

The Parish Church of All Saints, Hurworth

Hurworth is a long linear village on the north bank of the River Tees, and the parish church of All Saints lies to the east of the Green; it is set east-of-centre at the narrowest point of an elongate churchyard lying between the main road and the steep bank dropping to the river.

Description

The Exterior

This is a cruciform church with a four-bay aisled nave that has a west tower and a south porch, transepts, a chapel in the angle of north aisle and north transept¹, and a three-bay chancel with two-bay aisles and an unaisled sanctuary. The external walls are of close-jointed squared and tooled stone with ashlar dressings, and the roofs are of graduated Lakeland slates. All the external fabric (except for some re-set heraldry) appears to be of 19th-century date, although within this several phases are discernible. Medieval fabric survives in the lower part of the west tower and perhaps also the aisle and north-west transept walls, but all these have been refaced externally.

The **West Tower** rises in four stages, divided by moulded string courses, above a bold moulded plinth which extends around the paired stepped buttresses at the western angles², with moulded set-backs, rising to the full height of the tower, and a semi-octagonal stair turret, in the angle of tower and north aisle, rising to the third stage. The dressings of the buttresses are of tooled-and-margined ashlar; those of the stair turret of a smoother ashlar, although otherwise its fabric matches well with



The church from the north-east

that of the main body of the tower. At the eastern angles similar buttresses rise above the nave walls. On the west the lowest stage has a steeply-pointed trefoil-cusped lancet window under a moulded hood with foliate terminals; on either side of its head are a pair of shields in 19th century ashlar, and above a rectangular moulded panel containing three shields carved on older weathered sandstone Boyle (1892, 657) identifies these as, from l to r, Neville (a saltire), Tailboys (a saltire, and in chief three escallops), and Dacre (three escallops). On the south is a

¹Prior to the 19th-century enlargement this was the north transept, and is hereafter referred to as the north-west transept.

²The northern of the pair at the north-west angle has an OS benchmark just above its plinth

quatrefoil light in a square frame. On west and south the second stage has cinquefoil-headed windows in double-chamfered surrounds, under casement-moulded hoods with turned-back ends; above, two courses below the next string course, is an apparent change to lighter-coloured stone in more elongate blocks. The stair turret on the north has a chamfered plinth that joins awkwardly with the moulded one of the tower; it has an external segmental-pointed doorway and is lit by a series of trefoil-headed loops; it rises to a pyramidal cap of stone slabs at the top of the second stage

The short third stage has a clock face on each side, in a circular surround within a chamfered square frame, the spandrels being sunk; only that on the west now has a clock; that on the east is clearly earlier than the preset steeply-pitched nave roof, which partly conceals it. Above is a moulded set-back, and then comes the belfry with a tall two-light window on each side, made up of two uncusped lancet lights with an open spandrel, under a casement-moulded hood with turned back ends. There is a casement-moulded string at the base of the parapet, which has an embattled coping and square pinnacles at each corner that have lost their caps.

The **Nave** has no clerestory; the section of the nave walls above the aisle roofs cannot be properly seen from ground level. The east gable has a slab coping and a ring-cross finial;

The **South Aisle** is built of coursed and squared stone similar to that of the tower, although there does seem to be a change between the western bay and the remainder; the main part of the aisle is of yellowish stone, and the (later?) western bay shows more regular tooling³. The dressings of the openings are all tooled-and-margined, like those of the tower. There is a chamfered plinth and stepped buttresses that articulate the four bays, with a similar buttress set diagonally at the south-western angle. The parapet has a moulded coping, and a moulded string at its base that is continued across the west wall to link with the string between the first and second stages of the tower.

