

THE DIGITAL ATLAS OF ENGLAND FOUNDATION

ANNUAL REPORT

2011



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The Digital Atlas of England Foundation
www.digiatlas.org



Front cover: Frances (d. 1818), wife of Bryan Cooke of Owston Hall by F. Chantrey at
All Saints, Owston. Yorkshire West Riding.

Back cover: Stained glass by John Scott & Son, 1870, St Paul, Irton, Cumberland.

Contents

Director's comment

15 years of photography

2011 in pictures

The Sackville monument at Withyham, East Sussex:
triumph and tragedy in aesthetics



Director's comment

Welcome to 2011's Annual Report. This year saw the start of work on Kent and the completion of both Cumberland and Westmorland. Northumberland was also completed with a one day trip to the last four unvisited churches. Further work was done in the North Riding of Yorkshire and the north-east part of Leicestershire.

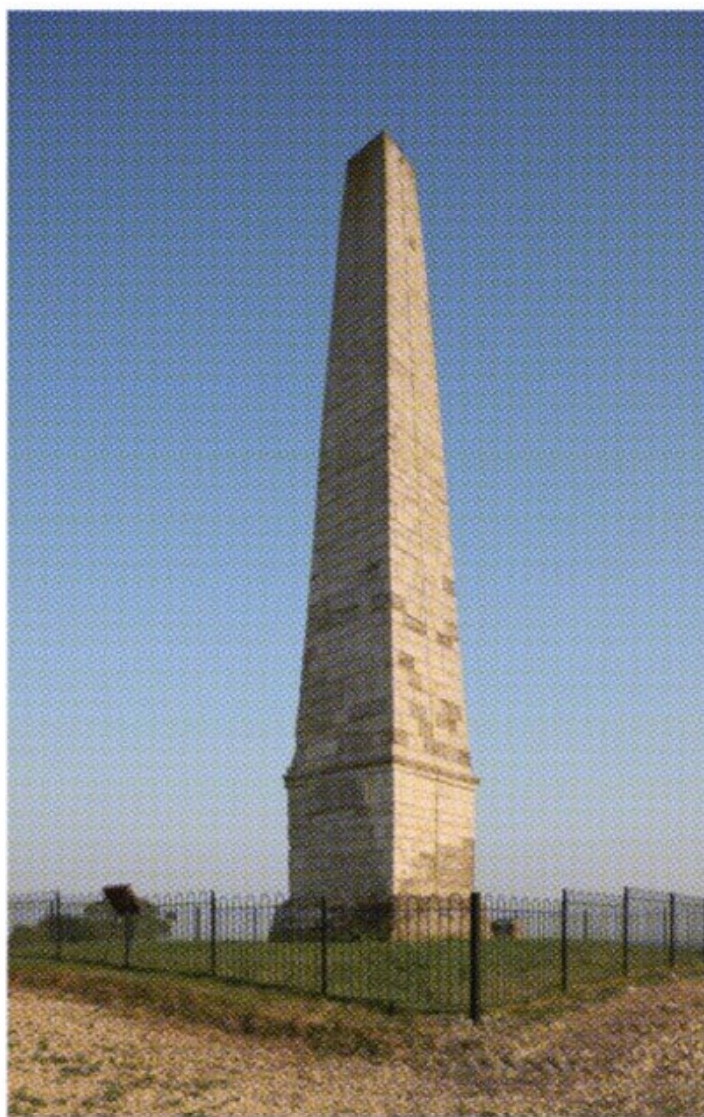
Major work began in mid-April with a two week excursion in Kent, concentrating on the south-west corner. Ninety churches were visited of which 80% were completed. In addition, several churches in Cambridgeshire, Hertfordshire and Sussex were revisited and some new ones added, including Hatfield (which houses the famous monument seen on the page opposite).

In May I made a brief visit to Hertfordshire and Bedfordshire to re-shoot several important churches. I also visiting several in Bedfordshire, such as Turvey, that I had not been to before.

The second two week visit took place in mid-June. Work started in the area around Carlisle finishing off several churches I had not been able to access last year. The journey then proceeded along the west coast and down to the south of Cumberland before moving across into Westmorland. The trip ended with a few days in north Lancashire.

The latter part of the year saw visits to the North Riding of Yorkshire (concentrating on the area south of Middlesborough), Hertfordshire and Bedfordshire (where revisits were made), and the area of Leicestershire just south of Bottesham.

One of the reasons for re-photographing in Bedfordshire and Hertfordshire was to produce good pictures for an exhibition held at Hatfield House in celebration of the Bedfordshire and Hertfordshire Historic Churches Trust 20th anniversary. This was held in November and



Opposite: St Etheldreda, Hatfield (Herts). The effigy of Sir Robert Cecil by Maximilian Colt (1615). At each corner are female figures representing the Four Cardinal Virtues.

Above: Bilsington (Kent). The 52 foot high obelisk in memory of Sir William Richard Cosway, a local landowner and politician who was killed in a coach accident in 1834.

was a great success.

Further progress was made on populating the *Digital Atlas of England Photographic Library* (<http://www.daephoto library.com/>) and the number of pictures available has risen to nearly 50,000 (about 14% of the entire archive). The site was advertised in several places including The Society of Antiquaries of London's Online Newsletter (Salon), the Church Monuments Society newsletter, and Vidimus. In all cases a promotion code, providing free full access for a limited time, was included. Interest in the site has been minimal with only five out of a total of 127 users returning to the site more than once. This was not unexpected.

A small number of images from the archive have also been made available on Alamy (www.alamy.com), a stock picture site. Two pictures, one being the Wenhaston Doom, have been purchased for use in books. The images currently available may be seen by searching for "C B Newham" on the Alamy website.

Pictures from the archive were also purchased by the Churches Conservation Trust, The Times, and the Historic Churches Trust. The pictures for the latter can be seen in the book the Trust produced in conjunction with the Automobile Association, *Exploring Britain's Churches & Chapels*.

These sales have been very helpful, although they represent but a tiny fraction of the total that has been spent since the start of the Project. The total cost was recently estimated to have passed the £100,000 mark. With the rapid increase in the price of fuel it is expected that the final total will be double this figure even though only 25 to 30 percent of the country remains to be covered.

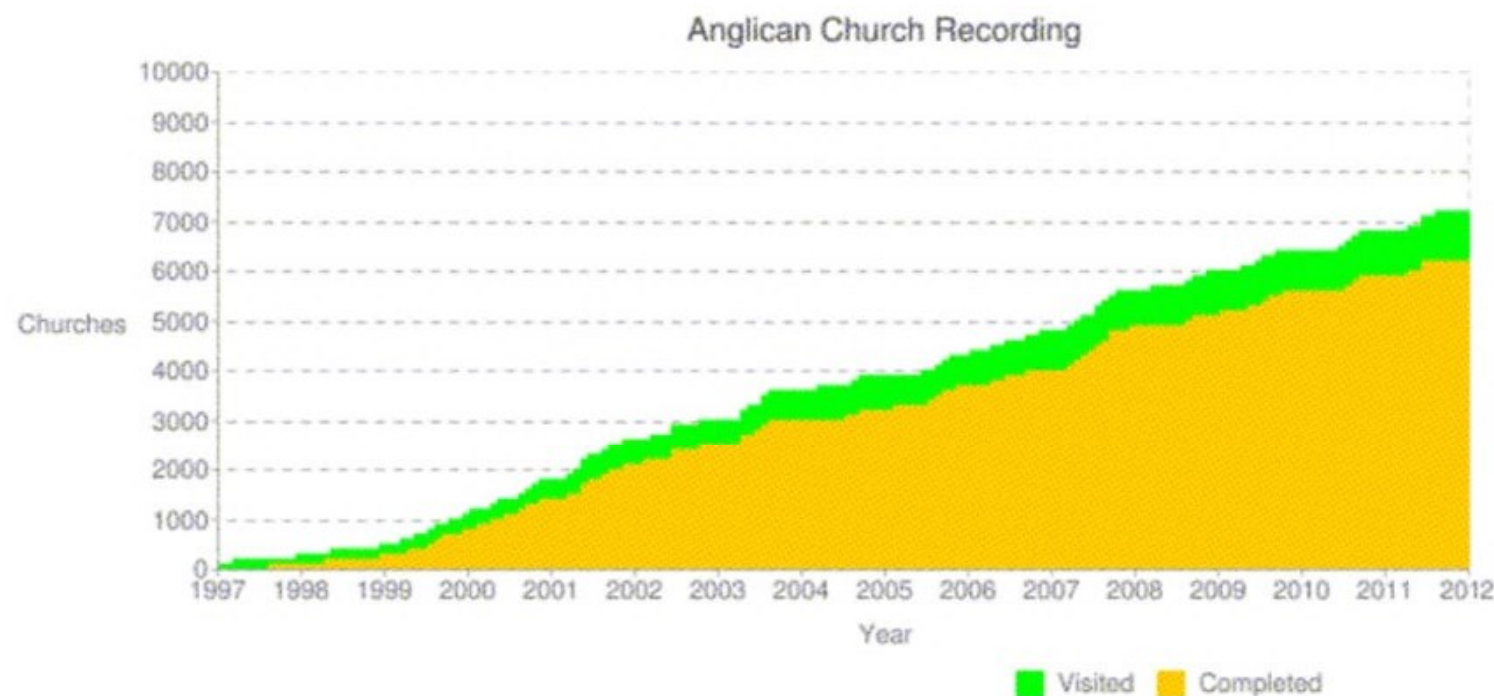
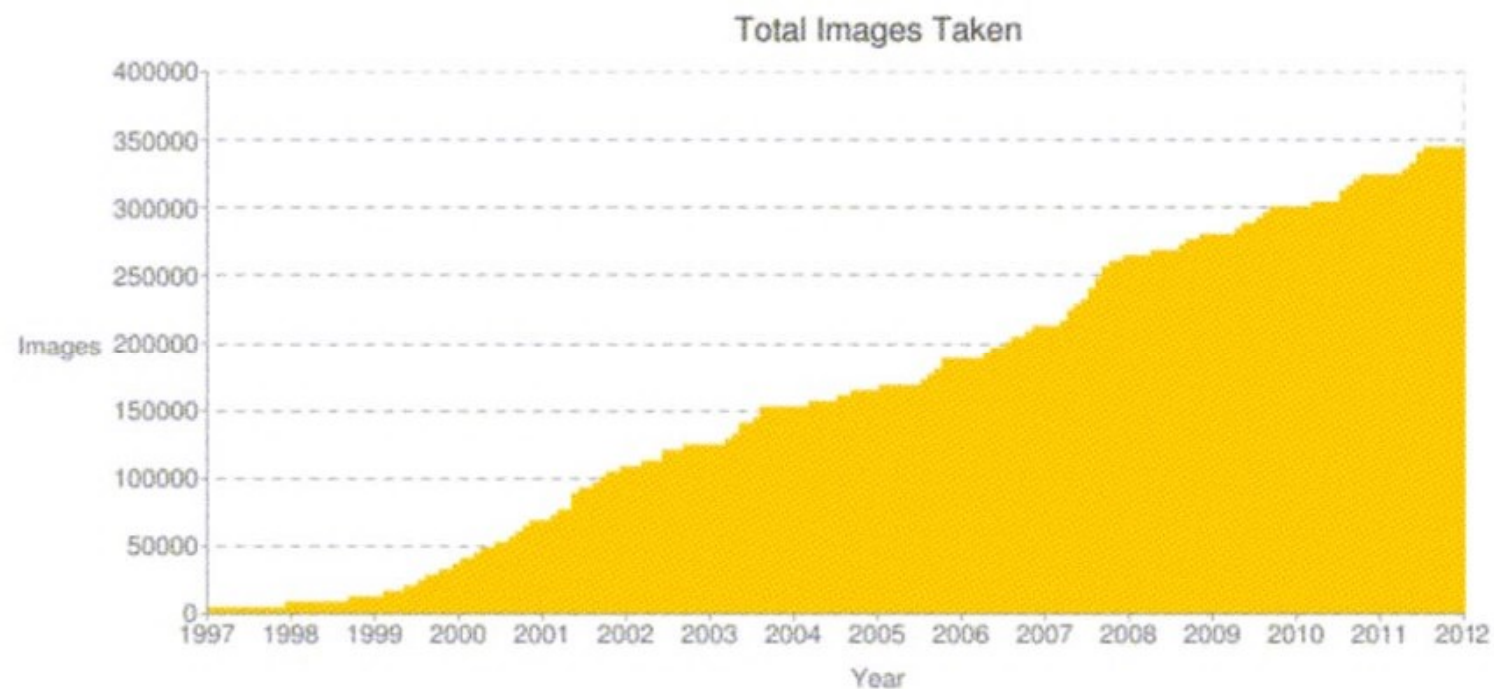
Below: All Saints, Helmsley (Yrk NR). Baroque two-tiered chandelier.

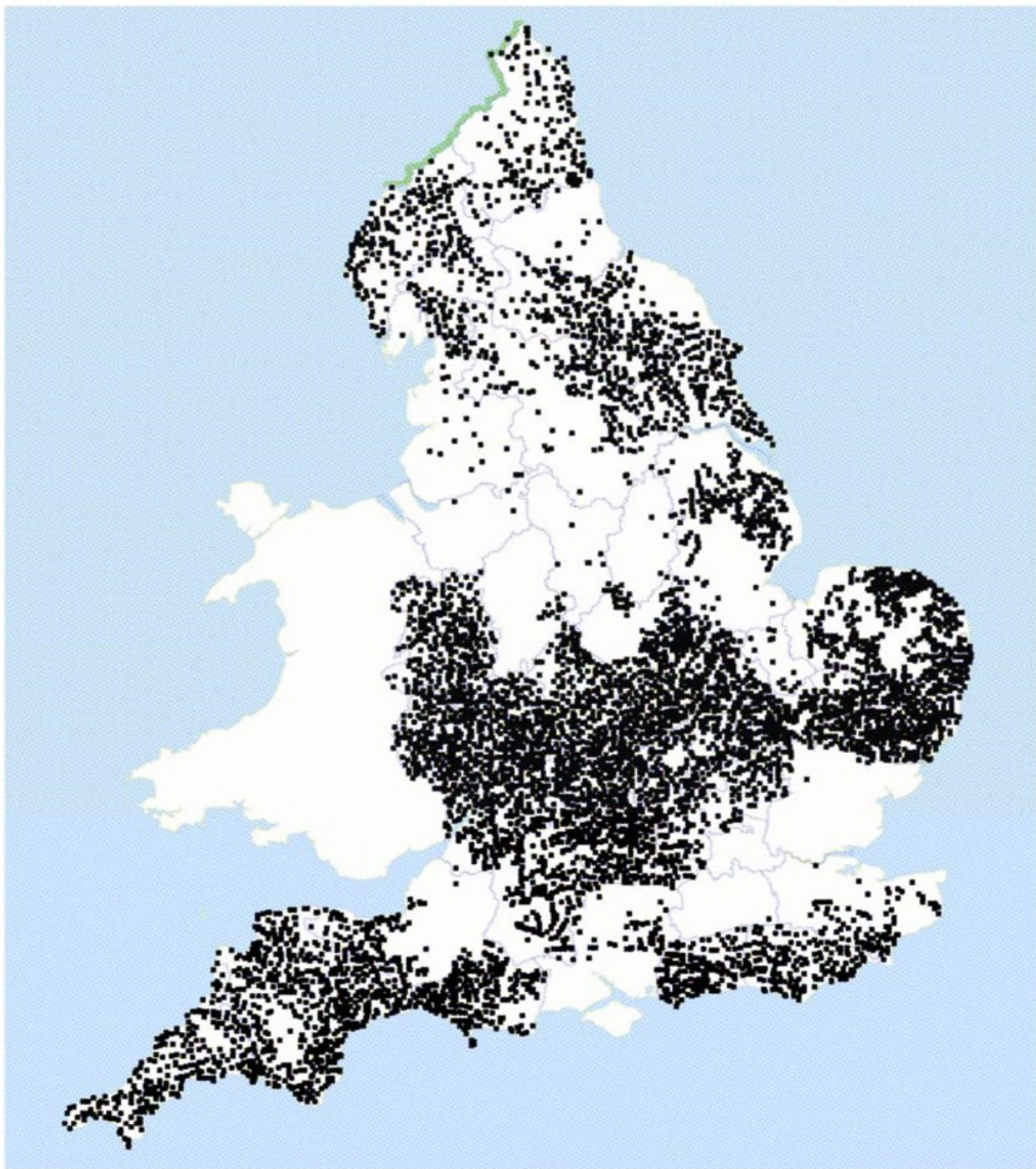


This was the Project's 15th year and so a special video was produced in celebration of this milestone. The video, *335665 Photographs*, may be seen at <http://vimeo.com/35507705>.

