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# SOCIETY NEWS



## THE BULLETIN OF THE ENFIELD ARCHAEOLOGICAL SOCIETY

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March 1998

No.148

### CONTENTS

#### FORTHCOMING EVENTS

Friday 20th March - lecture.  
The Royal Opera House & the Middle  
Saxon Town of Lundenwic.  
Gordon Malcolm.

Friday 17th April  
Annual General Meeting followed by  
Reports of Fieldwork & Research during  
1997.

Friday 15th May - lecture.  
The Anatomy Theatre of the Barber-  
Surgeons of London.  
Dennis Hill (Society Chairman)

Forthcoming events of the Edmonton Hundred Historical Society.

Forthcoming events of the London & Middlesex Archaeological Society.

#### MEETING REPORTS

Lancaster Road and its Environs.

Revising Pevsner: Old and New  
Landmarks in Middlesex.

#### BURY LODGE & SALISBURY HOUSE

by Ian Jones

#### THE ANNUAL REPORT OF THE SOCIETY'S ACTIVITIES DURING 1997

Society News is published quarterly in March, June, September and December and is free to members. The Hon.Editor, to whom all correspondence and articles for publication should

be sent is: John C Stevens, 3 Scarborough Road, London N9 8AT. T/N 0181.804.6918.

The statements and opinions of contributors to this newsletter do not necessarily reflect the opinions of the editor.

**TWO**

**FORTHCOMING EVENTS**

The following meetings will be held at Jubilee Hall, at the junction of Chase Side and Parsonage Lane, Enfield at 8.00pm. Doors will open at 7.30pm when tea and coffee will be served and there will be an opportunity to look at the sales and information table. Visitors are very welcome, for whom a charge of 50p will be made.

Friday 20th March.

The Royal Opera House and Middle-Saxon  
Town of *Lundenwic*.  
Gordon Malcolm.

The Royal Opera House is an unusually large site within the heart of the Saxon town of Lundenwic. From much smaller archaeological investigations in the vicinity has come occupation evidence in the form of buildings, floor surfaces, alleyways, industrial and craft activities, burials and a range of cut features such as ditches, refuse pits and wells. The associated artefacts cover a date range of 7th to 9th centuries AD. Because of their rarity, these deposits are regarded as being of national archaeological importance. The work at the ROH has provided the largest and most complete evidence for the town so far recorded and analysis of the data is set to revolutionise our understanding of this little known period of the capital's history.

G M

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Friday 17th April

Annual General Meeting, Followed by  
Reports of Fieldwork & Research during  
1997.

The agenda for the AGM is included with this bulletin. After the business part of the meeting important new evidence will be presented concerning the architectural history of Salisbury House and Bury Lodge which once adjoined it. There will also be reports on the restoration of the barns and stable block at Forty Hall, the progress of the project to examine, record and analyse the several hundred names written on the inside of the cupboard door at Forty Hall, the geophysical survey carried out on the site of Elsyng Palace, the clearance of excessive vegetation which has enabled Camlet Moat to be seen to better advantage and more if time permits.

G R G

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### THREE

Friday 15th May

The Anatomy Theatre of the Barber  
Surgeons of London.  
Dennis Hill.

The Company of Barber-Surgeons was granted Royal permission in Tudor times to dissect the bodies of four hanged criminals each year for the purpose of training surgeons. The bodies were originally prepared on a table at Barber-Surgeons Hall in the Barbican but following complaints, Inigo Jones was asked to design an oval anatomy theatre on the design of that in Padua but with a private dissecting room on the ground floor and a cellar for the storage of bodies. This was completed in 1636, was visited by Samuel Pepys and lasted for about 150 years before demolition.

Using ground-penetrating radar, in co-operation with the Museum of London Archaeological Society, it appears that the site of the theatre has been located just to the north-west of the present Barber-Surgeons Hall and an exploratory excavation is planned. It is hoped to confirm the types of materials used for the foundations, walls and roof. The Company has the original accounts for the building work and committee minutes indicating its use.

D.H.

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FORTHCOMING EVENTS - Edmonton Hundred Historical Society:

All meetings assemble at 7.45 for 8.00pm

Wednesday 25th March

Jubilee Hall

Annual General Meeting, followed by Charles Pam: "Some Middlesex Churches"

Tuesday 28th April

St.Paul's Centre, Church Street/Old Park Avenue Enfield

Alan Dumayne: "London Life - Some Aspects of Social History"

Wednesday 27th May

Bruce Castle Museum, Lordship lane, London N17

Vernon Farmer & Steve Gould

"Regeneration of Historic Buildings in Tottenham."

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## FOUR

FORTHCOMING EVENTS - London & Middlesex Archaeological Society:

The following meetings are held in the Interpretation Unit of the Museum of London, London Wall, London EC2 beginning at 6.30pm.

Thursday 9th April

David Webb: "Libraries and Institutes in the City of London"

Thursday 14th May

Simon Thurley

"Whitehall Palace Excavations 1938-1964"

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## MEETING REPORTS

LANCASTER ROAD AND ITS ENVIRONS.

Geoffrey Gillam.

Friday 21st November.

The Society's chairman Geoffrey Gillam gave this lecture for the very first time to a capacity audience at Jubilee Hall on November 21st. Apart from his lifelong interest in local history and archaeology, Geoffrey lives within the area covered by the lecture and is thus very well qualified to talk about the development of the area.