The west wall has a lancet-headed niche, semicircular in plan, with a deeply-moulded semi-octagonal corbel at its base and a casement-moulded hood with turned-back ends. The three windows in the south wall (the second bay is covered by the porch) are each of two acutely-pointed lights with cinquefoil cusping, with a quatrefoil in the spandrel, in a broad chamfered surround in which each jamb is made up of a single upright ashlar block, under a casement-moulded hood with turned-back ends. ;

The **North Aisle** is of two-and-a-half bays (to the west of the North Chapel); plinth, buttresses and the two windows on the north are all similar to those of the South Aisle, although here the masonry, squared blocks with a pecked tooling, seems uniform. Instead of a moulded string at the base of the parapet there is a square band. The west end of the aisle is largely covered by the tower stair turret, and looks as if it might have been rebuilt or re-faced when the turret was added.

The **North-West Transept** has a chamfered plinth at same level as that of the adjacent North Transept but its stonework looks more eroded and is perhaps earlier. There is a diagonal buttress at the north-west angle. Its north end has a Perpendicular-style window of three cinquefoil-headed lights with simple panel tracery over, but the hoodmould and upright ashlar blocks of the surround are akin to those of the other windows of the aisles and in the gable ends of transepts; above and to each side are rectangular moulded panels containing old worn

³The parapet however looks to be of a single build.

shields, and a shallow-pitched gable.

Set in the angle between the chapel and the north aisle is a rainwater head dated '1846'.

The **South Porch** is clearly later than the aisle, and is constructed of close-jointed squared stone with a distinctive horizontal tooling, and has ashlar dressings with a light diagonal tooling; it has a chamfered plinth and a moulded eaves course. On the south is a two-centred archway with attached shafts to its jambs that have carved capitals and moulded bases. The gable above has a coping chamfered on its lower edge, set on moulded kneelers.

The **South Transept** has a tall chamfered plinth continuous with that of the south aisle (although its squared stone seems more regularly tooled than that in the main part of the aisle) and stepped diagonal buttresses at its southern angles. It is considerably taller than the aisle, and has a moulded oversailing course at the base of its parapet. In its south gable is a large window of four cinquefoiled lights with a foiled circle in the head, in a surround similar to that of the smaller windows of the aisle; above is a small quatrefoil light. The two-light window on the east side of the transept is quite different, and is clearly an insertion. It has lightly-tooled ashlar dressings, and a surround with attached shafts to the jambs and a richly-moulded hood on head stops.

The **North Transept** is very similar, with a similar large four-light window in the gable end, and an inserted two-light window on the east..

The **Chancel** and its aisle are clearly of a later build than the nave and transepts, and are constructed of coursed squared stone with horizontal tooling, with smooth ashlar dressings. The two-bay aisles have chamfered plinths and big chamfered set-backs at mid-height (except for the east end of the south aisle), and broad buttresses, set in pairs at their outer angles; there is also a moulded eaves cornice. The western bay of the south aisle (the organ chamber) is plain, but the eastern has a window of two trefoil-headed lights with a quatrefoil in the spandrel. It has a moulded hood on head stops, but is otherwise of a simpler character than the other windows of chancel and aisles. The east end of the aisle has a chamfered two-centred doorway, again with good carved detail in the spiral-twist terminal to its hood, with a circular window with quatrefoil cusping above.

The north aisle has a chamfered doorway at the west end of its north wall, and then two windows each of two trefoil-headed lights with a quatrefoil in the spandrel, with elaborate moulded surrounds like those of the windows in the east walls of the transepts. The east wall has a single-light trefoiled window with a quatrefoil in the head, again with similar detail.

The unaisled eastern sanctuary has a chamfered plinth and a richly-moulded string below the windows, which rounds the paired stepped buttresses at the eastern angles, and steps up in level along the east wall. The side walls have two-light windows and the east end a big four-light window, all with rich detail; at the head of the east gable is blind vesica, under a ring-cross finial.

The Interior

The internal walls of the chancel and aisles are of exposed stone, but everything further west is plastered and whitewashed, except for the piers of the nave arcades. The nave has been sub-divided by the creation of a meeting room in the upper part of its western three bays,

reached by a stair at the west end of the north aisle; below this the western two bays are screened off from the main body of the church.