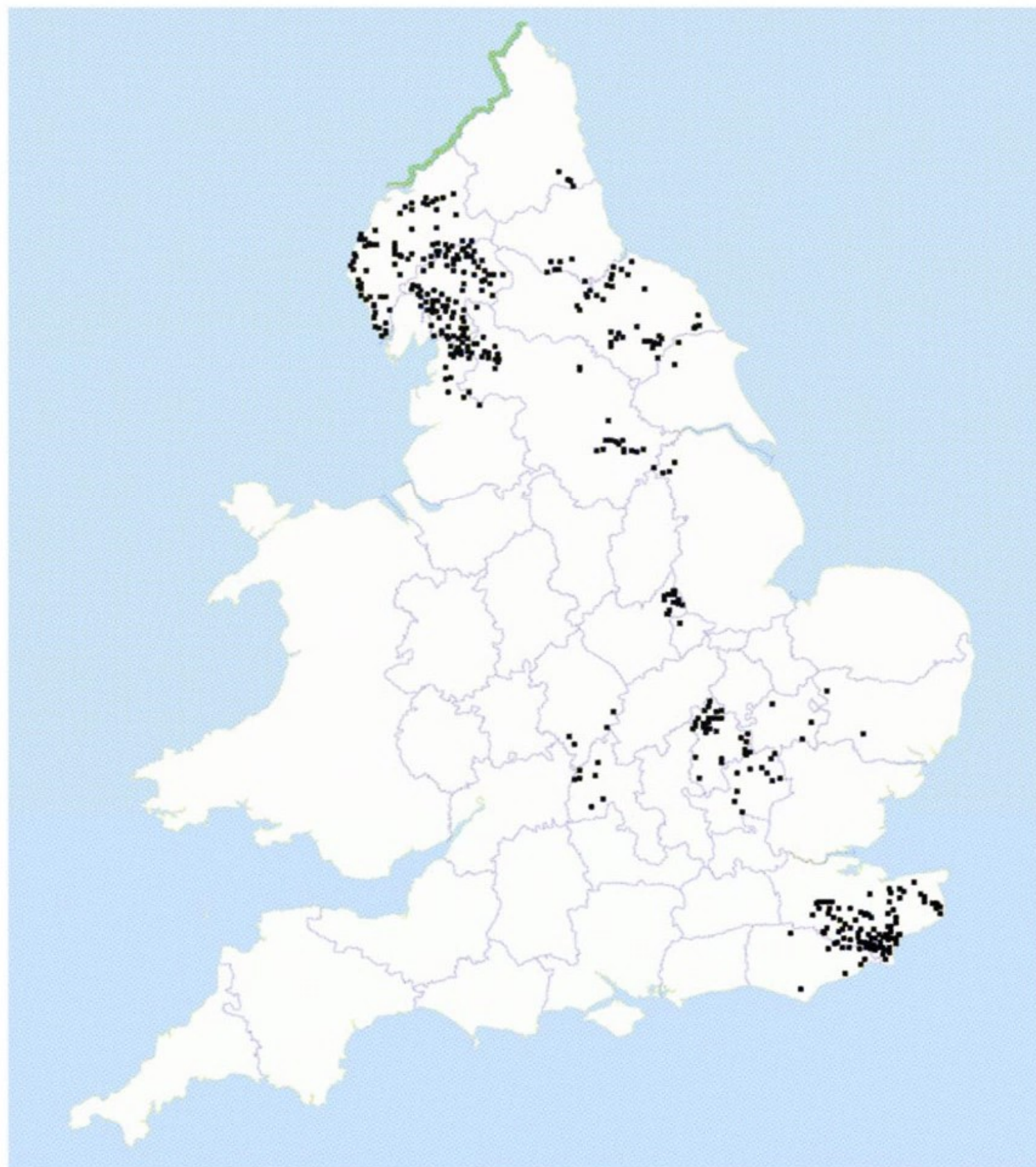
C B Newham

Harrogate, February the 4th 2012





Above: places visited 1997-2011.



Above: places visited in 2011.

Report of Project statistics to the end of December 2011

Total field trips: 1318
Total number of images: 343810

Average images per field trip: 260
Most images taken on: apr0712 (645 images)
Least images taken on: apr0202 (1 image)
Total image archive size (Tb): 4.165

Total sites visited: 12459
Total Anglican churches: 7128
Total Catholic churches: 51
Total other churches: 316
Total other buildings: 4964

Total Anglican churches
completed (exterior+interior): 6336 (88%)

Bedfordshire

Total Places: 105
Total Sites: 173 Anglican Ch: 102 Catholic Ch: 0 Other Ch: 2 Other: 69 Ang Completed (e+i): 83 (81%)

Berkshire

Total Places: 212
Total Sites: 568 Anglican Ch: 206 Catholic Ch: 0 Other Ch: 13 Other: 349 Ang Completed (e+i): 95 (46%)

Buckinghamshire

Total Places: 158
Total Sites: 245 Anglican Ch: 157 Catholic Ch: 0 Other Ch: 6 Other: 82 Ang Completed (e+i): 131 (83%)

Cambridgeshire

Total Places: 142
Total Sites: 295 Anglican Ch: 163 Catholic Ch: 2 Other Ch: 11 Other: 119 Ang Completed (e+i): 150 (92%)

Cheshire

Total Places: 4
Total Sites: 4 Anglican Ch: 4 Catholic Ch: 0 Other Ch: 0 Other: 0 Ang Completed (e+i): 3 (74%)

Cornwall

Total Places: 269
Total Sites: 434 Anglican Ch: 263 Catholic Ch: 0 Other Ch: 14 Other: 157 Ang Completed (e+i): 252 (95%)

Cumberland

Total Places: 171
Total Sites: 200 Anglican Ch: 185 Catholic Ch: 0 Other Ch: 2 Other: 13 Ang Completed (e+i): 173 (93%)

Derbyshire

Total Places: 9
Total Sites: 15 Anglican Ch: 9 Catholic Ch: 0 Other Ch: 1 Other: 5 Ang Completed (e+i): 4 (44%)

Devon

Total Places: 528
Total Sites: 1094 Anglican Ch: 581 Catholic Ch: 5 Other Ch: 64 Other: 444 Ang Completed (e+i): 555 (95%)

Dorset

Total Places: 253
Total Sites: 368 Anglican Ch: 255 Catholic Ch: 2 Other Ch: 3 Other: 108 Ang Completed (e+i): 219 (85%)

Durham

Total Places: 18
Total Sites: 23 Anglican Ch: 17 Catholic Ch: 1 Other Ch: 0 Other: 5 Ang Completed (e+i): 13 (76%)

Essex

Total Places: 16
Total Sites: 17 Anglican Ch: 16 Catholic Ch: 0 Other Ch: 0 Other: 1 Ang Completed (e+i): 13 (81%)

Gloucestershire

Total Places: 323
Total Sites: 606 Anglican Ch: 323 Catholic Ch: 3 Other Ch: 18 Other: 262 Ang Completed (e+i): 301 (93%)

Hampshire
Total Places: 48
Total Sites: 55 Anglican Ch: 50 Catholic Ch: 0 Other Ch: 0 Other: 5 Ang Completed (e+i): 45 (89%)

Herefordshire
Total Places: 240
Total Sites: 372 Anglican Ch: 237 Catholic Ch: 1 Other Ch: 5 Other: 129 Ang Completed (e+i): 228 (96%)

Hertfordshire
Total Places: 151
Total Sites: 395 Anglican Ch: 143 Catholic Ch: 0 Other Ch: 3 Other: 249 Ang Completed (e+i): 109 (76%)

Huntingdonshire
Total Places: 95
Total Sites: 234 Anglican Ch: 93 Catholic Ch: 0 Other Ch: 13 Other: 128 Ang Completed (e+i): 87 (93%)

Isle of Wight
Total Places: 0
Total Sites: 0 Anglican Ch: 0 Catholic Ch: 0 Other Ch: 0 Other: 0 Ang Completed (e+i): 0 (0%)

Kent
Total Places: 90
Total Sites: 101 Anglican Ch: 93 Catholic Ch: 0 Other Ch: 0 Other: 8 Ang Completed (e+i): 74 (79%)

Lancashire
Total Places: 33
Total Sites: 34 Anglican Ch: 33 Catholic Ch: 0 Other Ch: 0 Other: 1 Ang Completed (e+i): 24 (72%)

Leicestershire
Total Places: 88
Total Sites: 129 Anglican Ch: 87 Catholic Ch: 0 Other Ch: 4 Other: 38 Ang Completed (e+i): 64 (73%)

Lincolnshire
Total Places: 253
Total Sites: 328 Anglican Ch: 253 Catholic Ch: 0 Other Ch: 5 Other: 70 Ang Completed (e+i): 222 (87%)

Norfolk
Total Places: 373
Total Sites: 532 Anglican Ch: 395 Catholic Ch: 2 Other Ch: 5 Other: 130 Ang Completed (e+i): 351 (88%)

Northamptonshire
Total Places: 279
Total Sites: 643 Anglican Ch: 275 Catholic Ch: 2 Other Ch: 21 Other: 345 Ang Completed (e+i): 264 (95%)

Northumberland
Total Places: 190
Total Sites: 280 Anglican Ch: 178 Catholic Ch: 6 Other Ch: 12 Other: 84 Ang Completed (e+i): 163 (91%)

Nottinghamshire
Total Places: 18
Total Sites: 19 Anglican Ch: 19 Catholic Ch: 0 Other Ch: 0 Other: 0 Ang Completed (e+i): 17 (89%)

Oxfordshire
Total Places: 256
Total Sites: 974 Anglican Ch: 250 Catholic Ch: 0 Other Ch: 45 Other: 679 Ang Completed (e+i): 224 (89%)

Rutland
Total Places: 52
Total Sites: 153 Anglican Ch: 50 Catholic Ch: 0 Other Ch: 9 Other: 94 Ang Completed (e+i): 50 (100%)

Shropshire
Total Places: 299
Total Sites: 470 Anglican Ch: 286 Catholic Ch: 1 Other Ch: 8 Other: 175 Ang Completed (e+i): 259 (90%)

Soke of Peterborough
Total Places: 27
Total Sites: 56 Anglican Ch: 26 Catholic Ch: 0 Other Ch: 2 Other: 28 Ang Completed (e+i): 26 (99%)

Somerset
Total Places: 125
Total Sites: 155 Anglican Ch: 124 Catholic Ch: 0 Other Ch: 0 Other: 31 Ang Completed (e+i): 113 (91%)

Staffordshire
Total Places: 24
Total Sites: 31 Anglican Ch: 20 Catholic Ch: 0 Other Ch: 1 Other: 10 Ang Completed (e+i): 11 (54%)

Suffolk
Total Places: 490
Total Sites: 720 Anglican Ch: 506 Catholic Ch: 3 Other Ch: 9 Other: 202 Ang Completed (e+i): 492 (97%)

Surrey
 Total Places: 2
 Total Sites: 2 Anglican Ch: 2 Catholic Ch: 0 Other Ch: 0 Other: 0 Ang Completed (e+i): 0 (0%)

Sussex
 Total Places: 314
 Total Sites: 535 Anglican Ch: 330 Catholic Ch: 6 Other Ch: 13 Other: 186 Ang Completed (e+i): 289 (87%)

Warwickshire
 Total Places: 249
 Total Sites: 621 Anglican Ch: 243 Catholic Ch: 6 Other Ch: 7 Other: 365 Ang Completed (e+i): 202 (83%)

Westmorland
 Total Places: 80
 Total Sites: 99 Anglican Ch: 86 Catholic Ch: 0 Other Ch: 0 Other: 13 Ang Completed (e+i): 83 (96%)

Wiltshire
 Total Places: 209
 Total Sites: 276 Anglican Ch: 201 Catholic Ch: 0 Other Ch: 7 Other: 68 Ang Completed (e+i): 173 (86%)

Worcestershire
 Total Places: 207
 Total Sites: 399 Anglican Ch: 205 Catholic Ch: 4 Other Ch: 6 Other: 184 Ang Completed (e+i): 192 (93%)

Yorkshire East Riding
 Total Places: 206
 Total Sites: 237 Anglican Ch: 209 Catholic Ch: 1 Other Ch: 1 Other: 26 Ang Completed (e+i): 191 (91%)

Yorkshire North Riding
 Total Places: 275
 Total Sites: 347 Anglican Ch: 272 Catholic Ch: 4 Other Ch: 6 Other: 65 Ang Completed (e+i): 236 (86%)

Yorkshire West Riding
 Total Places: 180
 Total Sites: 220 Anglican Ch: 181 Catholic Ch: 2 Other Ch: 0 Other: 37 Ang Completed (e+i): 155 (85%)

15 years of photography

How the Project began



This is Photograph Number One. It's a picture of the lychgate at Long Compton, Warwickshire taken on Saturday, January the 18th 1997. At the time I was living in Rickmansworth, to the north-west of London, and had purchased an Epson 550 digital camera in the first week of January. The idea to photograph the buildings listed in *The Buildings of England* had actually had its genesis in December 1996, just after I'd purchased several volumes of the *BoE* at a bookshop in Pinner. I thought it might be a good idea to hire a car (I didn't own one at the time) and spend some weekends looking at the buildings listed in the books. The volumes of the *BoE* had (and still have) few pictures and so the reader is left wondering what the buildings actually look like. I cannot remember how I came across the digital camera, although I expect I saw it while looking at the Simply Computers catalogue that was sent to me along with something I'd purchased from them. A digital camera sounded fun and

I could see that if I ended up visiting thousands of buildings then it wouldn't cost me very much to take a picture at each one.

