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Lambeth and Its Annals

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LAMBETH AND ITS ANNALS.

By S. W. KERSHAW, M.A., F.S.A.

THIS Palace, which has been the home of the Archbishops for nearly seven centuries, still retains much of the antiquity which has made it famous to every historical student.

As he enters under the Gateway Tower, he sees the work of Cardinal Morton, the famous Bishop-builder in 1440. Proceeding through the Great Hall, rebuilt by Archbishop Juxon, thence to the Guard Room of the early fifteenth century and the Chapel of the thirteenth, he is arrested at every step by some landmark in ecclesiastical and civil history.

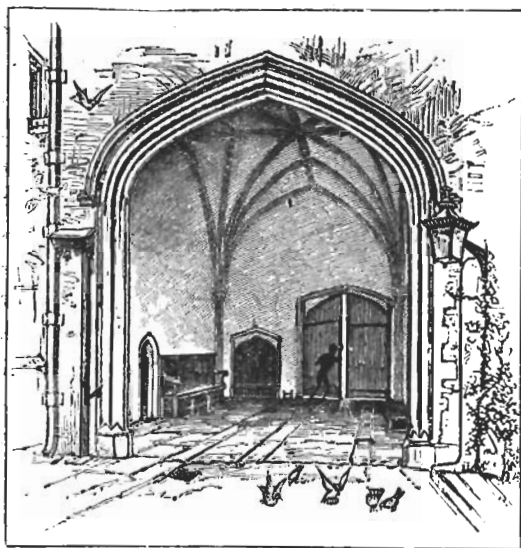
The first exact reference to the manor of Lambeth appears when Archbishop Hubert Walter in 1197 exchanged the manor of Darenth near Rochester for Lambeth, and the charter for this exchange exists in part among the Lambeth Archives and those of the Dean and Chapter of Rochester. These documents were once exhibited together at the Society of Antiquaries, and their contents ably explained by Mr. St John Hope, M.A., F.S.A. The exchange above referred to was effected by Hubert Walter (Archbishop) and Gilbert de Glanville, Bishop of Rochester, who was also Rector of Lambeth. At that time many advantages offered themselves to the owner of this ancient Palace—the Thames was at hand, whence fish could easily be obtained, and the low-lying lands near, afterwards known as "Lambeth Marsh," and shown in old prints, supplied game and wild fowl. So late as Queen Elizabeth's reign we read that the famous Dr. Andrew Perne, Dean of Ely (who lived at Stockwell), had a license granted him for taking game in this district. Dr. Perne was master of St. Peter's College, Cambridge, and

Vice-Chancellor of that University. Kennington, near at hand, was a Royal domain and palace, and nearer still was "La Place," or Rochester Place, used by the Bishops of Rochester, till the attainder of Bishop Fisher in 1535, when it was appropriated by Henry VIII. to the See of Carlisle, and then called "*Carlisle House.*"

This very brief summary will show the *raison d'être* for the fixture of the Primate's home at Lambeth, and how in after years, as we shall see, it developed into the Palace, around which so many memories of old have clustered and have shed their lustre far and wide on the pages of English history. It may be stated in passing, the name "Palace" was not given to Lambeth till the last century, "Lambeth house," or from "my house" or Manor of Lambeth, constantly appearing in all old documents.

THE GATE OR ENTRANCE TOWER

Was erected about 1440 by Archbishop Morton, who had



LAMBETH PALACE. ENTRANCE GATEWAY.

been Bishop of Ely, and had for his town residence Ely house in Holborn, of which nought but the beautiful Gothic Chapel remains. His architectural enterprises were far and near. In order the better to superintend embanking the fen waters be-

tween Ely and Peterborough, he built a brick tower on

the site of the ruined Wisbeach Castle. He also erected some of the old parts of Hatfield house, the roof of Bere-Regis church in Dorset, and a screen in Plymtree church, Devon, is also ascribed to this Prelate's agency.

He found Lambeth, after the destructive wars of the Roses, in a ruinous state, and built the Great entrance Gateway, which has been compared to that of St. John's College, Cambridge, to Layer Marney in Essex, and Oxburgh Hall in Norfolk, though the two latter have more decorative details.

At all events, there is a semblance in the Lambeth entrance of the union of defensive and domestic work, for the two lofty towers may well claim to be both a guard and a graceful example of the Early Tudor period.

