

THE DIGITAL ATLAS OF ENGLAND FOUNDATION

ANNUAL REPORT



2010

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The Digital Atlas of England Foundation
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Front cover: Monument to Sir Thomas Salusbury & wife, 1777 by J. Nollekens at
St Mary Magdalene, Offley. Hertfordshire.

Back cover: West window of St Michael's church, Glassonby, Cumberland.

Contents

Director's comment

The Turner monument at Therfield

A year of images

Sixteen figures at Lowick



Director's comment

Welcome to the Annual Report for 2010. This year field trips covered a range of places up and down the country. Work continued on parts of Yorkshire; the North and West Ridings. Four away trips were made to areas outside striking range of weekend-length excursions.

The first of these extended visits began in Northumberland and allowed the completion of the county bar two places (not including Jesmond Parish Church for which access was flatly denied). Although the Newcastle suburbs cannot be considered rural, and thus should be outside the remit of the Project, all of the pre-1900 churches were visited and fully documented. Work then moved to Cumberland, starting at the Scottish border and working south. Three quarters of the county was covered and the remainder will hopefully be visited next year.

The second extended visit was to churches in Lincolnshire around Lincoln. Coverage focused on churches to the north-east and south of Lincoln. This included a fine series of churches sitting in a straight line to the south of the city; Navenby, Welbourne, Leadenham, Fulbeck, and Caythorpe.

The third excursion was to Somerset. Work began in the north-west of the county, linking up with areas completed in 2007/8. The opportunity was also taken to complete Devon with visits to Dartmouth St Saviour and Dartington church tower. The chancel of St Saviour is normally locked and so the brass to John Hawley cannot be seen. Arrangements were made to have the chancel opened and the Hawley brass, as well as several other objects, were recorded. Dartington tower, which stands in the grounds of the hall, is normally open to the public during the summer season. The tower contains monuments from the old church. During my time in Devon in 2007 it was closed because it was in a dangerous state. I was fortunate in my timing on this trip; I visited on the Friday and on the Monday a contractor was to begin work



Opposite: St Mary, Titchmarsh (Nthants). "The finest parish church tower in England outside Somerset". A product of the Perpendicular period.

Above: Brinkworth Priory (Northumb), interior of the chancel. The building is a good example of the transitional period between Norman and Early English.

on restoring the monuments.

Although two weeks had been booked for this excursion only one of them was fully utilised. Illness scuppered work during the second week and architectural endeavours were confined to studying the interior of Taunton hospital.

The last excursion of the year was one week in early October. I broke one of my Golden Rules; never re-do places that have already been covered. Most of the time on this trip was spent photographing churches in Hertfordshire, a county I covered in 1998. I can perhaps be forgiven for my little revisit. Camera technology in 1998 was very primitive and the Hertfordshire churches deserve better. A selection was made of churches with important contents in order to maximise returns. The churches targeted included Sawbridgeworth, Knebworth, Hunsdon, Offley, St Pauls Walden and Therfield. The last of these contains one of the most elaborate wooden monuments I have ever seen and is the subject of an article in this Report.

In late October a decision was made to shut down the *View Buildings* website. The site, which was originally a pilot study covering Huntingdonshire, Cambridgeshire, Rutland and the Soke of Peterborough, ran for five years. Unfortunately the low utilisation of this resource meant that the cost of running the site could no longer be justified. A site with the same level of detail but covering the entire country will appear one day, but only after the field work has been completed.

While *View Buildings* may have gone, there is a replacement. A start has been made on uploading the **entire** *Digital Atlas of England* archive. It will be in searchable form - something that cur-

Below: St Peter & St Paul, Broadwell (Oxon). Royal Arms on the sternboard from a barge. They are dated 1622 and were reused in 1829.



rently doesn't exist down to the individual picture level. This is an enormous project and will not happen overnight. The initial target is to catalogue the pictures taken in 2009. For that year there are just over 22,000 images and it is expected that the task will take about six months.

The new site is called the *Digital Atlas of England Photographic Library* and can be visited at <http://www.daephoto library.com/>

The on-line archive currently has only a handful of subjects with images, although this will in-



Above: Places visited in 2010.

Below: Places visited 1997-2010.

Right: Images taken & churches visited.