Lancaster Road was originally a country lane called New Lane which became subject to extensive development during the second half of the nineteenth century. Two main forces had always influenced the layout of roads in this part of Enfield; firstly the line of the Roman Ermine Street which ran from Londinium to the North passing through Enfield on the way, and secondly the boundary of the Enfield Chase (created by Geoffrey de Mandeville in about 1136) which here crossed New Lane at a right angle and passed up the line of what is now Brigadier Hill with an entrance gate across the lane close to the present site of Brigadier House. Following the break up of the Roman occupation of Britain a Saxon settlement formed near to the site of the present Enfield parish church; trackways ran from one farm to another and from these the nucleus of the present network of roads was formed.

Rocque's map of 1754 shows a group of houses at each end of New Lane which was renamed Lancaster Road in 1887 by the Enfield Local Board of Health. Fields were on either side of the lane and at the west end was the aforementioned Brigadier House - a sixteenth century combination of two cottages which was extended by one storey in the seventeenth century and further added to in the following two centuries. One of the cottages was the surgery of a general practitioner, Dr Ridge. Just north of here stood a large house called "The Woodlands".

In 1867 the first Ordnance Survey map shows Laurel Bank House. This was a rectangular building built in about 1810 with two projecting wings, a carriage house and a large walled garden. It is recorded in local minutes that in 1858 the owner, Mr Jonathan Batley, complained about the stench from a pile of rotting manure and vegetables in an adjacent field and apparently won his case. There were also problems with an open sewer and cases and typhoid and cholera were reported from Brigadier Hill.

## FIVE

The 1880s saw large housing developments in and around Lancaster Road with new roads commemorating local names, such as Batley Road and Laurel Bank Road. Lancaster Road at that time had 29 houses and 180 residents. At the eastern end of the road was (and still is) the Hop Poles public house which was named after the hop fields nearby which presumably supplied the Cannon Brewery which, after a major fire, was replaced by Canonbury Road in 1890. Opposite this pub in 1867 was Carlton House whose gardens were later replaced by shops and was itself demolished in the 1960s. In Lancaster Road adjacent to the Hop Poles still stands a small brick building which was where Mr Belling first made the electric fires upon which a major local industry was founded and lasted until very recent years.

Nearby was a small row of cottages, a rag and bone man's shop and a shoemaker's. Later there was a doctor's practice which caused some local consternation by being cheaper than the established medical practices. There was also a temperance coffee house for a short while in Lancaster Road and close by there was Plummer's grocery store.

At the western end of Lancaster Road stood the Hollybush public house which had been built in 1752 and was rebuilt in 1927.

The 1913 Ordnance Survey map shows many streets of terraced houses at that time and to supply this increasing population the houses facing on to Lancaster Road had begun to have their front parlours converted to shops with goods displayed outside or by extending the premises over the front gardens to form shop fronts - a change obvious to the casual glance even today. The present Dagenham Motors showroom was built upon a worked-out gravel pit. The son of Mr Jenkins of the local dairy went on to greater things and became the present Lord Jenkins of Hillhead.

Local trade directories mention the residents as including two gun makers (presumably from the Royal Small Arms factory), servants, a mangler, coachmen, dressmakers, oilman, chimney sweep, confectioner and pawnbroker amongst others. To serve the spiritual needs of this burgeoning population a wide range of churches and chapels appeared. At the corner of Browning Road there was the Congregational Church which in 1972 became the United Reformed Church. St. Luke's Church of England was built at the end of Browning Road in 1903, Lancaster Road had a Salvation Army Citadel from 1911 to 1957 and in 1929 the Mormon church was built, now called the Church of Jesus Christ of the Latter Day Saints. A Primitive Methodist chapel was built in Chase Side in 1858 and the Emanuel Baptist church in Baker Street could hold 500 people. The Jehovah's witnesses also had their Kingdom Hall in Baker Street.

Lavender Road School was opened in 1910 and St. Michael's School at the foot of Brigadier Hill opened in 1881. A small British School in Chase Side became in due course a dairy, an off-licence, a wine bar and is now a public house.

This lecture, as one would expect from Geoffrey Gillam was extremely well illustrated with slides and painted a fascinating picture of the transition of the area from farm land to a busy suburban community. The hall was packed to capacity with members and local residents and

it is to be hoped that members of the Society with long memories of this area will undertake to assist in the eventual production of a publication based upon the lecture.

Dennis Hill

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## SIX

REVISING PEVSNER: OLD AND  
NEW LANDMARKS IN MIDDLESEX.

Bridget Cherry

Wednesday December 19th

A capacity audience at the Jubilee Hall saw our speaker begin her lecture by describing how Sir Nikolaus Pevsner began his 46 volume series "The Buildings of England" in 1951 before later extending the series to include Ireland, Scotland and Wales. Bridget Cherry is the current editor and having worked on the English volumes since 1968, she is currently involved in

revising the original volumes and bringing them up to date in the light of current knowledge and research. She outlined to us the content of the revised volume "London 4: North" which covers the boroughs between Edgware Road and the Lea Valley and includes Barnet, Camden, Enfield, Islington, Hackney and Haringey and which is due to be published in 1998. When preparing the original series Pevsner recruited the help of a research assistant for each county and personally spent three to four weeks in each county during university vacations whilst publishing two volumes each year.

Bridget commenced by drawing attention to some of the best known churches, starting with All Hallows Church in Tottenham which is a medieval church with a 19th century eastern end designed by William Butterfield, who is buried in its churchyard, but Pevsner considered the church of St. Mary Magdalene in Enfield, also designed by Butterfield, was "indifferent". Middlesex is not a prolific area for stone and hence its churches are often not as grand as those in other counties.