JUXON'S HALL (NOW THE LIBRARY).

This apartment is one of Lambeth's finest rooms, being nearly 150 feet long and 38 feet broad. Erected by Dr. Juxon in 1662, on the site of the old Hall, which was nearly all destroyed in the Commonwealth time, it has served for some sixty years as the noble Library of the Archbishops, a collection world-famed for its archives and rare books. The first Hall, under the name of "Magna Aula," existed in the fourteenth century, as shewn by prints and documents in the Lambeth papers. Forming an important adjunct to all such mediæval buildings, this Hall has played its part in the annals of the Church, as well as having been used for State and daily banquets. Here Councils and Convocation have met, while perhaps the most eventful scene of all was the Commission held here in 1534, with Archbishop Cranmer as President, to transfer the supremacy from the Pope to the King, and assigning the Royal succession to the heirs of Anne Boleyn. Sir Thomas More, and John Fisher, Bishop of Rochester, were then present, and from their refusal to take the oath of supremacy, probably passed thence to their river barge, and so to the gloomy fortress of the Tower. Archbishops Parker and Whitgift kept up a great retinue, and

daily entertainments took place in this Hall, the Primate and his own circle sitting at the high table, around him were noblemen, and at other tables, his chaplains and clergy; while the lower end of the Hall was filled with strangers. Whoever came in, not above the degree of a Knight, might be entertained, either at the steward's or almoner's table;—there was a "Monitor" of the Hall, and if anyone spoke too loud, it was hushed by one, who cried "Silence!" Queen Elizabeth, a guest of Archbishop Parker, was entertained here, and the pages of Dean Hook's *Lives of the Archbishops* recall this memorable event. When the rebellion of 1644 came, the Palace and Hall passed into the hands of the Commonwealth, the stately fabric was destroyed, and its materials sold by auction. On Archbishop Juxon's entrance to the See, he found the Palace "a heap of ruins," and during his short Episcopate laid out nearly £15,000 in repairs: his fame will for ever rest as rebuilding this Hall, which he did, *not* after the architectural style then prevailing, but from the model of the earlier hall of Chichele's days. The design has been attributed to Wren, or his school;—the roof, of the hammer-beam type, somewhat resembles that of Westminster Hall or Eltham Palace; the pendants and carvings form a rich ornament, with the arms of Juxon and those of the See of Canterbury alternately arranged. In the centre is the lantern, with a vane on which are Juxon's arms, dated 1663, a date which also occurs on the leaden gutters of the outside cornice. John Evelyn, the diarist, came to Lambeth in 1665 . . . on a visit to Archbishop Sheldon, and saw what he called the "new old Hall," lately begun and finished. The Hall, then panelled some height, had a floor of black and white marble, and its vast area must have been imposing and grand. From Juxon's days to those of Archbishop Howley (1828-48), nearly 200 years, it was comparatively disused. Mention is made, however, of some of the soldiers and their families, in the time of the Gordon Riots in 1780, being maintained here, on the quartering of troops in the Palace, to defend it against the mob who were on

the point of attacking Lambeth Palace. A link with the open hospitality of past days was what was called "Tuesdays" at Lambeth, when anyone who had been presented at Court, and put their names down before 11 a.m., could dine with the company in the Great Hall.

In Archbishop Howley's time this privilege so greatly increased that it had to be abandoned. A curious custom is still retained in the ancient "Dole," which used to be distributed in food to the poor inhabitants in Lambeth, but is now converted into a weekly money payment.

In Archbishop Herring's time the dole was given out at his Palace at Croydon, to thirty poor persons, three times a week, each receiving 2 lb. weight of beef, a pitcher of broth, half quartern loaf, and twopence in money.

In the bay window at the lower end of the Hall are several interesting specimens of old glass, chiefly, armorial bearings of the Primates from Archbishops Parker to Howley. Most of the examples were once in the destroyed parts of Lambeth; viz., the "Steward's Parlour," the "Great Gallery," and the "Presence Chamber." Opposite to this window, a doorway of early Renaissance design leads to the Picture Gallery; the doorway has the shield of Juxon, with the date 1663, and I am inclined to think this charming example must have been removed from one of the many river Palaces, which lined the Thames in seventeenth century London, and are described in all topographical works, and nowhere more graphically than by the author of *John Inglesant*, who speaks of "the wonderful view up and down the river—the palaces and gardens and churches and steeples on the banks."

