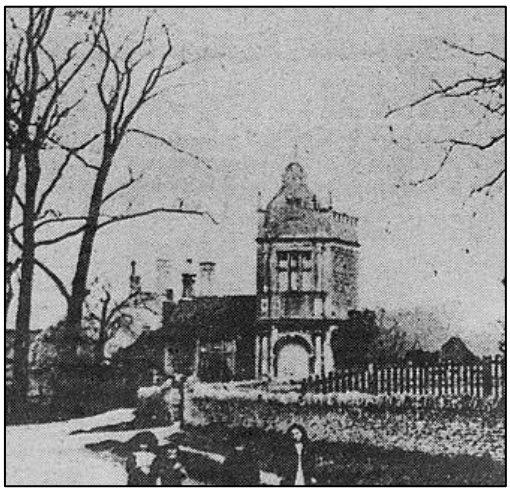
The Landmark Trust

LYNCH LODGE

History Album



Researched and written by Charlotte Haslam

Re-presented in 2015

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BASIC DETAILS

Built: c. 1807, from fragments, including the porch, of 17th century Chesterton.

Listed: Grade II*

Acquired by Landmark: 1983

Architect for restoration: Philip Jebb

Builders: C Bowman and Sons

Work completed: 1985

Contents

SUMMARY

Lynch Lodge was built in around 1807, to stand at the entrance to the Lynch drive to Milton Park, which belonged to the Fitzwilliam family. The family used Alwalton Hall as a dower house at that time, so it must have been convenient to be able to drive there without going round on the public roads. The drive, which takes its name from a spinney called the Lynch, is no longer passable, part of it having been flooded to make a lake.

The main, taller part of the Lodge had already been in existence for nearly two centuries before that. In its original form, it was the porch of Chesterton, a Jacobean house in the neighbouring village built (according to Pevsner) in about 1625. In the mid-17th century Chesterton was the home of the Dryden family, and was visited by John Dryden the poet, cousin and namesake of the then owner. He is said to have inscribed the first line of his Aeneid on one of the window panes at Chesterton with a diamond; if so, the inscription vanished with the house when it was demolished in 1807. It then seems, in part at least, to have been in a ruinous condition but the porch was rescued and re-assembled here to form the Lodge; other bits of the house were built into the Lynch farmhouse and into other houses in the area as well. The library window in Elton Hall, for example, is one that was salvaged from Chesterton.

Lodges are rarely very large, and Lynch Lodge was no exception. At first there was only one room with a loft over it, in addition to the rooms in the porch itself. In an attempt to provide more space the original two storeys of the Chesterton porch were replaced by three, and a small stone lean-to containing a kitchen was added at the north end of the cottage in the 19th century. The ground floor of the porch cannot have been of much use, however, since the entrance arch was blocked with big wooden double doors, which remained in place at least until 1936. Either just before the Second World War, or soon after it, these were replaced by a window, and at about the same time a flat-roofed extension was added at the back of the building.

The families who lived in the Lodge would have had the duty of opening the gate to people coming and going from Milton Park. Often it was the wife who did this, or one of the older children, while the husband had some other job on the estate. This was apparently the case in the second half of the 19th century, when a family called Samworth lived here. Mr Samworth was employed by the Fitzwilliams, and also served as the village undertaker. He had a large family, all of whom grew up in the tiny house. The youngest daughter married another estate workman, Mr Harris, who worked in the estate limekiln; he later rose to be Clerk of the Works, although by this time the family had moved to another village on the estate. One of their descendants, a Marjorie Harris, was the last person to live in the Lodge, which she did until she was well into her nineties.

After her death the Lodge, which needed further modernisation if it was to be lived in permanently, remained empty for a time. Then in 1981 a neighbour living in the early 17th-century Manor House nearby (it is now a farmhouse) suggested that the building might, as a distinguished architectural fragment, be of interest to the Landmark Trust. The Fitzwilliams were willing to sell, and the Lodge passed into the Trust's hands in 1983.

RESTORATION BY THE LANDMARK TRUST

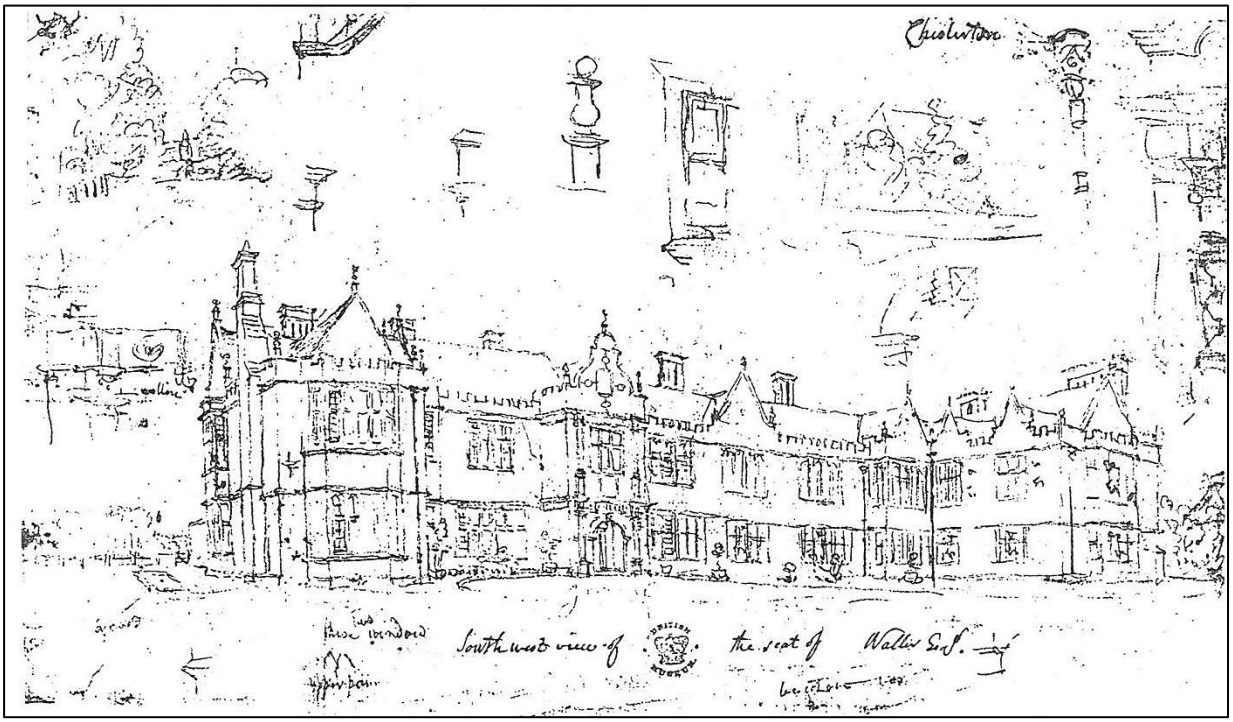
The Landmark Trust entrusted the restoration of Lynch Lodge to the architect Philip Jebb, one of Landmark's most experienced and successful architects, together with the builders C. Bowman and Sons.

The main aim of the restoration was to return the porch itself as closely as possible to its 17th-century form. The two inserted floors were therefore taken out and only one was reinstated, at what seemed to be the original height. The arched front opening was unblocked, leaving the ground floor open to the outside, as would have been the case when it stood at Chesterton. The cottage addition of 1807 was restored externally to its original form, without the lean-to addition at the northern end. Some sort of additional space was going to be necessary, however, and since there was no 17th-century architectural detail visible at the back of the porch, that was the best place for it. The rather unsympathetic concrete extension of the 1940s was replaced with a more compact structure, containing a staircase and a bathroom. This new addition was designed both to be different from what was there already (and so was built of brick rather than stone, and roofed with tiles rather than stone slates) and at the same time to have a strongly architectural character that would make it a fitting partner to the porch.

Apart from the new building, the main structural work consisted of renewing the roof structures on both the cottage and the porch. The existing stone slates were then relaid on the cottage. The chimney on the south-east corner of the porch was taken down, and the one at the north end of the cottage rebuilt; an oven that had been built against the latter was removed. The door that had led into the kitchen addition was blocked up, and all the cottage walls, together with the south wall of the porch, were repointed. Some new stone was needed in the parapets of the porch, and the copings were repointed. The stone finial at the south-west corner had worked loose and needed to be secured by the insertion of a new dowel. One of the mullions of the first-floor front window needed to be partly renewed, as did the cill of the big cottage window. Clipsham stone was used in all these repairs.

The ground was re-levelled at the front of the building, and a new wall was built on the south side of the porch to balance the front wall of the cottage. Two small areas of stone-on-edge paving were discovered: one forming a threshold to the arch and one outside the back door. These were both retained, although that at the back had to be relaid at a higher level.

Inside the Lodge nearly all the detail is new. The original glass in the existing windows was retained, but re-set in new lead. New metal casements with leaded lights were made for the new windows. A new wall was built between the cottage and the porch, creating an alcove into which a kitchen could be fitted, a new staircase was built, and a new wall and entrance door were added at the back of the porch. New floors were laid throughout, mainly using Mansfield stone flags, with Colombian pine for the sitting room and bedroom, and all the internal walls were lime-plastered and distempered. The Lodge, renewed, warm and friendly, now stands ready in its quiet village backwater to welcome you to stay for a few weeks or days, as you will.



Chesterton House, from a drawing by J Carter, 1798 (British Museum)

Introduction

The Lodge was built in about 1807, to stand at the entrance to the Lynch drive to Milton Park, which belonged to the Fitzwilliam family. The family used Alwalton Hall as a dower house at that time, so that it must have been a convenience to be able to drive there without going round on the public roads. The drive, about three miles long, takes its name from a spinney called the lynch, but is now no longer passable, part of it having been flooded to make a lake.

However, the main, taller part of the lodge had already been in existence for nearly two centuries before that. In its original form, it was the porch of Chesterton, a Jacobean house in the neighbouring village, which was demolished in 1807. Bits of the same house were built into the Lynch farmhouse, and into other houses in the area, for example, Elton Hall, where the library window is one salvaged from Chesterton.