At the west end of the nave the arch to the **Tower** - now cut across by the inserted floor - is steeply two-centred, with a continuous double chamfer to jambs and head; it looks of 19th-century character. Above and below the inserted floor the tower has various modern partitions; no old features are exposed, other than the rear arch of the west window with a thin roll-moulding and a stopped chamfer to its sill.

Access to the ringing chamber on the third floor of the tower is by means of the newel stair in the turret on the north, which can only be entered externally. The stair well is walled with tooled squared stone, and at its head a passage cuts diagonally through the wall to enter the centre of the north wall of the chamber, by a doorway with a plain wooden frame.

The walls of the ringing chamber are heavily mortared, and now painted white, but nevertheless show much evidence of disturbance. The windows on the west and south have crude brick rear arches, the former having what appears to be a former flue cut through its head and rising up the wall above, its front side cut away. Just below the present ceiling there are traces of wider openings in each wall, with large squared blocks in their jambs, that on the west now forming a recess. These are presumably the medieval belfry windows.

A ladder leads up to the added 19th-century belfry; at the base of this there is a big internal set back on each wall, and the wall faces above are of roughly-coursed red sandstone.

The **Nave** has four-bay arcades of two centred arches, each of a single broad chamfer, all dressings being concealed by plaster. Both have western responds in the form of a simple semi-octagonal corbel, with directly below them recesses with segmental-pointed arches and projecting sills c 1 m above the floor, chamfered on the lower angle, containing medieval effigies of knights. The arcades each have a central circular pier (now incorporated in the recent partition) between octagonal ones. The westernmost pier of the south arcade has a hollow chamfered base and an octagonal moulded capital of 14th or 15th century character; the central circular pier has a moulded base set on a circular chamfered plinth, and a circular capital with a big hollow moulding to the bell; the eastern pier, of rather redder sandstone has a hollow-chamfered base and moulded capital.

The westernmost pier of the north arcade has an altered base and a moulded capital; the circular central pier has a moulded base that looks of 19th century date but an older capital, but the easternmost pier looks all of the 19th century.

The crossing piers are of cruciform plan, with chamfered angles and moulded capitals, but all plastered and whitewashed; they carry similar but taller arches to the transepts, and a lofty stilted arch that is in effect a roof truss towards the nave. A broad opening between the north chapel and north transept has an almost flat arch with chamfered jambs but its head left square; there is a similar but much narrower opening between south aisle and south transept, on the aisle wall carried by a very plain semi-octagonal corbel like those at the west ends of the nave arcades...

The windows in the nave, north chapel and end walls of the transepts all have thin roll mouldings to their two-centred rear arches' the south door has a four-centred rear arch. The

later windows in the east walls of the transepts have more elaborately moulded internal surrounds, with attached shafts.

The eastern arm of the church has exposed stone walls of close-jointed sandstone, light brown to purple in colour, with ashlar dressings. The chancel arch has two troll-moulded orders, the inner carried on short marble shafts with crocketed capitals and moulded bases, supported by corbels, the outer continued down the jambs; there is a deeply-moulded hood with the head stops typical of this part of the church. On either side are smaller but similar arches into the chancel aisle. The two-bay chancel arcades show similar detail, and rest on quatrefoil piers; the hoodmould stops above these are carved as angels, that on the north holding a book. The sanctuary has a richly-moulded string below the windows; on the south are triple sedilia and on the north an aumbry, both with trefoiled arches and marble shafts. On the east the internal



string, carved with foliage, is stepped up above an ashlar four-bay reredos with trefoiled arches. The windows of sanctuary and chancel aisles all have elaborately moulded surrounds, except for the one in the south wall of the south aisle, which has a simpler segmental-pointed rear arch with a chamfer only to its head.