With the camera on order I set about thinking through the logistics of what was rapidly becoming a serious project. My initial idea was to create a database with information about the buildings (I did not know of Mike Good's Pevsner Index CD-ROM at this time). This could be combined with the photographs to provide a searchable library of images; an electronic photographic version of the *BoE*. I already knew the memory limitations of the camera and even taking a modest number of pictures would still mean I'd have to bring my laptop with me to clear them off the camera during the field trip. I decided I would take one photograph of each secular building and three photographs at each church: one of the outside, one of the interior and one of the most notable feature of the church, such as a monument or stained glass. I also decided that I would only spend every second weekend making visits and use the alternate weekends for data entry.

The next decision was where to start. It seemed that the best area to tackle first would be Berkshire, that is, the post-1974 Berkshire. The "new" county is a long, thin strip starting not far from where I lived and with a smaller number of places than the surrounding counties. However, before getting stuck in to something so close, I decided I'd make a one day visit to an area



I was more familiar with and for which I'd picked up the *BoE* volume in December: Warwickshire.

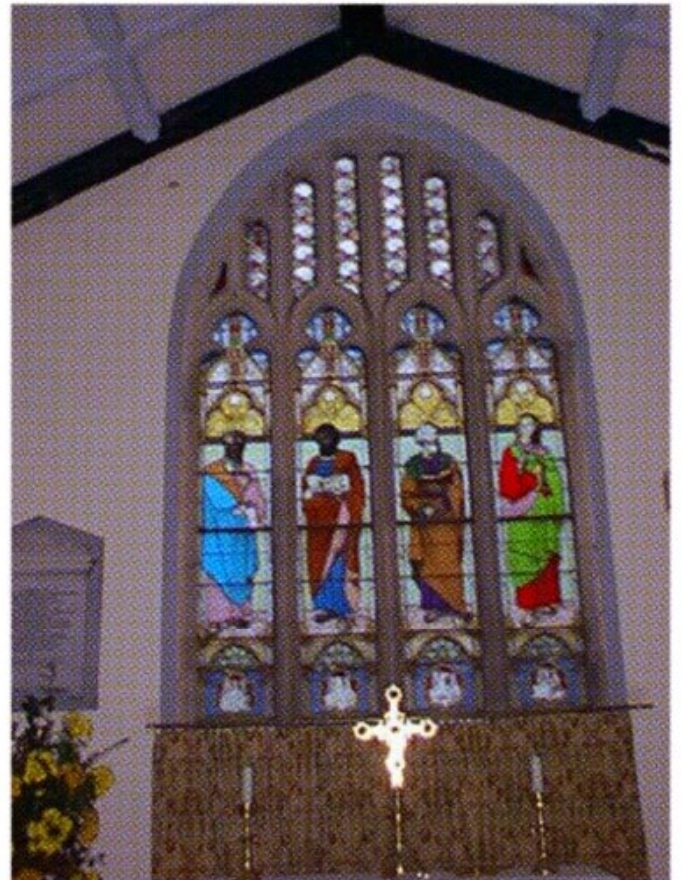
The camera arrived and the next Saturday I was hurtling north-west up to the Warwickshire-Oxfordshire border. The day was cold and cloudy with occasional sunshine. After a quick visit to the Rollright Stones (not technically in Warwickshire and hence not the first subject to be photographed) I descended to Long Compton and took my first official Project picture.

The car on the left in the picture

is my hire car. The church was open and I soon had my three pictures and was on my way to Whichford. As I stood in the sun on the roadside bank opposite the Old Rectory a woman on a horse passed by. "Lovely morning!" she said in her clipped upper-class accent. I nodded in agreement. At the church I took five pictures, breaking my rule.

Then the places came thick and fast as I traveled in a counter-clockwise loop. I spent a great deal of time at each one, scouting out the buildings, examining church guides, reading my *BoE*, and looking through the visitor's books. Cherington, Sutton-under-Brailes, Burmington, Tidmington, Little Wolford, Great Wolford, and finally Barton-on-the-Heath. Of the churches only Tidmington was locked (I have since been back three times and have always found it open). At Burmington church a lady was adjusting a flower arrangement. Little Wolford just had a manor house, the first of many buildings I would glimpse but not see properly. Great Wolford church had an east window with stained glass with "large single figures in clear colour, but technically badly done". The light was starting to fail and the technical failure was not obvious. By Barton I'd run out of camera memory and had to download the images onto my laptop. The church must have been locked because the exterior is as far as the photographic record goes.

Nine places visited, thirty pictures taken and then the drive back to Rickmansworth. Mission accomplished.



The Bucklebury Ghosts

My ninth field trip came on the 15th of March 1997. I'd been working my way across Berkshire, east to west, and was now visiting an area between Reading and Newbury. At some time just after mid-day I arrived at the village of Bucklebury on the banks of the River Pang. The church of St Mary the Virgin dates from the 12th century and has an ornate Norman south doorway. I found the church open and entered to find an interesting interior with box pews, hatchments, a west gallery, and a few monuments.

I had not long been in the church and was examining the wall monument on the north wall of the chancel when I heard the nave door open. A man and a woman entered. They looked to both be in their 60s, or maybe slightly older. The man slowly approached and I said "hello". No reply. He came as far as the chancel arch, peering at me, so I repeated the greeting thinking he hadn't heard me. No reply. He then shuffled away and he and the woman went into the north aisle.



By this time I'd finished and returned to the nave to sign the visitor's book which was located on a small table next to the font in the connecting walk-through between the nave and north aisle. The silent pair were looking at something at the west end of the north aisle. As they had not spoken I thought I'd wait for them to go past me and ask them to sign the book. In the meantime I flicked through the book reading the comments. From my position at the table my view of the couple was blocked by the section of wall that now forms part of the north arcade.

After a minute or so I took a step back and looked into the aisle. No-one was there. Putting the book down I went into the aisle to find it empty. At the west end is a door leading into the vestry. This had a Yale lock and on trying the door I found it firmly locked. Besides, I would have heard the door if it had been used. Perplexed I ran outside and around to the vestry. No-one was in the churchyard and, by peering through a clear window, I could see no-one in the vestry either.

I have returned to Bucklebury church once since then but have not been able to find an explanation for what happened.

Other dangerous and odd events

In 2000, on a rural road in southern Herefordshire on my way to a church, I saw a meteorite bounce off the road 50 metres in front of my car.

Also in 2000 my feet got entangled in wire and I almost fell off the churchyard wall at Sutton Coldfield which had a drop of 4 metres to a road below.

In Lincolnshire in 2003 I met a man in a churchyard who showed me his grave and told me he was marrying his wife again; that is, the woman he had married in his previous life in the 19th century.

On the same trip I was hit in the head by an owl flying out of a ruined church.

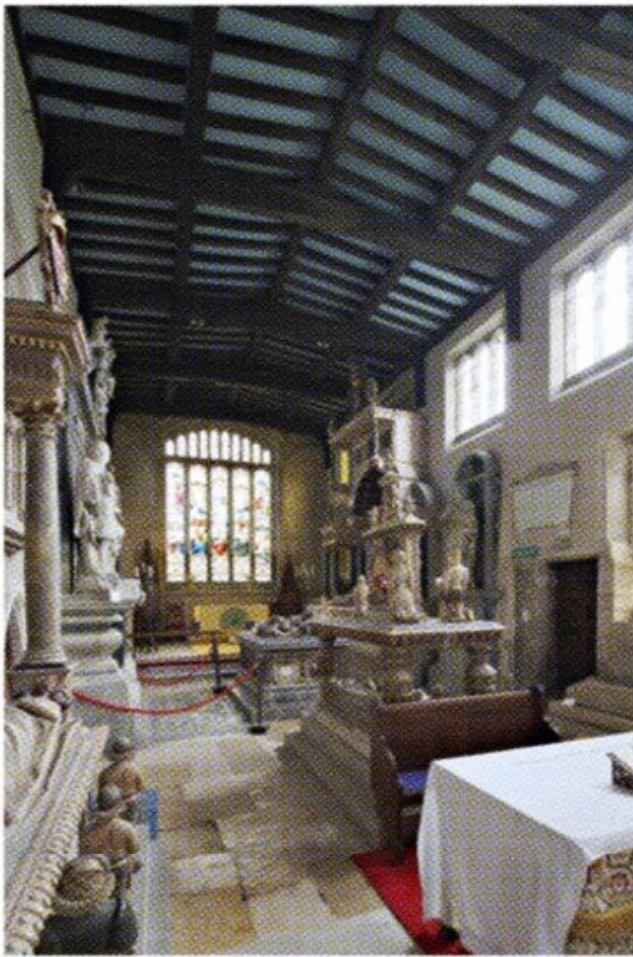
In Devon in 2007 I almost became trapped when, during a visit to a holy well in a remote field, I jumped off a low stone fence and went into thick sticky mud above my knees. I had a lot of difficulty escaping because any movement of my legs just sucked me further in.

At Lowick (Nhants) in 2010 I almost fell head-first off a ladder on to the Greene monument. Needless to say, I have also participated in the sport of *pew surfing* several times. Results are best achieved with highly polished pews combined with pew rugs with no rubber backing. Points are awarded based on level of surprise and distance fallen.

I've set alarms off in churches three times. In Gloucestershire in 2000 I set a sanctuary alarm off and had to wait half an hour for the vicar to arrive. The next time was in 2005 in Suffolk where I locked the porch doors with the church key while inside which in turn activated the alarm. The last time was in Northumberland in 2010 where my movements in the chancel caused an over-sensitive alarm in the vestry to go off. The next mistake is therefore scheduled for 2015.

I've been locked in churches three times. The first time was when I locked myself in Bisham church (Berks) in February 1997. I fetched the key from the churchwarden, unlocked the church and then locked the porch doors from inside because it was pitch black outside and I didn't want anyone wandering in. When it came time to leave I found the key would not turn and I could not unlock the door. I spent the next five minutes frantically trying to turn the key before realising the entrance had a double door. I unbolted the other side and both doors swung open. The key then decided it would work again.

In both other cases I was locked in by people who did not check inside the church first. The first of these was in Sussex in 2001 when I managed to get to the door before the keyholder was out of earshot. The second time, in 2006 at Dummer (Hants), the person who locked the church must have run off because I got to the door very quickly and hammered on it. I was fortunate enough to have a two mobile phones that day (only one had a signal), and a parish magazine with a complete set of phone numbers. Nevertheless, out of all six or seven numbers, only the last of them answered and the lady didn't have a key! It took her about thirty minutes to track one down and come and rescue me.



I should also note here that Bottesford church (Leics) holds two records; the most revisits (five) and the longest time to be completed. My first visit was in June 2000 but I didn't finish photography at this church until July 2010. For some reason the church held something of a curse for me. In June 2000 I visited as part of a Churchcrawling group and so could only take a handful of pictures.

On my next visit in November 2000 I didn't allow enough time and had to leave for an appointment well before I could finish. In August 2009 I visited on a journey returning home to Yorkshire. As I hadn't visited for nearly nine years I decided I may as well start over again and retake all the monuments with far better equipment. I managed about half of them before it started getting dark thanks to a monstrous thunderstorm. With the torrential rain I knew I couldn't do the exterior, so I cut short my visit and headed home.

I came back nearly a year later in July 2010. This time I arrived in the morning but the curse of Bottesford struck and I found a wedding was about to take place. I took the exterior and then went off to visit some other local churches before returning and finishing off the church once and for all.

2011 in pictures



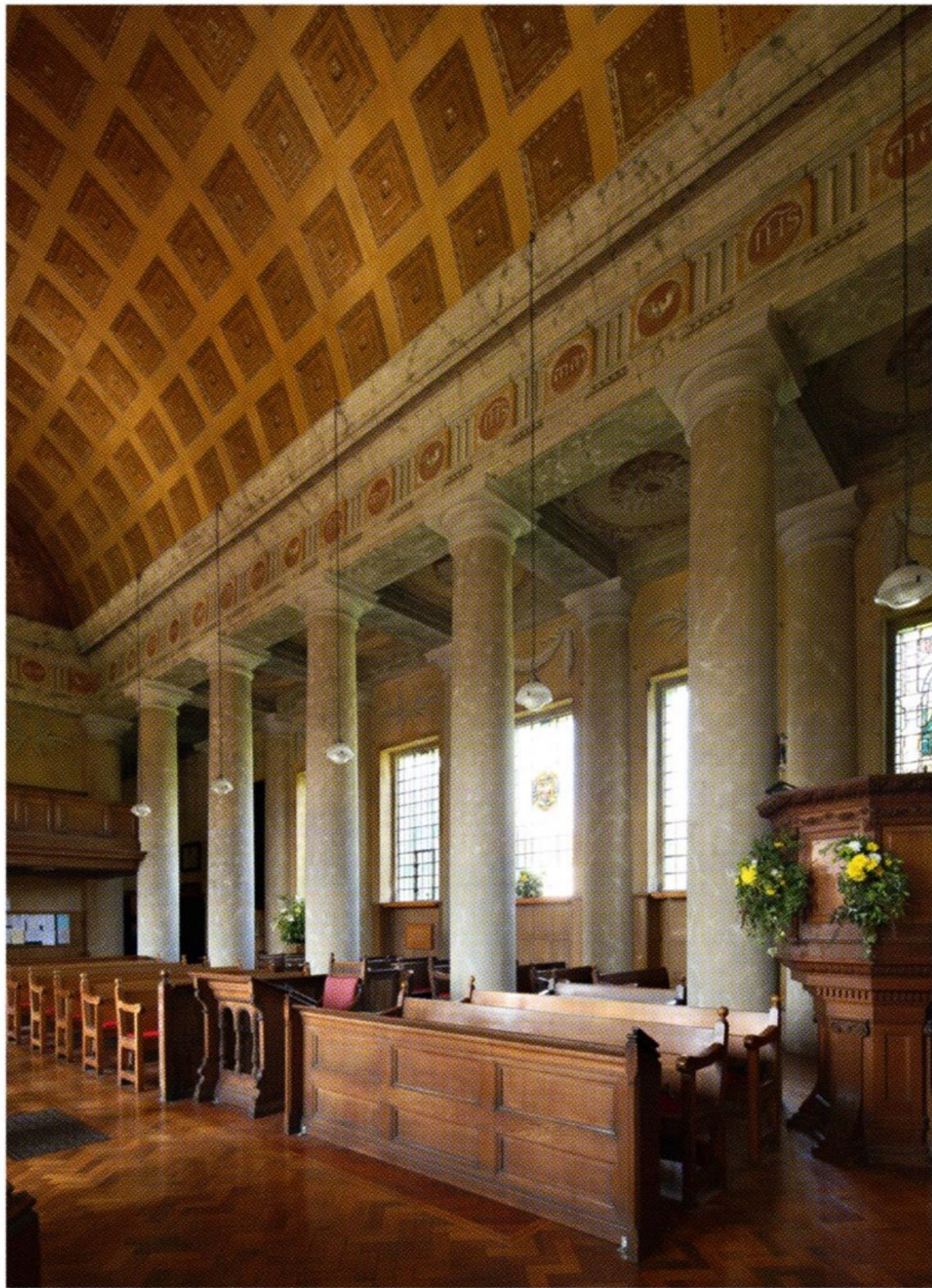
Above: Ashwell (Herts), scratched drawing of Old St Paul's, c.1360 - 1561.