The tower of the medieval Hornsey Parish Church was heightened in 1832 but inside the church is a medieval arcade complete with carved stone figures. Edmonton Parish Church has a three-stage tower with a turret at the side having an internal spiral staircase. Enfield Parish Church is another lovely old church which contains a wooden staircase which is exceedingly difficult to climb.

Non-conformist churches can also be very worthy of note, for example the Congregational Church by John Parry in Chase Side, Enfield while the ornately-fronted 1903 former Congregational Church in Muswell Hill is now a public house. The Unitarian Church in Golders Green contains an apse with a delightful Pre-Raphaelite style mosaic mural by Ivan Hitchens which depicts deer drinking from a pool. The boldly styled John Keble Church in Hendon has regular cubic shapes in its design and aimed, under a progressive vicar, "to bring the church to the people".

Pevsner was not interested in the more traditional buildings such as those built in the 1920's, for instance Woodcock Hall on Hendon's Watling Estate, a small building in a classical style which was originally built as a church for the Christian Brethren sect by Sir John Laing, the architect being Sir John Burnett. The large late Victorian St. Paul's Church in Haringey was destroyed by fire and rebuilt in a strikingly modern style with a steep triangular roof.

In addition to churches, workplaces received attention from Pevsner. The College Farm in Finchley was built in 1883 as the model dairy for the Express Dairy Co. and there still remains a dairy building at the foot of Crouch Hill in Hornsey to where cows were driven at milking time. The Royal Small Arms Factory in Enfield, built at the time of the Crimean War to use American mass production techniques, was celebrated as a model factory, while the Edwardian office building of Barratt's sweet factory in Wood Green was designed to make a statement in a new urban area. Early hangars of the old Hendon Aerodrome, built for the aviation pioneer Graham White, can still be seen today.

## SEVEN

Pevsner, being a serious-minded person, was not very much interested in buildings for leisure pursuits and he even dismissed Alexandra Palace, first built in 1858 as the 'People's Palace of North London'. Edgware has a large inter-war vintage fake Tudor pub designed to remind the locals of village life. The Odeon Cinema in Muswell Hill, built in the streamlined style of the 1930's, contrasts with the nearby Edwardian parish church.

There are a number of noteworthy service buildings in the volume, such as the Second Middlesex Lunatic Asylum for Paupers (Friern Hospital) which was built at New Southgate about 1850; Highlands Hospital in Winchmore Hill built in 1884 as a convalescent hospital for patients suffering from infectious diseases and Colindale Hospital of 1898 was originally a convalescent asylum for patients from central London. The old Wood Green Crown Court was originally the Royal Masonic School for Orphans - a grand institution in the country within easy reach of London -; the original Tudor Grammar School in Barnet is still in use but is now surrounded by modern college buildings and the 1860's High Cross Tottenham School of the Draper's Livery Company is now being converted to housing.

Stroud Green Board School of 1894 had to be on three floors - Infants, Girls, Boys - because of the restricted space on the site. Latymer School in Edmonton was built in 1924 by Middlesex County Council in a late Arts & Crafts style in contrast to the previously used Gothic style and the subsequent stark flat-roof style exemplified by De Bohun Primary School in Southgate.

Bridget succeeded admirably in conveying to her audience the principal groups of buildings in our area with their differing styles and changing patterns of use - all forming part of the local historical record.

Dennis Hill.

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Over last couple of years, thanks to the skills and efforts of Geoffrey Gillam and Ian Jones, it has proved possible to research and to publish more knowledge about the important houses of this borough than at any time in the past. The public availability of this information actually began in 1984 with the publication by this Society of "The Royal Palaces of Enfield" by Ian Jones and Ivy Drayton which actually dealt with two buildings that no longer exist above ground. Within the last few years Ian has been able to turn his attention firstly to Capel Manor (see bulletins *passim*) and now to Salisbury House whilst Geoffrey has been creating the Society's latest publication "Forty Hall: Enfield" and has written a brief history of Millfield House, Edmonton which I hope to publish in a bulletin in the very near future. As a result of these researches we now have a much wider knowledge of the history and architecture of four surviving, historically fascinating buildings in our borough although of course research

continues in each case and new information is continually being found. The product of Ian and Geoffrey's latest research appears below. I had intended to publish this across two editions of the bulletin for reasons of space (and cost!!) but I now feel that by breaking the continuity the effect of some remarkable research would be lost - so you get the lot.....

JCS



## EIGHT

### BURY LODGE AND SALISBURY HOUSE.

by

Ian K Jones

#### INTRODUCTION

Some two-thirds of the way along Bury Street West, backing onto Bury Lodge Park, stands Salisbury House, the finest piece of late Elizabethan/early Jacobean vernacular architecture left in the borough with, alongside it, a typically undistinguished example of a 20th century municipal public convenience squatting on the site of the now vanished Bury Lodge. As a result of a lecture on the restoration work carried out at Salisbury House in the early 1990's given to the Society by John McDonagh in 1997 and a subsequent detailed exploration of the house led by Geoffrey Gillam I found myself beginning the task of reconstructing something of its architectural history. This, as will become clear below, soon led me to examine the even more mysterious Bury Lodge and to the discovery that these two buildings were probably originally one.

In the late 16th century the area of Bury Street West as it is now, was open country used mainly for farming with plenty of space for building and no planning regulations to worry about. It seems a little strange that a new house, Salisbury House, should be built right next to the older Bury Lodge. Equally puzzling, considering that there was plenty of space available, was the decision to build Salisbury House with its northern wall only a few feet from the edge of the road as if it were a town house where every inch of street frontage cost money and there was no space to waste with front gardens or yards. That the two houses were originally linked is clearly shown in a monochrome water-colour sketch entitled Bury Hall, Edmonton produced in 1798 by an unknown local artist.