Pevsner dates Chesterton from these remains to about 1625, because of its similarity in style to Stibbington Hall in the same county, which has that date inscribed on it. It was built by Sir Robert Beville, whose family had owned the manor since the late 14th century. Sir Robert's youngest daughter, Honor, married Sir John Dryden of Canons Ashby, and he was staying in her house when he died in 1634. His monument is in Chesterton church, with others to his family. In his will, while leaving most of his property to his son, another Robert, he made a clearly intended bequest to his second wife, Elizabeth, and her son by a former marriage, Sir John Hewitt, leaving him:'tenn shillings and noe more in respect he stroke (struck) and causely fought with me. I give unto my wife tenn shillings in respect she took her sonnes part against me and did anymate and comfort him in it afterwards Those who will not be forgotten.'

The younger Sir Robert Beville died without children in 1640 and his estates were divided between his sister Honor Dryden and the heirs of the other two sisters. Honor's husband, Sir John Dryden, bought out one of the other heirs, to acquire the whole of the manor of Chesterton, which he later left to his second son John.

John Dryden of Chesterton

John Dryden of Chesterton was better known as the friend of his cousin, John Dryden the poet, than for anything he did himself, and it is through the poet's letters, and one of his poems, that we learn a little about him. One account says that the poet was born at Chesterton, for which there is no evidence but he certainly stayed there regularly (and is said to have inscribed the first line of his 'Virgil' on one of its window panes with a diamond, but if so, it vanished with the house) and regarded his cousin as a 'noble Benefactor to a poor and so undeserving a kinsman.'

John Dryden of Chesterton was foremost a great sportsman: 'Exercise I know, is my cousin Dryden's life; and the oftner he goes out, will be the better for his health .' He was also an MP for Huntingdon for many years and in the Epistle which Dryden the poet dedicated to his cousin in 1699 he hoped that he had 'not only drawn the features of my worthy kinsman, but have also given my own opinion of what an English man in Parliament ought to be .' That this compliment was well received can be guessed from the fact that the verses were approved by their object 'so very Indulgently that it makes me more and more in love with him.'

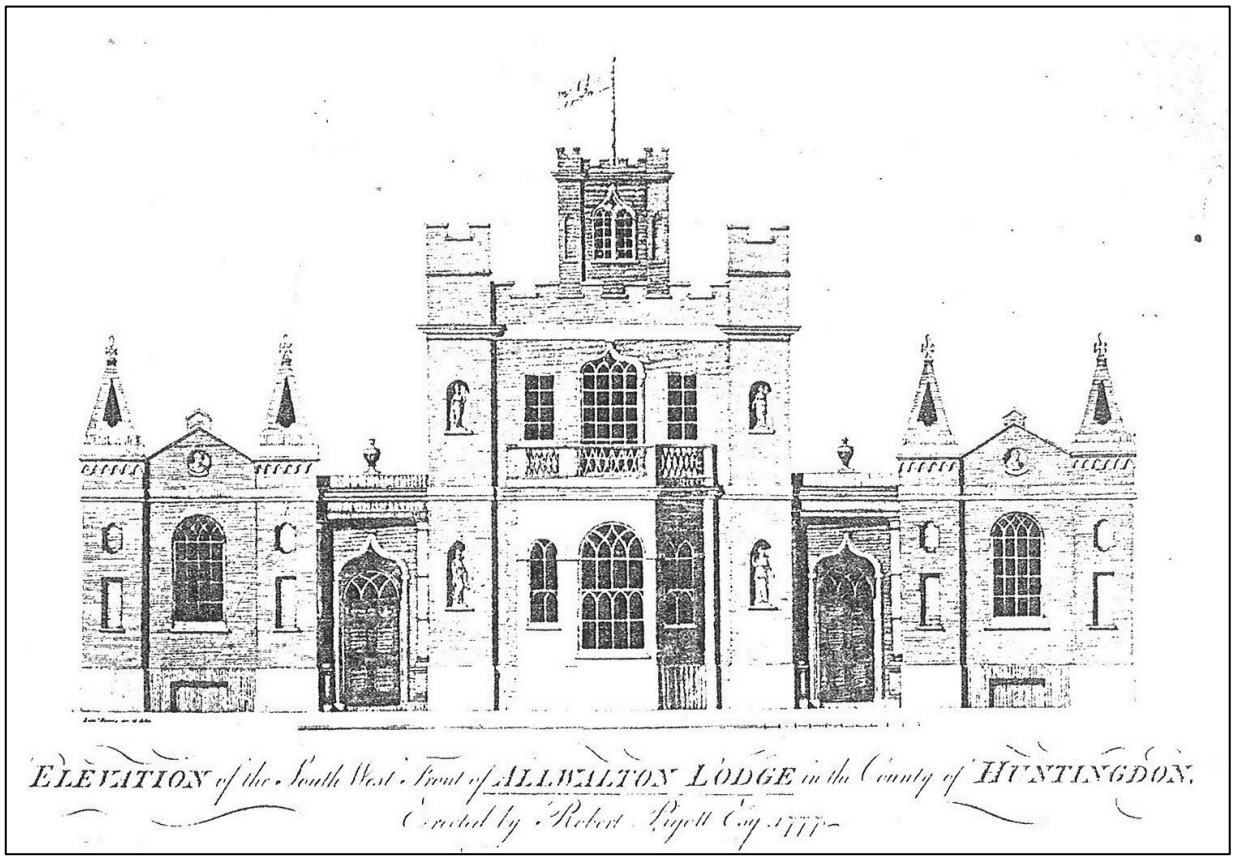
John Dryden of Chesterton did not marry, but was looked after instead by his sister Honor, who was also a close friend of the poet's. It was to her that his earliest surviving letter was written, traditionally thought to have been a love letter, from its flowery language, and theirs a forbidden love affair, her father's refusal to let them be married the reason for the poet's not being on good terms with the Canons Ashby Drydens. However, other scholars have said that the language was no more elaborate than was usual in letters of the time. Honor herself certainly seems not to have born the poet any hard feelings - they must often have met at Chesterton after all - and is supposed to have been rather proud of the letter, showing it to people in her old age.

Chesterton and the Piggott family

John Dryden of Chesterton died in 1707. A whole generation of Dryden cousins, Johns and Erasmuses, died at about the same time and pedigrees do not always successfully disentangle them, but it seems that this John left Chesterton to a younger brother Erasmus, who died in the same year, and the property then went to Robert Piggott, the son of his youngest sister Anne, who had married Walter Piggott of Chetwynd, Shropshire.

The Piggotts were an ancient family from Cheshire and Shropshire, and had lived at Chetwynd for 250 years. They had large estates, scattered throughout several counties, so that Chesterton would not have been their main house. To begin with it seems to have been given to Robert Piggott's son, another Robert who was MP for Huntingdon 1713-34 and may, therefore, have spent quite a lot of his time there, at least until he inherited the main estates from his father, whose will is dated 1746.

A third Robert Piggott was to own Chesterton, succeeding his father in 1770. He was a flamboyant and eccentric character, who sold all his estates in 1779. The reason traditionally given for this is that he believed that the British economy would collapse as a result of the American War of Independence, and so was selling out while he still had the chance. A 19th-century schedule of deeds for the Chesterton estate indicates, however, that financial necessity was an equally important reason for the sale, since the estates were heavily mortgaged, and at one time. in 1772, appear to have been in the hands of a Receiver. One County History certainly states that the later Piggotts 'squandered' their estates, forcing their sale at less than their real value.



Allwalton Lodge. It seems that this house was never in fact built, or if it was, that it was immediately pulled down again following Robert Piggott's financial collapse in 1779

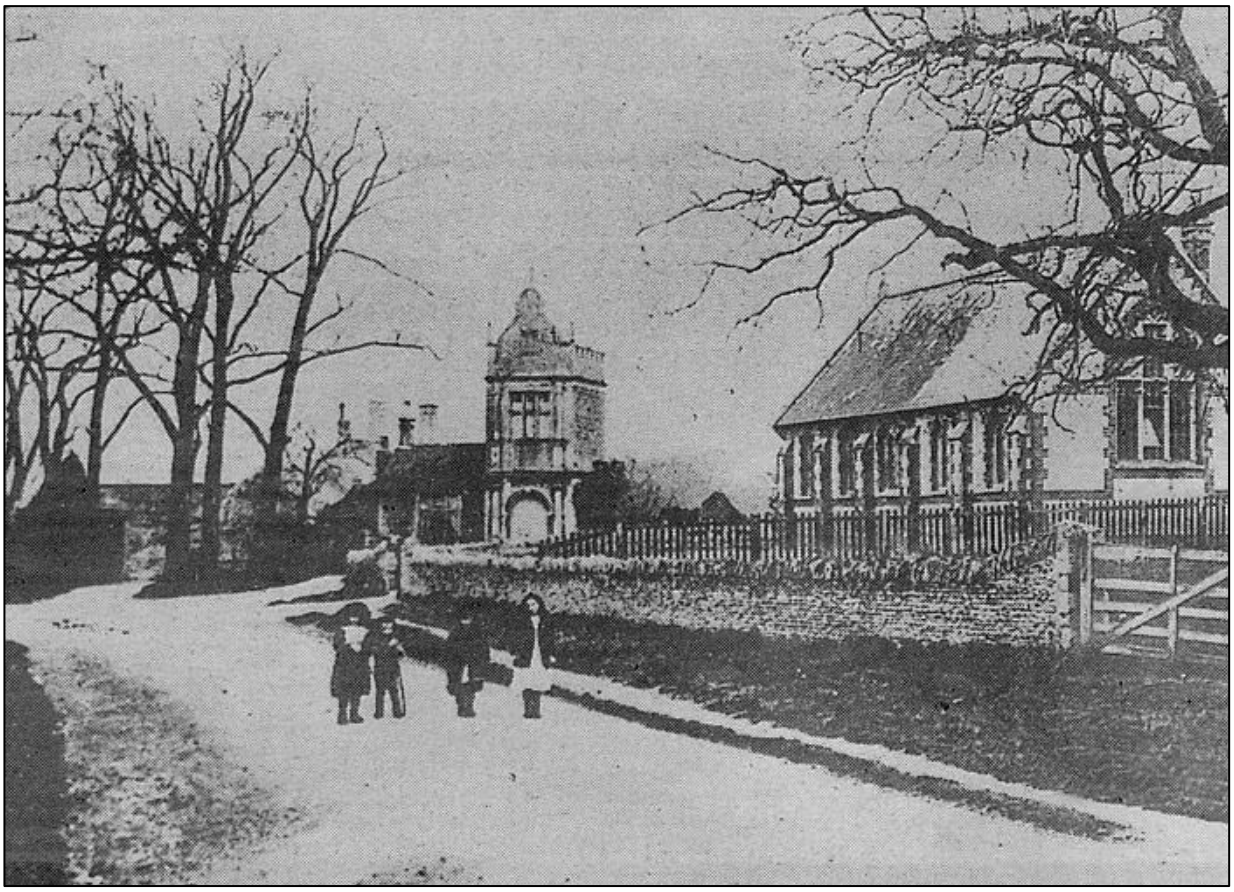
The Dictionary of National Biography describes Robert Piggott as a food and dress reformer, which refers to the fact that he was a vegetarian, and in 1792 started a campaign to persuade people to wear caps, which allowed the face to be seen and came in different shapes and colours, as opposed to hats which he thought gloomy and morose. He apparently succeeded in making caps the fashion, anyway for indoor wear, for the whole of six weeks. He was also a believer in the beneficial effects of James Graham's electric bed as a cure for many ills. More interestingly, he was a great believer in the ideas behind the French Revolution. After selling his estates he lived mostly at Geneva and in France, which he loved like a native. He knew Voltaire, Franklin and Brissot, and believed that the Revolution would establish a society in which he could enjoy 'the Rights of Man in all their fulness .' In a book written in 1889, 'Englishmen in the French Revolution ' by J G Alger, it is recorded that Piggott was a member of Cloot's 'Deputation of the Human Race ' and represented England at the Feast of Pikes in 1790. He spoke to the National Assembly on at least two occasions. However, Madame Roland described him as an oddity, and of his intention to buy an estate in the South of France, remarked that he was only capable of building castles in the air, and sure enough nothing came of it. He died at Toulouse in 1794, leaving a widow, Antoinette.