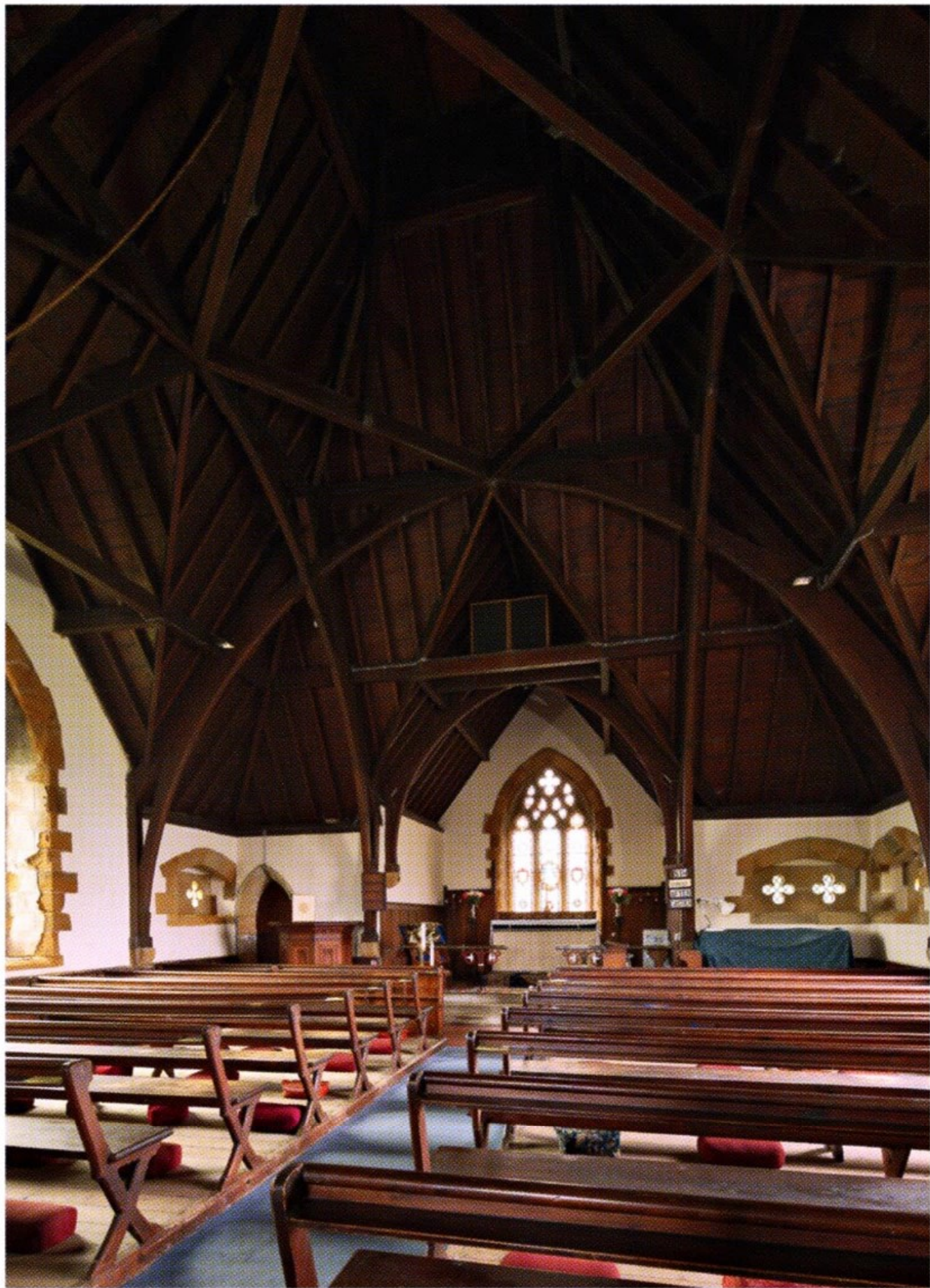


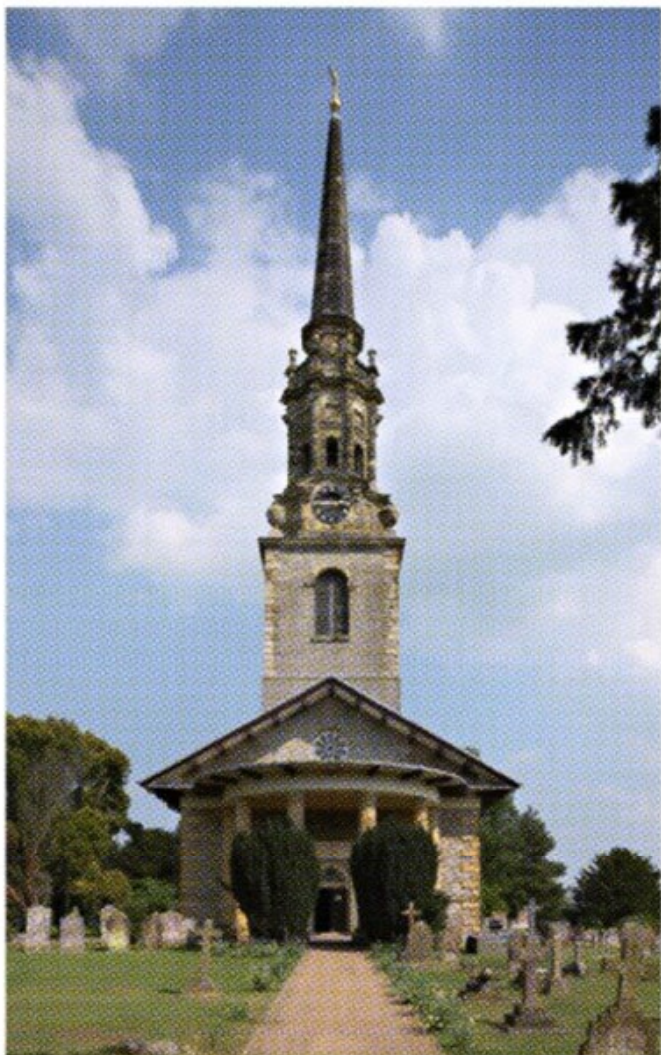
Hackness (Yrk NR), fragments of a Saxon cross with scrolls, the head of Christ and an inscription in Ogam.



St James, Whitehaven (Cumb), Painting of *The Transfiguration* by Giulio Cesare Procaccini (1574 – 1625).





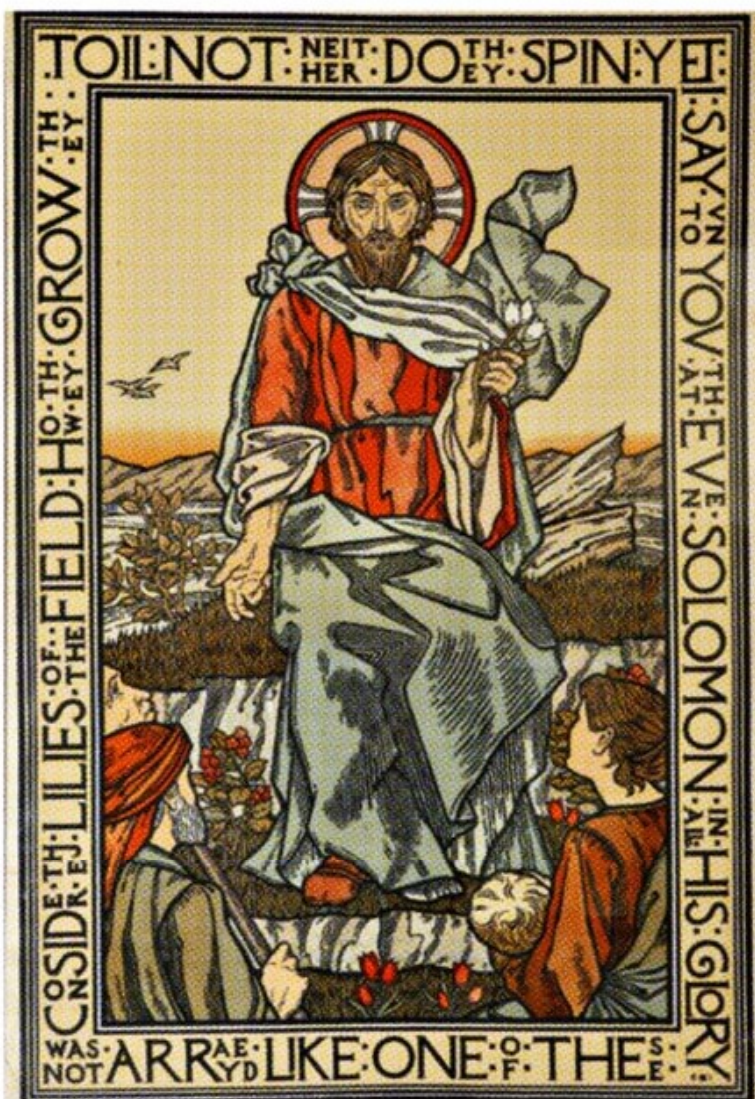


Top left: St Lawrence, Mereworth (Kent), C18 church designed by an unknown architect.
 Top right: Northbourne (Kent), monument to Sir Edwin (d.1629) & Katherine Sandys.
 Bottom: St Mary, Wigton (Cumb), plaster ceiling in the nave of 1788.
 Opposite: St Andrew, Penrith (Cumb), organ of 1887.
 Previous page left: Mereworth (Kent), interior of the nave.
 Previous page right: St Mary, Bagby (Yrk NR), interior of the nave by E. B. Lamb.





Top left: Westley Waterless (Cambs), brass to Sir John de Creke and his first wife Alyne Clopton, c.1340.



Top right: Croglin (Cumb), coloured print by Selwyn Image. Published in 1897.

Left: St James, Whitehaven (Cumb), plaster roundel of the Annunciation by Robert West, 1753.

Opposite: Chilham (Kent), monument to Lady Mary Digges (1632) by Nicholas Stone. Column surrounded by the Four Cardinal Virtues







Photographic Study:

The Manwood monument, Hackington church, Kent.

Born by 1532, the second son of Thomas Manwood of Sanwich, Kent, Roger Manwood became a judge and a member of Parliament. Sir Edward Coke described him as "A reverend judge of great and excellent knowledge of the law, and accompanied with a ready invention and good elocution". Others had less kind things to say and many charges of bribery, corruption and oppression were leveled against Manwood during his lifetime.

He was granted the manor of St. Stephen's, also known as Hackington, near Canterbury in 1563. In his will he displayed great generosity towards both his wife and children, his relatives and his servants.

The monument to Manwood was set up by him in his lifetime. In the centre of the back panel is his bust in his chief baron's robes and cap; and underneath, relief figures, on the left side his wife and three sons and two daughters, and on the right side his second wife only, all kneeling. Below this is a skeleton on a half-rolled up straw mat, notable for being carved out of wood (and thus may be a pun on Manwood's name). A helm and gauntlets hung above the monument until quite recently.

Roger Manwood died on the 14th of December 1592 and was buried in the vault below the chapel where the monument is situated.