THE DESTROYED CLOISTERS.

We must now consider the Library, once placed in the Cloisters, removed in 1830, which formed an important feature in old Lambeth. The Cloisters were quadrangular in form, lying between the Chapel, the Hall, and the "Guard" Room.

The Galleries over the cloisters were used for the books and MSS., and Lysons, the historian, suggests that they were converted from Cardinal Pole's original structure to suit the purposes of a Library.

Queen Elizabeth, in one of her visits to Archbishop Parker in 1573, heard a sermon from Dr. Pearce. "The Queen, with her nobles and courtiers, listened in these galleries, while the people filled the quadrangle below." It is to be regretted these historical structures were all destroyed on the rebuilding of the Palace in 1830, and though, perhaps, architecturally meagre, many famous incidents happened in these time-honoured walls. It is too much the fashion to sacrifice everything not in harmony with some other part of a building, forgetful that art of the past tells its own historical tale, deeper far than the crude novelties of to-day. A somewhat similar case occurred in Lincoln Cathedral, when, after much protest, the old Library and Cloisters (the work of Wren) were saved from destruction. In 1829, on the removal of the Lambeth cloisters, the books were transferred to Juxon's Hall, where they are safely housed.

The Libray owes its inception to Archbishop Bancroft, whose arms are over the mantel: he, by his will, left his books to his successors in the See of Canterbury for ever.

The collection has been successively increased by several Primates, especially Archbishop Abbot (who founded the old hospital at Guildford), Sancroft (1678), Drs. Tenison, Secker, Cornwallis (1761-83), Manners,-Sutton, Howley (1826-48), Tait (1868-82), and the late Archbishop Benson. It must not, however, be imagined that, even before Bancroft's date, Lambeth had not its treasured volumes, for Cranmer was a scholar of rare powers, and there are many books here which have his autographs or marginal notes. Cranmer's library was greatly dispersed after his death; the British Museum possesses the largest number, Lambeth eighteen volumes, while the University and College libraries of Oxford and Cambridge share the remainder. Archbishop Parker was a great benefactor of learning; few of his books and

MSS. are here, nearly all having been given to his own College of Corpus Christi at Cambridge, where they can only be seen in the presence of one or more Fellows of the College. Laud's books were divided between the Bodleian and St. John's College, Oxford; that Primate's care for the Lambeth collection is evident, however, by an extract from his "Diary":—

1642. Nov. 9. "Captain Brown and his company entered my house of Lambeth, to keep it for public service.

Therefore I petitioned the Lords the same day, for the safety of the Library, my own study, and of such goods as were in my house; all which was honorably granted me."

It will be remembered that Lambeth was in the hands of Parliament and that the Civil War had then begun. Another entry records:—

1642. Dec. 23. "It was ordered by the House of Commons, that Mr. Glyn, Mr. Whitlock, Mr. Hill, or any two of them, should take care for the securing of the *public library*, belonging to the See of Canterbury, the books, writings, evidences and goods in Lambeth House, and to take the keys into their custody and a reference to the Committee, to prepare an order for the regulating of Lambeth House for a prison after the manner of Winchester House¹ is regulated."

During the Civil War the books were taken to Cambridge for safety; at the Restoration they were replaced in their former home, the learned jurist Selden having pressed on that University its claim to them in accordance with Archbishop Bancroft's will, which stated (in case of alienation): "I give and bequeath them all to the public library of the University of Cambridge."

Happily, Archbishop Sheldon demanded their return, and now, secure in Juxon's Hall for the last two hundred years, the volumes have augmented to some 30,000, while the MSS. number 2,000 or more; added to which, within the last fifteen years several works have been bequeathed, especially by Archbishops Tait and Benson and the late Canon Selwyn of Ely, with some modern gifts from authors and publishers. To quote the remark of the famous John Evelyn, "the library

¹ The Bishop of Winchester's residence in Southwark.

at Lambeth ebbed and flowed, like the Thames running by it, with every Prelate." The MSS. are varied, and their contents comprise Early English chronicles, rare versions of the Scriptures in many languages, historical letters of the seventeenth and eighteenth centuries, genealogy and topography; while the choice "Caxtons" and other printed books of the fifteenth and sixteenth centuries are unique in their value and interest.

