



ENGLISH HERITAGE



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Editor: Richard Hewlings

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The contributors to the journal include English Heritage historians, archaeologists and curators, and other experts writing on English Heritage properties. Their research is previously unpublished and is lavishly illustrated throughout.

The third volume of this annually published journal reflects the broad range of research being undertaken at English Heritage.

Contents Volume 4

The articles in Volume 4 explore a wide range of subjects, time periods and English Heritage properties.

Hadleigh Castle, Essex *Magnus Alexander and Susan Westlake*

Recent archaeological field surveys and historical research at Hadleigh Castle, Essex, have led to an improved understanding of the castle's chronological development, the extent of its earthworks, and the location of its riverside wharf and mill. This article highlights these recent findings, and reveals the importance of the castle's wider estate and landscape context.

A House for Fish or Men? The Structure, Function and Significance of the Fish House at Meare, *Somerset* **Edward Impey**

The Fish House was built for Glastonbury Abbey in the 14th century beside the vast lake (since drained) at Meare. The author suggests that it was not intended, as is usually claimed, for processing or storing fish and associated equipment, but as a house, principally used by an official responsible for managing and guarding the fishery. It had a chamber above a hall of standard English medieval plan – an arrangement otherwise known only from the mid-15th century. Its unique design is best explained by its unusual function, important respectively to the study of domestic architecture and monastic administration in the Middle Ages.

The Anthropoid Coffins at Farleigh Hungerford Castle, Somerset *Cameron Moffett and Richard Hewlings*

Below the chantry chapel at Farleigh Hungerford Castle is the 17th-century burial vault of the Hungerford family – major landowners in Wiltshire and Somerset from the 14th to the 17th centuries. It contains eight lead coffins of anthropoid form, four of which have faces. This article, prompted by the first detailed photographic record of the coffins, outlines the family history of the Hungerfords, describes (for the first time) the burial crypt and the coffins, and suggests the identities of the bodies which they contain.

The Long Gallery Portraits of Apethorpe Hall, Northamptonshire *Kathryn A Morrison*

Between 1624 and 1640 16 full-length portraits were set into the full-height panelling of the Long Gallery of Apethorpe Hall in Northamptonshire. Space was created for an additional five portraits in the 18th century, and substitutions were made from time to time, yet the series remained substantially intact until it was dispersed, in the late 19th century. Based on surviving evidence, the article reconstructs the history of the portrait series and traces reproductions of most of the paintings.

John Webb, William Samwell and the Grange *David Brock*

This article explores the arguments behind the recent reconstruction drawings of William Samwell's 17th-century great house, The Grange at Northington, Hampshire, resolving the question of the original roof in favour of an eaves cornice. The author then assesses the reinstatement of the 19th-century staircase, and examines the overall design of the building, finding many connexions between Samwell and Inigo Jones's pupil and heir, John Webb. The place of the Grange in Samwell's oeuvre is considered, particularly in relation to Bushy House, his other complete surviving house.

Rufford Abbey and its Gardens in the 17th and 18th Centuries *Pete Smith*

The first marquess of Halifax's 16th- or 17th-century house at Rufford Abbey, was converted from former Cistercian Abbey buildings by recently discovered architect, William Taylor. Around the house lay a huge baroque garden designed by a gardener whose name appears to have been Thonous. In the 1730s Sir George Savile, seventh baronet, designed unique waterworks in a rococo style. Sir George's son, the eighth baronet, replaced most of his predecessors' gardens by a landscape garden of standard later 18th-century type, and engaged John Platt of Rotherham to construct buildings for the estate.



The Anthropoid Coffin in England *Julian Litten*

The anthropoid coffins at Farleigh Hungerford belong to a class of almost exclusively high-status burial vault deposits. These coffins, England's response in lead to the Egyptian mummy-case, became fashionable in the late 15th century and continued in some areas into the last decade of the 17th century, though declining in popularity during the 1660s and 1670s. This article describes and illustrates the known examples, and puts those at Farleigh Hungerford into context.

The Whitby Gladiator *Richard Lea*

English Heritage has recently recreated a statue which is known to have stood in the centre of the walled and paved courtyard in front of the north range of Whitby Abbey House, built between 1671 and 1674. This article considers the evidence for the statue's form and location and concludes that it was a copy of the famous first-century BC Hellenistic sculpture known as the Borghese Gladiator, now in the Musée du Louvre. It records other copies in English gardens and considers the motives of Sir Hugh Cholmley, who set it up at Whitby.

The Master Mason Slain: the Hiram Legend in the Red Velvet Room at Chiswick House *Ricky Pound*

For the first time, this article fully describes the Masonic programme illustrated in the ceiling painting of the Red Velvet Room at Chiswick House. The painting depicts the story of Hiram Abiff, the murdered master mason of Solomon's Temple in Jerusalem. This legend was first published in 1730, at about the same time that the painting was executed. The painting shows Inigo Jones as the murdered master mason, and its allusions to the fallen house of Stuart may have reflected the political sympathies of Lord Burlington, the owner and architect of Chiswick House.

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