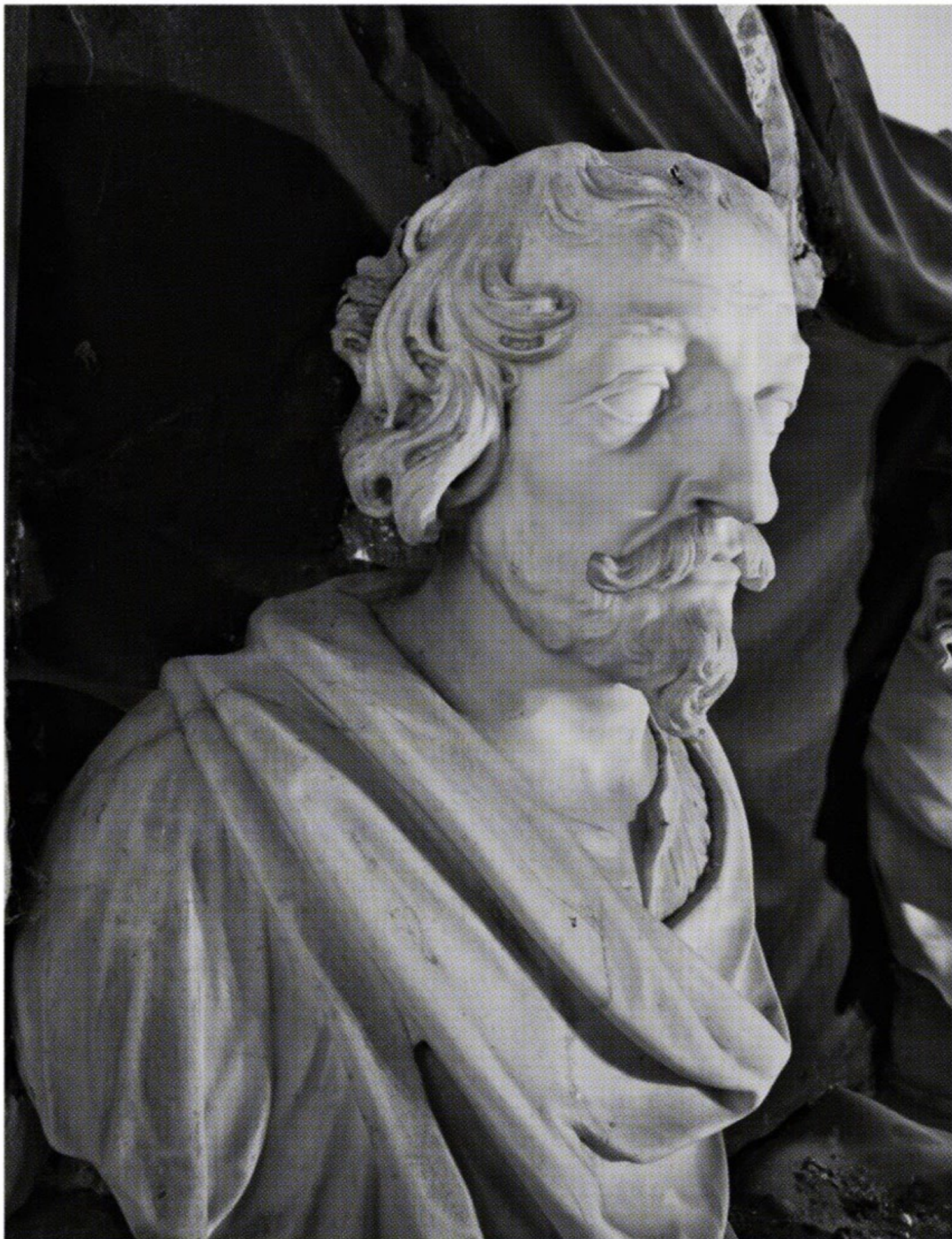




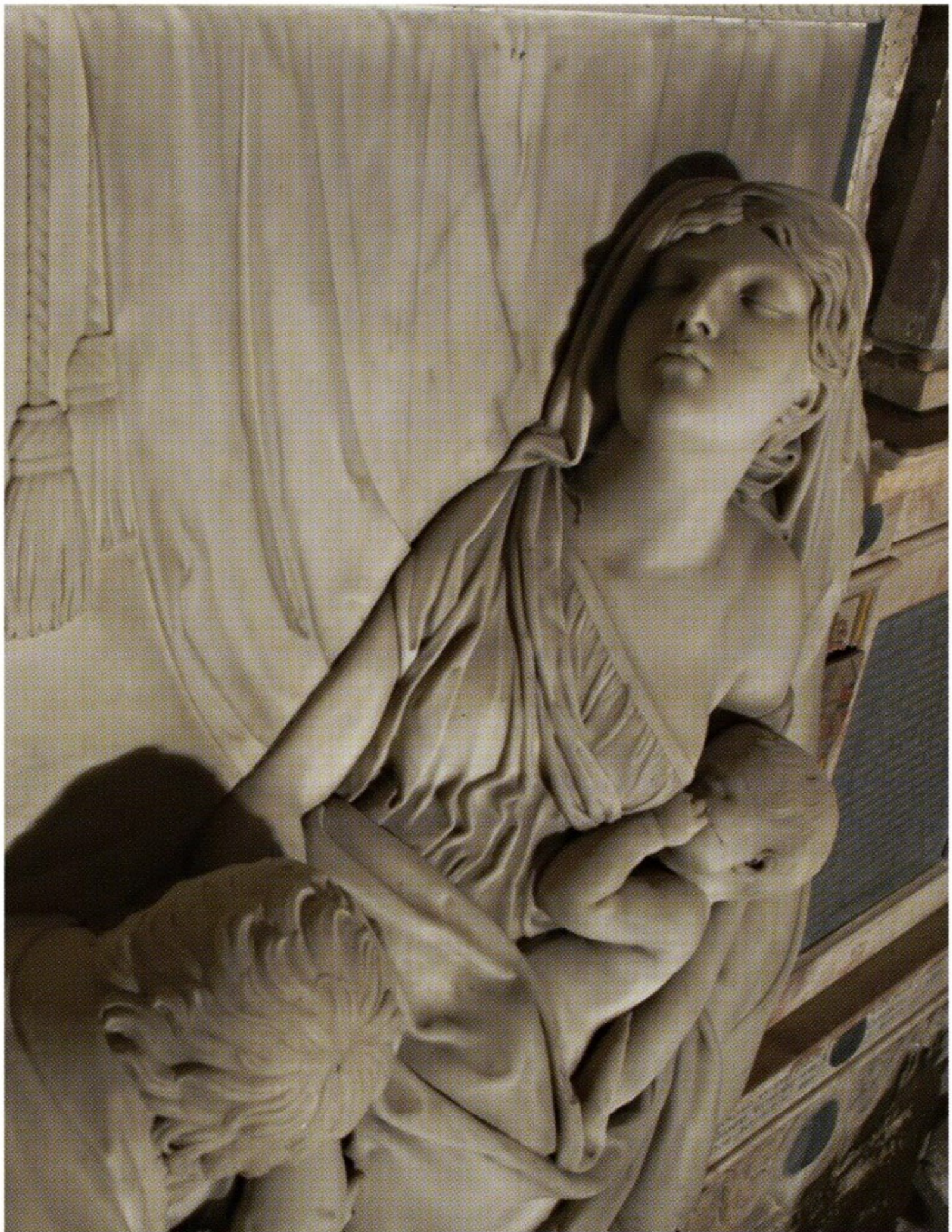
Lowther (West), monument to John, Viscount Lowther (d.1700) by William Stanton.



Turvey (Beds), monument to the first Lord Mordaunt (d.1560) by T. Kirby.



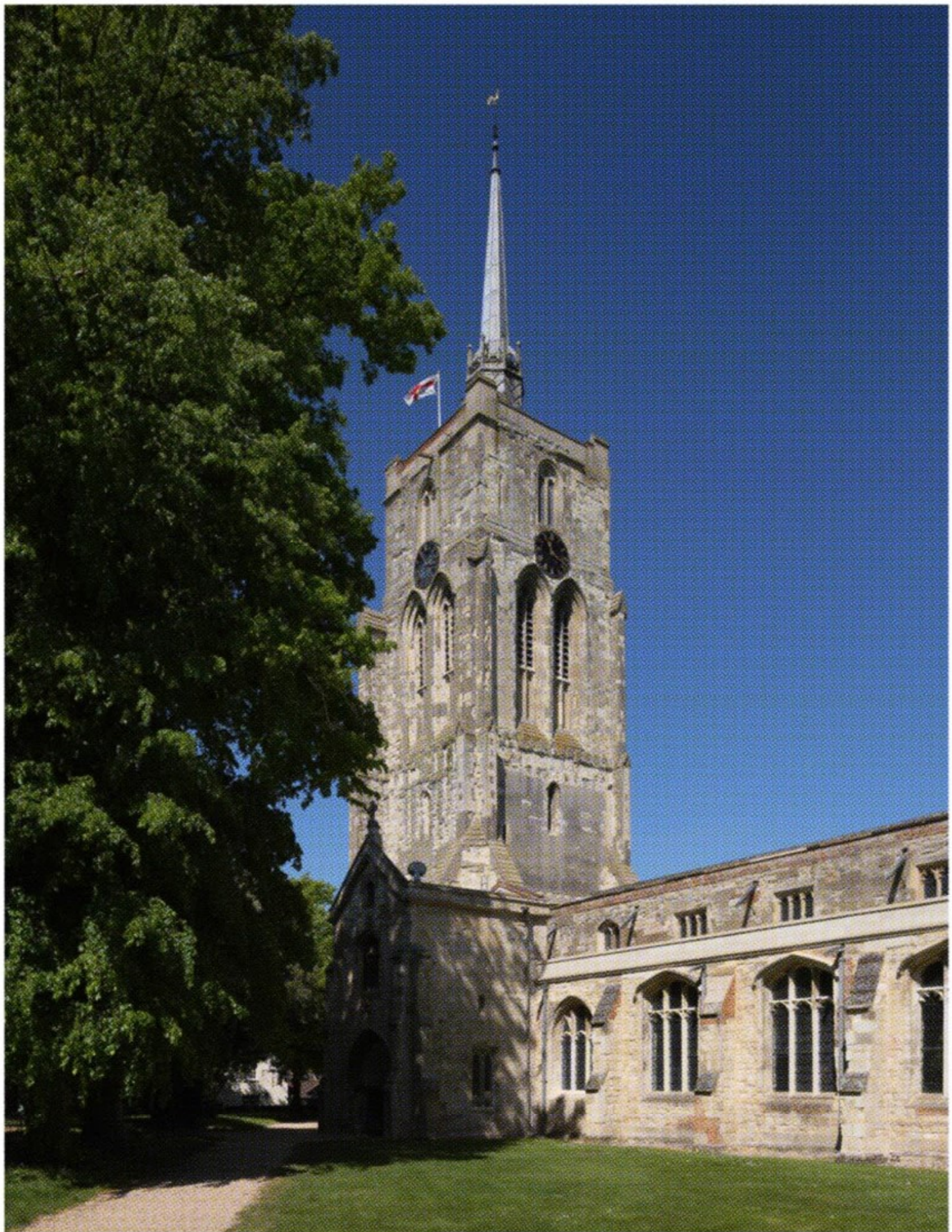
Lowther (West), bust of Sir John Lowther (d.1637) by Jasper Latham, c.1675.



Hackness (Yrk NR), detail of the monument to Mrs Johnstone (d.1819) by F. Chantrey.



Brabourne (Kent), mediaeval tower staircase.



St Mary, Ashwell (Herts), tower of c.1360.



Staplehurst (Kent), south door ironwork, possibly 11th century.



Woodchurch (Kent), brass to Nichol de Gore (d.1333).



Colmworth (Beds), monument to Sir William Dyer & family, erected in 1641.



St Nicholas, New Romney (Kent), tower, late 12th century.





Left: Appleby (West), effigy of Margaret, Countess of Cumberland (d.1616). Attributed to Maximilian Colt.

Opposite: Newlands (Cumb), the church (unknown dedication) in 1896 and in 2011.





Opposite top: Tunstall (Lancs), Flemish glass introduced to the church in c.1810 showing the Virgin & Child, Christ handing the key of Heaven to St Peter, and St Anthony & a donor.

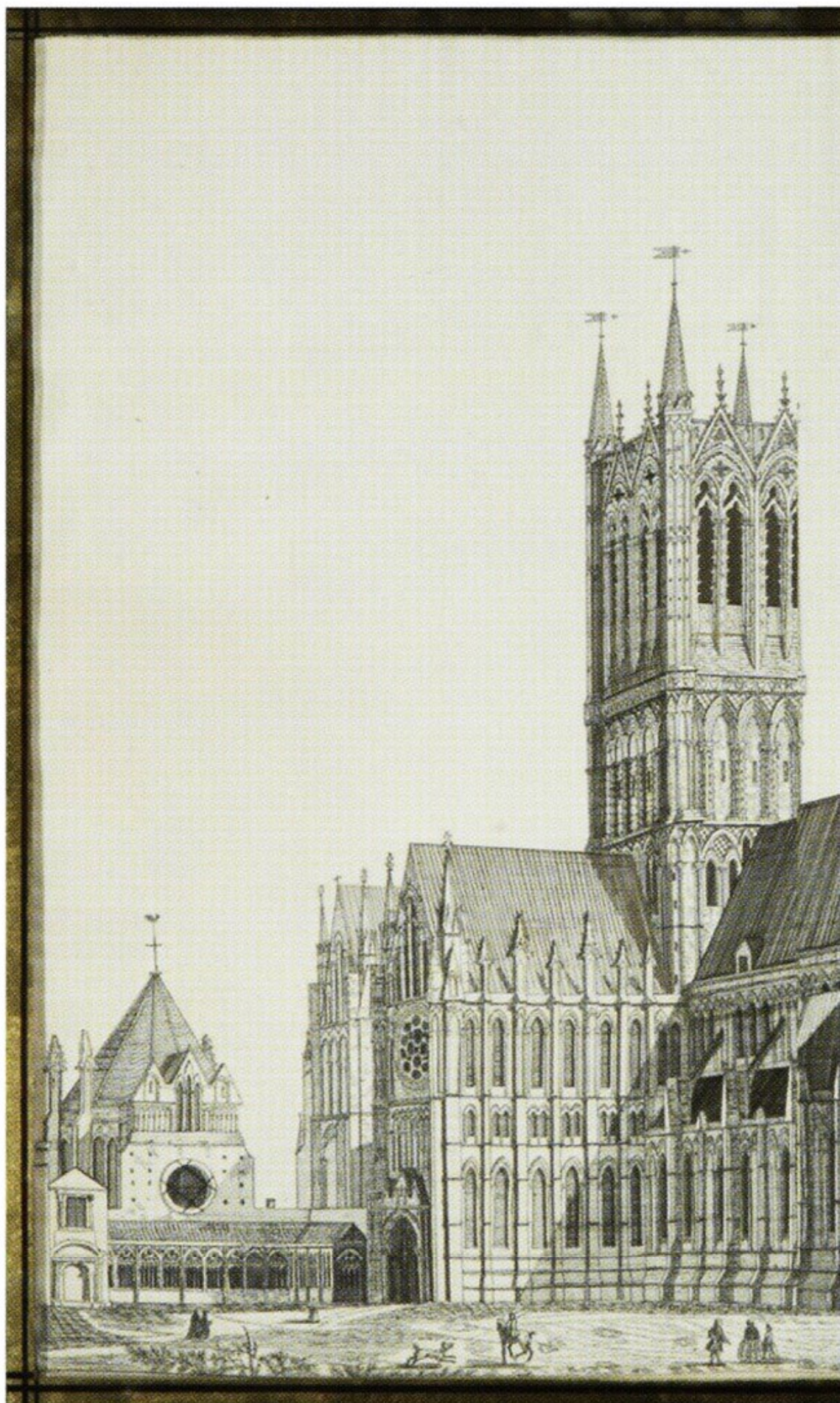
Opposite bottom: St Ninian, Brougham (Cumb), interior of the church. Rebuilt 1659-60.

Above: Ivychurch (Kent), a French 18th century banner of Chennille embroidery.

Owston Ferry (Lincs), needlework picture of Lincoln Cathedral by Ann Maria Blackburn, aged 18, 1851, It was displayed at the Great Exhibition at the Crystal Palace where it was awarded first prize.

Next page left: Irton (Cumb), stained glass designed by Burne-Jones and made by Morris & Co., 1888.

Next page right: Bootle (Cumb), stained glass by Henry Holiday, c.1899.



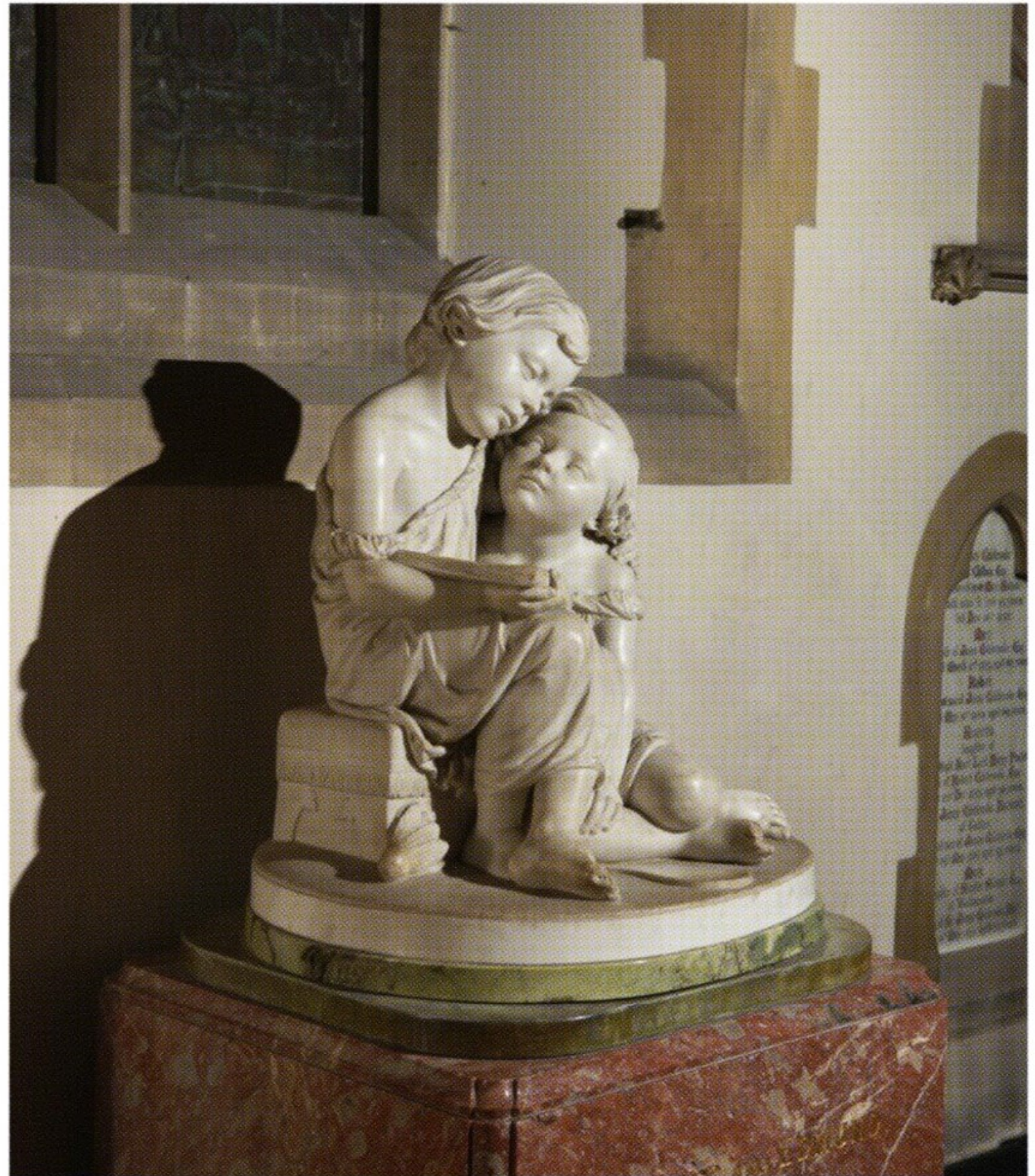






Below: Chilham (Kent), the monument to Arthur and Edmund Hardy, carved by Alexander Munro. The unusual feature of this memorial is that there is a carved battledore and shuttlecock at the children's feet, and it is claimed that this is the only known example in England of a church monument depicting children's toys.