The freedom of access of late years to this great collection has placed it within the reach of every scholar and student, and it is open daily, 10—4, except the Easter, Christmas, and Autumn recesses. One or two points demand our attention; viz., the series known as the "Bacon Papers," a correspondence of great political interest between Francis Bacon, Viscount St. Albans, and his brother Anthony. Some of these have been printed in Stebbing's *Life of Bacon*, and are also mentioned in Dr. Birch's *Letters of Lord Bacon*.

The history of Ireland in the seventeenth century is also well represented in the *Carew Papers*, acquired by Sir George Carew while Lord Deputy of Ireland, and afford a mass of evidence on the social and political condition of that island. The Tenison MSS. collected by that Prelate, who was beforehand Vicar of St. Martin's-in-the-Fields, and for a time Archdeacon of London at St. Paul's, are most extensive in their relations with the leaders of ecclesiastical thought throughout France and Germany, thus affording a clear insight into the state of religion in the seventeenth and eighteenth centuries.

THE ANCIENT "GUARD ROOM."

In early times it was needful to have some large apartment for the defence of houses like Lambeth, and the present noble room (though greatly changed from medieval times) has had a long history. Men-at-arms were enrolled in the Archbishop's service to protect his person and property, and so remained till the Tudor period, when this "Guard

Chamber" was changed into an "Armoury," and in Laud's time we read the following in his "Diary":

1642. Aug. 19. "Captain Royden and his company, by order of Parliament, came about 7 o'clock to my house at Lambeth to take away my arms. They staid there all night and searched every room, and where any key was not ready, brake open doors, and next morning carried my arms away to the Guildhall, and I was sufficiently abused all the way, by the people, as my arms passed. They gave out in London there were arms for 10,000 men, whereas there was not enough for 200. The arms I bought of my predecessor's executors, only, some I was forced to mend, the fashion of arms being changed. Archbishop Laud left to defend this large house but 6 swords, 6 carbines, 3 halberds, and two half-pikes."

Some of the armour was here in Archbishop Potter's time (1747), and what remains is hung on the Grand staircase. In the repairs of 1829 the room was greatly changed: the roof and some other parts are original; modern windows were introduced, and the old panelling which came up to the corbels, needlessly removed.

As converted into the "Portrait Gallery" of the See of Canterbury, it contains portraits of all the Archbishops, from Warham downwards, including among them such artists as Holbein, Vandyke, Kneller, Hogarth, Reynolds, and of modern times, Richmond, Sant, and Professor Herkomer.

The pictures formerly hung in the old "Gallery" of the Palace, and many a visit is recorded of some illustrious noble or ecclesiastic to the Primate of those days. Harrison Ainsworth, in his charming romance, *The Days of Philip and Mary*, mentions Cardinal Pole and his reception of Philip the second and the Queen in this historical apartment.

THE PORTRAITS

Formed a great feature in bygone Lambeth, many of the pictures dating from the time of Archbishop Cranmer or before, when they were distributed about rooms and galleries which have long ceased to exist. Each portrait has a history, either in its presentation by some famed artist, or by special gift or bequest. The earlier pictures are mostly on panel, and Archbishop Cornwallis was one of the greatest

donors to the series. It will be convenient to group them as far as possible in centuries.

15th and 16th Century.

ARCHBISHOP ARUNDEL. (1399—1414.) One of the Constables of Queen-boro' Castle, Kent. Copy from the Penshurst collection. Artist unknown. Presented by Archbishop Cornwallis. This picture is the only reputed authority for the likeness.

HENRY CHICHELE. (1414-43.) Founder of All Souls', Oxford; patron of art and architecture. Artist unknown.

WILLIAM WARHAM. (1503-33.) By Holbein. A present from the artist to the Archbishop. A portrait of Erasmus, by Holbein, was also once at Lambeth, but has long since disappeared.

THOMAS CRANMER. This picture represents him with a long beard; the others here are smaller, and probably copies. More representative portraits are at Jesus College, Cambridge, and at the National Portrait Gallery.

CARDINAL POLE. Said to be a copy of the one by Piombo in the Barberini Palace at Rome, and presented here by Archbishop Moore.

MATTHEW PARKER. On panel by Richard Lyne, an artist employed by this Archbishop, who is represented with a book, casket, and hour-glass before him.

EDMUND GRINDAL. Said to be by De Vos.