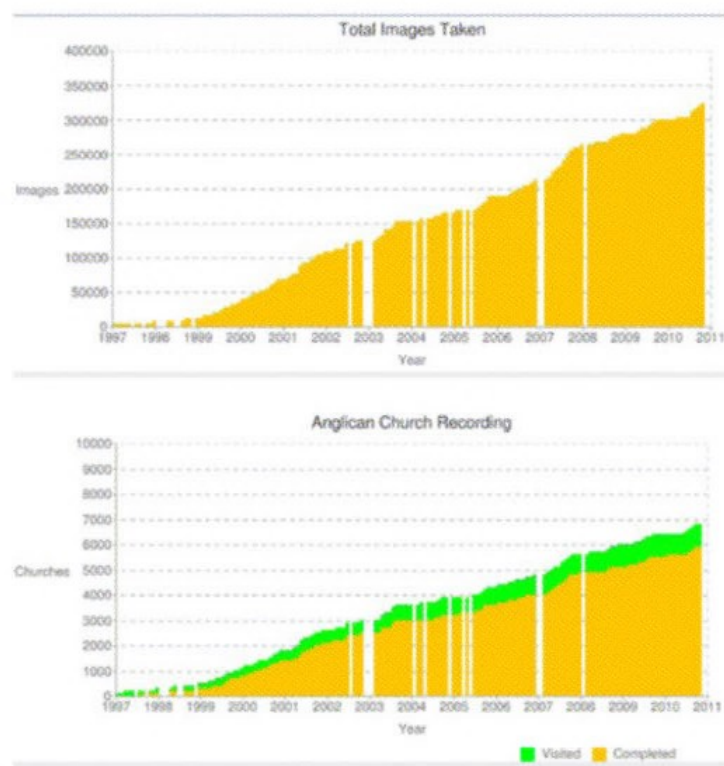


crease with time. The site is currently usable by invitation only and when it goes public it will be by subscription only. Readers of this report wishing to try the site should register at the above website using the following promotion code: **daepl2010**. The code will give you free access to the site for a year. Please note that the code is only valid until the end of June 2011. If you do not use the code during registration then you will find you will be registered successfully but none of the search facilities will work.

In its final form the image library will allow you to purchase web-resolution (700 pixels maximum length) versions of the images on-line. Higher resolution images will, of course, be available by contacting me directly.

C B Newham

Harrogate, December 6th 2010





The Turner monument at Therfield

Mounted on the north aisle wall of the church of St Mary, Therfield, Hertfordshire, is one of the most unusual and elaborate wooden monuments in England. It is to Ann Turner and was placed in the church soon after her death in 1678 by her husband, the Reverend Dr. Francis Turner, who later became the Bishop of Ely and was one of the Seven Bishops imprisoned by James II in the Tower of London.

Description of the monument

The monument is made from cedar wood and is constructed in a four by three configuration, as shown in the picture on the facing page. The largest panel is a black central plate with an inscription in black lettering on an oval gold background. The oval is surrounded by a sparse wreath tied with a ribbon at the bottom. Originally the oval was bordered by a coloured surround but much of this has now faded. Flanking the central panel are figures of Time and Death in round-headed niches. The figures are meant to stand on corbels but, in the current form of the monument, they have been pushed back inside their niches. The niches are surrounded by garlands of fruit and flowers and each has a cherub's head at the apex.

Above the central section is an unadorned open pediment flanked by flaming urns decorated with swags. The central section of the pediment has a shield in a cartouche. The shield is gold and may have always been like this.¹ Flanking the shield and reclining on the pediment are two female figures, both with one arm raised and the other resting on a skull. The heads of the figures are replacements and now look outward to the viewer, but originally they looked upwards and it is clear that this, combined with the upward gestures of their hands, is meant to be a reference to Heaven.² The sub-section below the pediment is adorned only with a strip of acanthus and is curiously bald. It may once have carried further decoration, although there do not appear to be any fixing points on the original woodwork and, in any case, any such decoration had disappeared before the first picture of the monument was made in about 1874.³

The three sections immediately below the central band consist of an inscription plate flanked by stylised flowers in raised decorative surrounds. The inscription consists of black lettering on a gold background. The original inscription plate

Below: State of decay. The interior of the chancel during demolition in c.1874. The Turner monument is on the north wall.





had disappeared by 1874 and the current inscription is a modern replacement quoting the inscription given in Cussans' *History of Hertfordshire*.⁴

The bottom of the monument is composed of a central shield in a cartouche flanked by swags. The central shield is gold but may once have displayed the arms of Turner. The shield once had leaves extending from it on each side but these disappeared at some time between 1874 and 1908 when the Royal Commission visited and photographed the church.⁵

It should also be noted that only the central panel, parts of the figure of Death, and the figure of Time retain their original colouring.

Until 1874 the monument was located on the north wall of the chancel. In December 1872 the ceiling of the chancel began to collapse and the chancel was blocked off.⁶ The entire building was subsequently demolished to be replaced by a new church designed by G. E. Pritchett which was completed in 1878.⁷ During the intervening years the congregation held services in a temporary building. Presumably the monument went into storage and it was during the attempt to prise it from the wall and its subsequent storage (under unknown conditions) that parts of it either decayed or were lost. Certainly, one of the urns had fallen off by the time of the 1874 pictures; quite possibly it was knocked off by the falling plaster as a hole is visible directly over the monument and a wooden prop stands in front of it. As both urns are original it seems that the missing urn, at least, was kept safe.

The monument ended up, as so many monuments did after Victorian "restorations", under the tower. The 1908 picture strongly suggests that the monument suffered most of its damage by being removed from the wall where it had been mounted for 200 years. This is understandable; no doubt the back of the monument had rotted due to damp through the wall and other sections may have suffered in the time that the roof of the chancel was leaking water during the winter of 1872 (and possibly before). The ribs of the skeleton may have disappeared long before because of their fragility. An oddity is the clean diagonal cuts - as if made by a sword or some other long bladed cutting device - through the female figures at the top. Both lost their heads and the tips of their upraised hands.

