

ST PETER AND ST PAUL. Tall C14 steeple of high, unusual 92 outline. Set-back buttresses. Much bare wall below the bell stage. Only small circular and lozenge-shaped openings. Pairs of two-light bell-openings with transom. Battlements and turret pinnacles. Behind these an octagonal stage with two-light transomed openings. Again battlements, and then a short spire with two tiers of lucarnes. The church seems externally all Victorian. It was in fact struck by lightning in 1843 and the tower and spire virtually rebuilt.* The rest was extensively restored and much rebuilt by *J. L. Pearson*, 1852-4. The blocked N aisle w window and, possibly, the S aisle w window are the only untouched ones. Their date – the late C13 or early C14 – is that of the interior too, but here decisions are very hard, as the restorers have used individual old parts not in their original context. Circular piers in the N

**R. C. Carpenter* was consulted and was probably responsible

arcade. Several good stiff-leaf capitals are original. The arcades have arches differing on the N from the S, and that also seems to vouch for their accuracy. The W bays on the N and S sides have double-chamfered arches; the others on the N side may be the restorer's. The S arches are moulded as in the chancel arch. S piers of eight shafts with narrow intervening hollows. Are they an accurate reconstruction? Victorian E window probably with original C13 shafting inside. Of the same date also the SEDILE.

FONT. Without any division between stem and bowl. Eight shafts with deep niches between. Ogee arches and heads in the spandrels. Probably later C14. – STAINED GLASS. E window (†1866) signed by *A. Gibbs*. – ARMOUR. Eight helmets of c. 1530, c. 1570, the early C17 (two), 1610, the mid C17 (two), and the late C17; pair of gauntlets, heraldic sword, and pair of funeral spurs. Used as decoration of the spandrels of the nave arcade. The monuments also are used as decoration and displayed all over the church.

MONUMENTS. There are no churches in Rutland and few in England in which English sculpture from the C16 to the C18 can be studied so profitably and enjoyed so much as at Exton. The church contains nine important monuments, and several of them are of outstanding value. They are here described chronologically. – *Nicholas Grene*, late C14 (chancel N side). Tomb-chest with empty ogee-headed niches. Lid with an incised foliated cross and a French inscription. – *John Harington* †1524 and wife (S aisle W). Alabaster tomb-chest with two recumbent effigies. On the tomb-chest closely cusped lozenges with shields; no mourners or angels. At his feet are a lion and a small seated figure of a bedesman; close to her feet two tiny pet dogs nibble at the hem of her skirt. – *Robert Kelway*, lawyer, †1580, his daughter, her husband (a Harington), and grandchildren (S transept S). An outstandingly fine standing wall-monument of the Southwark type. Of alabaster and sumptuously decorated. Recumbent effigy and, kneeling in front of it, the son-in-law, and the daughter and child. The man now faces the other way, but originally all three faced E. Excellent portraiture and rendering of the clothes. To the l. and r. coupled marble columns. Tall superstructure with obelisks and achievement. Between the columns a coffered arch and very good strapwork. – *Sir James Harington* †1591 and wife (chancel). Also a standing monument, but much flatter. Two large kneeling figures facing one another across a prayer-desk. Background with two arches, supported in the middle on a big corbel. Columns l. and r. Obelisks and achievement on top; fine decoration with ribbonwork etc.

105 Anne, wife of Lord Bruce of Kinlosse and grand-daughter of the first Lady Harington, †1627 (N aisle, W end). A work of great importance and exceptional beauty. In spite of the early date no longer Jacobean in style. Black and white marble.

them shields with cartouches of the new gristly kind of ornament. Recumbent effigy in a shroud. On the pillow, carved in low relief, two cherubs' heads in profile. – *James Noel* †1681, aged eighteen, and his small brothers (N transept, W wall). Standing wall-monument with tall base and shallow back niche. He stands, a little awkwardly because in a consciously Baroque pose and in semi-Roman dress, next to a tall pedestal on which are the two babies. – Third Viscount Campden †1683. Completed in 1686 by *Grinling Gibbons* for the price of £1000, and indeed a colossal piece, much too large for the N transept of Exton church, where it stands. It is an up-to-date version of the Jacobean monument which included the whole family. This has twenty-five figures in all. White and dark grey marble. The piled-up framework consists of an aedicule with big broken pediment, its base with reliefs broken forward to support two very big obelisks on black balls, again with reliefs, and crowned by two enormous black vases attached to draperies hanging from the heraldic cartouche below the pediment. Within this framework, in front of a shallow apse, stand the Viscount and his fourth wife, separated by an urn on a pedestal (cf. the simpler monument to the eighth Earl of Rutland at Bottesford). On the pedestal the date 1686. The elongated oval relief below represents the children of the fourth wife, the elongated oblong relief below that the third wife and her six children, and the oval reliefs on the obelisks the first and second with their children. All wear semi-Roman dress. The carving of the reliefs and the naturalistic festoons is excellent: the relief figures are of a decidedly Lelyesque type. The life-size figures strike one as a little pedestrian.