Before his conversion to Revolutionary ideas, Robert Piggott was apparently a wild and extravagant member of London Society - which he later attacked in pamphlets in 1792 and 1794. It must have been at this time that the debts which forced him to sell his estates were mostly incurred. One good example of his character that time is given by J G Alger. In 1770 he and Sir William Codrington laid a bet for 500 guineas (approximately £33,000 today) that each of their father's would outlive the others - though Piggott's at least must have been in his late seventies or eighties by then. He did in fact hear almost immediately that his father had died a few hours previously, and tried to claim that this made the bet invalid, but witnesses disagreed and he had to pay up. This was possibly the reason why all his estates were in 1770 let to a Mr Chambre.

The end of the story of Chesterton

It is likely that when Robert Piggott sold the manor of Chesterton in 1779, the house was already in decay, and had hardly been lived in for many years. It seems too that at one time Piggott planned to replace it with a more modern house, since an elevation exists, published in the Victoria County History, of a Gothic House called Alwalton Lodge, which is stated to have been 'Erected by Robert Piggott Esq. 1777 .' There is no evidence that this house was in fact built; the plans for it were probably overtaken by the financial collapse two years later.

In 1779 Chesterton was bought by a Mr William Waller. He died a year later, and his estates held in trust by the courts for the minority of his son, also William. During this period it is likely that Chesterton became more ruinous. Then in 1803, William Waller, presumably having attained his majority sold the estate to the Earl of Aboyne, who owned the neighbouring estate of Orton Waterville. The estate remained in the Earl's family - they later became the Marquesses of Huntly - until 1913, but only a few years after they had bought it, in 1807, they had demolished the old manor house, probably thinking it beyond repair, and sold the finer of its architectural features to neighbours such as the Fitzwilliams and the Probys of Elton.



An early photograph (date unknown), showing Lynch Lodge with the arch front opening blocked.

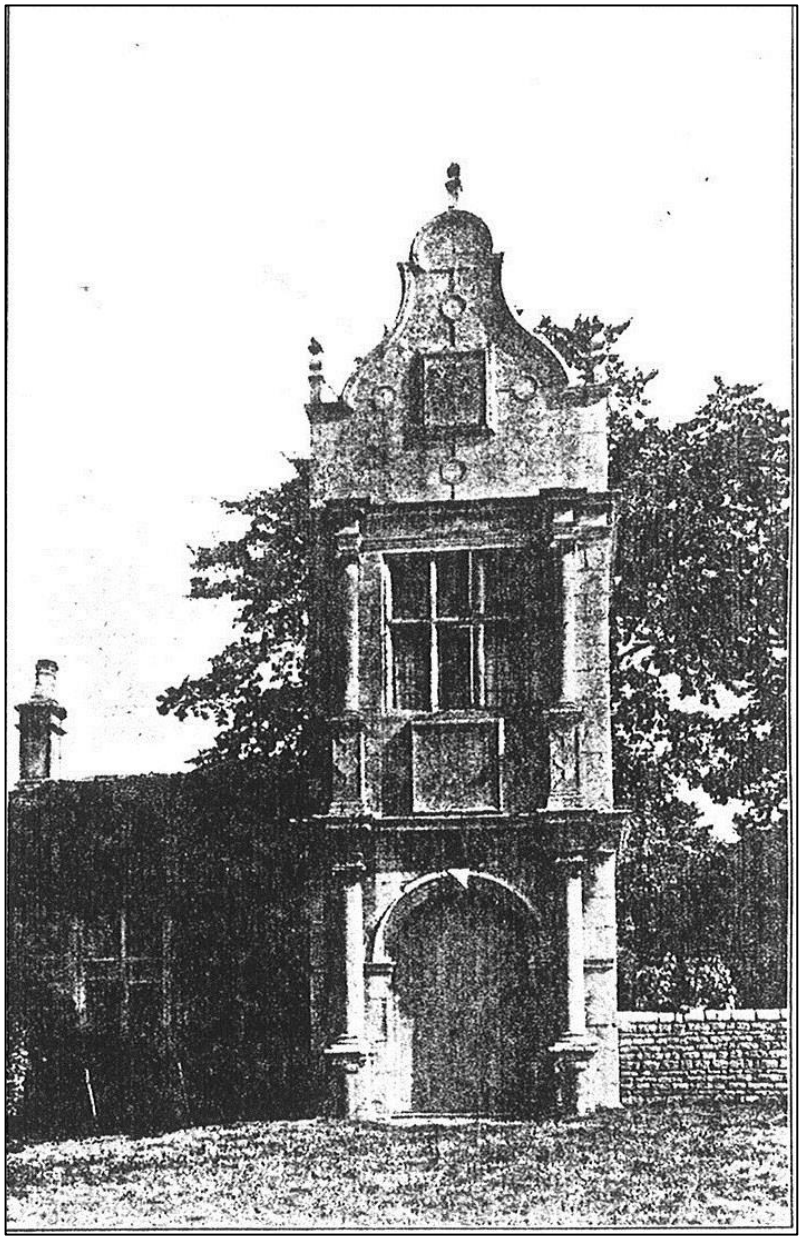
The Samworth family, outside what is believed to be Lynch Lodge, about 1850. Eliza Samworth is the little girl in the centre.

Milton Hall, about 1920

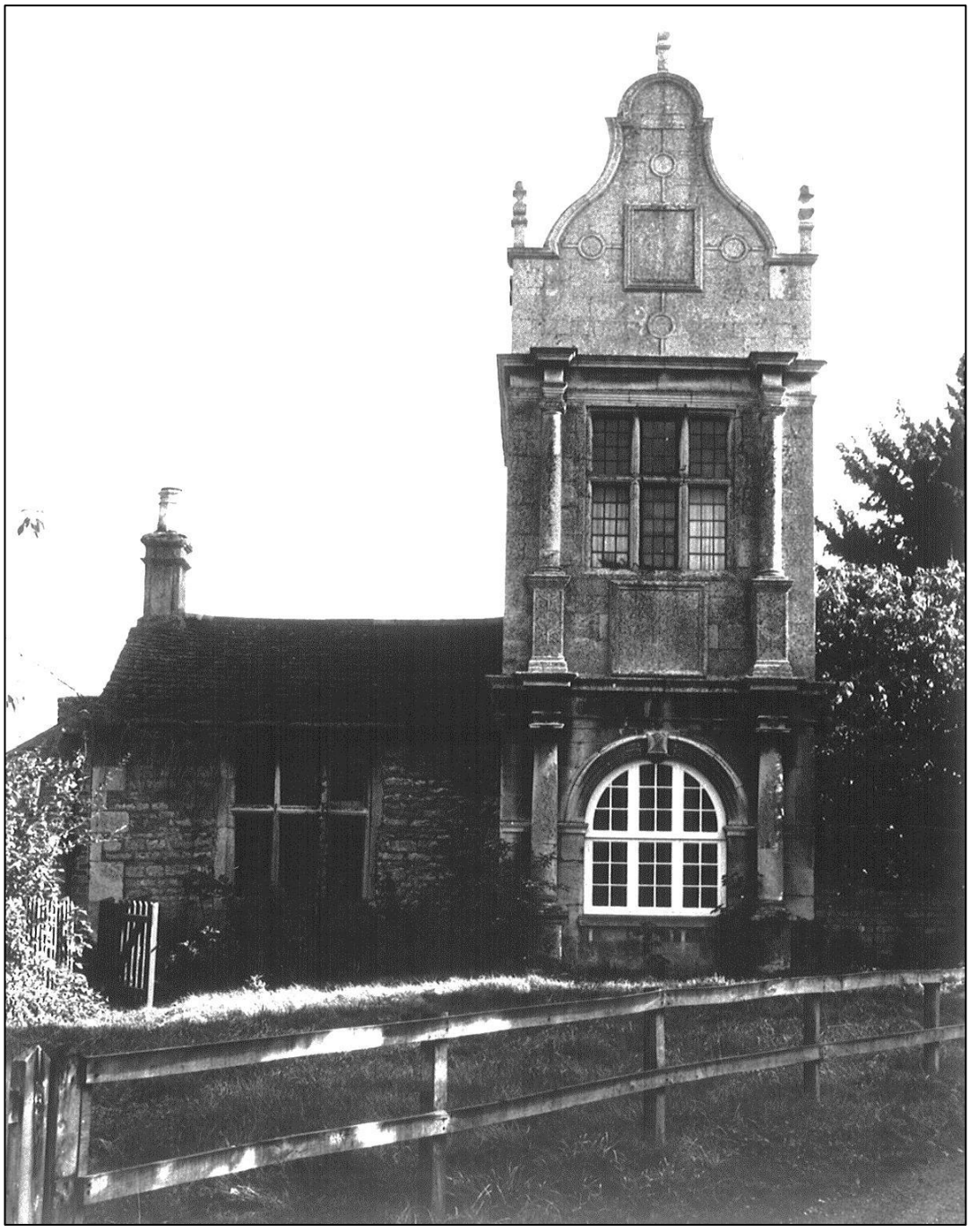
Lynch Lodge

Lodges as a building type are rarely very large, and the Lynch Lodge was no exception, having originally only one room with a loft over it in addition to the rooms in the porch itself. Three storeys were fitted into this, however, instead of the original two, but the ground floor cannot have been of much use, since the entrance arch was blocked with big wooden double doors, which were still there when the lodge was photographed for the Victoria County History in 1936. Not long afterwards these were replaced by a window, inserted at the same time as a flat roofed extension was added at the back of the building probably just after the Second World War. A small stone lean-to, containing a kitchen, had already been added on at the north end in the 19th century.