The monument stayed mounted on the north wall of the tower from 1878 until 1965. During this time small parts decayed or fell off but fortunately there were no major losses. In 1965 funds were found to have the monument restored. This was carried out by H & K Mabbitt of Colchester under the direction of David Atwell of Donald Insall & Associates.⁸ Nearly all of the missing parts were replaced, copies being made either from surviving parts or by replicating what appears in the 1874 pictures. The monument was placed in a new position on the north wall of the north aisle so that it may be seen and appreciated by all who enter the church.

Francis Turner and Therfield church

Francis Turner was born in 1637, the son of Thomas Turner, Dean of Canterbury, and Marga-
Opposite, clockwise from left: The monument in c.1874 during the church's demolition. The monument in the early 1960s before restoration. The figure of Death as it now appears on the monument - only the shroud, pelvis and one leg are original.



Above: Colour coded image showing what parts of the monument were replaced during the 1965 restoration. Uncoloured sections are original. Blue sections are replacements for parts that were missing or had deteriorated in the period 1875-1965. Red sections are replacements for parts that were missing prior to 1875.

work was celebrated in a Latin poem by Thomas Wright in the same year.¹³ It may be that some of the improvements were suggested by Sir Christopher Wren.¹⁴

Turner became Master of St John's College, Cambridge in 1670. He not only spent money on Therfield but was one of the benefactors to the new buildings at the college.¹⁵ It is quite possible that some of the craftsmen who worked at St John's were also employed at Therfield.

In October 1676 Francis Turner married Ann Horton at St Etheldreda's Chapel at Ely House. He resigned the mastership of St John's on his marriage and the couple retired to Therfield. Turner's happiness was short lived for his wife died in childbed on the 28th of January 1677/8.

Opposite: The figure of Father Time on the monument. Most of the figure is original.

ret, daughter of Sir Francis Windesbank, Secretary of State to Charles I. Francis later attended Winchester College, established by William of Wykeham. He then took a B.A. at New College, Oxford, in 1659 and then an M.A. in 1663. He took his D.D. in 1669. He was presented with the living of Therfield in 1663.⁹

When Turner arrived at the church he found it in a state of disrepair. For the next fifteen years he began improving the church and spent a considerable sum of money on the chancel.¹⁰ By the time he had finished in 1678 he had repaved the floor, placed rails around the altar and paved the floor of the sanctuary with polished marble.¹¹ He was also probably responsible for the set of Royal Arms and the chancel screen.¹² Perhaps the most stunning addition was a decorated plaster ceiling. This had obviously not been intended for the church and had to be cut to fit. On the edge of the ceiling at the apex of the chancel arch was the inscription "FT. 78" surrounded by a wreath tied with ribbons, echoing the surround of the inscription on his wife's monument. The new



Nevertheless, while his little daughter named Margaret survived, Francis Turner never married again. He dedicated the repairs to the chancel to his wife and erected the cedar monument, providing an inscription in Latin that he himself penned.¹⁶

Why is the monument made of wood and who made it? Unfortunately there is no documentary evidence to answer these questions. We can, however, make some thoughtful guesses. The monument was required in a hurry and also after Turner had already spent a considerable sum on the chancel. In order to reduce costs and facilitate a speedy solution he was probably forced to use cheaper materials. He had probably already employed craftsmen to create a new wooden screen for the chancel and possibly the same wood carvers had been employed at the new buildings at St John's. Indeed, the screen that can be seen in the 1830s sketches of the interior of Therfield church by J. C. Buckler bears some striking similarities to the monument; an open pediment with reclining figures flanking the Royal Arms and decoration including what look to be swags.¹⁷ The screen dates from the late 17th century and was probably one of Turner's improvements. It seems natural that he would turn to people he had already dealt with to make him a monument in a hurry. They were also close by in Cambridge which would have reduced times and costs when compared to ordering from a London workshop.

The author is unknown. It seems reasonable to suggest that he was very good but not great; the figure of Father Time with his wind-swept beard is notable and very finely carved. The surrounding garlands are not in the Grinling Gibbons league but are excellent nevertheless. Further light might be shed if other examples of this carver's work can be found. Perhaps examples exist in St John's College or country houses in Cambridgeshire or Hertfordshire.

Francis Turner died in 1700 and was buried in the vault in Therfield chancel next to his wife. Unlike her he had no monument, just a floor slab with one word: EXPERGISTUR.