Interior looking east

The roof of the nave is of four bays, with the westernmost truss being set a little forward of the west wall; the trusses, carried on moulded ashlar corbels, have scissor and arch braces, carrying a ridge and two levels of purlins; there are intermediate scissor-braced couples in each bay and over the crossing, and a moulded eaves cornice. The roofs of the aisles and under-drawn, whilst that of the north chapel, set north-south on a very low pitch, has stop-chamfered slightly-cambered tie-beams at the centre and against the end walls. The transepts have flat ceilings of four bays, under-drawn above stop-chamfered ties. The chancel has a four-bay roof with arch-braced trusses carried on short marble shafts with foliate caps and moulded bases, supported by corbels.

The floor of the nave has boarding beneath the pews and Minton tiles in the walkways in aisles and transepts; the heating ducts beneath transepts (which probably extended beneath the whole church) have patterned cast-iron cover plates. There are further Minton tiles in the chancel, and sanctuary (although the latter is now carpeted) with boarding beneath the choir stalls.

Non-Structural Features of Interest

The **Font** , now standing at the west end of the south aisle, is of 19th century date, and has an

octagonal bowl carved with the Sacred Monogram and symbols of the Evangelists, set on eight shafts of Frosterley marble, with carved capitals, on an octagonal base.

The **Fittings and Furnishings** are all of later 19th century date. The **Pulpit** at the north-east corner of the nave is an elaborate Victorian piece in ashlar, with shafts of various marbles and a Frosterley marble base, all in a free 13th-century style. The **Choir Stalls** have carved poppy heads and bench ends, and the fronts have foliate bronze standards, similar to those of the altar rails. The **Reredos** has a series of panels in the form of two-light windows, containing various motifs - the Agnus Dei, symbols of Evangelists and Pelican in her Piety, Dove, and a symbol of the Trinity, all in mosaic work. **The Organ**, with painted pipes, is situated in the western bay of the south chancel aisle, with an inscription on the case relating to Peter Conachera Huddersfield; under the arch to the east is a good glazed timber screen with trefoil headed panels and margined glass, separating off the vestry in the aisle behind. In the arch between south transept and the adjacent chancel aisle is an old folding **Screen**, presented to the church in 1946, that may be of 17th century date.

The Bells. There are seven bells. Six bear the inscription 'J.TAYLOR & CO FOUNDERS LOUGHBOROUGH 1872, except for the treble, which also has : GLORY TO GOD IN THE HIGHEST AND ON EARTH PEACE GOODWILL TOWARDS MEN. ST LUKE 2:14 (other side) THIS PEAL OF SIX BELLS WAS PRESENTED BY LUCY JANE COLLING AS A HUMBLE OFFERING TO GOD AND IN MEMORY OIF HJER LATE HUSBAND THOMAS COLLING: A NATIVE OF HURWORTH JUNE 1872.

The fixed (chiming) bell is by Samuel Smith I, and inscribed: GLORIA IN EXELCIS DEO LEONARD WASTELL RECTOR S O C CHURCHWARDENS'

(Bells of Durham and Newcastle Dioceses 1989, 19)

The bells are carried in cast-iron frames that appear to be recent.

Medieval Monuments

There are two medieval **Effigies** at the west end of the nave; both have been brought from the site of the Benedictine nunnery of the nearby Neasham Abbey. The descriptions here are taken from Blair (1929, 16 & 20-21)

- (1) In the recess at the west end of the north arcade. Figure of unknown knight, c1310, of Frosterley marble, in good condition except that the legs are broken off at the knees. Closed cylindrical heaume, with transverse eye-slits, upon one pillow; hauberk (mail not indicated) beneath a short sleeveless surcoat with narrow girdle, legs, crossed, with hard leather (cuiri-bouilli) knee-cops, right over left.. Sword with straight quillons and round pommel held transversely so that the point rests against the left side of the heaume. Large heater shield, boen by a strap ornamented with quatrefoils, and held transversely across the body. Arms; upon a fess three bougets.
- (2) In a recess at the west end of the south arcade. The effigy of Ralph fitz William of Grimthorpe, first lord Greystock, d1315-16, of sandstone, much mutilated. The head, in a mail coif bound by a fillet over a round skull-cap, rests upon two cushions placed