Before looking at their history, first the problem of their names. In 1798 at least one person used the name Bury Hall which has led to considerable confusion because of the assorted Bury Halls, Farms and Houses just down the road. The name Salisbury House first appears in the 1861 census though the 1867 O.S. map calls it Bury Lodge and shows the older house colour coded as farm buildings. Why that particular name was chosen is unknown but presumably the then owner wanted to distinguish his house from the other Burys and give it a name with some local status. It is assumed he had some historical knowledge and wanted to establish a link either with the Manor of Edmonton, which was known as Sayesbury at one time, or with one or both of the Earls of Salisbury who had held land in Edmonton. Whether this name change coincided with the dividing of the house into two by demolishing part of the link building is not yet known. In 1893 Salisbury Grange, as it was named for a few years, was occupied by a school while Henry Soundy lived at Bury Lodge where he still was in 1899 when we first find the Pratley family at Salisbury House where they remained until it was sold to Edmonton Council in 1935.

#### BURY LODGE

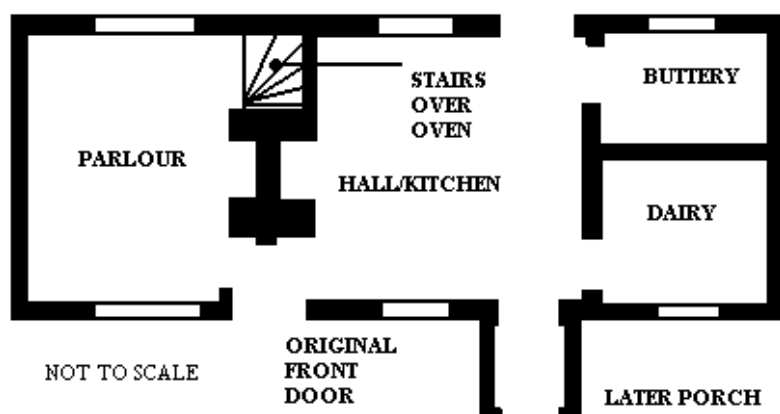
Despite the paucity of the documentary and pictorial evidence there is little doubt that the Bury Lodge half of the house was the oldest. As yet the only evidence we have for the history of Bury Lodge is one sketch and a series of photographs which do not show all the house or give much detail. Its proportions suggest it may have begun life as a late medieval or early Tudor timber-framed house with the upper floor jettied out over the ground floor, probably on both

## NINE

sides, with a jettied two-storied cross wing at least at its eastern end. The original entrance seems to have been sited towards the eastern end and led directly into the hall/kitchen while to the left a door led to the parlour in the cross wing. All these rooms probably had bedrooms above. The ground floor fireplaces at the eastern end of the hall/kitchen and western end of the parlour used a large chimney which also held flues from fireplaces in the rooms above. Unlike the Salisbury House chimneys this one was much rebuilt and if it ever had separate shafts they have long vanished. West of the hall/kitchen were one or more service rooms, possibly a buttery and dairy.

### **BURY LODGE. 16TH CENTURY**

#### **SUGGESTED GROUND FLOOR PLAN BEFORE THE BUILDING OF SALISBURY HOUSE**



In February 1936, just before the house was demolished, two of the fireplaces were photographed and although the information on their backs only tells us which floor they were on other details show that they were part of the large east chimney; one being the hall/kitchen fireplace while the second was in the room directly above. To the left of the hall/kitchen fireplace can be seen the opening of the old front door which by then led into the single storey extension built along the front of the

house sometime after 1798. The splayed fireplace has a wide opening with what may be an alcove for keeping salt dry in the left splay. Above the wooden lintel are two arched alcoves. They and the rest of the overmantel are in very neat brickwork compared to that below and may be later in date. To the right is a mass of crudely finished brickwork forming part of an oven, the door to which can just be seen in the right hand splay. Above the oven and partly supported by it I would expect to find the stairs.

The smaller fireplace in the bedroom over the hall/kitchen has a flat arch over its opening. the surround and low overmantel are plastered and the overmantel is painted with four arches between uprights. Though it is hard to be certain I am inclined to think that the decoration is 19th century. Above the overmantel is a dark horizontal beam divided by a light painted stripe over which the plastered wall extends up into the roof space. To the left of the fireplace can be seen the window of the bedroom over the parlour. The position of the chimney in the house and form of the lower fireplace suggests it was built in the 16th century.

Sometime later in the 16th or early 17th century a two storied porch was added to the northern side of the house at its western end and presumably became the main entrance. This may have been part of a considerable rebuilding of this end of the house which included, according to the 1798 picture, a second central chimney stack which may also have served four fireplaces. This is a bit of a puzzle as the photographs show instead an external chimney stack inserted into the northern wall on the western side of the porch. A 1936 photograph shows the tiles partly stripped off the roof at this end exposing rafters which do not look original and no sign of a central chimney. This suggests that sometime after 1798 the central chimney either fell down or was taken down and replaced with the external stack.