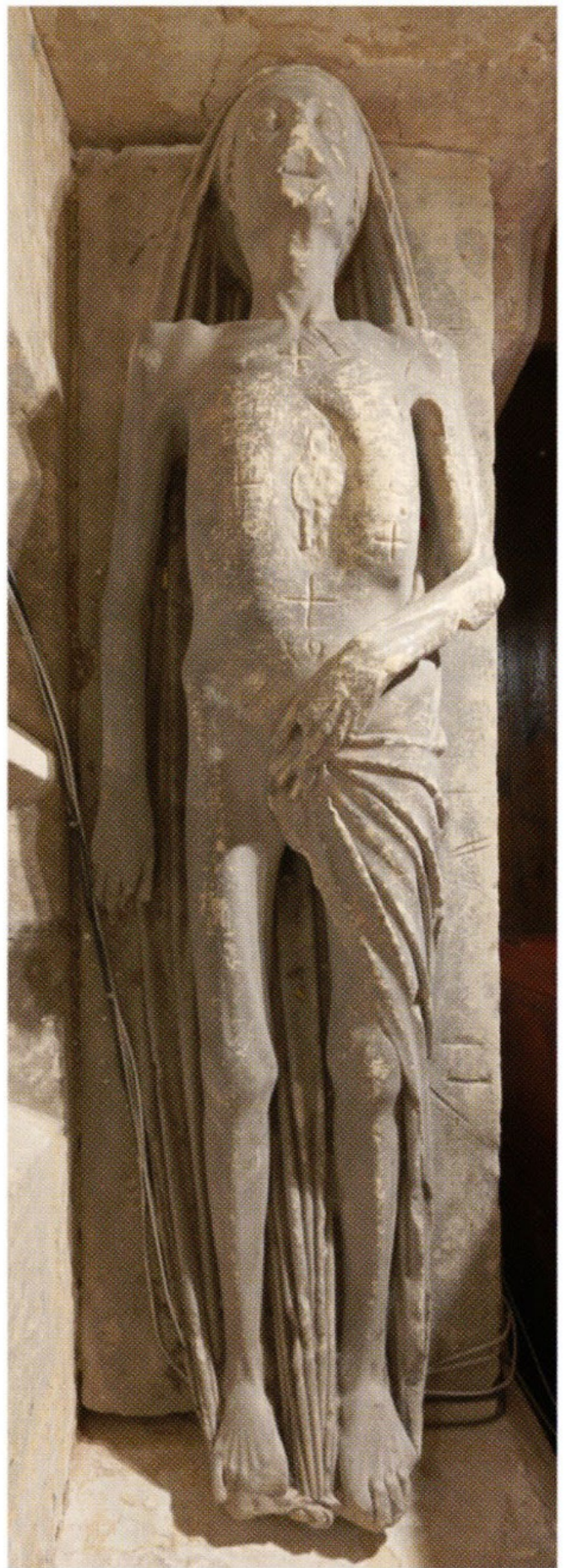
- 1 The earliest description of the monument is given by "G.K." in *The Gentleman's Magazine* Volume 56, 1786, page 834: "In the middle of the pediment is a blank shield". The gold-leaf now on the shield is modern.
- 2 *Ibid.*, "...on the pediment are two female figures reclining on skulls, with their hands and eyes uplifted..."
- 3 However, there are faint markings suggestive of swags in early pictures of the monument. It is hard to ascertain whether they are the shadows of former decoration or just patterns in the wood. The photographs of the church during demolition were taken by T. B. Latchmore and prints may be found at Therfield church, the Hitchin Museum, and the County Archives. The original glass negatives were unfortunately destroyed for glass reclamation in the 1940s. Latchmore photographed the mediaeval sedilia and tomb recess in the chancel but, to my knowledge, did not take one of the monument. The only pictures surviving which show the monument in its original location are three general views of the chancel.
- 4 J. E. Cussans, *History of Hertfordshire - Volume I*, (1873), page 122.
- 5 A single picture was taken in 1908 by the Royal Commission on Historical Monuments in England. National Monuments Record, picture AL1826-085-03.
- 6 Cussans, *Ibid.*, page 121, footnote.
- 7 Nicholas Pevsner, *The Buildings of England: Hertfordshire*, (London 1953).
- 8 Plaque in the church recording the restoration.
- 9 Agnes Strickland, *The lives of the Seven Bishops*, (London 1866)
- 10 *Ibid.*, Page 152. I am told by Mrs Ann King, the local historian, that some of the details about his improvements to the chancel and the monument to his wife were given in the sermon Turner preached on the death of his wife, however, I have been unable, so far, to find where this sermon is recorded. The sermon is referred to in a letter by his mother-in-law, dated March 20th 1678 (Bodleian Rawl. Letters 93, page 51).
- 11 However, he did not provide the wall panelling. "The said Dr. Turner did in the year 1676 at great expense repayr and beautify the Chancell, as it now stands, excepting a parcell of wainscott on both sides, between the seats and the rayles of the Communion table." Parish registers DP107/1/2.
- 12 Two drawings by J. C. Buckler exist of the interior of the church made in c.1835-40. In both drawing the chancel screen is shown to be of late 17th century type with barley columns supporting an open pediment with reclining figures; intriguingly of the same design as the monument. The drawings may be found in the grangerised copy of Robert Clutterbuck's *The history and antiquities of the county of Hertford - Volume III* (London 1827) at the Hertfordshire County Archives. The Royal Arms still hang in the church, although they are not in their original colour scheme because they were stolen in 1977 and repainted before being located and returned to the church some years later.
- 13 The poem is recorded in Henry Chauncy's *The historical antiquities of Hertfordshire* (London, 1700) under the entry for Therfield.
- 14 Strickland, page 152. Unfortunately no reference is given, as with many of the statements in Strickland's book.
- 15 Bodleian, Rawl. Letters 93, page 62, *Catalogue of the Benefactors to the New Buildings in St Johns College in Cambridge, begun 1660 & finished in ye year 1675*. Francis Turner gave £250.
- 16 The inscription states "He intended the church itself as a more lasting memorial than cedar". How ironic that the monument survived while the church was demolished.
- 17 See note 12.