Fourth Earl of Gainsborough †1771, his wife, and her second husband, *Thomas Noel*, 1790 by *Nollekens* (chancel). Standing wall-monument in low relief. On a sarcophagus with striated fluting a reclining allegorical figure with a cornucopia filled with flowers and fruit. Background obelisk of grey marble with three portrait medallions. At their foot a seated mourning putto, at their head a flying putto. – Lt.-Gen. *Bennett Noel* †1766. Also by *Nollekens*, 1787 (N aisle W wall). Standing monument with, on a big base, a large, richly draped female figure in relief, leaning on an urn on which the portrait of the deceased in relief. She extinguishes a torch. Surround with Roman Doric pilasters and a pediment above an arch. – In the CHURCHYARD (N side) the matrix of a large C15 brass and nice Swithland slate headstones.

106 OLD HALL. The early C17 Old Hall of the Noels, Viscounts Campden, Earls of Gainsborough, was burnt out in 1810. The ruins stand NE of the church, between it and the present house. Most of the walls of the great hall survive: large windows with two hollow-chamfered mullions and two transoms, deep parapet with tear shapes outlined by mouldings. One wall of a projecting E wing. Gable end of the

EXTON HALL. The nucleus of the new house was added to an earlier building by *John Linnell Bond* in 1811, as the gables and a section of timber-framing at the back suggest. Bond's main (w) façade has three Tudorish gables, assorting strangely with three plain Venetian windows and a classical porch. The high and large additions by *Henry Roberts*, 1851-3, almost quadrupled the size of the house.* To the NW (with a quadrant link) and s, big Jacobethan blocks with big bay-windows, shaped gables, polygonal turrets with ogee caps, and some details copied from the Old Hall. They contain the billiard room (NW) and reception rooms facing s, the latter with rainwater heads dated 1853. At the E end of the s range, a loggia with a little strapwork in front of the predominantly classical dining room, slightly different in style and, possibly, date. Attached E of this the large R.C. church (see below).

Inside the 1811 core, Tudorish references (moulded four-centred arches) in a series of small low rooms knocked into one reception room (N) and picture gallery-cum-staircase hall (s). In the two s drawing rooms and former billiard room (NW) Jacobethan ribbed plaster ceilings. Classical doorcases and chimneypieces with some Rococo decoration in the style of those by Roberts in Fishmongers' Hall; also in the classical dining room.

ST THOMAS OF CANTERBURY (R.C.), reached by a passage behind the dining room, was built in 1868-9 by *Buckler* after the then Earl was converted to Roman Catholicism. Tall, with transeptal chapels but no aisles. Geometrical tracery and trefoiled lancet lights. w gallery with trefoiled arches reached by a stair-turret projecting into the courtyard.

In the courtyard behind the house, **DOG KENNELS**, and a little further E a circular **GAME LARDER** with conical thatched roof on Tuscan columns. Round three sides of a parallel courtyard to the N, the **STABLES**. Plain, with a pretty semicircular **RIDING SCHOOL** in the centre. All mid-C 19 and possibly by Roberts.

DOVECOTE, an eyecatcher w of the entrance front. c18. Octagonal with an ogee stone roof and obelisk pinnacles. Arcaded cattle shelter added in the c19.

LODGES. Jacobethan. Two at the SW entrance (from the mile-long Barnsdale Avenue) possibly by Roberts; one of 1867 at the SE entrance from the village, cruder, and possibly by *Buckler*.

FORT HENRY, 1½m. NE. An extremely pretty Gothick summer house by *N. Legg*, 1785-8 on a large lake. Castellated centre with ogee-headed doorway and openwork pinnacles. Lower gabled and also castellated one-bay wings with ogee-headed windows. Towards the lake the windows of the wings are quatrefoils in panels. Castellated terrace with fanciful big

pinnacles. Across the lake to the N a later **BOATHOUSE**. - E of the lake the clearly visible earthworks of the deserted village of **HORN** (still a civil parish).

THE VILLAGE. A delightful **GREEN** with a circle of trees. Pretty cottages all round and in the adjoining lanes, most of the old ones thatched and c18. The earliest (a farmhouse in **TOP STREET**) dates from 1701, one in **HIGH STREET** from 1725 (datestone). The tall house at the corner of Top Street and Stamford End was the c18 workhouse. The c19 estate cottages have slate roofs and hipped dormers. Those in **STAMFORD END** said to be contemporary with the Hall, c. 1851. The stateliest of the houses is on the E side of the Green: **BARHAM COURT** (the rectory from the early c19 until 1939), with a plain range probably of c. 1832 (seven bays with projecting three-bay centre and three hipped roofs) fronting an older house. Some mullioned windows in the basement. Circular dovecote to the s. At the SE angle, **TUDOR COTTAGE**, a c19 antiquarian assemblage. Some four-centred hoodmoulded windows (c14?), an E.E. window with nook-shafts and nailhead, and some medieval carved heads grafted on to an older cottage and outbuilding, possibly in the c19 when the church was struck by lightning. Copies of these features and imported mullioned windows on the main façade. The park pale of the medieval deer park of **BARNSDALE** is clearly visible where it has escaped inundation beneath Rutland Water.

See also Barnsdale Hill.

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* Dr James Stevens Curl kindly gave us new facts about these alterations. *R. Norman Shaw* made designs for a new house in 1882.