being so very low and the floor of the Church being still lower than the Ground immediately around it, the Church is occasionally inundated with water; and these visitations have left a durable mark on the Pew framing about 17 inches above the level of the Paving of the aisles and Passages. The mischievous consequences of such a state of the Building to the health of the Parties attending worship therein, as well as the injurious effect to the Fabric, which is extensively cover'd with a green vegetation, are such as to call loudly for an amendment in that particular. And it has been suggested that the floor of the Church should be raised. But I take leave to observe that this cannot be done in the present Building for the following reasons.

"The height under the South gallery is only 7 feet 7 inches; if the floor be raised, the Gallery must be raised also; but the height of the opening of the Arches above the front of the Gallery to the very apex of the Arch is only 5 feet 11 inches. The Galleries are now much obscured by the large masses between the arches; and if the Gallery floor be raised much higher they will be totally obscured and will become useless unless the arches also be taken down and rebuilt higher which will of course oblige the Roof to be taken off and raised higher. All which would in fact amount to a new Building. [He estimates the cost of repairs, including the rebuilding of the tower, at £3,200.] I submit therefore that it is worthy the consideration of the Parish whether they should not pause before they expend so large a sum as £3,200 upon a Building which after all will be old, unsightly, incomplete, inconvenient and unhealthy; and still subject to considerable expense for those Repairs which must ever attend a confessedly old and decayed Building, when on the other hand they may have for about £2,000 more, an entire new Building, demanding little for future Repairs, and possessing extended accommodation, improved convenience and formed with a due attendance to health and comfort. All of which is humbly submitted

by, Gentlemen,

Your faithful Humble Servant

JA^s SAVAGE Architect

31 Essex Street Strand

March 16 : 1830."

Thus sentence was passed on the old church with its decayed tower (part of the spire—rebuilt in 1745 ⁷⁵—is said to have collapsed soon after) and mildewed walls, and Mr. Savage lost no time in reinforcing his logic by a set of neatly drawn plans for an "entire new" church, complete with western tower and galleried aisles, all in the brittle Gothic of the 1830s. He received £394 13s. 0d. "for Journeys to Marlow to Survey the Church & reporting thereon, preparing plans and Specifications & for attendances on the Committees of the Houses of Lords and Commons" (a Bill was needed to authorize the raising of money to rebuild the church ⁷⁶), but his designs were not adopted, and have remained rolled up in the parish chest ever since. Their rejection is unexplained by the surviving records of the Committee appointed to rebuild the church, and there is no hint of a competition. But it was another London architect, Charles Frederick Inwood, whom the Committee finally engaged. He was the younger brother of H. W. Inwood, a sensitive and scholarly architect whose work (carried out in partnership with his father William) has an important place in the history of the Greek Revival. But none of the family had any feeling for Gothic, and Charles's new Marlow church, begun in 1832 and consecrated on August 25, 1835, is, in fact, little more than a more expensive version of his father's and brother's Somers Town Chapel (1824–27), a building which was deservedly pilloried by Pugin in his *Contrasts*, and has recently been described as "one of the most pitiful bangles in the way of Gothic revivalism ever perpetrated."⁷⁷ As originally built, Marlow

church consisted of a rectangular body with three western entrances, grouped together so as to screen the base of a small tower and spire. There was no chancel, and the galleries were supported by iron columns. The material was yellow stock brick, with stone dressings. The contractor was William Bond of Marlow, and the building cost £15,654. A chancel was added in 1875-76 to the designs of J. Oldrid Scott, and later the same architect removed the galleries, inserted arcades in the nave, remodelled the tower, and began the replacement of Inwood's amateurish "Perpendicular" windows by elaborate Gothic tracery. The vicarage was designed by G. E. Street in about 1865.