A year of images

October 2009 to October 2010



Above: Farnborough (Warks), brass in a stone surround to Mary Wagstaffe.



Left: Flamstead (Herts), early 15th century effigies which apparently once held hands.
Right: Hughenden (Bucks), early 16th century cadaver.



Top: St Mary, Newmarket (Suff), *Christ entering Jerusalem* by J. Wood (1801-70).
Centre: Great Hampden (Bucks), John Hampden (d.1643) by Henry Cheere, 1743.
Bottom: Letheringham (Suff), St Mary & the Abbey gatehouse.



HERE VNDER LYETH BURIED MARY FOWRTH
DAUGHTER OF EDWARD THIRDE OF



HERE VNDER THIS PLACE LYETH BVRIED MARGARET ELDEST
DAUGHTER OF GEORGE OLIVER OF GREATE WILBRAHAM
IN THE COVNTY OF CAMBRIDGE, WIFE OF HAYNES BARLEE
OF CHESHAM IN THIS PARISH 160th BY WHOM HE HAD

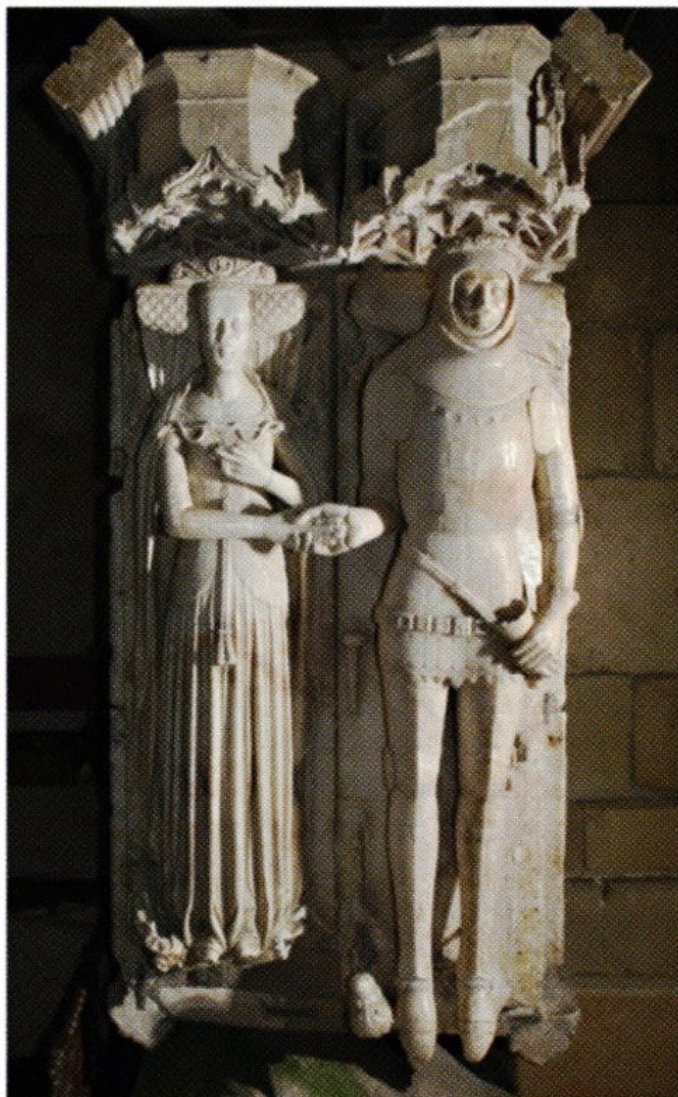


Top left: Ampleforth (Yrk NR), odd monument to a civilian and wife, early 14th century.
Top right: Crick (Nhants), Norman "Dalek" font supported by three monsters.
Bottom: Little Easton (Essex), relief on the monument to William 2nd Lord Maynard, d.1696.
Opposite: Wetheral (Cumb), monument to Lady Howard, d.1789, by J. Nollekens.
Previous page: Clavering (Essex), monuments to the two wives (d.1653 & 1658) of Haynes Barlee, attributed to Joshua Marshall.