JOHN WHITGIFT. Artist unknown. A fine portrait is in the hall of Whitgift School, Croydon, where the Archbishop founded, in 1596, "Whitgift's Hospital."

17th Century.

RICHARD BANCROFT. Artist unknown.

GEORGE ABBOT. Artist unknown. Founder of Abbot's Hospital, Guildford.

WILLIAM LAUD. By Vandyke (original). Other portraits are at Reading (his birthplace) in the Town Hall, St. John's College and Bodleian (Oxford), National Portrait Gallery (London), and one in Yorkshire.

WILLIAM JUXON. Artist unknown. Copy from Longleat (Marquis of Bath). Another portrait at St. John's College, Oxon. Associated with the manor of Little Compton in Gloucestershire.

GILBERT SHELDON. Founder of Sheldonian Theatre. (Copy.) Presented by Archbishop Cornwallis.

WILLIAM SANCRIFT. Copy by B. Lens, from original in Emmanuel Coll., Cambridge.

18th Century.

JOHN TILLOTSON. By Kneller. Another portrait hangs in the corridor near chapel.

THOMAS TENISON. By Du Bois.

WILLIAM WAKE. Attributed to Isaac Wood. The last Archbishop who went to Parliament by water.

JOHN POTTER. Artist unknown.

THOMAS HERRING. By Hogarth.

MATTHEW HUTTON. By Hudson.

THOMAS SECKER. Sir Joshua Reynolds.

FREDERICK CORNWALLIS. By Dance. This Archbishop's gifts to the Portrait Gallery were extensive and valuable.

JOHN MOORE. By Romney, a native of Glo'ster.

19th Century.

CHARLES MANNERS-SUTTON. Sir Thomas Lawrence.

WM. HOWLEY. Sir Martin A. Shee.

JOHN BIRD SUMNER. By Eddis.

CHARLES T. LONGLEY. By Richmond.

ARCHIBALD C. TAIT. By Sant.

EDWD. WHITE BENSON, the first Bishop of Truro. Professor Herkomer.

Other portraits and pictures are scattered through the private apartments and corridors of the Palace. All have an interest and individuality as touching on the annals of Lambeth or Canterbury, the latter city being represented in several photographs of the tombs of Archbishops in that Cathedral. Some old views of London by Hollar and other prints also hang in these Galleries.

THE CHAPEL

Is a point of supreme interest in Lambeth annals,— a work of the thirteenth century almost contemporary with the nave of the Temple Church, and erected in or near the site of an earlier Chapel, as we read that "Anselm consecrated many Bishops at Lambeth."

The Crypt underneath was sometimes used for worship, and is a fine example of roof vaulting of groined stone. Many historical scenes have its walls witnessed,— perhaps the saddest of all, the judgment pronounced by Cranmer on Anne Boleyn's marriage as invalid, when on the 17th May, 1536, she was brought here from the Tower, to appear before that Prelate and then conveyed again along the silent Thames to that fortress, which she only exchanged for death. The Chapel is entered by an elegant Early

English doorway, around which cluster Purbeck marble shafts; the arms of Archbishop Laud are placed over this doorway. To Cardinal Morton was ascribed the stained glass which once adorned its windows. When Laud came to the See, he found "all patched like a beggar's coat."

The removal of some of the glass and the introduction of new designs formed part of the accusations against him in his trial; the windows were afterwards destroyed in the Civil war, which we have seen fell heavily on other parts of the Palace. A restoration took place in 1878, adopting a scheme from Old and New Testament story, after the designs of Morton's time. The windows are now filled with modern glass, the walls and roof adorned with fresco, both executed by Messrs. Clayton and Bell. It may here be mentioned, some of the windows were placed as a memorial to Archbishop Tait, at whose instance this work was begun, and to the American Bishops who attended the second Lambeth Conference of 1878.

A seventeenth century oak screen divides from the Ante-Chapel, an interesting work, though in years past, paint and varnish have actually been placed over the woodwork, which needs no such misplaced embellishment. In the ante-Chapel is a gallery of the Georgian period, once used for the household, and in the western wall above this gallery a niche, formerly serving as a hagioscope for the inmates of the Water Tower, but long ago filled up and replaced by a small bay window, over which are the arms of Juxon, with a shield borne by an angel.

The roof of the Chapel, once flat, is substituted for the vaulting in plaster, on which are painted in spirit fresco the scheme of the Hierarchy, angels and saints, with their symbols, altogether forming a highly artistic work.