Opposite: Throcking (Herts), 13th century tower with brick top dated 1660.

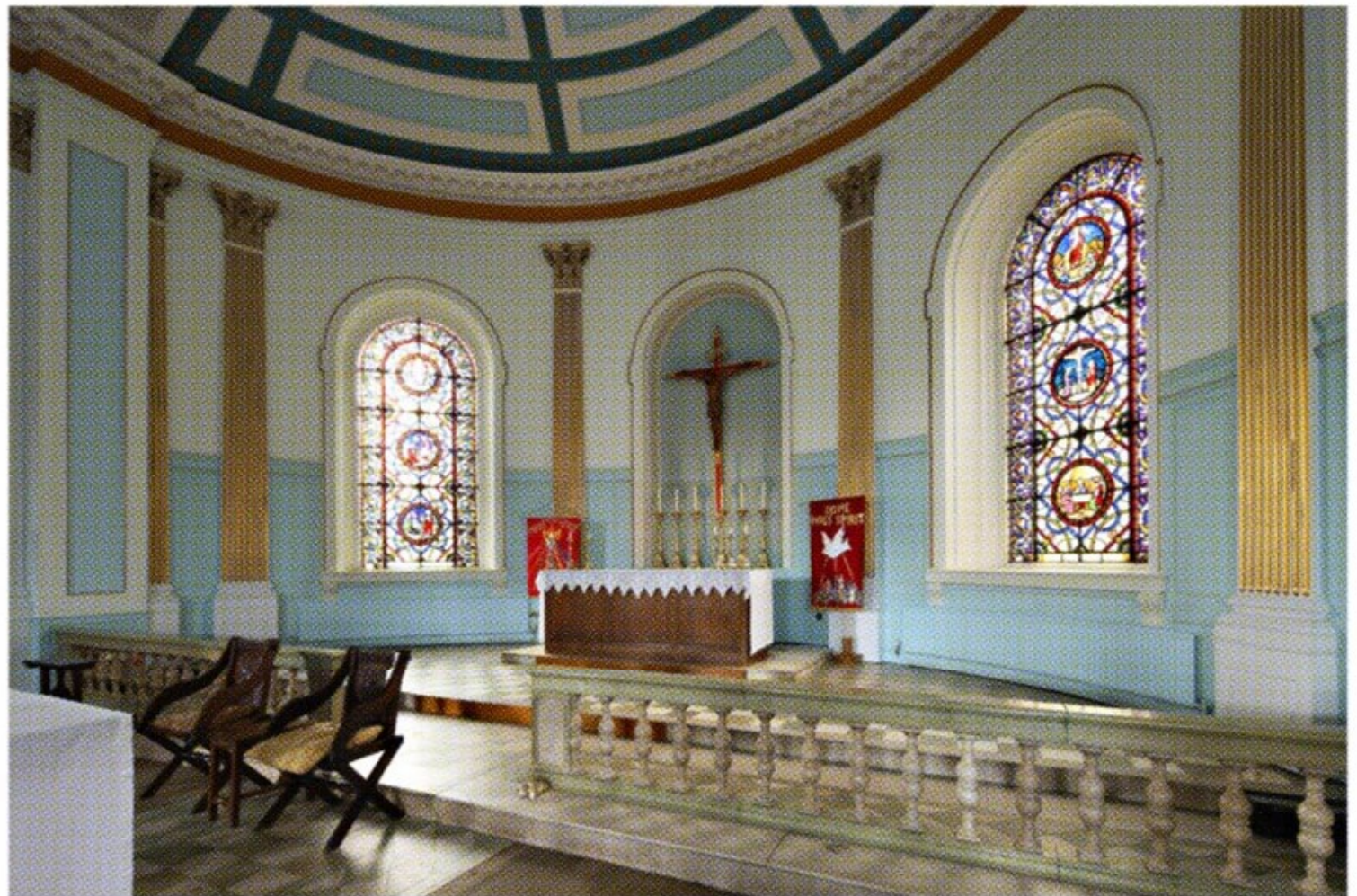




Right: Mersham (Kent), west window of the north aisle, c.1396.

Below: Horbury (Yrk WR) sanctuary of St Peter & St Leonard, by John Carr 1791-3.

Opposite: Wormleighton (Warks), monument to John Spencer (d.1610). The monument is unusual and possibly unique in giving the date of death both in the Julian calendar as used in England at the time, and the Gregorian calendar ("the newe computation"). In 1610 the difference between the dates was 10 days. England did not start using the Gregorian calendar until 1752. As Spencer died in Blois, France, which had adopted the new calendar in 1582, it appears the inscription was written like this to avoid confusion.





THIS IS THE MONUMENT OF JOHN SPENCER ESQUIRE SON AND
HEIRE OF SIR ROBERT SPENCER KNIGHT BARON SPENCER OF
WORMLEIGHTON WHICH JOHN SPENCER DEPARTED THIS LIFE
AT BLOS IN DECEMBER THE SIXT OF AUGUST AFTER THE
CONVATATION OF THE CHURCHE OF ENGLAND AND THE
SIXTEENTH AFTER THE HEW CONVICTION IN THE YEARE
OF OUR LORD CHRIST 1540 BEING 19 YEARES OLD R MOHETHE
AND GOD DAVIS NEVER HARVLD OF WHICH HIS BROTHER
RICHARD SPENCER HATH MADE THIS EPITAPH

WORMLEIGHTON NATVS PRIMO SEPVLAT IN ALB
BLAKE EXART SPIRITVS OSSA JACENT
HOC PVBI FRATER TRISTVNO INVICTVS AMORE
TERTIVS IN VITA MORTE SECVTVS ILLO





Left: Old church, Robin Hood's Bay (Yrk NR), 18th or early 19th century maiden's garlands.

Below: Kirkham Priory (Yrk ER).

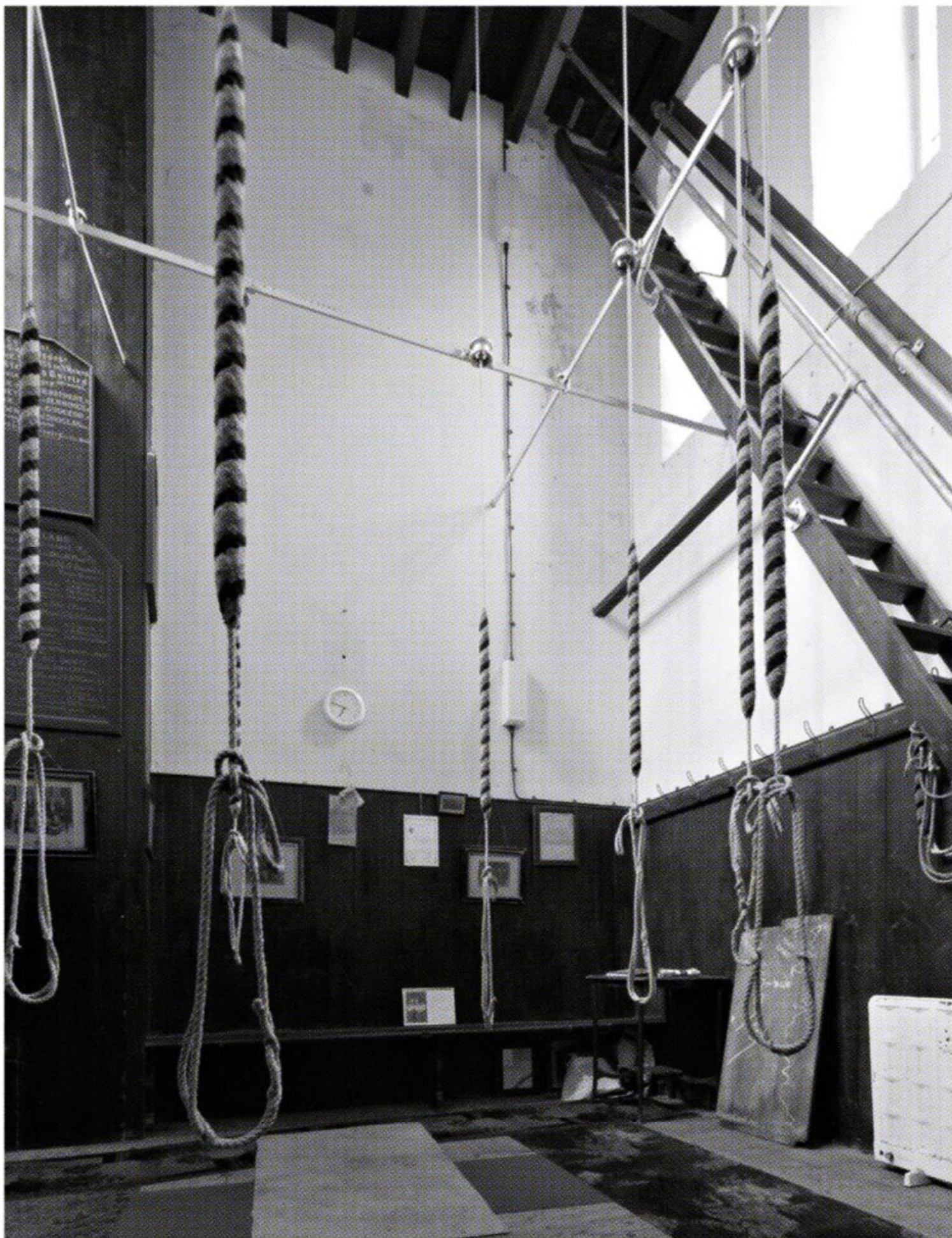
Opposite: Brookland (Kent), lead font with both the Signs of the Zodiac and the Labours of the Months. Made in c.1200.

Next page: St Augustine, Brookland (Kent). The church is memorable for its 60 ft high detached octagonal campanile.







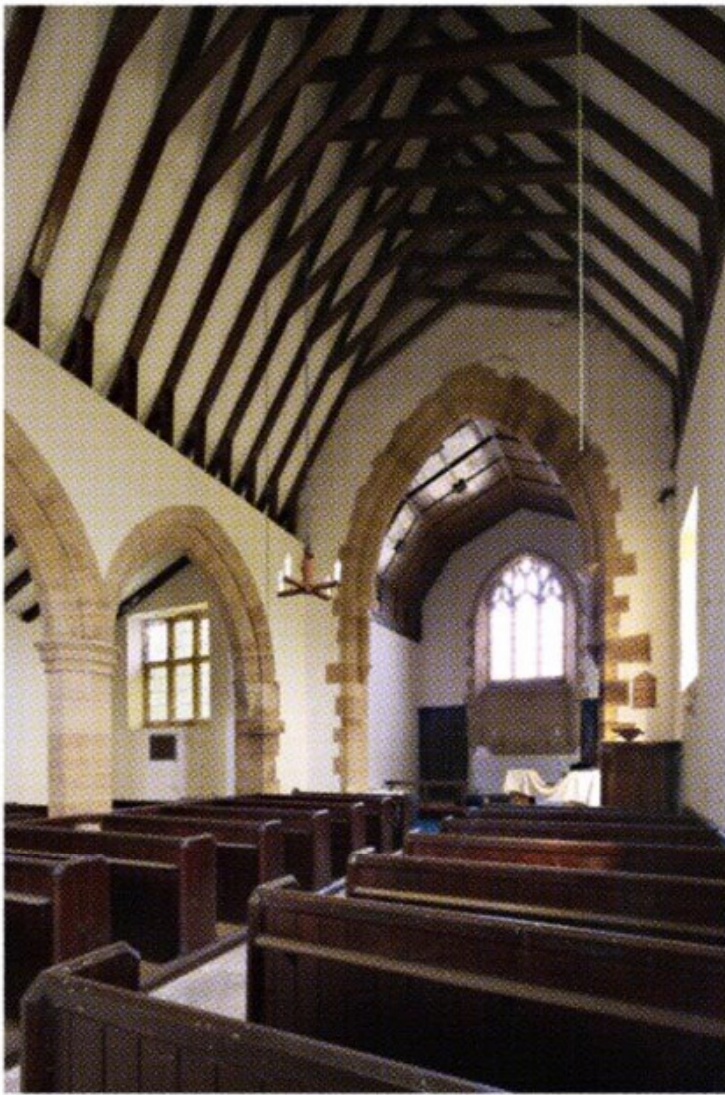


Egremont (Cumb), ringing chamber.



Arkholme (Lancs), model of an organ.





Left: St Laurence, Hutton Bonville (Yrk NR), interior of the nave. The church is currently disused and is unlikely to find an alternative use given its remote location.

Below: St Martin, Martindale (Cumb).

Opposite: St Patrick, Bampton (Cumb), wooden arcade of 1726-8, modified by C. J. Ferguson, 1884-5.





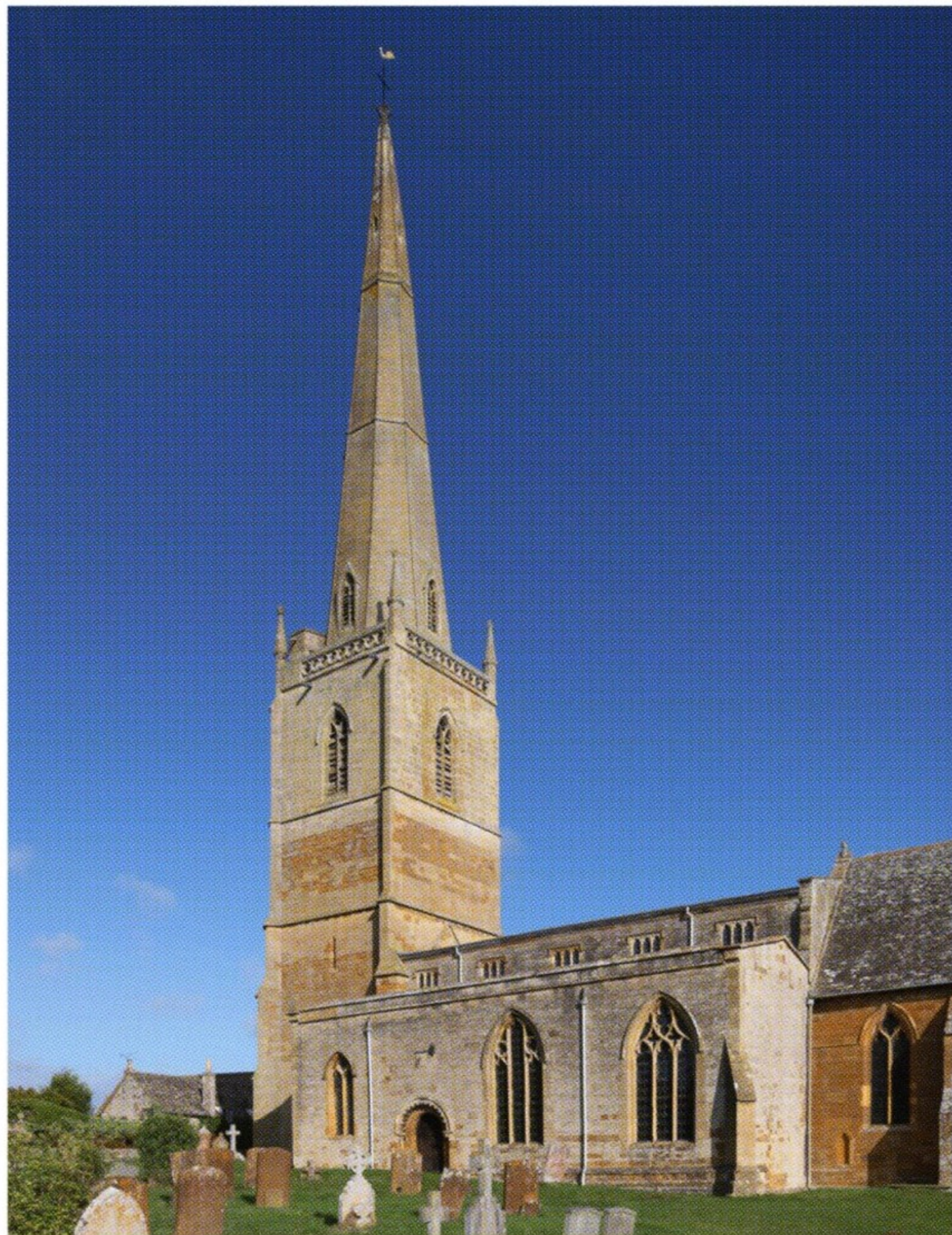
Great Mitton (Yk WR), monument to Richard & Isabel Sherburne, by William Stanton c.1690.