The families who lived in the lodge would have had the duty of opening the gate to people coming and going to and from Milton Park. Often it was the wife who did this, or one of the older children, while the husband had some other job on the estate. This was apparently the case in the second half of the 19th century when a family called Samworth lived there. Mr Samworth was employed by the Fitzwilliams, and also served as village undertaker. He had a large family all of whom grew up in the tiny house. The youngest daughter, Eliza married an estate workman, John Harris, and a son was born there in 1876. Mr Harris worked on the estate limekiln, but he later rose to be Clerk of the works, by which time they had moved to another village on the estate. One of their descendants, a Marjorie Harris, was the last person to live in the lodge, which she did until she was well into her nineties. After her death, the lodge, which needed further modernisation if it was to be lived in permanently, remained empty for a time. Then in 1981, Mr Holmes, who lives in the early 17th century manor (which was half destroyed by fire in 1789 and became a farmhouse, but still contains a fine late 17th century staircase) suggested that Landmark might be interested in the building as a distinguished architectural fragment. The Fitzwilliam estate was willing to sell and the lodge became ours in 1983.



A photograph from the Victoria County History, published in 1936 showing the arch with wooden doors



The Lodge in 1981. The window had been inserted into the arch just before, or after the Second World War.

Restoration of Lynch Lodge

The main intention of Landmark's restoration of the Lynch Lodge has been to return the porch itself as closely as possible to its original form. The two inserted floors were therefore taken out, and only one reinstated at what seemed to be the original height. The arched front opening was unblocked, leaving the ground floor open to the outside, as would have been the case at Chesterton. This supposition was born out by the fact that when the window was taken out, two reveals for doors or windows could be seen, neither of them original.

The cottage addition of 1807 was also to be restored, externally, to its original form, without the lean-to addition at the northern end. Some sort of addition was going to be necessary, however, if the building was going to work, and since there was obviously no 17th-century architectural detail at the back of the porch, that was the best place for it, but the existing concrete extension was thought to be unsympathetic and so was removed. It has been replaced with something more compact, containing a staircase and a bathroom. The new addition was designed both to be different to what was already there, and so was built of brick not of stone, and roofed in tile not stone slate, but at the same time to have a strongly architectural character which would make it a fitting partner to the porch. From the front, the glimpse of the spiral stair through the open doorway is especially pleasing.

Besides the new building, the main structural work consisted of renewing the roof structure both on the cottage and the porch. The existing stone slates were then relaid on the cottage. and the chimney at the north end rebuilt. An oven which had been built against this was removed and the wall behind made good. The door which had led into the kitchen addition was blocked up. The cottage walls were all repointed, as was the south wall of the porch.

An early reccy around 1981 by Landmark's founder Sir John Smith (right) of the back of the Lodge showing the flat-roofed extension removed by Landmark.

A chimney on the south east corner of the porch was taken down, and the wall made good. Some new stone was needed in the parapets of the porch, and the copings were repointed. The finial at the south west corner was loose, but this was secured by inserting a new dowel without having to take it down completely. One of the mullions of the first floor front window needed to be partly renewed as did the sill of the big cottage window. Clipsham stone was used in all these repairs.

In the existing windows, the original glass was retained, but set in new lead. New metal casements with leaded lights were made for all the new windows.

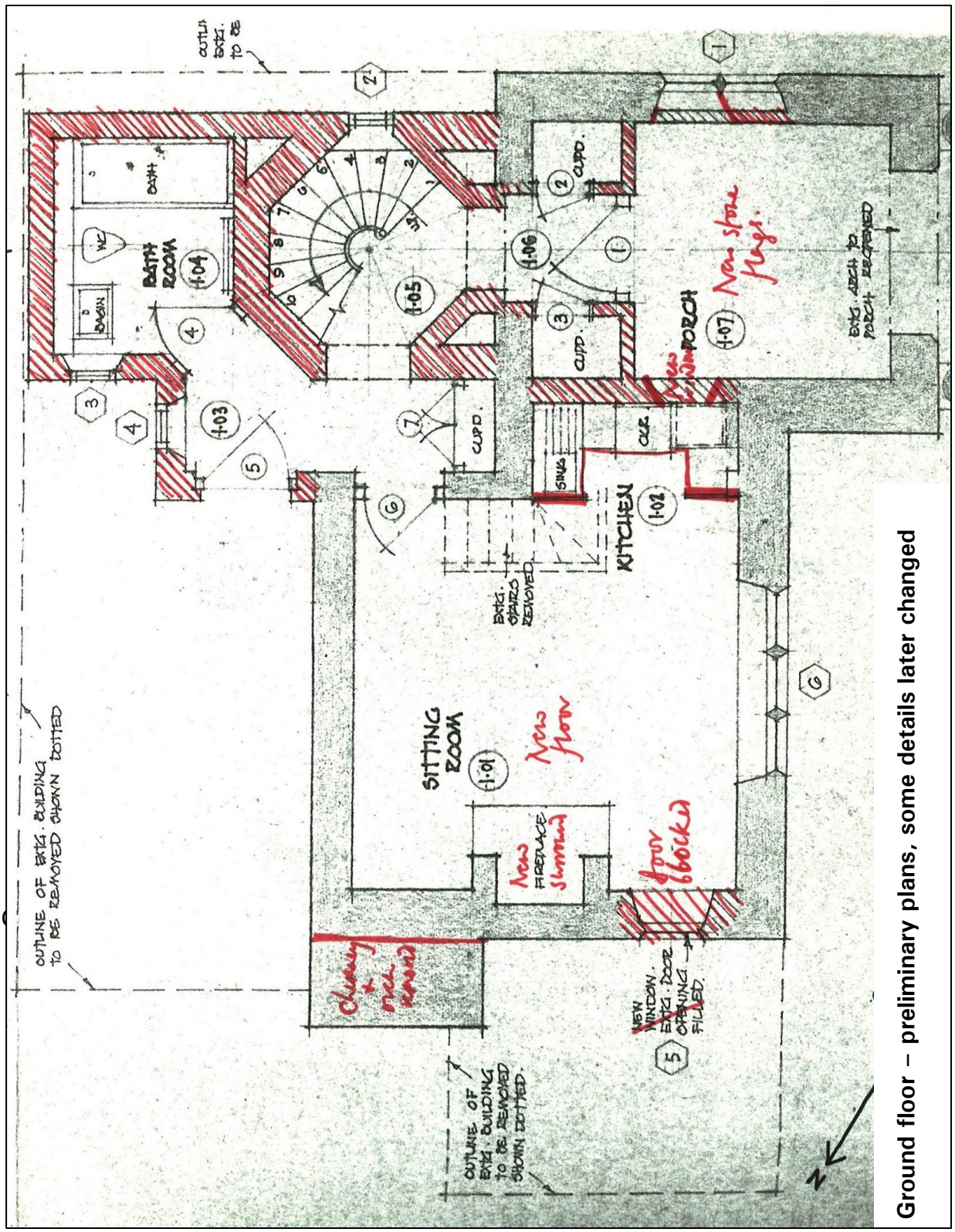
Some levelling of the ground was necessary at the front of the building, and a new wall built on the south side of the porch, balancing the front wall of the cottage. If these two walls were to be in the same plane, however, the new wall would have to come up against the jamb of the porches side window in an awkward way. This problem was avoided by curving the wall down at that point, to join the porch below the window cill. Two small areas of stone-on-edge paving were found, one forming a threshold to the arch, and one outside the back door. These were both retained, although that at the back had to be relaid at a higher level.

Inside the lodge nearly all the detail is new. In the cottage, the loft floor, and the staircase which led to it and gave access to the porch rooms, were removed, and a new ceiling inserted. The mouldings, the fireplace (made from Clipsham stone) and the cupboards and shelves in the alcoves are also new. A new wall was built between the cottage and the porch, which both restored the original proportions of the porch, and created a small alcove into which a kitchen could be fitted. The window in this wall is an exact copy of a single light of the one opposite. The other half of this window was blocked internally so that the two walls would be symmetrical.