THE CONGREGATIONAL CHAPEL

The rebuilding of the parish church was followed four years later by that of the old Independent Chapel erected by Richard Webb in 1726. It was stated at a Chapel Meeting held on February 6, 1838, that the building had been examined by a competent workman, who reported that it was in too feeble and dilapidated a condition to justify the outlay of money which would be necessary for its repair. The Committee also stated that :

"We have further applied to Mr. Fenton⁷⁸ an architect of great respectability and celebrity in chapel building respecting the most suitable and economical plans for a new Chapel. We have been favoured with a visit from that gentleman with whom we have gone over the ground and entered somewhat into particulars. He has sent a plan of a chapel and schoolroom the Erection of which he estimates will cost about £790."

Fenton's designs were approved, and on April 16 it was stated that the plans and specifications were lying at Mr. Groom's drapery shop in the High Street for the inspection of builders. On May 1 it was resolved "that Mr. Fenton should be written to requesting him to come down in order that the Tenders might be received," but all the tenders were adjudged too high by the architect, and it was not until December 3 that that of Mr. Bond for the sum of £1,050 was accepted. The foundation-stone was laid on July 9, 1839, and the new chapel was opened on July 1, 1840. It stands on a site behind that of the old chapel (which was sold to Mr. Bond for £90), on land given by Sir W. R. Clayton. The main front, of buff-coloured brick, is a pleasing example of the Nonconformist tradition in architecture, simple but by no means perfunctory in design, and the Congregationalists certainly obtained better value for their modest £1,050 than the parishioners did for their £15,000 odd⁷⁹ (Plate 8).

THE ROMAN CATHOLIC CHURCH

In 1844-46 the ecclesiastical architecture of Marlow was further increased by the erection of a Roman Catholic church at the expense of Mr. C. R. Scott-Murray, of Danesfield House, Medmenham. Scott-Murray was an enthusiastic supporter of the Catholic revival led by the Earl of Shrewsbury, whose followers looked upon Gothic architecture almost as an article of faith. It was therefore inevitable that his new church should be designed by A. W. N. Pugin. Seen at close quarters, St. Peter's Church is perhaps too obviously the Gothic of the drawing-board to be altogether convincing. But seen from the north, with only the little stone broach spire visible above the roof of the Old Parsonage, the illusion is complete: there is nothing to tell the spectator that he is not in the presence of an authentic fourteenth-century church, except perhaps the knowledge that broach spires belong to the stone villages of the Midlands, not to the Thames Valley⁸⁰ (Plate 9). One of Pugin's last works was to design for the grounds of Scott-Murray's house at Danesfield a Decorated Gothic chapel, which was completed after his death by his son. It was pulled down early in

this century, when Danesfield itself was rebuilt to the designs of F. H. Romaine-Walker, but the altar, reredos, and east window were incorporated in the Church of the Sacred Heart at Henley, built in 1936 to the designs of A. S. G. Butler.⁴¹

¹ *V.C.H., Bucks.*, vol. III (1925), pp. 65-76.

² *The Stonor Letters and Papers*, ed. C. L. Kingsford (Camden Society, 1919), contain an early record of brickmaking in this area. In 1416-17 Michael Warwick was paid £40 for making 200,000 bricks at Crocker End, near Nettlebed, and their carriage to Stonor cost £15 (*ibid.*, pp. xii, 30).

³ The accompanying plates of the old church are from water-colours inserted in a copy of Langley's *Hundred of Desborough* (1797), which belonged to Dr. Bromet of Windsor and is now in the Library of the Society of Antiquaries, by whose kind permission they are here reproduced. That of the interior is dated 1825. The volume also contains two sketch-plans corresponding fairly closely to the ground-plan accompanying A. H. Cocks's article on "The Parish Church of All Saints, Great Marlow," in *Records of Bucks.*, vol. VI. Finally, there is another water-colour dated 1831, which shows the church after the collapse or demolition of the spire. Among John Buckler's pencil drawings in the British Museum are views of the old church dated June 1823 (Add. MS. 36,358, ff. 255-6).

⁴ This material was successfully employed in modern times at Danesfield House, Medmenham (1899-1901, F. H. Romaine Walker, architect), which is built entirely of chalk obtained from local quarries, and has been described as "one of the most imposing chalk houses in England."