## TEN

The other major addition made to this house probably towards the end of the 16th century was the "L"-shaped extension added on to the eastern end which connected it with Salisbury House. As yet it is impossible to say if this was built at the same time as Salisbury House or later. The 1798 illustration is our earliest evidence for this link though the architectural features shown suggest it could be contemporary with the new house. Both the eastern and northern sections have first floor bays though it is uncertain if they extend down to the ground floor as one is concealed by a later lean-to extension while the other is not drawn clearly enough to be sure either way. The link building has two chimneys, one probably a central stack while the other is sited on the northern wall at the angle. These and the bay windows, which are larger than those in the rest of Bury Lodge, suggest the upper floor rooms at least were amongst the largest in the house. Further evidence of upper floor comfort here is shown by the northern wall which is a few feet higher than the rest of the house, giving these rooms greater internal height and apparently putting their floors on or near the same level as those of the first floor of Salisbury House. The first floor room abutting onto Salisbury House was fitted with early 17th century panelling.

Although the site of the northern arm of the link building is covered by a modern extension, the section which connected with Bury Lodge is now part of the gardens of Salisbury House and we hope it will be possible to carry out a small excavation here. With luck this should enable us to discover when this feature was built and also to say whether or not Salisbury House was built as a separate dwelling or began life as an addition to Bury Lodge as I am at present inclined to believe.

## SALISBURY HOUSE

### 1. ORIGINS

There is no known documentary evidence covering the construction or early history of Salisbury House but at least here we have the building and can try and make it surrender some of its secrets. It has the basic form of a typical town house of around 1600 with three gables on its long elevation and jettied first and upper floors. Styles in vernacular architecture took a long time to respond to new architectural ideas and this house could have been built as late as the 1620's. The painted fireplace in the Edinburgh Room on the first floor provides the only reliable dating evidence we have at present. The third and most elaborate paintings date from between 1620 and 1630 but it is not yet possible to date the earlier ones. The original rectangular brick fireplace showed signs of soot staining and hence use before being plastered with a yellow/ grey layer of lime mortar. Next the surviving splay panels were added and plastered with a yellowish lime mortar. All surfaces were then covered with a layer of limewash before the first painted decoration was applied, followed by a further layer of limewash, on top of which the second painted decoration was applied. This could all have been done over several months, years or a decade or two. The Victoria County History of Middlesex records what it believes to be a reference to Salisbury House dated 1605 when it is described as a two storied mansion house and for the moment this is as far as we can get with the question of its origins. The 1664 hearth tax returns refer to an unnamed house of 17 hearths in the Bury Street ward. The chimneys shown in the 1798 picture and the number of fireplaces they indicate suggest this entry could refer to Salisbury House/ Bury Lodge.

## ELEVEN

### 2. EXTERIOR

In its original form Salisbury House was a three bay house of 2½ storeys over a cellar with the ground floor built in a mixture of timber and brick and the rest being timber framed. During the 1956-7 restorations work in the cellar showed that the walls and chimneys went straight down onto a gravel foundation, as one would expect on an open site, and provided nothing to support the idea that there had been an earlier house on the same site. The house used typical red bricks throughout but at a much later period the ground floor was refaced in London stock brick. The house is jettied on both the first floor and upper storey level on all four sides.

Between the chimney stacks there is now a substantial first floor jetty. The projecting beam ends of the first floor jetty were originally covered by a moulded bressummer of uncertain age much of which survived until the 1950's. A section of this moulding can be seen re-used on the left hand side of the northern window in the present clubroom on the upper floor. There is much argument still over the exact reason for jetties. Though they do give extra space on the upper floors and add much to the grandeur of the house I incline to the theory that gives them a structural origin and suggests that the outward extension of the floor beams on each storey was to space out the mortise holes needed for the uprights so as not to unduly weaken the ends of the horizontal timbers. I have seen one example of the problems that can arise if such holes are cut too close to each other. Under the hall floor of Passmores House Museum in Harlow an old corner post from the demolished medieval part of the house had been used to support the raised floor planking. Before insertion the two angled braces that had been slotted into it were removed, leaving two closely spaced holes of considerable size. The result was that the weight of floor timbers and people eventually cracked the beam which I had to have supported with a brick pillar.

On the east side of the house are two fine brick chimneys each terminating in three stacks. The stacks are square in section with the central one being set in line with the chimney while the ones on either side are set diagonally. Often the number of stacks equals the number of fireplaces and that would be the case here if the attic storey originally had fireplaces. The present fireplaces there are 19th century with no visible signs of earlier ones. On the western side of the house is a fine example of a stair tower which still contains three original wooden window frames each with a single mullion with simple convex ovulo moulding of late 16th or early 17th century date. (Other windows of this sort can be found in the cellar and attic and the remains of the frame of one can be seen behind the panelling alongside the 19th century window in the western wall of the Edinburgh room.) One authority has suggested that the stair turret was not part of the original house but a very early addition to it. Although the staircase was totally rebuilt in 1957 one original feature survives in that the doorcase at the top is carved with what are known as stopped chamfers of typical 16th century form. The first floor doorcase has pilasters and an entablature carved in a crude classical style which does not fit. It is probably of 17th century date and came from elsewhere and it would be interesting if we could prove it came from the original front doorway.