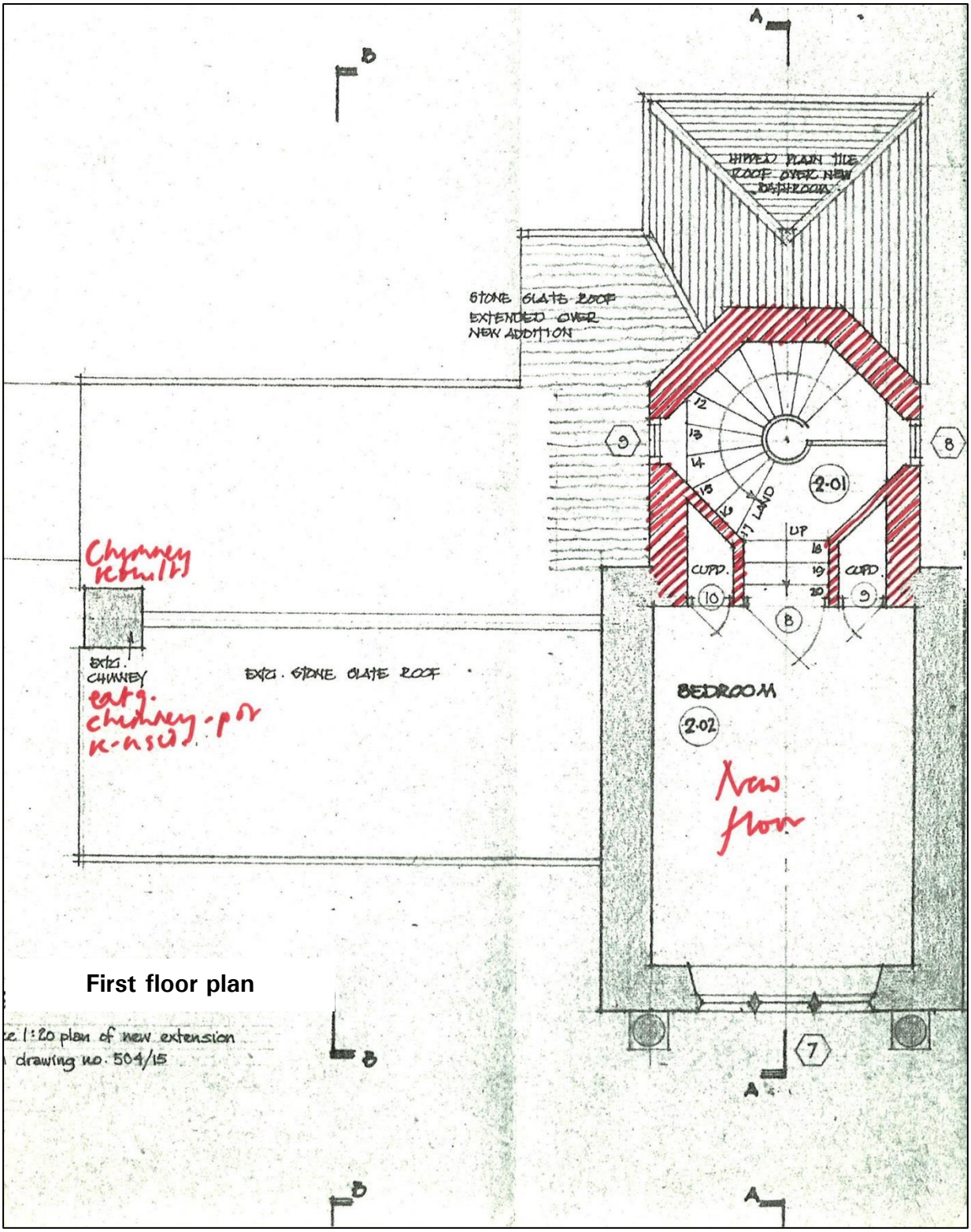
Lynch Lodge from the north showing the 19th century lean-to kitchen which was removed by Landmark

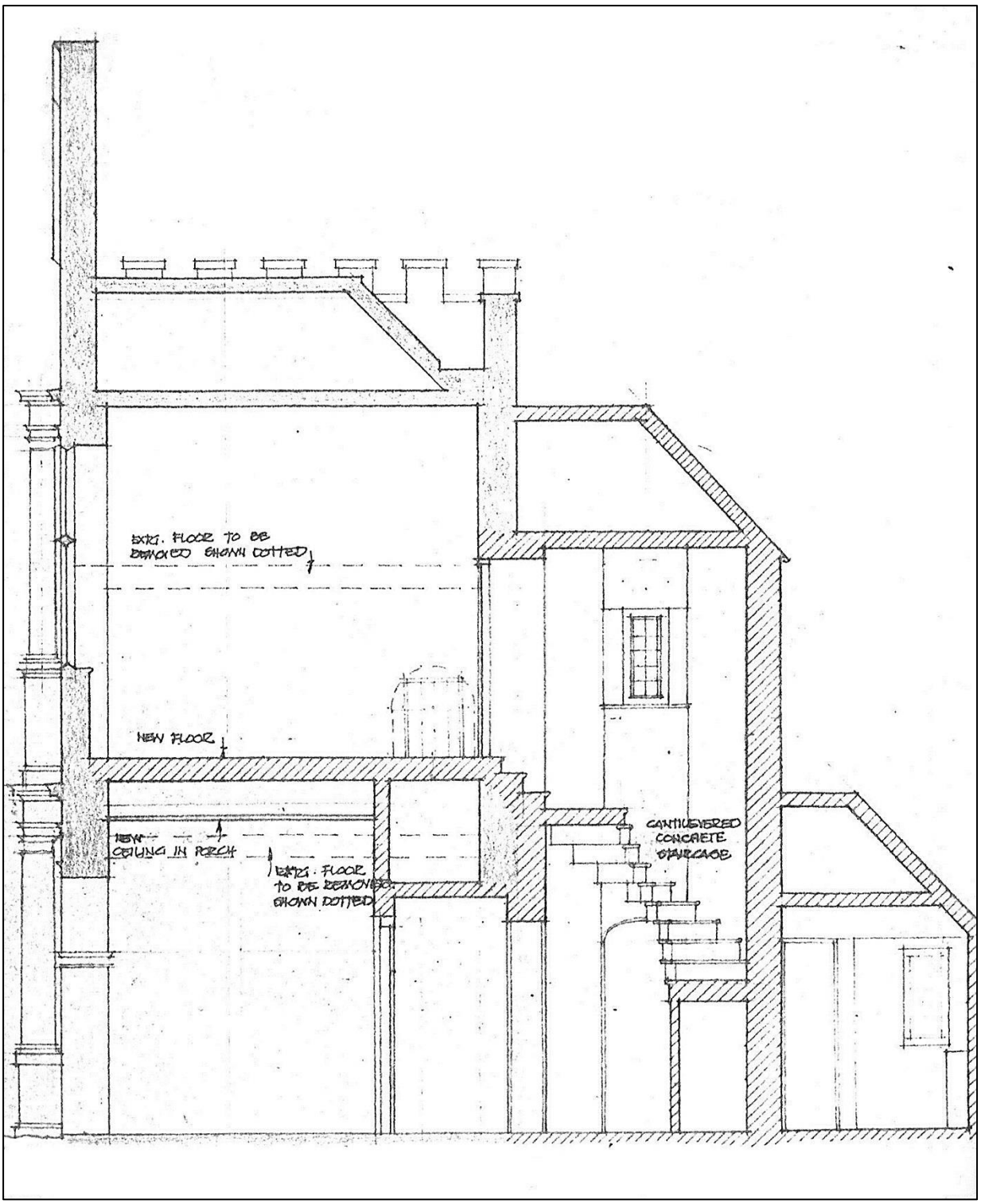
A new wall and entrance door was built at the back of the porch to give space for cupboards without cramping the stairwell. The wooden bench was then fitted. The floor is paved with flagstones of Mansfield stone, as are the other areas of stone paving. The staircase itself, however, is paved in Ancaster Whitbed. The brick paving inside the back door came from Williamson Cliffe of Stamford, as did the external facing bricks for the addition, which are called Brown Greys (the roofing tiles were second-hand).

In the bedroom the door leading through to the cottage was blocked up, and part of it made into a cupboard. The floor is Colombian Pine - as is that in the sitting room and the walls, as elsewhere in the lodge were coated in lime plaster and then painted with distemper.

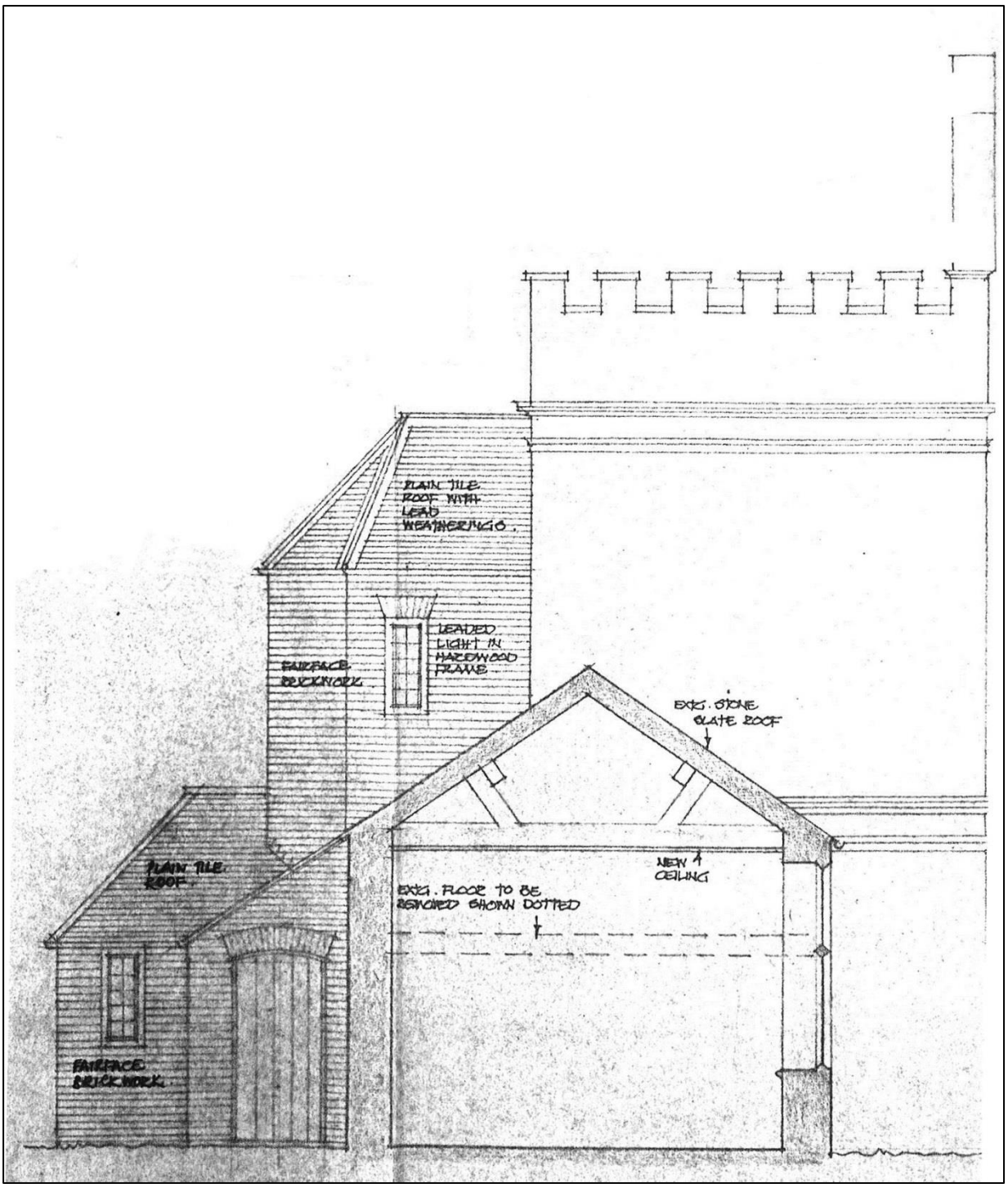


Ground floor – preliminary plans, some details later changed


HIPPED PLAIN TILE ROOF OVER NEW BATHROOM
STONE SLATE ROOF EXTENDED OVER NEW ADDITION
2-01
UP
CUPD.
CUPD.
BEDROOM
2-02
New floor
EXTG. CHIMNEY
EXTG. STONE SLATE ROOF
extg. chimney - pr re-used.
First floor plan
c. 1:20 plan of new extension
drawing no. 504/15



Section looking north west



Section looking south east

St Andrew's, Alwalton

Alwalton: Parish Church of St Andrew
Interior from Chancel, showing crossing, N. Arcade of Nave, C. 1190

From the leaflet guide to St Andrew's, Alwalton:

5. ALWALTON (B.a.).

(O.S. 6 in. V N.W.)