upon a square stone whose edges are finely carved with foliage; the surcoat, girt by a decorated belt, is short and sleeveless; it is worn above a mail hauberk and quilted gambeson; the hands are joined in prayer, the crossed legs and feet are in mail with leather knee-cops and plain prick spurs, the foot-rest is a lion fighting a dragon. The slab beneath the knees is decorated with leaves and flowers carved in relief. In the openings between the crossed legs faces of grinning grotesques are carved. Mail is indicated by bands of curved incised lines. The sword is much broken but has straight quillons and a round pommel. The sword belt is wide and worn loosely and rather low: it is decorated with flowers and foliage and attached to the scabbard by the interlaced thong method. The tag hangs down the left side., The shield is heater-shaped and supported by a narrow belt, decorated like the sword belt, passing over the right shoulder and wound twice around the upper arm; it bears the arms, carved in relief, Barry (silver and azure) three chaplets (gules).

A **Medieval Grave Slab** that does not appear to have been noticed in any publication lies in the churchyard, 5 m south-west of the South Transept. It is a slab 1.18 m long, tapering from 330mm at the head to 195 mm at the base, with steeply chamfered sides, and bears no design other than a roll moulding at the edge paralleled by a convex moulding on either side.

Post-Medieval Monuments

There are a considerable number of post-medieval wall monuments. On the north wall at the west end of the nave (within the present meeting room) are a mid-19th century Gothic tablet to Esther Mingay (d1818) and later members of her family, signed by Skelton of York, with to the east of it a large marble tablet to James Bland d1769 and his family. In the lobby at the west end of the south aisle there is a World War I memorial tablet (west of the south door) and a hood tablet to Judith Routh d1773, on the east of the door.

Within the nave proper, on the north wall to the west of the north-west transept is a tablet to Robert White Wrightson, Surgeon in the Bengal medical service d1853, and below it one to William Wrightson of Neasham Hall d1826, and later members of his family. On the south aisle wall are various tablets and brasses of more minor interest.

In the north-west transept there are two 19th-century Gothic tablets on the west wall, and on the north one stating that Thomas Wilkinson (d1823) is buried 'in a vault beneath the adjacent transept'. On the west wall of the North Transept proper is a cross brass to Thomas Wrightson of Neasham Hall, first baronet, d 1921, and above it a big marble tablet (with a broken pediment and urn) to James Nicholson, clerk, d 1771.

In the South Transept are Gothic tablets to Dorothy Theakston (d1831), wife of the Rev John Theaksaton, and to the Rev Robert Hopper Williamson d. 1865. There is a good marble tablet to John Johnson, vicar of Manfield and rector of Hurworth (17671) and a tablet to the Rev George Bramwell rector, d 1784.

Most of the **Stained Glass** in the church is of mid-19th century date; a number of windows bear plaques stating that they were inserted around 1879, and commemorate incumbents and members of local families. The large south window of the South Transept ('Mothers of the

Church?) has full length figures of Elizabeth, the Virgin Mary, Eve and Sara.

Carved Stones

Two **Anglo-Saxon Carved Stones** from Hurworth are now in the Monks' Dormitory collection at Durham Cathedral. They are described by Cramp (1984, 105-6) and comprise:

- (1) Part of a cross base found in the 1870 rebuilding, catalogue no XXX in the Monks' Dormitory collection. First to third quarter of 9th century; one corner survives, with a deeply-cut key pattern on one side and a plait on the end.
- (1) Part of a grave cover, or possibly a cross base, in three joining pieces, found in 1962 'against pile of stones in corner of lane at Hurworth', having been removed there from a rockery. Mid 9th century.

A series of **Grotesque Masks** in stone lie on the internal sills of the eastern windows of the two transepts; at first sight these look as if they could be medieval work, but closer examination suggests they may be more recent; are they hoodmould stops from early 19th century windows, removed during later 19th century works?