It will be interesting to the members of the Gloucestershire Society to know that the late Mr. Gambier Parry's skilled advice was sought on the designs. Mention of his name recalls the vast amount of zeal and study he bestowed on Church decoration, and his untold loss to the art and

antiquarian world, not only in his own county, but throughout all England.

Many historical events have occurred in this Chapel, especially Consecration of Bishops, from very early times; here Wicliffe appeared before Archbishop Sudbury regarding transubstantiation.

The memorable consecration of Dr. Matthew Parker took place here; that Prelate is buried near the middle of the Chapel,—a stone, with the inscription “*Corpus Matthæi Archiepiscopi tandem hic quiescit,*” indicates the spot.

From Archbishop Parker downwards these services have been regularly held, nearly all the Bishops of the Southern See having received that rite in this Chapel. In later years, Westminster Abbey, St. Paul's, and Canterbury have taken the place of Lambeth, though consecrations of Colonial Bishops were not infrequent. Of Bishops of Bristol since 1589 twenty have been here consecrated and sixteen of Gloucester, till the union of the See in 1856. The names are here given:—

BRISTOL (20).

1589. Richard Fletcher.	1756. John Hume.
1623. Robert Wright.	1782. Lewis Bagot.
1637. Robert Skinner.	1783. Christopher Wilson.
1679. Willm. Gulston.	1792. Spencer Madan.
1685. Jonathan Trelawney.	1803. George Pelham.
1710. John Robinson.	1807. John Luxmore.
1714. George Smallridge.	1820. John Kaye.
1719. Hugh Boulter.	1834. Joseph Allen.
1724. Wm. Bradshaw.	<i>The Sees united.</i>
1735. Thos. Secker.	1856. C. Baring (Glo'ster and
1737. Thos. Gooch.	Bristol).
1750. John Conybeare.	

GLOUCESTER (16).

1598. Godfrey Goldsburgh.	1735. Martin Benson.
1605. Thomas Rabis.	1760. Wm. Warburton.
1607. Henry Parry.	1781. Saml. Halifax.
1611. Giles Thompson.	1789. Richard Bleadon.
1625. Godfrey Goodman.	1802. G. Huntingford.
1672. John Prichett.	1815. Henry Ryder.
1715. Richard Willis.	1824. Christopher Bethell.
1721. Joseph Wilcocks.	1830. J. Henry Monk.

THE WATER TOWER AND LOLLARDS' PRISON.

This picturesque pile, of red brick and stone, is one of the famous parts of Lambeth, and assigns the building of this group to the early part of the fifteenth century, probably by Archbishop Chicheley.

Between this Tower and the river stood what was then known as the "Bishop's Walk," with its tree-lined avenue, now usurped by the modern Embankment, and a landing-place from the river to the Palace steps, naturally gave to this pile the name of the "Water Tower." On the outside wall, facing the road, is a niche, in which formerly stood the image of St. Thomas of Canterbury, and tradition says that passing boats, long ago, lowered their sails in honour of that Saint.



LAMBETH PALACE
LOLLARDS' TOWER.

Access to the tower is partly reached from the "Post Room," so called from the pillar which supports the ceiling of one of the apartments in this Tower.

A newel staircase leads to the so-called Lollards' Tower; the real Lollards' Tower having been at the West end of old St. Paul's, a fact confirmed by Stow and other antiquarian writers. That at Lambeth, however, is sufficiently known in history, as having been the place of many victims, both for religious and political purposes.

Certainly some of the Lollards were at one time confined here, and the earlier Archbishops of the fifteenth century were not without imputation in the persecution of "so-called" heretics.

In later years the prison doubtless served as a place for

offenders—the Earl of Essex, the Earl of Southampton, and, in the Civil Wars, many a long list of unhappy victims, several of the dispossessed clergy from the West of England, and Royalist prisoners. From the roof of the Tower, terminating in a gable turret, a fine view of London and the Parliament Houses is obtained.

The story of Lambeth, far and reaching, will ever be



LAMBETH PALACE.
PRISON IN LOLLARDS' TOWER.

treasured by the historian and antiquary, recalling Archbishop Herring's words on Croydon Palace, which can be well applied to his Lambeth home: "I love this old house, and am very desirous of amusing myself with the history of its buildings."