Alwalton is a parish and village on the right bank of the Nene, 4 m. W.S.W. of Peterborough. The Church and the reconstructed porch, are the principal monuments.

Roman:—

(1). Roman site. Burials by inhumation have been found here, one in 1863 of a man and woman with two bronze bangles, a coin of Alexander Severus and a Samian cup stamped GEMINM, and another, at the foot of which was a small urn containing two sestertii of Pius and Faustina. Other objects of Roman date have been discovered, including some bricks, near the river, which may indicate the site of a house. (K. Gibson, *Castor*, p. 62, 171; Camden, *Magna Britannia* (Ed. Gough 1806) II, 256.)

Ecclesiastical:—

(2). PARISH CHURCH OF ST. ANDREW stands in the middle of the village. The walls generally are of a local yellow stone with Barnack-stone dressings; the walls of the clearstorey are faced externally with brick covered with a thin coating of plaster; the roofs are covered with lead and slates. The form of the 12th-century church is uncertain but about 1190 the *North Aisle* and arcade were built. Early in the 13th century the *Nave* and N. aisle were lengthened and the *South Aisle* and *West Tower* were added; the nave was probably widened towards the S. at the same time. The *Chancel* and *North* and *South Transepts* were rebuilt *c.* 1300 was vaulted in stone. The W. arch of the crossing and built *c.* 1330. The *Clearstorey* was added to the nave in the 15th century and probably at the same time the vaulting over the chancel and transepts was taken down and in the same alteration the chancel-arch was removed and the chancel-walls, above the springing-level, continued W. to the crossing and finished with a plain arris; this arrangement would be unmasked by the former rood-loft. In 1840–41 the building was completely restored and re-roofed, the *South Porch* added and a new chancel-arch inserted. All the parapets were then rebuilt together with portions of the walls to the transepts and the upper part of the S.E. corner of the tower. The building was again restored in 1903.

The evidence that the chancel and transepts were at one time vaulted is of interest and the N. arcade of the nave and the W. tower are good examples of their periods.

Architectural Description—The *Chancel* (30 ft. by 15¼ ft.) has in the E. wall a window of *c.* 1330; it is of three trefoiled and ogee-headed lights with net-tracery under a two-centred head with an external label; the tracery has been partly restored. A moulded string-course runs across the wall below the sill of the window and is continued along the side wall; in the angles are the remains of the chamfered vaulting-shafts; above the string-course they have been cut back flush with the walls but the springing of the vault can still be traced on the S. side. In the N. wall is a window of *c.* 1300 and two lights, each with a trefoiled head and a quatrefoil above in skeleton-tracery and a quatrefoil in the main spandrel, all under a two-centred arch with a moulded label and mask-stops; at the W. end of the wall is a blocked 'low-side' window with pointed head and wide splays; over it is a rough internal relieving-arch; both the middle and W. vaulting-shafts have been cut back flush with the wall-face but can still be traced, as can also the springing of the vaulting over the middle shaft. In the S. wall are three windows, the easternmost of *c.* 1300 and of similar character to the window in the N. wall but without the quatrefoil in the spandrel; the middle window (Plate 11), also of *c.* 1300, is of two ogeeheaded trefoiled lights each with a trefoil above under a two-centred head with a moulded label and mask-stops; the westernmost window (Plate 11) is a 14th-century 'low-side' the lower part of which has been blocked; both upper and lower lights have trefoiled heads and above on the outside is a flat moulded label, partly restored; the segmental-headed doorway has chamfered jambs and a flat lintel over the inner head; the upper stones of the middle vaulting-shaft with the bottommost stones of the vault and the lower stones of the S.W. vaulting-shaft are visible, though all have been cut back flush with the wall-face. The chancel-arch is modern but the responds, which are of two chamfered orders, may be of *c.* 1300.

The *Crossing* (Plate 18) (12¾ ft. by 17½ ft.) has on the E. wall, on either side of the chancel-arch, the quoins of the chancel before the erection of the modern chancel-arch. The 15th-century N. arch is shouldered, of segmental-pointed form and of two chamfered orders. The inner order is carried on the original 13th-century vaulting-shafts which now act as responds; they are each of three grouped and chamfered shafts with a common 15th-century embattled capital; the outer order abuts against

the side walls. The S. arch is similar to the N. arch and has similar responds. The W. arch is modern but the semi-octagonal responds are of *c.* 1330.

The *North Transept* (12 ft. by 13 ft.) has in the E. wall a window of *c.* 1300 and of two pointed lights with a plain spandrel under a two-centred head with moulded label and mask-stops; the head has been restored. In the N. wall is a window of *c.* 1300 and of three trefoiled lights with three trefoils over, under a two-centred head with a moulded label; the tracery has been restored and the sill and mullions are modern. In the W. wall is an opening with a two-centred arch of two chamfered orders on the E. and one chamfered order on the W.; it dies on to the N. wall of the aisle but on the S. the inner order is carried on the capital of the E. respond of the N. arcade to the nave. On the N. and E. walls a moulded string-course is carried round below the level of the windows. On the W. wall the outline of the former vault can be traced and the stones of the N.W. angle-shaft are visible below the string-course but in each case the stones have been cut back to the general wall-face.

The *South Transept* (10¾ ft. by 13 ft.) is now used as an organ-chamber and has in the E. wall a two-light window similar to that in the E. wall of the N. Transept. In the S. wall is a modern window similar to that in the N. wall of the N. Transept; some of the jamb and splay-stones are probably old stones re-used. The arch into the S. aisle is similar to the corresponding arch in the N. transept. There is a moulded string-course running round the E. and S. walls below the level of the window-sills. In both angles the stones of the original vaulting-shafts are visible though cut back flush with the wall-face and on the W. wall the lines of the vault at the N.W. springing remain. There is an external moulded string-course round both transepts below the level of the window-sills.

The *Nave* (34½ ft. by 17½ ft.) has a N. arcade (Plate 18) of four bays, the three eastern of *c.* 1190 and the westernmost of early 13th-century date; they have semi-circular arches of two chamfered orders carried on circular piers and half-round responds with carved capitals and moulded bases of varying section; towards the nave the arches have a chamfered hood-mould springing off carved stops; the stop over the first pier is of a crowned male head, that over the second pier a female (?) head and that over the third pier a plain pendant; the first and second arches have shaped stops to the chamfer of the inner order on both sides and to the outer order on the nave side only; the third arch has, over the second pier only, shaped stops to the chamfer of both orders on the nave side. The abaci to the first two piers are cruciform on plan, the capitals carved with scroll-foliage (Plate 111) and the E. respond is of similar character; the abacus of the third pier is octagonal and of different section to those described and the capital is carved with plain water-leaves (Plate 111); the lower part of the base is also octagonal; the capital to the W. respond is similar to the capital to the E. respond but is not carved. The S. arcade is of early 13th-century date and of three bays with semi-circular arches of a single chamfered order with chamfered hood-moulds; the arches are carried on circular piers and half-round responds with moulded capitals and bases; the base to the first pier has been partly broken, and that to the E. respond is also mutilated and the base to the W. respond is modern; below the second pier is a rough stone foundation; the hood-mould is mitred above the first pier and over the second pier it springs from a circular foliated stop. The 15th-century clearstorey has a modern parapet, below which are original gargoyles carved in the form of grotesque beasts' heads. On each side is a range of three windows each of two cinquefoiled lights with a pierced spandrel under a four-centred head with a moulded label. The first window on the N. side has the E. jamb restored and the corresponding window in the S. wall is also partly restored.

The *North Aisle* (5¾ ft. wide) has in the E. end of the N. wall the splays of a blocked window and further W. the jambs of a blocked doorway, the upper part of which has been filled with a modern window. In the W. wall is a modern window the jambs of which may contain a few old stones re-used.

The *South Aisle* (5¾ ft. wide) has in the first bay of the S. wall a 15th-century window of two cinquefoiled lights under a square head with a moulded label; the inner lintel is modern. The S. doorway is of early 13th-century date and has a two-centred head of two orders with a chamfered label; the inner is chamfered and continuous and the outer is enriched with re-used zig-zag ornament and is carried on detached shafts with moulded capitals and bases; the shafts, and rear-arch are modern and the capitals are much mutilated; further W. are the splays of a former window, now partly blocked and filled by a single-light square-headed window of 17th-century date. In the upper part of the wall between the doorway and the westernmost window is a damaged moulded corbel and on the E. wall the lines of the original roof are visible.

The *West Tower* (12 ft. square) stands on a chamfered plinth and internally is of three storeys and externally in two stages (Plate 17) surmounted by a modern embattled parapet carried on a corbel-table of small trefoiled arches resting on mask-stops; some of the corbels may be original. The tower-arch is

two-centred and of two chamfered orders with a chamfered hood-mould towards the nave; the responds are of three grouped and keeled shafts with two detached circular shafts between, with moulded capitals, the bells of which rise to a common upper member, semi-octagonal on plan and having a moulded abacus; the bases are moulded and stand on common modern plinths; the base of the S. respond is modern as are also the lower stones of the hood-mould to the arch. In the N. wall of the ground-storey is a small lancet-window with an internal rebate and a modern sill and in the S. wall is a similar window; in the W. wall is an early 16th-century window of two cinque-foiled lights under a four-centred head with a moulded label; it has been almost completely restored. The second stage has a lancet-window in both the N. and S. walls; above the tower-arch is a blocked opening with ashlar jambs and rough relieving-arch; it was probably originally finished with a lintel. Built into the S. wall at the level of the floor of the ringing-chamber are a number of re-used shaft-stones laid at right-angles to the wall. The bell-chamber has on each face between the buttresses a wall-arcade of three bays; the arches are two-centred and chamfered and have moulded labels and are carried on detached octagonal shafts with moulded capitals and cham-fered bases; the middle bay of each arcade is pierced by a louvred opening of two lights each with chamfered jambs and two-centred head carried by a central octagonal shaft with moulded capital and base; in the tympanum above the lights is a quatrefoil opening but on the S. side this is trefoiled. The tower has been considerably restored, much of the wall-face being patched with modern stone, and the whole of the S.E. corner above the nave-roof has been rebuilt. In this rebuilding the E. half of the easternmost arch in the arcade on the S. wall has been cut away as has also part of the S. arch in the E. wall. The sills and central shafts to the E. and S. windows are modern as are also the capital to the shafts and the head of the W. window. Projecting from above the corbel-table in the middle of each wall is a carved gargoyle.