### 3. GROUND FLOOR

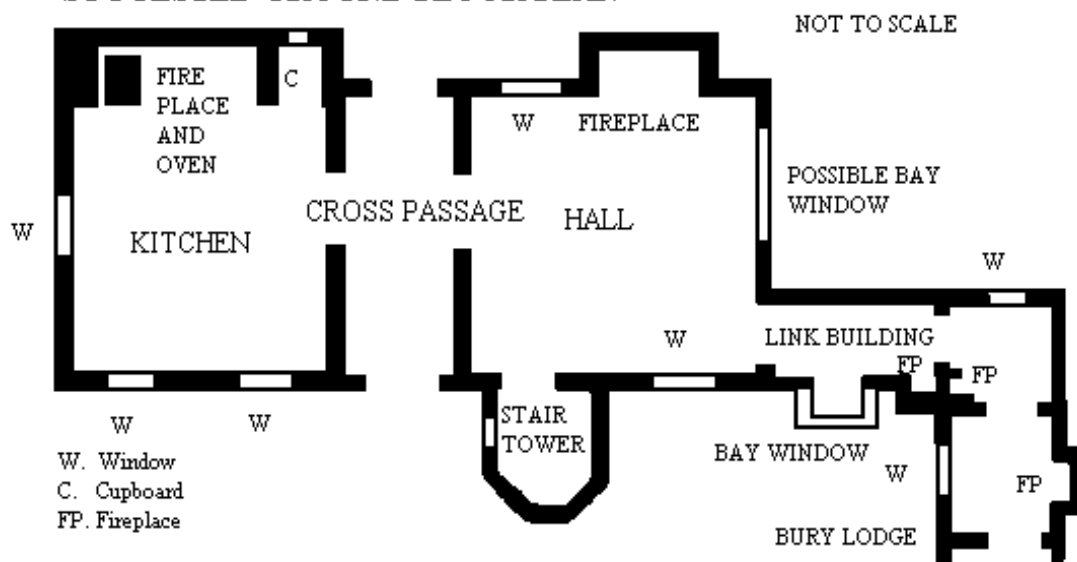
The present entrance to the house is through a somewhat unlovely 19th century extension whose only merit is that, according to the 1798 illustration, it replaced something even less beautiful. The original entrance to the house was almost certainly on the eastern side, between the chimneys, in the area now occupied by the back door. Sometime before 1798 the entrance moved round to the western side where it still is. The old entrance originally led into

a narrow passage running the whole width of the house and finishing in another door. This passage survived until the 20th century. On either side of this passage there would have been

## TWELVE

doors leading into the kitchen on the north side and the hall to the south. Two other doors in the hall led to the stair turret and the link building.

### **SALISBURY HOUSE, EARLY 17TH CENTURY SUGGESTED GROUND FLOOR PLAN**



Despite the many alterations made to it there is enough evidence left to show that the north room on the ground floor was originally the kitchen - the walls are now covered in some fairly basic early 18th century panelling. In the middle of the northern wall there was originally a window now totally hidden by the panelling inside and the brick refacing on the outside. The present fireplace is a typical 18th century one but behind it and the panelling to its left are the remains of a large open fireplace with what was probably an oven built into its left hand side. When the panelling here was removed in 1956/7 the full size of the original fireplace became clear. Above the opening is a massive timber over 6 feet long and the same thickness as the one over the hall fireplace. Originally, as can be seen from the hole cut through from the cellar, the fireplace was a large rectangle with a domed oven built into one side. These large fireplaces and their accompanying large flues were intended for burning substantial logs. The insertion of the later, smaller, semi-circular fireplace and the sealing off of the oven left a space behind that was later believed to be a priest hole. This it was most certainly not as the building of such features had ceased in the early decades of the 17th century long before these alterations were made. To the right of the fireplace the space formed by its projecting side and part of the end wall of the kitchen has been made into a cupboard with its own window. Several other cupboards of this type can be found in the house - it is, after all, a very sensible way of using a small and awkward space.

The room to the south of the cross passage was probably originally the hall, here used in its original sense of a living room where the family and servants may have dined. The only feature of its original decoration or fittings which survives is the large fireplace. When an inserted 19th century fireplace was removed in 1956/7 considerable traces of soot stained plaster were found on the sides and back of what seems from the pictures to have been the original opening. The simple curved corbels on the tops of the piers supporting the beam are

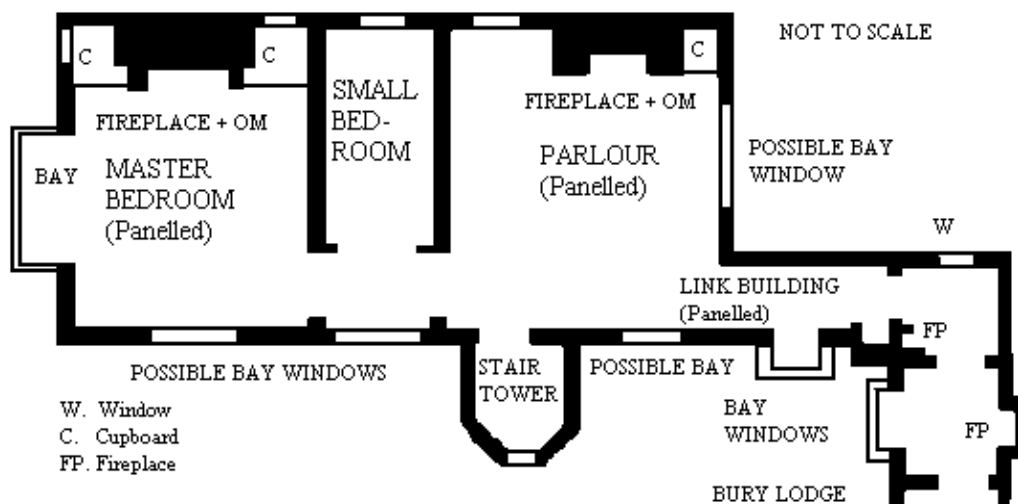
the only surviving decoration. One account says that the panelling and overmantel now in the Edinburgh Room originally came from here but the testimony of a grand-daughter of William Pratley, the man who sold the panelling to the Royal Scottish Museum in 1907, indicates it

### THIRTEEN

came from upstairs. Had the overmantel originally been fitted here the woodwork flanking the opening would not have been flush with the brickwork because of the corbelling mentioned above, evidence possibly for the panelling having been fitted some years after the house was built.