⁵ See Turner and Parker: *Domestic Architecture of the Middle Ages*, vol. II (1853), p. 268, for a brief description of both these buildings. The Parsonage is recorded in the Royal Commission on Historical Monuments: *Bucks.*, vol. I, p. 252. The tithe-barn was demolished soon after 1862 (Sheahan: *History of Bucks.*, p. 897), and the roof-timbers were afterwards used at Lane End church when it was rebuilt by J. Oldrid Scott in 1877-78. Lane End church was first built in 1832, chiefly at the expense of J. M. Elwes, Esq., of Bolter End. A bound volume of the architect's drawings is preserved at the vicarage. These show a small chapel in the "Norman" style, but are unsigned.

⁶ Wheatley and Taynton stone was used at Windsor Castle in the fourteenth century, and much of the stone used at Eton College in the fifteenth century also came from Taynton. Considerable quantities of Burford and Headington stone were used in the rebuilding of St. Paul's between 1694 and 1700 (D. Knoop and G. P. Jones: "The English Medieval Quarry," *Economic History Review*, IX (1938-39), pp. 21-2). All this stone must have gone by water, and an Act passed in 1624 to improve the navigation of the Thames between Oxford and Burcot specifically mentions the value of the river for the conveyance of Headington stone to London (F. S. Thacker: *The Thames Highway: A History of the Inland Navigation* (1914), p. 66). There was also some traffic in the reverse direction, as, for instance, in 1741, when Portland stone for works at Shirburn Castle was being sent up river by barge to Henley by Andrews Jelfe, a London master-mason (Add. MS. 27,587, ff. 35, 37^v, 39^v, 45^v).

⁷ On this see Professor Geoffrey Webb in *R.I.B.A. Journal*, May 27, 1933, p. 580.

⁸ Designed Fenny Stratford Chapel for Browne Willis, 1724-30.

⁹ His designs for Aylesbury Court Room (now the County Hall) were selected by Sir John Vanbrugh, to whom they were submitted in 1720, in preference to those of a Mr. Brandon (Col. G. R. Crouch: "The Building of the County Hall, Aylesbury," *Records of Bucks.*, vol. XII). Dr. Pococke (*Travels in England*, vol. I (Camden Society, 1888), p. 162), writing in 1750, describes "an handsome new front before the court of good architecture, designed by Harris" at Eythorpe Park, near Aylesbury, the seat of Sir Wm. Stanhope. This house was refronted in stone in 1745 (*Verney Letters*, II, p. 196).

¹⁰ A. Dale: *James Wyatt* (1936), p. 2.

¹¹ J. S. Burn: *History of Henley* (1861), pp. 308-9; cf. *Wren Society*, vol. XIV, p. iv.

¹² See *Historical Manuscripts Commission: Portland*, X, pp. 101-9. Jennings died in 1718 and is described on the family tomb as "Master Builder of S. Paul's in London, a Great Benefactor to this Church." A model of St. Paul's was found at Badgemore in about 1830, and was afterwards placed in Shiplake Church (Burn: *History of Henley*, p. 309). It is now in St. Paul's Cathedral.

¹³ For some account of Phillips, see *Passages from the Diary of Mrs. Lybbe-Powys* (1899), ed. E. J. Climensson, p. 153.

¹⁴ W. Rose: *The Village Carpenter* (Cambridge University Press, 1937), p. xvii.

¹⁵ Ed. G. Eland (1931). See vol. I, chapter 3.

¹⁶ MS. Churchwardens' Accounts, 1717.

¹⁷ From notes in the Minute Book of the Marlow Congregational Church. According to *Some Memoirs of the Life of the Revd. and Pious Mr. Samuel Pomfret* (died January 11, 1721/2), appended to a *Funeral Sermon* preached in his memory by T. Reynolds and published in London in 1722, Mr. Owen Buckingham, later Lord Mayor of London, "was the person that first formed the Design and laid the Foundation of a Meeting of Protestant Dissenters in that Place [Marlow], where there had been none before."

¹⁸ MS. note in Register.