Historical Notes

- 1794 The earliest detailed description is by the historian Hutchinson (III, 153-5)
 ...The chancel is four paces in width and ten in length, lighted by a square window to the east, two windows to the south, and one to the north: it is separated from the nave by a pointed arch rising from brackets. The nave is in length sixteen paces, has two side aisles, and is in width eleven paces. The aisle to the south is formed by two round pillars and one octagonal pillar; the three pillars to the north are octagonal and all the arches are circular. There is a porch to the north, but no monuments. The nave is lighted to the south by three windows under round arches. The tower is low: On the west front are three shields of arms, the dexter Nevill's, the centre Tailbois's, and the sinister Dacre's. The same arms, painted on glass, were remaining in the south window of the rectory kitchen, about fifteen years ago, but now removed.
- 1823 Surtees (III, 255) generally follows Hutchinson's account, but describes the east window in more detail 'square, divided into eight lights by a transom and mullions' and comments that the other lights are 'modernised or irregular'
- 1834 Mackenzie and Ross (II, 98-100) recount that ..The edifice was so small that latterly the greater part of the parishioners were excluded through want of accommodation. In 1831 and 1832, however, the whole body of the church was taken down, and rebuilt on a large scale, by means of which 400 free sittings and a sufficient number of additional pews were obtained. The low square tower to the west is all that now remains of the ancient building. It was intended to suffer the old pillars and arches forming the side-aisles to stand; but, on removing the exterior walls, they fell, and have been re-erected with the old materials. The structure now consists of the tower, a nave with narrow side-aisles, a transept, and a chancel, separated from the nave by a pointed arch. The east window consists of five lights, and there are large pointed windows in

the transepts. The whole was executed from the designs and under the superintendence of Mr T.Tibbatts, builder, of Darlington, and the church was re-opened from worship on Sunday, May 27, 1832

1857 Fordyce (I, 502) states that 'in 1845 the tower was repaired and heightened by the rector, at a cost of £417 5s 7d. At the same time, the south-west entrance as built up, and the southern and western sides of the church were faced with stone and completed....

Faculties and Other Records of Structural Work

These are now in Durham University Library (Palace Green section) and are coded DDR/EJ/FAC/3.... Only faculties which might relate in any way to the structural history of the building, or to archaeological matters, are listed.

1/4	1718	Regulation of seats and pews
3/75	1831	Enlarging church
3/176	1869	Repairing church
3/2122	1925	Electric light
3/2811a	1941	Remodelling of a heating installation
3/3031	1947	Erection of oak doors
3/3279	1950	Repairs to lych gates etc
3/5858	1980	Replacement of roof lead
3/6229	1985	Provision of meeting rooms, toilets, kitchen, vestry and reintroduction of font.
3/6735	1988	Repair of churchyard wall
3/7026	1990	Reslating of south aisle roof
3/7607	1992	Stonework restoration

The Structural History of the Church

Little remains visible of the medieval church; it is clear that some of its fabric survives, but it is difficult to ascertain exactly how much. A plan of 1828 now hanging in the south transept shows the building in what was presumably its medieval form; a four bay-aisled nave with west tower, south porch, north transept, and an aisleless chancel.

The first of two major 19th century reconstructions took place in 1831, carried out and apparently designed by the Darlington builder Thomas Tibbats. A number of drawings associated with the work survive, both hanging in the south transept, and a series in the archive of the Incorporated Church Buildings Society (available online at <http://www.churchplansonline.org>). These show the nave being extended a bay to the east, with a pair of transepts being added and a new, almost square, chancel built, with flanking chambers containing stairs that gave access to the galleries. Some drawings show the earlier north transept removed, some a south porch present, and some the tower remodelled. Mackenzie & Ross (1834) relate that it had been intended to preserve the medieval arcades, but that these fell when the outer walls were removed, but that medieval work survived in the tower. Fordyce (1857) states that the tower was repaired and heightened in 1845, when ‘the south-west entrance was built up, and the southern and western sides of the church were faced with stone and completed....’