#### 4. FIRST FLOOR

##### SALISBURY HOUSE, EARLY 17TH CENTURY SUGGESTED FIRST FLOOR PLAN



The original layout of the rooms on the first floor may have been slightly different to that visible today with the room in the centre possibly having originally only been as wide as the cross passage below. Its northern wall is the sort of massive studwork you would expect in a wall separating two of the bays of the house while its present southern wall is very insubstantial and examination revealed no surviving traces of an earlier or more massively framed wall here or on the ground floor. With this layout the staircase would have led directly to the Edinburgh Room which was probably originally the parlour or principal private room of the house. The original narrow Jeffreys Room could have been either a servant or a child's bedroom while the White Room could have been the main bed chamber. When trying to assign uses to rooms it is useful to have an idea of the numbers for whom the house was built but this important information is currently missing.

The Edinburgh Room contains the panelling sold to the Royal Scottish Museum in 1907 and returned to the house nearly nine decades later to be installed in the room it may, or may not, have come from. The room in the link building next to the Edinburgh Room, which was part of the area demolished as unsafe in 1956, was fitted with early 17th century panelling and in 1954 it was noticed there was a quantity of similar panelling loose in the cellar. There is no way of knowing if any of this panelling was the same type as that sold. What this does suggest is that part of the link building at least could be the same age as the house. The Edinburgh Room panelling is not reassembled in exactly its original place on the walls as no record seems to have been kept of which piece was removed from where and there is also the possibility mentioned above that the room was originally larger. In addition there is now panelling over the site of the door to the link building.

As far as the panelling is concerned, it is of unusual quality, having been described by one expert as "outstanding" and by another as being, "as good as you can get in London." It probably dates from the 1620's and at present we can do no more than assume that is when it

#### **FOURTEEN**

was fitted. The sections are in plain oak with dividing mutins (vertical) and rails (horizontal) chamfered and fluted. At intervals crude pilasters with jewelled ornaments and set on tall bases divide the walls. Running around the top is a border similar to the one at the top of the White Room overmantel incorporating dentilled cornices, (so named from their resemblance to a row of teeth) with faceted "jewels" and cabochons set between them against an elaborate strapwork design. (A cabochon is an uncut, polished gemstone; strapwork is an ornament made up of interlaced bands.) The most outstanding piece here is the overmantel with its four bays separated by single grotesque pilasters except in the centre where there are two. The decoration here also includes cabochons and jewels. The outer bays are each filled with a round headed arch of classical type shown in perspective above a rectangle while the inner panels contain a window opening set on a convex base with Doric columns at either side supporting a broken pediment, (a shallow gable with its apex missing.) The pilasters stand on brackets carved with grotesque figures while on either side of the fireplace are Doric columns with tall bases each carved with an arch motif. The bold mouldings with their cheerful misuse in places of Italian Renaissance features are typical of the Flemish derived forms much used by Jacobean artists. When sold in 1907 the overmantel had a painted inscription reading; "He that is Warne thynks all Soe." which was removed in Edinburgh.

Of even greater interest and rarity is the painted decoration in the fireplace which shows that however the walls in this room were originally finished, it was one of the principal rooms of the house. The two layers of painted decoration, with their possible use of expensive pigments testify to the wealth of the early 17th century owners. The first scheme is a richly coloured strapwork design with fine details including hanging bows and a medallion is visible under the later painting on the left panel. Black outlines and white highlights are used to emphasise the areas of bright blue, bright red and dark red which form the main part of the design. The second scheme is a much brighter one with each splay containing an oval frame surrounded by and filled with scroll motifs and containing a human figure. On the right is a woman with long straight hair, a long dress and possibly holding a fan while to the left is a man wearing a wide brimmed hat. It has been suggested that the figures may represent the owner of the house and his wife. Above the frame is a scrolled capital supporting a variety of fruit including pears and grapes with the latter being pecked at by a bird, possibly a heron. Dark and bright red, bright yellow and bright blue & green are the main colours used. Of the four levels uncovered in the hearth the lowest was red painted lime plaster over the original bricks topped by a layer of mud and straw also plastered and painted red. A third level of red painted lime plaster was covered by a layer of red tiles which are believed to be contemporary with the second painted decoration.

The White Room is also panelled and has a fireplace with an elaborate overmantel. There is some argument over the date of the panelling which appears to be typical of the early years of the 17th century. When part of it was removed in 1957 saw marks were found on the back of the pieces which were said to be pine. Pine was used on a small scale for panelling during the late Elizabethan/early Jacobean period and the white paint which now covers it is a modern version of what was very probably there originally. Panelling is often moved or modified so evidence from tool marks has to be used with caution. The panelling removed in 1957 came from the north wall of the room, the one wall where we can be certain that earlier alterations occurred. The present bay window is not the original. Sometime fairly soon after 1798 the original square bay was removed and replaced with an attractive angled bay in Georgian Gothic style. Some panelling would have had to be shifted as part of this work which may also

have seen the re-casing of the lower storey in brick and other repairs so suspicious looking saw marks on an unspecified number of timbers should not be unexpected. I agree with those who give this panelling an early 17th century date. Its cornice is a very simplified version of that in the Edinburgh Room. On either side of the fireplace are two cupboards each having small windows, understandable in the days before electric light. The doors have very attractive

### FIFTEEN

S-shaped wrought iron hinges of the type known as cockshead which date from the mid or late 1620's.