¹⁹ There is an illustration of it, from a drawing made in 1858, in A. H. Stanton: *On Chiltern Slopes: the Story of Hambleden* (1927), facing p. vi.

²⁰ See F. J. Allen: *The Great Church Towers of England* (1932), p. 137. The principal examples are Henley (15th century), Beaconsfield (15th century?), Marlborough, St. Peter's (15th century), Lambourn (top stage added to earlier tower), Wallingford, St. Mary's (incomplete), Reading, St. Mary's and St. Laurence's (both late medieval), Newbury (circa 1500), Oxford, Magdalen College (completed 1509), Dorchester, Oxon. (1602), Wargrave, Berks. (17th century, brick), Warborough, Oxon. (1666), Hambleden (1720-21, brick), and



PLATE 2. MARLOW POST OFFICE: THE DOORWAY

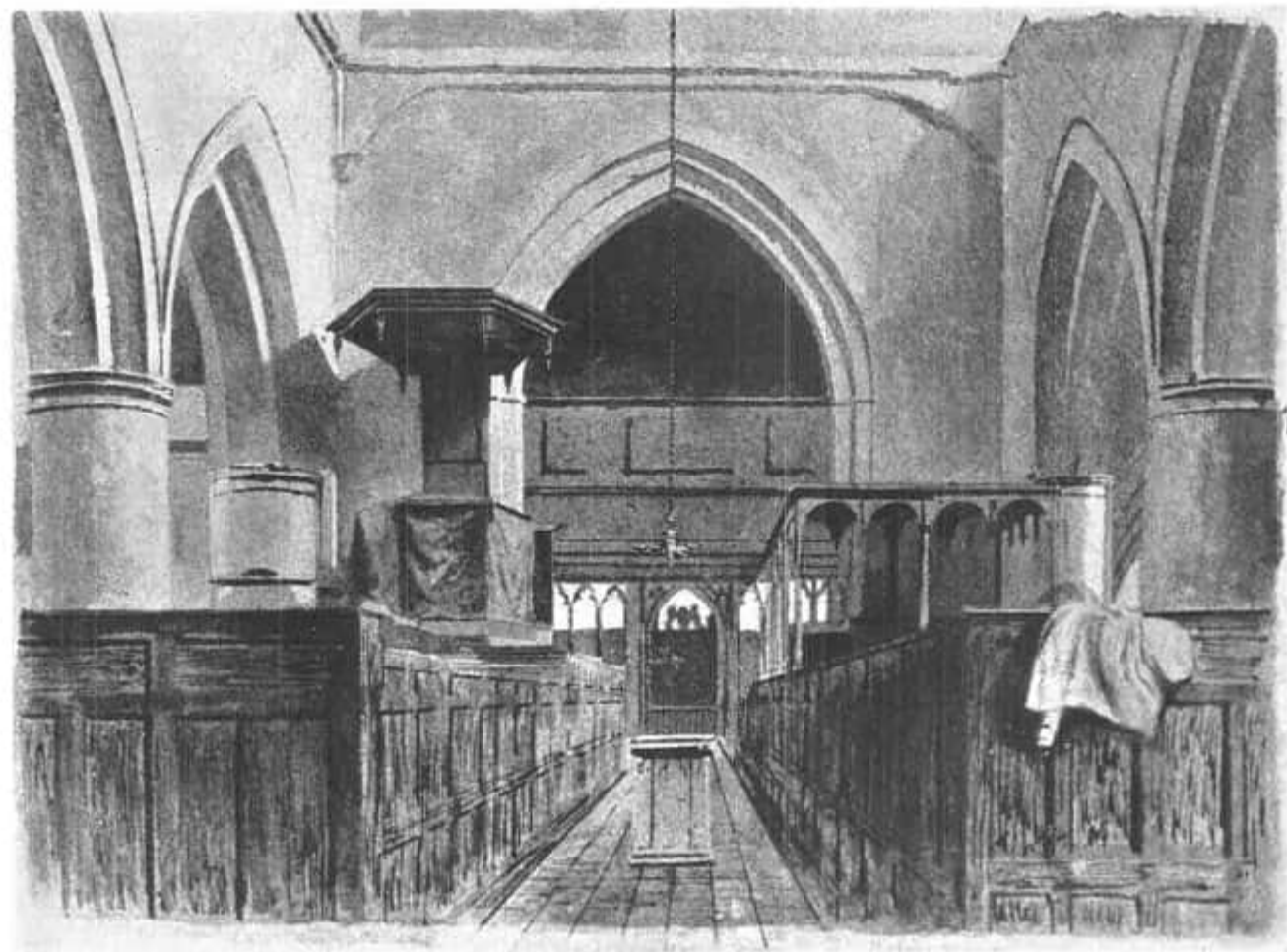


PLATE 3. MARLOW OLD CHURCH: THE INTERIOR.



PLATE 4. MARLOW OLD CHURCH, *circa* 1825



PLATE 5. THE CUPOLA AT "REMNANTZ," MARLOW



PLATE 6. 27 SPITAL STREET, MARLOW



PLATE 7. MARLOW PLACE.



PLATE 8. THE CONGREGATIONAL CHAPEL, MARLOW



PLATE 9. MARLOW ROMAN CATHOLIC CHURCH



PLATE 10. MARLOW MARKET-PLACE (FROM AN OLD PHOTOGRAPH)

Remenham, Berks. (1838). Beaconsfield church was virtually rebuilt in 1870, but the original appearance of the tower can be seen from a drawing by Buckler in the British Museum (Add. MS. 36,357, f. 203) and from an engraving in *The Gentlemen's Magazine*, 1810.

²¹ An engraving of the house dated 1752 is reproduced by A. H. Stanton: *On Chiltern Slopes*, facing p. 41.

²² As "Peter Norton and his man" were paid 1s. 4d. for half a day's work as early as 1707, there may have been two generations of the same name.

²³ The house derives its name from a previous owner. In 1802 it was taken over as the Junior Branch of the Royal Military College, then at High Wycombe, and was occupied by sixteen cadets under Lieut.