Fittings—*Bells:* five; 1st, 2nd and 3rd by Thomas Norris, 1661, 5th by Thomas Norris, 1672. Bell-frame: of oak and inscribed "WI. MI. IO. CH. CH[URCH]WA[RDENS]. 1674." *Communion Table:* Now in S. transept—of oak with turned legs, slightly ornamented top rail and plain lower rails, first half of 17th century. *Door:* In tower—to stair-turret, of oak in two plain boards only, mediaeval, with modern board-facing. *Font:* with plain four-sided bowl slightly tapering from E. to W. with chamfered angles and slightly tapering sides, moulded below and resting on plain stem with hollow-chamfered base, 15th-century. *Floor-slabs:* In chancel—(1) to Margaret, wife of Clement Gregorie, 1634, and Ann his daughter, 1695; (2) to Clement Gregorie, 1639, and Pears his son, 1703; (3) to William Checkly, 1711. *Glass:* In S. 'low-side' window in chancel—fragments of ruby, green and yellow and figured flower-designs in brown line, probably 14th-century. *Piscina:* In chancel—with two-centred head of two cham-fered orders springing off re-used capital to small shaft on one side and re-used base on the other side, quatrefoil drain, 13th-century. *Plate:* includes a cup and cover-paten of 1569, and a salver of 1688, with inscription recording gift in 1739, and mono-gram. *Recess:* In chancel—below first window in N. wall, tomb-recess, with chamfered jambs, segmental-pointed head and moulded label with mask-stops, late 13th-century. *Sedilia:* In S. wall of chancel—in three bays divided by re-used hollow-chamfered mullions supporting trefoiled two-centred heads, middle one of ogee-form, made up of re-used 14th-century material.

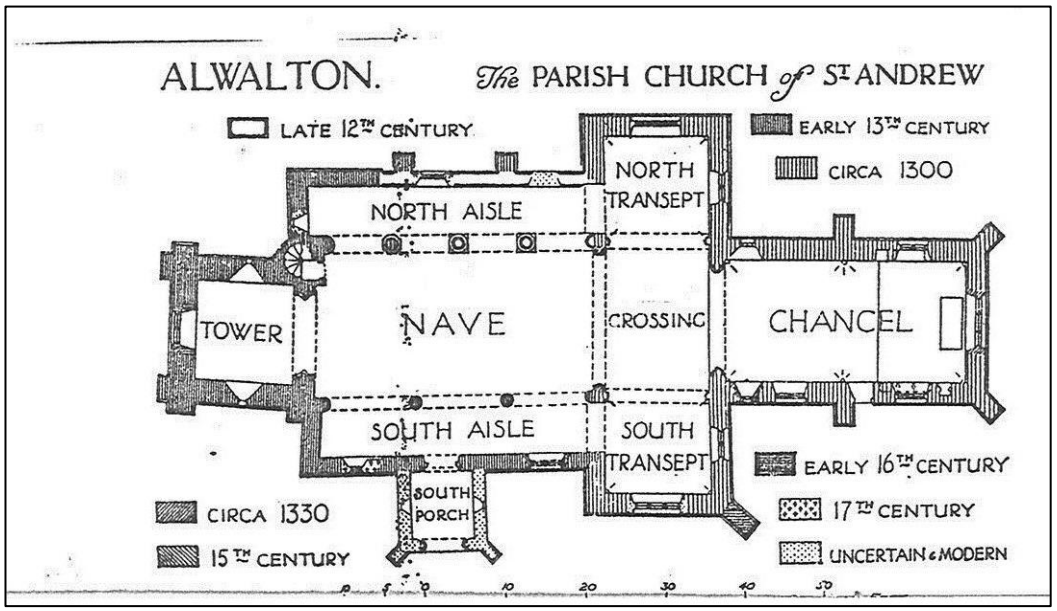
Condition—Good.

Secular :—

(3). MANOR HOUSE, 300 yards E.N.E. of the church, is of two storeys with attics; the walls are of coursed rubble and the roofs are covered with slates. The house was built late in the 16th or early in the 17th century, probably on an E-shaped plan with the wings extending towards the S. The S.W. part of the house has been destroyed and there are late 17th-century and modern additions at the back. The S. front has late 17th-century windows mostly of three lights with rusticated dressings. The roof has a modil-lioned eaves-cornice. The two-storeyed porch-wing has been much altered. The windows on the E. side of the house have original moulded stone mullions. Inside the building the late 17th-century staircase is of well-type with turned balusters and square newels with ball-terminals. The plaster ceiling of the attic of the S.E. wing is keyed on to reeds instead of laths.

Condition—Good.

(4). PORCH (Plate 47), now a lodge or cottage, 80 yards S.W. of (3), is of two storeys; the walls are of rubble and Ketton stone. The porch is of late 16th- or early 17th-century date and is said to have formed part of the Drydens' House, Chesterton, destroyed about a century ago. The S.W. front has a round archway with moulded imposts and archivolt and an ornamental key-stone; flanking it are Doric columns, standing on pedestals and supporting an enriched entablature. The second storey has a three-light window of stone, with moulded frame, mullions and transom; flanking it are Ionic columns, standing on pedestals and supporting a plain entablature. The porch is finished with a curvilinear gable with terminal and base ornaments and enclosing an ornamental



design of a square and circles, executed in stone ribs on the face of the wall. On the S.E. side of the lower storey is a transomed window of two lights and there is a similar window of three lights, reset in a modern annexe on the N.W. side.

Condition—Good.

(5). LYNCH FARM, house nearly 1 m. N.E. of the church, appears to be a modern building, incorporating a considerable quantity of late 16th- or early 17th-century material on the N. and E. sides. This material, like the Porch (4), is said to have come from the Dryden House, Chesterton. The N. front incorporates a bay-window and two four-light transomed windows all with moulded jambs, mullions and label. There is also a small gabled dormer of stone. At the N.E. angle is a small turret with an embattled top, and on the E. front is a small gabled dormer with shaped terminals at the base and apex.

Condition—Good.

(6). COTTAGE, on the E. side of the road, 40 yards N.E. of the church, is of two storeys with attics; the walls are of rubble and the roofs are covered with stone slates. It was built *c.* 1645, the date which appears with the initials H.S. on a panel over a blocked doorway in the S. wall; the doorway has moulded jambs, square head and label. The W. end has an original stone window of four lights with moulded jambs, mullions and label.

Condition—Good.

(7). COTTAGE, two tenements, N. of (6), is of 18th- or early 19th-century date, but incorporates some 17th-century material including a stone window of three lights and an oak door of six moulded panels with a moulded and dentilled lintel.

Condition—Fairly good.

(8). THE MALTINGS, house 150 yards N. of the church, is modern but reset in a chimney-stack are three square stone panels of *c.* 1500; they are quatrefoiled and enclose a rayed Tudor rose, a portcullis and a four-leaved flower, respectively. On the same side of the house is part of a square-headed window with moulded reveals.

Condition—Good.

(9). WHEATSHEAF INN, 110 yards S. of the church, is of 18th- or early 19th-century date but incorporates two early 17th-century stone doorheads with flat four-centred arches.

Condition—Good.

(10). HOUSE, two tenements, on S. side of main road, 300 yards S.E. of the church, is of two storeys; the walls are of rubble and the roofs are thatched. It was built probably early in the 17th century and perhaps formed only part of a larger house.

***Country Life*, September 9, 1965**

A FORGOTTEN ENGLISH MARBLE

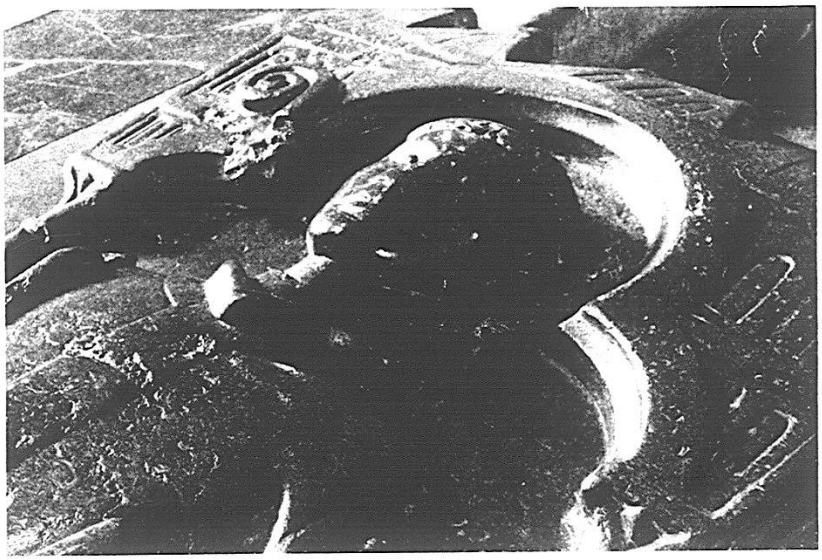
By DONOVAN PURCELL

Researches carried out by the writer of this article have brought to light new examples of a little-known English marble formerly quarried at Alwalton, on the banks of the Nene. Alwalton marble, wrongly described as Purbeck, has now been identified in the cathedrals of Ely and Lincoln and at Bury St. Edmunds

1.—ALWALTON LYNCH ON THE RIVER NENE, HUNTINGDONSHIRE. The old quarries, which produced the blue stone now known as Alwalton marble, can still be traced in the undergrowth

AMONG the charters in the early Precentors' Registers of Peterborough is a confirmation by Abbot Alexander (1222-26) and the convent of a grant to the abbot and convent of Bury St. Edmunds of a rood of land at Castor, on the river Nene, with free carriage by public roads from Barnack to the river; also of the right to transport marble and any other stone by the river between Alwalton and Peterborough free of the toll of boat and barge normally exacted, according to an ancient privilege, by the abbey of Peterborough.