A second major reconstruction took place in 1871 (although the faculty is dated 1869), when Tibbat’s short chancel was replaced by a new one with two-bay aisles and a projecting sanctuary, in a more elaborate Decorated Gothic style. The faculty plans show that a new south porch, tower arch, west window to the tower and a west window to the south transept were intended as well, but the last never seems to have been constructed.

Despite this documentary evidence, neither the extent of surviving medieval fabric nor the exact order and extent of each phase of the 19th century works are quite clear today. Mackenzie and Ross are certainly correct in saying that the arcades were rebuilt, as the pre-restoration accounts refer to the south arcade having two circular piers, and the north all octagonal, whilst today there is one circular one pier in each. They also state that the external walls were demolished, but a 1901 account in the Proceedings of the Society of Antiquaries of Newcastle (2nd series, ix, 53-5) (followed by the 1928 Victoria County History description) refers to ‘some portions of the outer walls of nave and porch⁴’ as being extant medieval fabric; the walls of aisles and north-west transept are certainly in the same positions as those on the 1828 plan. The 1845 facing of the south and west sides of the church would surely have been unnecessary had the walls only been built fourteen years before.

There are also problems in reconstructing the 19th-century history of the tower. Some of the 1831 drawings seem to show the squat three-stage medieval tower, without any buttresses; there is the reference to its 1845 repair and heightening, but the 1869 faculty drawings depict a tower with diagonal buttresses at its western angles (rather than paired ones as at present), and without the north-eastern stair turret. So was the tower remodelled again in the later 19th century, still retaining the medieval core, or are the faculty drawings in error?

⁴Presumably meaning the original north transept

The Churchyard

The church is set towards the east end of an elongate churchyard, entered from the village street by two identical lych gates, attractive timber-framed structures of late 19th/early 20th century date that have a central post on each side flanked by intersecting arch braces, carrying a hip-ended pyramidal roof of red tiles. They are said to have been made re-using oak from a cruck-framed barn in the village pulled down c 1880. One is set north of the east end of the church, and the other some distance further west; beyond the latter, the westernmost section of the churchyard would appear to be a late 19th-century extension, whilst the easternmost part (immediately east of the eastern lychgate) is probably more recent still, to judge from its monuments and a bank that would appear to represent an older eastern boundary.

Apart from the medieval grave slab already described, most of the monuments in the churchyard are of 19th and 20th century gates; some (especially in the western extension) are in poor condition. There are one or two older box tombs to the south of the south aisle, one to Hannah Fawcett and another, with rusticated sides, to Robert Colling, both of whom died in 1781, and two small 18th century headstones on the south of the path a little to the south-west of the west tower. Two old fonts lie in the churchyard, one on the south of the south aisle (with a 19th-century octagonal bowl and an older stepped base) and one on the north of the north aisle (with a circular bowl of uncertain date and a square moulded shaft and base, probably more recent).

Archaeological Assessment

Despite the fact that its fabric was largely rebuilt in the 19th century, All Saints Church remains a site of considerable archaeological importance; the evidence of the Pre-Conquest sculpture points to an early foundation, and there is no reason to believe that there has been any change of site.

It is likely that remains of earlier buildings may survive beneath the present floors, although there will obviously have been considerable disturbance, both from generations of burial and from the insertion of a sub-floor central heating system during the 19th century. Any works that entail disturbance of floor levels will require archaeological monitoring, and sub-floor remains of older structures, whether medieval or 19th-century, should be properly recorded.

In the case of the above-ground building, the areas of extant medieval fabric - the lower three stages of the tower and probably also the walls of the aisles and north-west transept - merit proper recording if there is any plaster removal. The fabric of the 19th-century parts of the church is of less importance, although it is possible that sections of the walls now covered by plaster (ie in the nave and aisles) may conceal evidence of 19th/early 20th century painting or wall treatment that may be of more minor historical interest. Thus any substantial removal of plaster should also be preceded or at least accompanied by archaeological recording.

It is understood that an archaeological investigation was carried out at the time of the 1980s conversion of the nave, but did not reveal any significant material.

Sources

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Medieval shields (Neville, Tailboys and Dacre) on west wall of tower