-Col. Butler. An attractive water-colour showing a "Review of the Gentlemen Cadets of the Royal Military College at Remnantz, Great Marlow," circa 1810, is reproduced in the *Journal of the Society for Army Historical Research*, IX (1930), p. 68, where it is stated that the house originally had three floors, the top one having been removed by Mr. Wethered, who became the owner after the College moved to Sandhurst in 1811. The eighteenth-century house known as "Thames Bank" similarly lost its upper storey during the nineteenth century. Its original appearance can be seen from Plate II illustrating A. H. Cocks's article on "Bucks. Prints and Drawings" in *Records of Bucks.*, vol. X.

²⁴ There is some reason to think that this may have been the house where Thomas Love Peacock lived from 1818 until 1819, when he moved to London to take up a post with the East India Company. He had first settled in Marlow in 1815, and it was in Marlow that *Heallong Hall* was probably, and *Nightmare Abbey* certainly, written. On July 19, 1818, he wrote to Shelley from Marlow: "I have changed my habitation, having been literally besieged out of the other by horses and children. I purpose to remain in the one I am now in till death, fortune, or my landlord turns me out. It is cheap and exceedingly comfortable. It is the one which Major Kelley lived in when you were here, facing the Coiting Place, in West Street" (T. L. Peacock: *Letters to Edward Hookham and Percy B. Shelley*, ed. R. Garnett for the Bibliophile Society (Boston, 1910), p. 72). The pedimented house is the only one of those in West Street facing Quoiting Square which seems large enough to have been the residence of a Major, the others being, indeed, little more than cottages. It was, as Peacock himself records (*Memoirs of Shelley*, ed. H. F. B. Brett-Smith (1909), p. 60), "partly, perhaps principally, for the sake of being near me" that Shelley took Albion House in West Street on a twenty-one years' lease, "furnished it handsomely, fitted up a library in a room large enough for a ball-room, and settled himself down, as he supposed, for life." He took up residence early in 1817, but left before the end of the following year. See M. Kirby Hill: "Shelley at Great Marlow," *Home Counties Magazine*, VII (1905).