HANDS I COMMEND MY SPIRIT; FOR THOU
HAST TAKEN ME



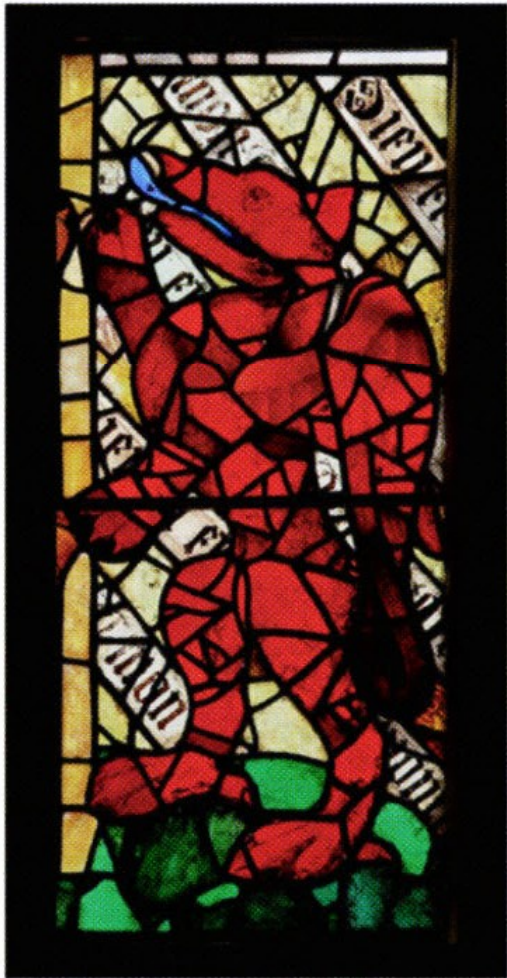
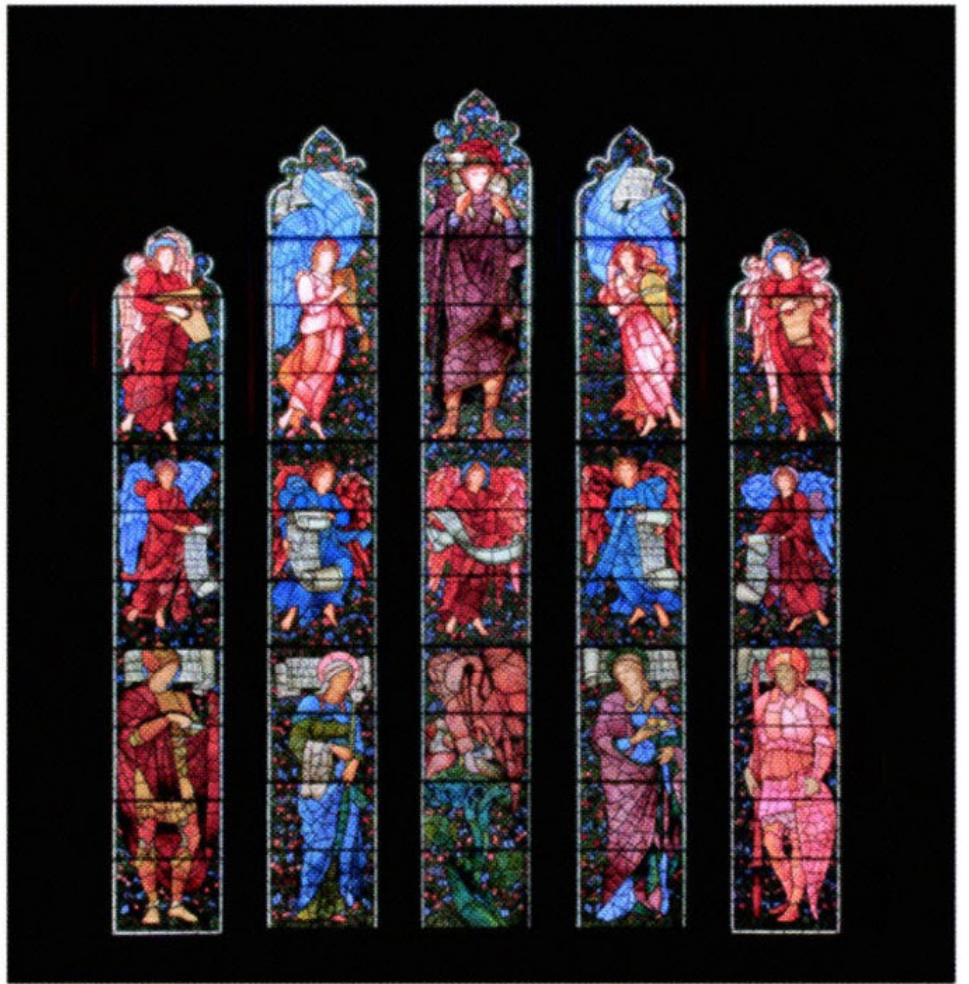
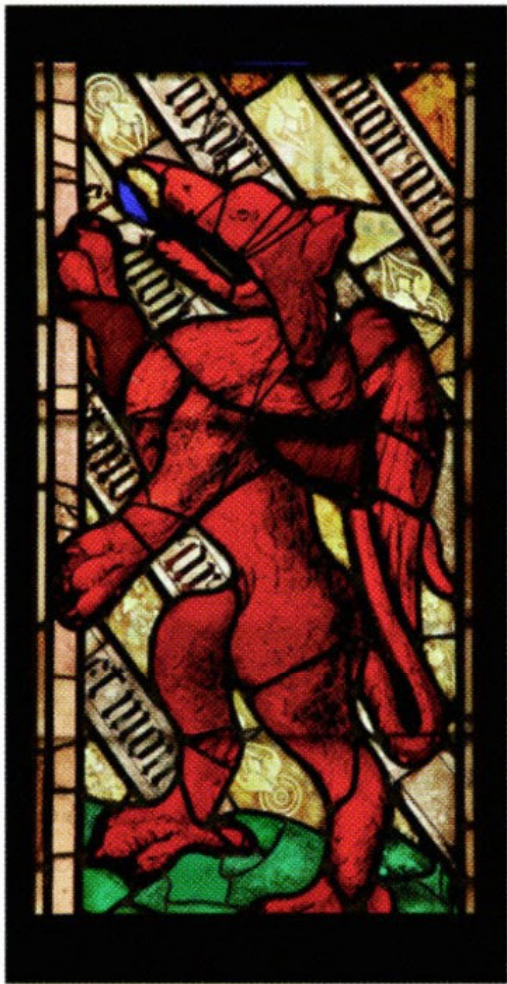