The manor of Alwalton had been given to the abbey of Peterborough some two centuries earlier by Leofwine, caldorman of part of Mercia, an Englishman who managed to maintain his position throughout the reign of King Cnut. The privilege of exacting toll of all vessels carrying merchandise on the river past Alwalton was probably part of the original grant, and it was confirmed to the abbey by Pope Eugenius III in 1146. At the end of the 13th century the rates of toll were 2d. for a large ship, 1d. for a smaller ship and ½d. for a small boat: for stone and similar goods special rates could be negotiated with the abbot's bailiff.

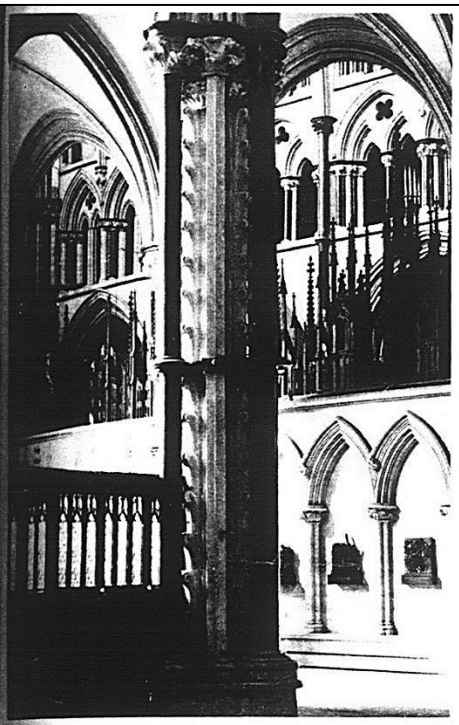


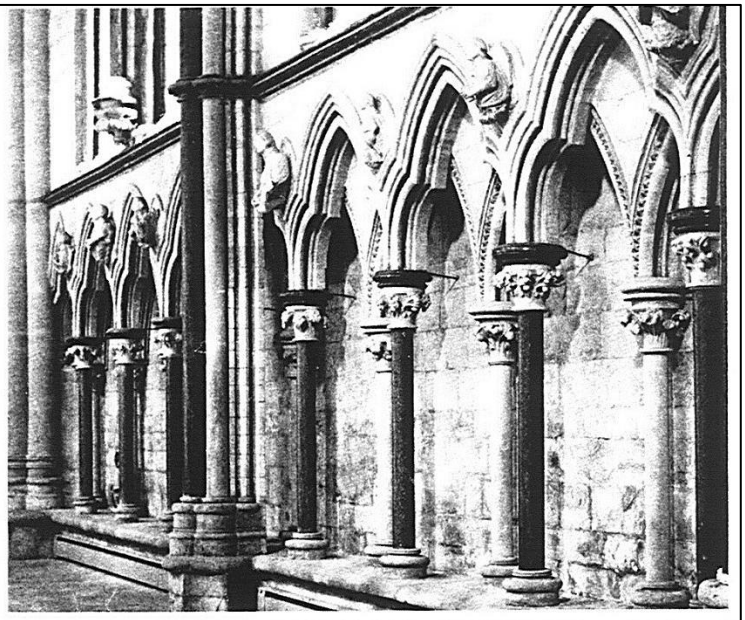
2.—DETAIL OF THE EFFIGY OF ABBOT BENEDICT (1177-93) IN PETERBOROUGH CATHEDRAL. "It shows that the Alwalton marblers, whoever they were, could have held their own against the Purbeck men at Corfe"

The stone quarries at Barnack, also owned largely by the abbey of Peterborough, yielded the famous Barnack rag and freestone. First worked during the Roman occupation, they are generally believed to have been exhausted by some time before 1500. The rood of land at Castor was no doubt to provide a wharf on the river from which the stone could be shipped in barges for its long journey by water to Bury St. Edmunds; and two upright stones known as Robin Hood and Little John in a field by the river at Castor are traditionally held to mark the site of one such wharf. But what is most interesting in Abbot Alexander's confirmation is the reference to the carrying of "marble" on the river. This must have been the hard blue limestone which was quarried in the escarpment known as the Alwalton Lynch, along the bank of the river. Although not a true marble in the strict geological sense, it can be brought to a fine polished surface; and, as in the case of Purbeck, Frosterley and other similar stones, custom has long conferred the term upon it.

It was formed in the oyster beds of the Great Oolite series, and the oyster shells can be recognised with little difficulty both in the rough stone and in a polished surface. The colour when polished is usually a beautiful deep bluish-grey on the face, but on a natural bed of stone it is often much lighter. The old quarries along the Alwalton Lynch can still be recognised, though they are now overgrown by trees and shrubs (Fig. 1). A riverside path leads through them, and a few discarded blocks of stone are still to be seen among the trees and in the river's edge.

It is natural that some of this local stone should have found its way into the abbey church at Peterborough. It was used for a series of effigies of early abbots, including Benedict (1177-93), alone on the north side of the Sanctuary (Fig. 2), and Alexander himself among others on the south side. Some of these effigies have suffered harsh treatment and exposure; but that of Benedict is in good condition and shows that the Alwalton marblers, whoever they were, could have





3 and 4.—ALWALTON MARBLE IN LINCOLN CATHEDRAL. Shafts and abaci in St. Hugh's choir and (*left*) one of the "Trondheim" piers, with attached shafts of both Alwalton and Purbeck marbles. Alwalton is composed of oyster shells, Purbeck of freshwater snail shells

their own against the Purbeck men at Corfe. This effigy has a flatness about it which places it midway between the earlier incised slabs and the rounder treatment seen in the effigy of Alexander. The tendency to flatness in the early effigies may be at least partly due to shallowness in the beds of stone available: this was certainly the case in the Purbeck quarries, where the marble beds rarely exceed 15 in. in depth.

Other examples at Peterborough are the 13th-century bowl of the font—though the base and the top rim are modern and of Purbeck marble—and the detached shafts of the west door. The base to the central pillar, a vigorous piece of carving depicting the disastrous result of an early attempt at flight by Simon Magus the sorcerer, is probably also of Alwalton marble.

The great abbey of Bury St. Edmunds has long been in ruins, and the use that the monks made of their agreement with Peterborough can only be guessed at; but a careful search in the small museum on the site brought to light the remains of two 13th-century Alwalton bases for what must have been attached shafts of 4 to 5 in. diameter, a form quite familiar in the ubiquitous Purbeck marble. Similar bases were found at Ely Cathedral during recent repairs to the west front of the Galilee porch, at least the lower part of which was built before 1215. Some of the capitals had top mouldings of Alwalton, and it was also used for the cross—of which little more than a stump now remains—that crowns the gable of the porch.

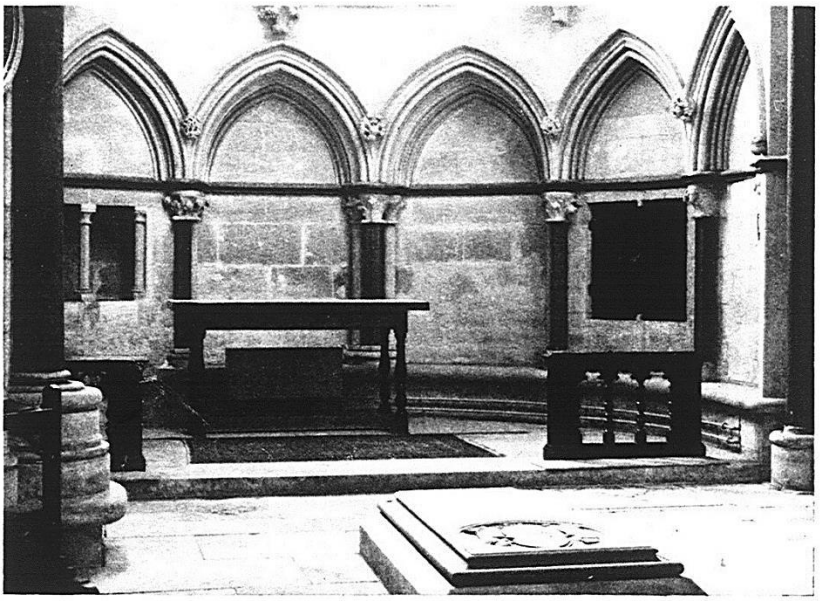
But the most extensive use of Alwalton marble, which seems to have remained unrecognised, is in St. Hugh's Choir at Lincoln. Begun in 1192, six years after his appointment to the bishopric, it was probably well advanced by the time of his death in 1200. The well-known double arcading, the subject of a great and learned controversy half a century ago, is now generally accepted as being part of the original structure and not a later addition. On the outer walls of both north and south choir aisles nearly all the dark shafts in this arcading are of Alwalton marble, as are also the upper mouldings of the capitals (Fig. 3). On the corner between the south aisle and the south-eastern transept, the so-called "Trondheim" pillar has attached shafts of both Alwalton and Purbeck (Fig. 4); and in the chapels of the eastern transepts not only the attached shafts but the string courses running round the apses and forming one with the top moulding of the capitals are also of Alwalton marble (Fig. 5).

The best place in which to study this stone in all its beauty is the north aisle of the choir, for here the shafts have recently been cleaned of the treacle-like brown varnish which unfortunately covers so much of the Purbeck and Alwalton marble throughout the cathedral. And here a comparison can readily be made between the Alwalton on the outer wall and the Purbeck on the inner—between the oysters of the one and the freshwater snails of which the other is composed.

Above the level of these string courses Alwalton gives way entirely to Purbeck throughout triforium and clerestorey. If and when we can learn more of the history of the Alwalton quarries, we shall perhaps know why this change was made. It was certainly not justified on the grounds of durability, for the Alwalton shafts are in much better condition than most of the Purbeck marble in the cathedral; and any doubts that these shafts are original were dispelled by the discovery in the Treasury of a shaft that had been walled up from the 13th century until 1952 and is undoubtedly of this same stone.

Was the deposit so limited that only these four great churches of Peterborough, Lincoln, Ely and St. Edmundsbury were able to use it; or is the rest under a covering too deep for the old quarrymen to move for the sake of only a thin vein of useful stone? Only time and further searching will supply the answers.

Illustrations: 3, 4 *and* 5, *Leslie H. Hare.*



5.—THE CHAPEL OF SS PETER AND PAUL IN LINCOLN CATHEDRAL. Shafts and string courses are of Alwalton marble