Winchelsea (Sussex), tomb probably for Gervase Alard (d.1310).



All Saints, Churchill (Oxon).



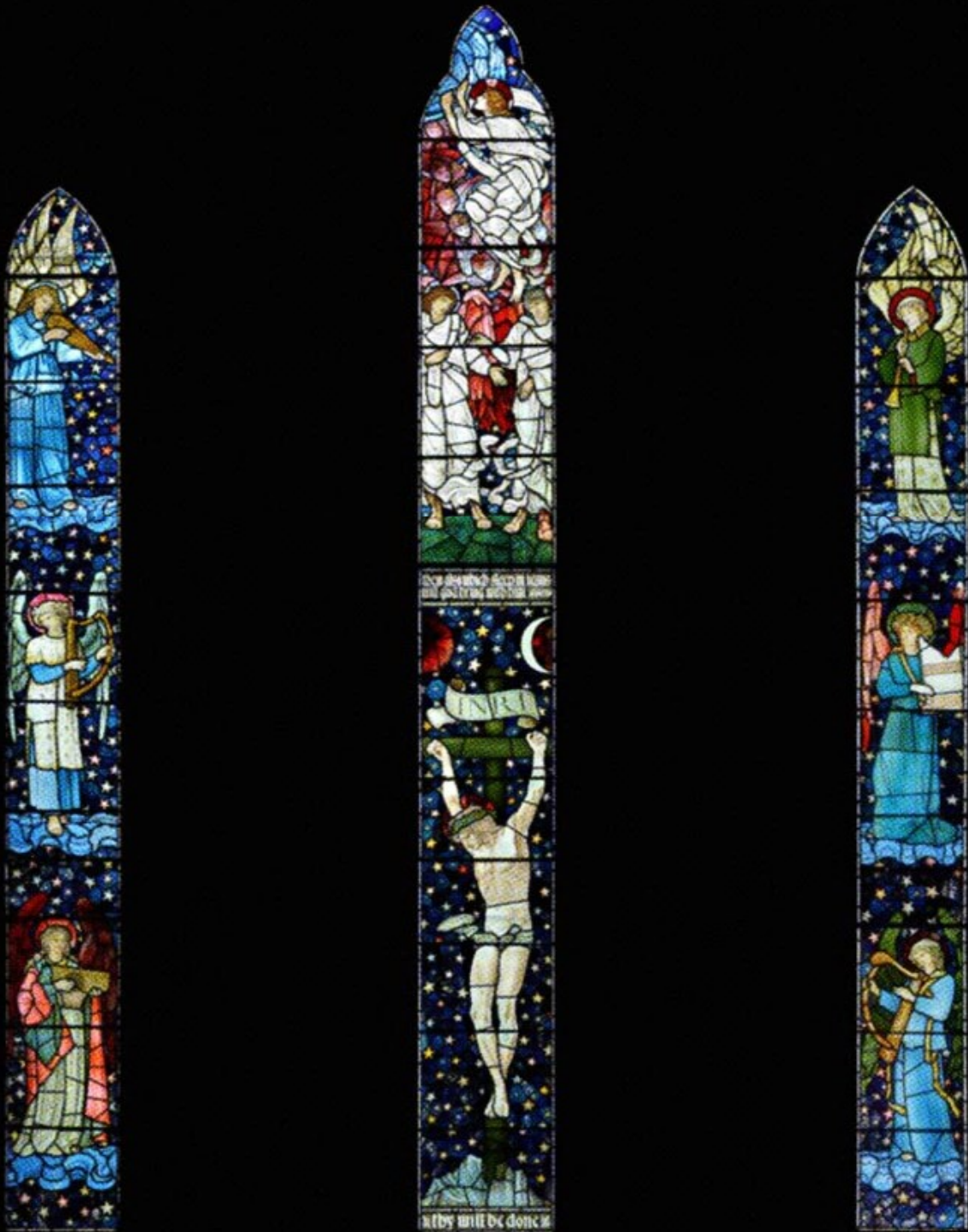
St Gregory, Tredington (Warks).



Adoration of the Magi by Garofalo (1481-1559), St John the Baptist, Buckminster (Leic).



Oak effigy of a knight c.1320, Ashwell (Rutland).



East window designed by William Morris & Edward Burne-Jones, 1881, Staveley (West)



Monument to John Somers (d.1716) by Peter Scheemakers, North Myms (Herts).



Reset brass of a man and woman in shrouds, Biddenham (Beds).



Christ seated on a rainbow on the screen coving, Oakley (Beds).

The Sackville monument at Withyham, East Sussex: triumph and tragedy in aesthetics

St Michael and All Angels church stands on a rise above a scatter of houses that make up the village of Withyham in East Sussex. The original medieval church was destroyed by a lightning strike in 1663 and was subsequently rebuilt. One of the main parts of the church is the Sackville Chapel on the north side of the chancel which was completed at some time between 1672 and c.1680. The first monument to be installed in the new chapel was that to Thomas Sackville (d.1675 aged 13) and his father Richard, 5th Earl of Dorset (d.1677). Thomas died at Samur, France and his father intended to erect a monument to his son but died before this could be achieved. After her husband's death, Lady Dorset erected a monument to her husband and their children. The monument to Thomas Sackville was made by Caius Gabriel Cibber (1630-1700), the son of a Danish royal cabinetmaker, who had settled in London in 1655. The original contract for the monument survives and specifies that it had to be completed within ten months. It was erected, as the inscription on the monument states, in 1678.

Cibber's monument was novel for its time in England. The design takes the earlier form of a tomb chest with relief carvings of the children on the long sides and inscriptions on the short sides, and a reclining figure of Thomas on the top. The parents, life-size and half-kneeling on cushions, on each side of the tomb chest, their faces, transfixed with quiet grief, gaze on him as he reclines on one elbow, looking towards a point over his mother's right shoulder (Figure 2). The boy rests his hand on a skull to indicate that he predeceased his parents. At his feet is a free-standing carving of the family achievement of arms and there are fixings for another carving,

now missing, near his head¹. The tomb chest is in black and white marble with well carved white marble figures. The 5th Earl is shown in armour and looks towards his son and wife: she leans on the tomb chest, resting her head gently against her hand, and looks up towards her son. The grouping of the figures is tight and intimate. The setting strongly suggests that the free-standing tomb chest was alone in the chapel and, at just that moment, the parents have come and knelt beside it. The observer is privy to a private act of family devotion and mourning.

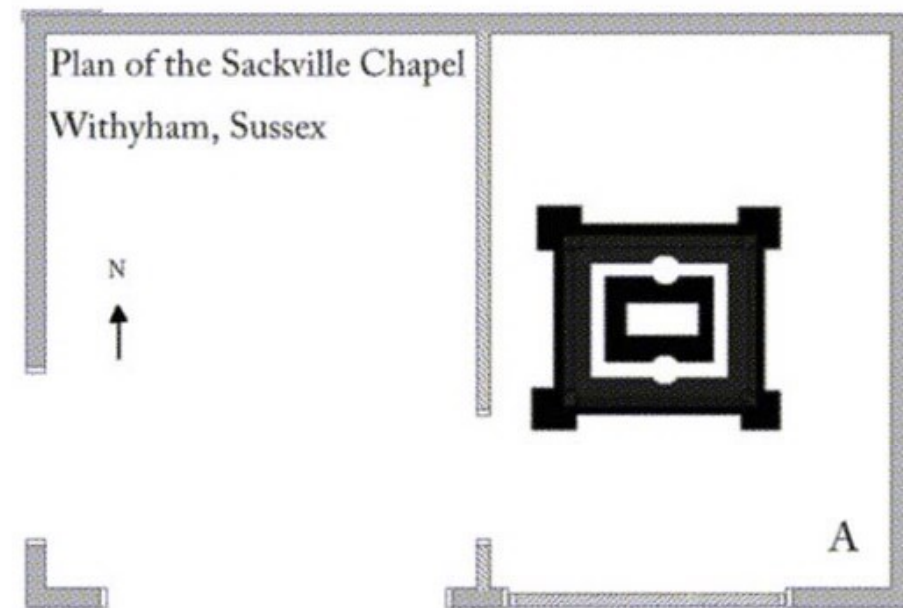


Figure 1: Plan of the chapel.



Figure 2: Overhead view of the monument showing the relationship between the main figures.

The monument stands in the large chapel with a generous space around it so that the viewer can appreciate it from any angle. Unfortunately, this is its failing; by not forcing a viewing perspective the faults in the composition soon become apparent. The most successful view, indeed the only view that truly communicates the tension between the three figures, is from the south-east. This is the viewpoint for nearly every published photograph of the monument although it is the most awkward to get to when viewing it in person as it requires standing in the south-east corner (point A, Figure 1) which is not an entry point into or a natural route through the chapel. From this vantage point the composition is elegant and well-lit (Figure 3). The large east window, the only window now in the chapel, lights the monument from the right, providing good shadowing and illuminating the arms, inscription, and all three figures.²

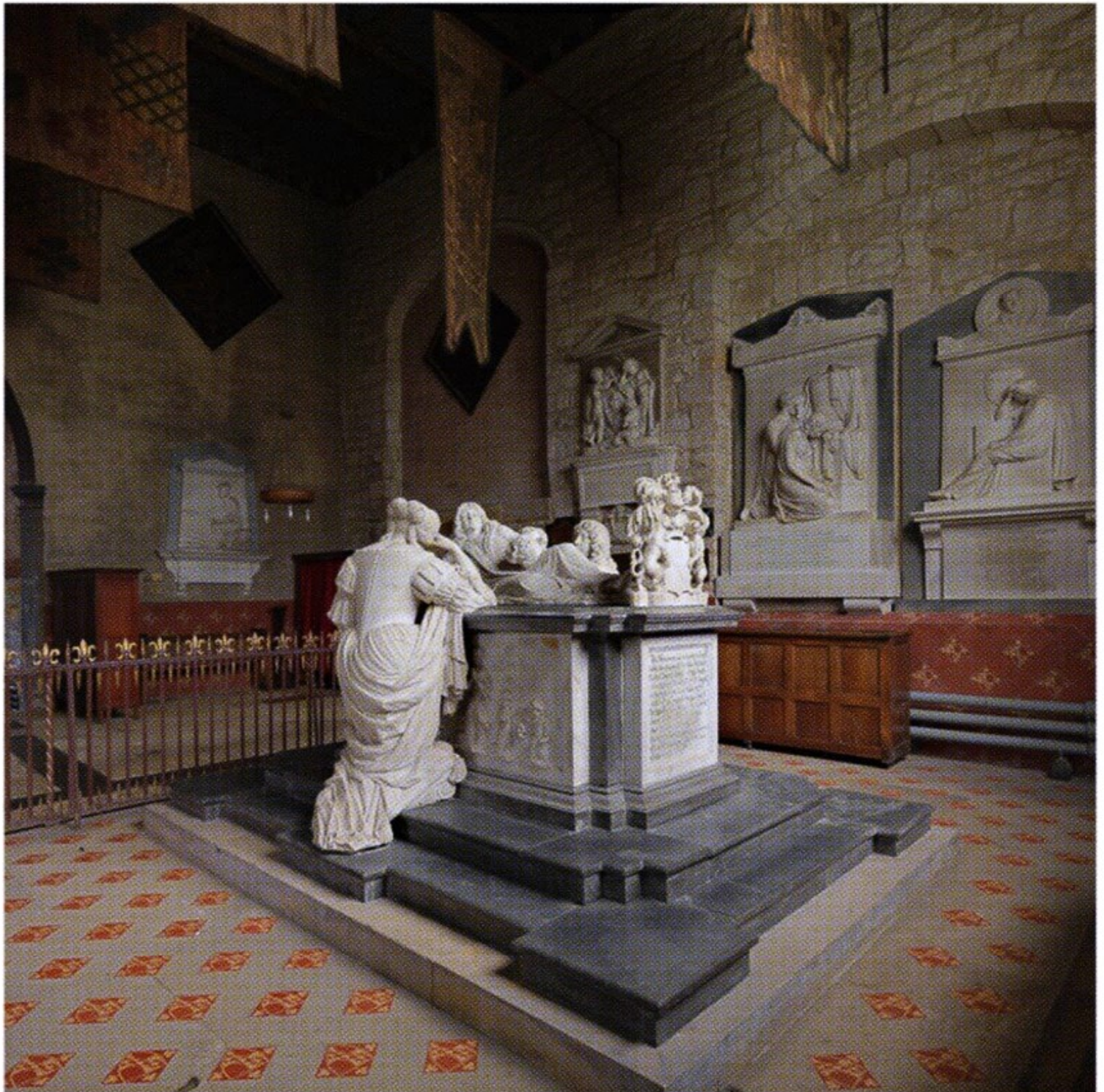


Figure 3: the monument as seen from the south-east.