Top left: Lowick (Nhants), monument to Ralph Greene and wife, 1415-20.

Top right: Wendens Ambo, mediæval bench-end carving of a tiger looking into a mirror.

Left: Torpenhow (Cumb), nave ceiling given in 1689 and supposedly originally from the London Livery Company's Hall.

Opposite: Fawsley (Nhants), alabaster monument to Richard Knightley (d. 1534) & wife. "An outstandingly fine monument" (Pevsner).

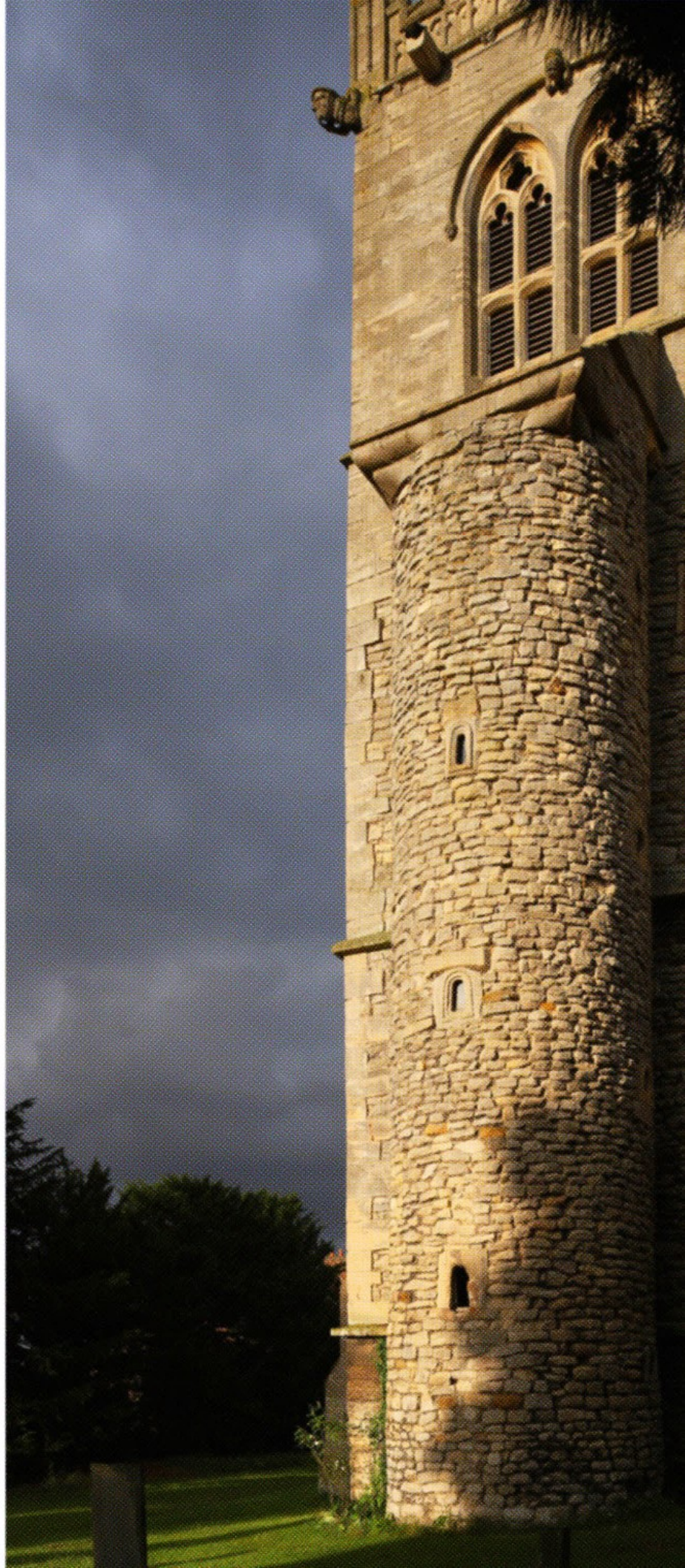


Far left top & bottom: early 16th century stained glass dragon supporter in the chancel east window of Stanford-on-Avon, Northamptonshire (top), and the nave north-east window at Earsdon, Northumberland (bottom). The Earsdon glass was given to the church by Lord Hastings in 1874 who bought it in 1840 when Willement was restoring Hampton Court Great Hall. It is attributed to Henry VIII's Master Glazier Galyon Hone.