²⁵ There are two other houses in Marlow which bear eighteenth-century dates, one in Spittal Street, which has ^BAM 1736, and another at the top of the High Street on the west side, which has "Oct y 20 1758."

²⁶ One of the rainwater heads is dated 1699. See Royal Commission on Historical Monuments: *Bucks.*, I, p. 253.

²⁷ Sheahan: *History of Bucks.* (1862), p. 898.

²⁸ Stowe MS. 803, f. 72v.

²⁹ This was the "Hon. Mrs. Wallop," who in 1721 presented a crimson velvet pulpit cloth and cushion to Marlow church. She died in October 1744 "in great privacy and retirement" (V. J. Watney: *The Wallop Family* (Clarendon Press, 1928), vol. I, p. 113).

³⁰ See V. J. Watney: *The Wallop Family* (Clarendon Press, 1928), and for John, 1st Earl of Portsmouth, the *D.N.B.*

³¹ At Came House, Dorset, 1754 (A. Oswald: *The Country Houses of Dorset*, pp. xxi, xxii, and 91).

³² At Crowcombe Court, Somerset, circa 1734, and in an unexecuted design for Corsham Court dated 1747 (see H. St. George Gray: "Nathaniel Ireson, of Wincanton, Master-Builders," in *Proceedings of the Somerset Archaeological Society*, LXXXVII (1941)).

³³ By Belcher and Macartney: *Later Renaissance Architecture in England*, vol. I (1897), p. 63. For the Bastards see the introduction to A. Oswald: *Country Houses of Dorset* (1935), and an article by Geoffrey Webb in *The Burlington Magazine*, vol. 47 (September 1925), pp. 144-50.

³⁴ *Country Life*, October 6, 1928.

³⁵ For Archer, see an article by Marcus Whiffen in *The Architectural Review*, November 1943.

³⁶ *Architectural Publication Society's Dictionary*, art. "Archer."

³⁷ See *Country Life*, September 12, 1941, p. 479.

³⁸ Marlow Place is described by W. Niven (a former owner) in a well-illustrated article in the *Architectural Review* (vol. 27, March 1910, pp. 170-5, and vol. 28, December 1910, pp. 282-4), accompanied by plans and measured drawings. There is also an article by L. Weaver in *Country Life*, January 11, 1913.

³⁹ The only exception known to the writer is the monument to Mrs. Susannah Thomas (died 1731), in Hampton Church, Middlesex, which is signed by an otherwise unknown W. Powell, and whose pilasters terminate in the distinctive capital. But Mrs. Thomas was the daughter of Sir Dalby Thomas "and of Dame Dorothy his wife, Daughter of Jo. Chettle, of St. Mary Blandford in Dorsetts., Esqr." so the monument probably came from her maternal home.

⁴⁰ The date is given in the inscription on Archer's monument at Hale.

⁴¹ Before Prince Frederick's tenancy of the house.

⁴² By Arthur Oswald in *Country Life*, May 9, 16, and 23, 1936.

⁴³ Hardwick's *Memoir of the Life of Sir W. Chambers*, prefixed to Gwilt's edition of Chambers's *Treatise on Civil Architecture* (1825).

⁴⁴ The anonymous editor of a volume of views entitled *The Thames* (1811).

⁴⁵ *Passages from the Diaries of Mrs. Lybbe-Powys*, ed. E. J. Climençon (1899), pp. 118, 119. There is an article on Harleyford in *Country Life*, June 4, 1910. A MS. note in the copy of Langley's *Hundred of*

Desborough in the British Museum (Stowe MS. 803) mentions the erection in 1834, "on the accession of Sir Wm. Clayton," of "a detached building . . . for sleeping apartments and domestics," a justice room, a conservatory with painted glass, and "a detached billiard room," none of which now exists.