Most of the south-facing relief is visible, as are all three figures. The Earl's face can be seen in a quarter profile between his son's left leg and the achievement. Thomas is almost completely visible and his gaze is directed over the observer's head. The skull, seen in profile, has heavy shadows emphasising the eye socket. The bulk of the tomb chest and the achievement of arms are balanced by his mother. Although she has her back to the observer, this is made up for by her clothing; a gathered-up skirt with many folds, part of which she holds against the tomb with her elbow, contrasting with the smooth curving lines of the clothing above her waist. It is clear by the turn of her head and by the resting of it on one hand that she is looking at her son. Her left foot, swaddled in her skirt and pushed back, beautifully intrudes into the black space of the surrounding steps, in a sense breaking the frame. This bold intrusion can be compared

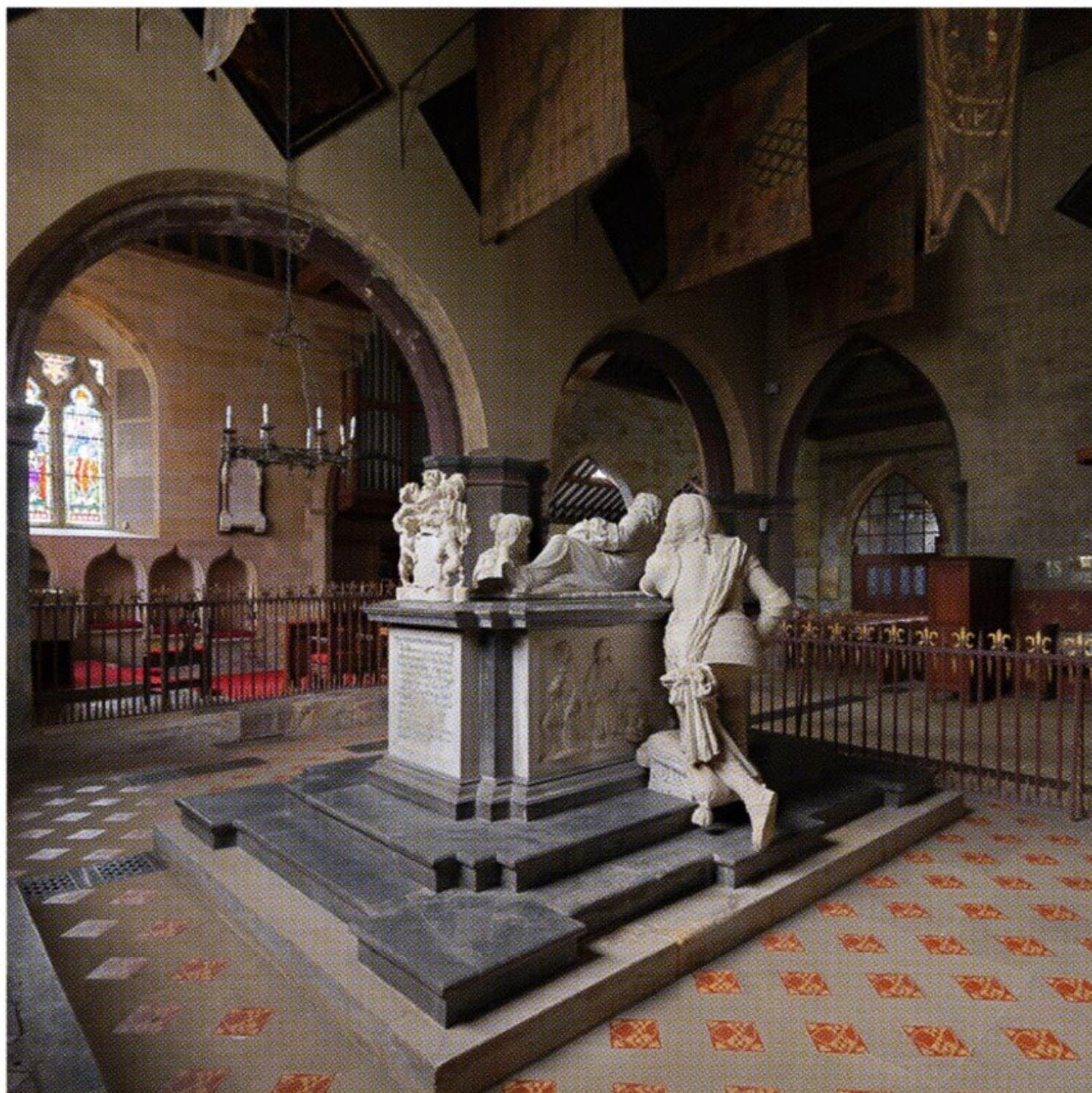


Figure 4: the monument as seen from the north-east.

with the rather feeble frame-breaking that occurs on Cibber's relief on the base of The Monument in London made three years earlier.

The monument has seven other main viewpoints; the four sides and the three other diagonals. Viewing face-on to any of the sides can be instantly dismissed as unsatisfactory, both because the monument tends to become more two-dimensional and also because various important elements of it are occluded by other elements. If viewing from the north, the Earl blocks the view of his wife and the son is turned away. If viewing from the south (Figure 8), Lady Dorset blocks the view of her husband and, while the face of Thomas can be seen, there is no longer a strong connection between the two effigies. He looks up and to the right while she is facing away from the viewer. From this angle the arm and hand she rests her head on are no longer fully visible leading to ambiguity as to the direction of her gaze. From the east the lighting is directly on the monument and there are no shadows. Thomas is hidden behind the large achievement and thus the focus of the other two effigies is lost. From the west the monument is back-lit and, while the faces of the parents can be seen, Thomas has his head turned away from the viewer and his body is foreshortened. Originally he would have been obscured by the now missing arms.

The three remaining diagonals also have shortcomings. The north-east view (Figure 4) is the most successful as it mirrors the south-east and thus the elements of lighting and position are the same. However, there are two important differences that mar this view of the composi-

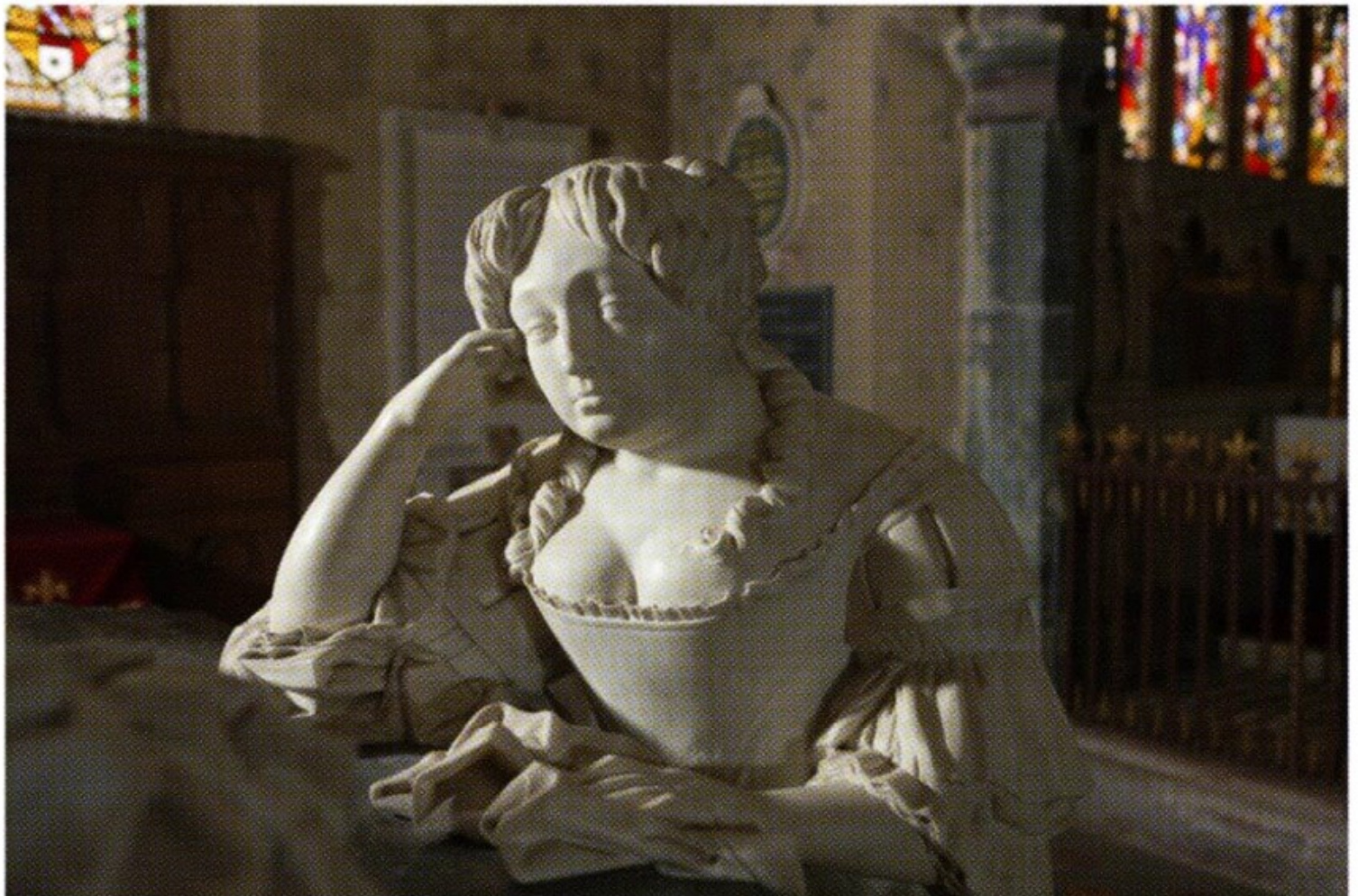


Figure 5: Thomas gazes over the right arm of his mother (to the left of her in this picture).



Figure 6: as seen from the north-west.

the north-west view except that the Earl's isn't visible at all. The view's saving grace is Lady Dorset who once again provides good balance in composition. From this angle it is clear that she is looking at her son and he is gazing into the distance over her head. However, without the Earl the sense of tension is lost.

Seen from above (Figure 2) the three effigies form a triangle and the best viewing position is clearly through the side formed by the parents. Due to the reclining attitude of Thomas, a viewpoint on the left of this side is the best. The combination of these factors forms a zone of optimal viewing from east to south-east. The achievement limits viewing from the east thus leaving the best position as the south-east which corresponds to one of the least accessible positions in the chapel.

In terms of modern aesthetics, Cibber's monument is a triumph of design and execution badly let down by poor siting and unenforced viewpoint. This in no way implies that the monument would have failed in its objectives in the late 17th century. Lady Dorset had a clear purpose in mind when commissioning this monument which was to illustrate parental grief over the loss of her son, honour both her son and husband, and create a display of wealth by using expen-

tion. The most obvious is that Thomas now has his back to the viewer and his face is seen in profile. Whereas from the south-east his father appears to be looking towards him and his mother and the effect is of inclusion, from this view-point his father appears to be staring into the back of Thomas' head. The second difference is with the Earl's legs. Unlike his wife whose legs are underneath her skirt, his are fully visible and from most angles the half-kneeling pose looks ungainly, as if the Earl had tripped and fallen against the tomb chest. This, combined with the inability to see the Earl's face, gives the monument an air of comedy rather than pathos.

The north-west view (Figure 6) is the poorest of the diagonals as it suffers from the ungainly position of the Earl's legs and that Thomas has his back to the viewer and his face is hidden. His mother is completely hidden by his body.

The south-west view (Figure 7) is the one that normally greets the visitor. It mirrors



Figure 7: the monument as seen from the south-west.

sive materials and a leading London sculptor. In this she was very successful.

Notes

1. A pen and ink drawing by Samuel Hieronymus Grimm held by the British Library shows the missing arms were still in place in 1783.
2. The chapel had a window on the north side of the monument but this was blocked when other family monuments were placed on the walls in the 18th century.

References

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Roscoe, Ingrid; Sullivan, M. G.; Hardy, Emma, *A Biographical Dictionary of Sculptors in Britain, 1660-1851*, London, 2009

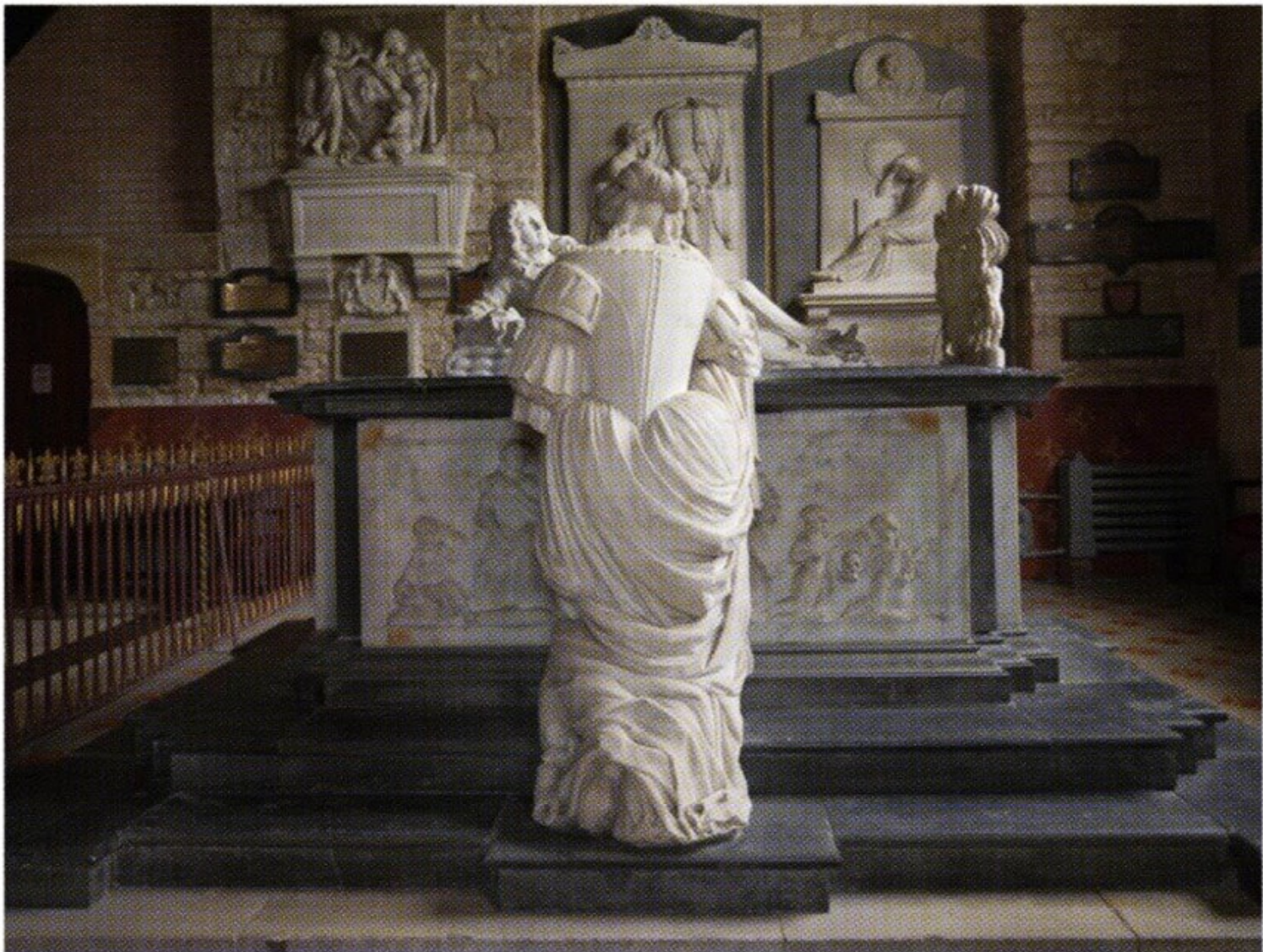


Figure 8: the monument as seen from the south.

✠ behold ye LAMB OF GOD



The waters were a wall unto them