Left top: Brampton (Cumb), chancel east window designed by Morris & Burne-Jones and made by Morris & Co, 1878-80.

Left bottom: Clare (Suff), early 17th century Sun roundel in the chancel east window. On the 6th of January 1643/4 William Dowsing visited the church and recorded it specifically: "And the sun and moon in the east window, by the King's Arms, to be taken down". The moon, rather more fragmentary, also remains. Whether "to be taken down" refers only to the King's Arms or also to the sun and moon glass is open to interpretation.

Right: Hough-on-the-Hill (Lincs), Anglo-Saxon tower stair projection. The bottom section of the tower is also Anglo-Saxon, the upper part is Perpendicular.





Top left: Old Cleeve (Som), cat catching a rat at the foot of a civilian of c.1425.

Top right: Spraxton (Som), a fuller with his tools on a bench-end. Mid-16th century.

Bottom left: Clipsham (Rut), 15th century glass depicting birds; this one catching a worm.

Bottom right: Hornby (Yrk NR), bird in foliage painted on a 15th century screen.



St Paul's Walden (Herts), 18th century screen to the chancel.

nVIII



nVII



nVI



nV



Sixteen figures at Lowick

The church of St Peter, Lowick, Northamptonshire, is a fine Perpendicular building which was built mainly at the expense of the Greene family. The church is notable not only for its architecture but for its monuments and stained glass. This article gives a whirlwind tour of the high quality glass now mounted in the north aisle windows.

The four windows, each with four panels, contain glass that pre-dates the rest of the fabric of the church. Most of the panels were originally from a Tree of Jesse in a window of the preceding church. When the church was rebuilt by the Greene family in the late 14th century the panels were cut to fit the north aisle windows. The subjects in the windows, starting from the western-most window nVIII, and looking at the panels left to right, are as follows:

nVIII

King Rehoboam.
King David, holding his harp.
King Solomon.
King Asa, holding a sword.
Top: St John Baptist & a bishop or abbot.

nVII

Jacob, with a scroll.
Isaiah, holding a book.
Elias, with his name on a book.
Habbakuk, with his name on a scroll.
Top: A deacon (St Stephen?) & an Apostle?

nVI

Daniel, with his name on a scroll.
Ezekiel.
Jeremiah, with his name on a scroll.
Isaac, with his name on a scroll.
Top: St Michael & a nun.

nV

Joseph.
Zacharias.
Micah.
A donor knight, thought to be Sir Simon de Drayton
Top: St Margaret & possibly an Apostle.

















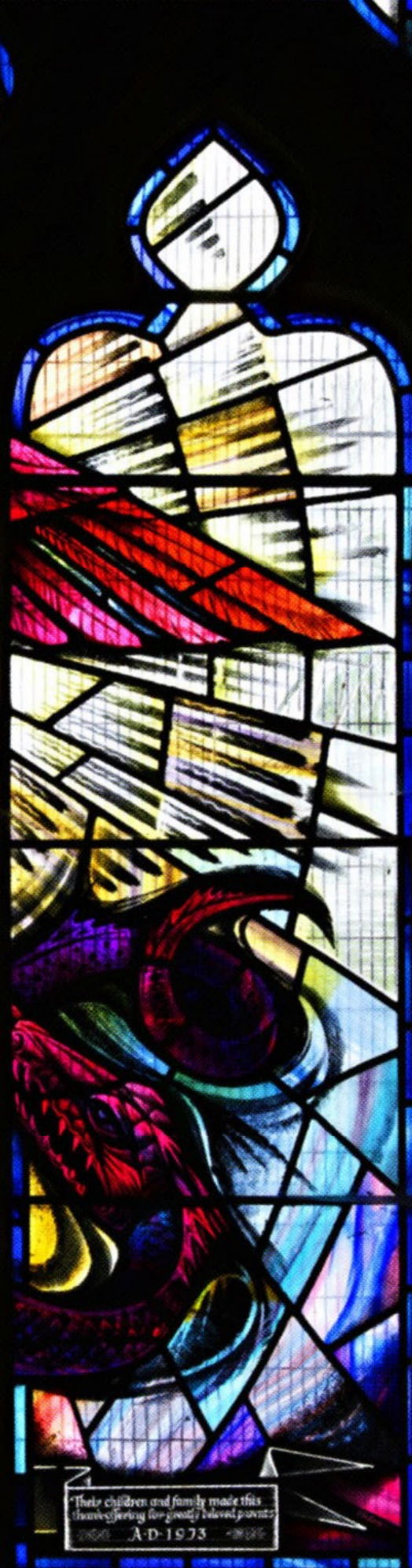








Remember in Christ Frederic &
Thomas Westgarth of "Hunponby"
brothers both in Holy Orders
with Elspeth wife of Frederic
and Elizabeth wife of Thomas



Their children and family made this
thanksgiving for greatly beloved parents
A.D. 1973