⁴⁴ J. Nichols: *Literary Anecdotes of the Eighteenth Century*, IV (1812), p. 607. The letter also describes how "Another scheme of Dr. Battie's set him at variance with the whole town of Marlow. That was, to have the barges drawn up the river with horses instead of men. This, though a useful scheme, disoblged both poor and rich at the time; and a parcel of bargemen had very near tost him over the bridge into the water. He escaped by acting *Punch*. From that time, for fear of a future insult, he always carried pocket-pistols about him. In that scheme he sunk £1,500."

⁴⁵ For Newton, see *R.I.B.A. Journal* (1891), pp. 417-20, and the *D.N.B.*

⁴⁶ A. Graves: *The Society of Artists of Great Britain, 1760-91* (1907).

⁴⁷ One of these wings contained a bath-room, the other a billiard-room. In an article on "The Small House and its Amenities in the Architectural Handbooks, 1749-1827" (*Transactions of the Royal Bibliographical Society*, XV), Mrs. Esdaile suggested that T. D. W. Dearn's *Sketches in Architecture* (1807) contained the earliest plan in which definite provision is made for a billiard-room. But Newton's plans anticipate Dearn's by over a quarter of a century, and Mrs. Lybbe-Powys mentions a billiard-room at Fawley Court in 1771 (*Passages from the Diaries of Mrs. Lybbe-Powys*, p. 147).

⁴⁸ See *D.N.B.* I have failed to identify the house "at Great Marlow" upon which Joseph Farington says Viscount Gardner "expended £15,000 . . . and then gave up the lease" (*Diary*, ed. J. Greig, VIII, p. 55, under date February 3, 1816).

⁴⁹ He bought Temple Mills in 1788 (*V.C.H., Berks.*, III, p. 148). Mrs. Lybbe-Powys described the house as new in 1796. It must therefore have been built *circa* 1790.

⁵⁰ Farington is the authority for this statement (*The Farington Diary*, ed. J. Greig, III, p. 103).

⁵¹ As it stood in Berkshire, a detailed description of Temple House would be outside the scope of this article. The singularities of its interior decoration, remarked on by Farington, are described in *Passages from the Diaries of Mrs. Lybbe-Powys*, pp. 288-9. The Sale Catalogue of 1903 contains a plan and photographs.

⁵² F. S. Thacker: *The Thames Highway: A History of the Locks and Weirs* (1920), p. 285.

⁵³ *V.C.H., Berks.*, III, p. 145.

⁵⁴ Defoe's *Tour*, quoted by Thacker, *loc. cit.*

⁵⁵ *V.C.H., Berks.*, III, p. 148.

⁵⁶ Langley, in his *Hundred of Desborough* (1797), p. 110, describes the old market-house as "a miserably heavy building of timber, of very ancient date," and says that "a new market-house is intended to be erected, by the liberality of Thomas Williams Esqr. after an elegant design of Mr. Wyatt."

⁵⁷ I am indebted to Mr. Francis Colmer for the names of the contractor, mason, and carpenter.

⁵⁸ See A. T. Bolton: *The Portrait of Sir John Soane* (1929), p. 111: cf. *Farington Diary*, IV, pp. 32-3. It was, however, James Wyatt to whom Mrs. Lybbe-Powys refers as the architect of the charming building on Temple Island near Henley, erected by Mr. Freeman of Fawley Court in 1771 (*Passages from the Diaries of Mrs. Lybbe-Powys*, p. 148). But this was in Wyatt's younger days, before he had become Surveyor-General and a great man.

⁵⁹ Erected at the expense of the Earl of Shelburne, who also employed Keene to design the present parapet and pinnacles to the tower of High Wycombe church (see Keene's bill of charges, published by Bolton: *Robert and James Adam* (1922), I, p. 204). Keene was certainly responsible for Lord Shelburne's Gothic pew, the original drawing for which, dated 1754, was reproduced in *Records of Bucks.*, IX (1908).

⁶⁰ Burn: *History of Henley*, p. 68. A "Mr. Wm. Bradshaw" was paid £1 14s. 2d. "for work done at the Vestry Room" at Hambleden church in 1778 (MS. churchwardens' accounts).

⁶¹ See an article by Miss E. M. Walford on "Great Marlow Bridge" in *Home Counties Magazine*, I (1899), p. 29.

⁶² The contract was advertised in the *Reading Mercury* of March 12, 1787, Brettingham being named as the architect. The bridge bears the date 1788.

⁶³ F. S. Thacker: *The Thames Highway: A History of the Locks and Weirs* (1920), pp. 292-3.

⁶⁴ In an advertisement printed in the *Reading Mercury* of April 1, 1833, the J.P.s of Berks. announced "their willingness to treat for a loan of £500 for building Marlow Bridge, to be secured by Mortgage on the County Rates," by virtue of this Act.

⁶⁵ Clark also designed the suspension bridge over the Danube at Budapest, on which there is an article in *R.I.B.A. Journal*, September 18, 1939. His Marlow and Hammersmith bridges are conveniently illustrated side by side in *Architectural Review*, September 1936, p. 111, and a lithograph of "the Suspension Bridge now erecting over the River Thames, at Great Marlow" is reproduced in *Records of Bucks.*, Vol. X, Plate III.

⁶⁶ E.g. the Palladian bridges at Wilton and Prior Park. Thomas Sandby's design for "A bridge of magnificence" is reproduced in E. Beresford Chancellor: *Eighteenth Century London*, fig. 166. Soane's design for "A Triumphal Bridge" is given in *The Works of Sir John Soane*, ed. A. T. Bolton, p. xxxi.

⁶⁷ A drawing by John Buckler in the British Museum of the New Bridge "taken from the old Bridge" is dated July 17, 1832 (Add. MS. 36,358, f. 258).

⁶⁸ Not 1863 as stated in Thacker, *op. cit.*, p. 250 (see his tombstone in Sonning churchyard).

⁶⁹ For the history of the Thames navigation, see F. S. Thacker: *The Thames Highway: A History of the Inland Navigation* (1914), *The Thames Highway: A History of the Locks and Weirs* (1920), and E. C. R. Hadfield: "The Thames Navigation and the Canals 1770-1830," *Economic History Review*, XIV (1944). The Thacker papers, now in Reading Borough Library, contain much valuable material on this subject.

⁷⁰ Quoted by Thacker: *Locks and Weirs*, p. 294.

⁷¹ *Op. cit.*, p. 297.

⁷² Preserved among the parish documents.

⁷² According to Langley (*Hundred of Desborough*, p. 123), the spire was built in 1627, but the churchwardens' accounts record its repair in 1623 (*Records of Bucks.*, vol. VI, p. 330). It was rebuilt in 1745, when Daniel Walker, carpenter, was paid £42 "for Rebuilding the Steeple as per Contract."

⁷³ The Committee appointed to rebuild the church advertised for a loan of £7,000 in the *Reading Mercury* of April 22, 1833.

⁷⁴ John Summerson: *Georgian London* (1945), p. 203.

⁷⁵ Probably the "Mr. Fenton; an eminent architect from Chelmsford," who in 1841 converted a house in St. Mary's Gate, Derby, into a Baptist Chapel (S. Glover: *History and Directory of Derby* (1843), p. 31). The Friends' Meeting House at Chelmsford (1826, illustrated in *Architectural Review*, April 1946) may well be his work, and the Independents' Chapel at Beccles, Suffolk, built 1812-13 but enlarged 1826, which has a front very similar in character to that of the Marlow chapel, is perhaps another of his buildings.

⁷⁶ I am indebted to the Rev. E. Eldred Marks and to Mr. Owen A. Green, the Secretary of the Marlow Congregational Church, for permission to examine the Minute Book from which the above extracts are taken.

⁷⁷ Compare St. Peter's, Marlow, with the illustration of Doddington Church, Notts., in *Associated Architectural Society's Reports and Papers*, III (1854-55).

⁷⁸ A. S. G. Butler's own house at Redpits, Marlow, is described and illustrated in *Country Life*, July 27, 1945.