On either side of the fireplace are single fluted (grooved) Doric pilasters with inset jewelled ornament on tall bases. Each is topped by a fluted bracket which, with two others, support the shelf from which the overmantel rises. The overmantel consists of three panels topped by a strapwork and cabochon frieze which is divided by five brackets supporting a dentilled cornice. The frieze is more elaborate than the one on the Edinburgh Room overmantel. The three panels are divided by four unfluted Doric columns on tall bases, two of which are missing. The centre bay is decorated with a quartered geometric pattern with a small diamond filled with strapwork and a pyramidal jewel in the centre. The smaller panels on either side are filled with shallow round headed niches decorated with carved jewels and set above rectangular panels. As far as I am aware there has been no attempt to investigate the fireplace itself.

## 5. ATTIC, CELLAR AND OUTBUILDINGS

Today the upper floor contains the clubroom and kitchen which are the last in a series of alterations to this area extending over several centuries. Although the general form of the roof is unchanged there has been much replacing of timber and altering of partition walls. When built the space was probably used for servants bedrooms, two of which may or may not have had fireplaces. The existing fireplace in the kitchen has an attractive late-Georgian grate dating from around 1820 and the cupboard door to the left is a re-used door probably of 17th century date.

The cellars present an equally confusing picture which the large bulk of the modern boiler does not help to clarify. Slight differences in flooring and changes in level suggest that the area has always been divided into two or three sections. In the early years of the 20th century part of the cellars was used as a kitchen. Although no detailed analysis of the structure has yet been carried out there are various features of interest. Several of the windows are probably original, being the single mullioned type mentioned earlier. There were no visible traces of mounts for either shutters or glass while some had simple vertical iron bars dividing their openings. Three of the doors are worthy of note. Two are of the heavy construction usually found in external doors. Each consists of three vertical planks separated by simple chamfered strips and secured to horizontal battens with large iron nails. They are 16th century in date and might have begun life as the front and back doors of the house. Another door is probably of slightly later date as it imitates the panelling of the period with its chamfered mutins and rails. Doors of this type could originally have been found on both the ground and first floor of the house but the proportions of the panels do not match any of the surviving wall panels however. Another possibility to be considered is that this door has been made from a partition wall. The references by some writers to arches from an older building in the cellar area arise from a mis-interpretation of the brick vaulted storage bins on the eastern side.

What is interesting about this house are the rooms it seems to lack - service rooms like a buttery or dairy. At a time when few foods could be preserved even a small household would spend a considerable amount of time processing and preparing perishable food on a daily basis. This work was not only very labour intensive but used bulky equipment and needed a



reasonable amount of space. By 1798 the house had acquired at least two single storey outbuildings. One was on the site of the present entrance block and suggests that the house was being entered as it is today through a door opening into a hall in front of the stair turret. The other outbuilding extends from the west side of the link building. Somewhere south of the house and originally almost certainly under cover, was a large brick oven recorded as being in state of collapse in 1954 but even so this does not seem to me to provide all the space that

## SIXTEEN

would be needed. The cellars which were originally lit by at least three windows may have served as working as well as storage areas. The 1907 sale particulars mention a stable and coach house to the rear of the house. Judging from the 1867 OS map this would have been the block extending back from the southern side of Bury Lodge.

Several wells have been recorded including one beneath a beech tree at the rear of the house on the eastern side. Another was discovered when a large sycamore at the south-western corner of the house was removed in 1956 when parts of the lead pipes which once took the water to the kitchen were still in position. The only excavated feature to date is another brick lined well explored by members of the Enfield Archaeological Society in 1979. Located at the front of the house near the present entrance it was probably dug in the 18th century.

As we have seen most of the space on the two main floors was occupied by three large rooms, all of which seem to have been lavishly decorated for a house of this size with some high quality panelling and wood carving and some unusual and possibly expensive painting. If the account by a visitor to the house published in 1901 can be trusted, some "original," presumably decorated, ceilings survived. The same account also speaks of the discovery of a cast iron fireback decorated with elements of the royal arms, the date 1649 and the initials "J.M". Clearly the early 17th century owner of Salisbury House/Bury Lodge was a person of some wealth who wanted to upgrade his house by providing it with new and up to date rooms to reflect both his prosperity and possibly meet the needs of a growing family. After the addition of Salisbury House, the Bury Lodge half would presumably have become the service wing of what the 1605 reference referred to above, with some justification, called a mansion.

Before finishing there are some other legends about the house that should perhaps be dealt with. Some sources describe it as being moated but as the 1801-2 Enclosure Award map makes clear the strip of water which appears on later maps was simply a part of a small stream running into Salmons Brook which was seemingly later made into a garden feature. The house has the usual legend about a secret tunnel said to connect it with All Saints Church which probably arose either from a misinterpretation of one of the features of the cellar or from observations of a typically large drain of the period. This story was given a new lease of life after 1907 when Mr. Pratley blocked off part of the cellar for reasons unknown. The purveyors of these tales never seem to consider that the building of these miles of tunnels was not only impracticable but also pointless. The other famous story claims that the notorious Judge Jeffreys once lived at Salisbury House. Not only is there no evidence for this but if he was ever in this area I feel it more likely that he would have foisted himself on his daughter at Durants Arbour, her house at Ponders End.

Finally, perhaps the most intriguing discovery about the house comes from the same article mentioned above, which I assume refers to the Bury Lodge part of the house, when repair work was being done there sometime after 1876 when Octavius Fabian bought it. "The workmen, in clearing out an accumulation of bats nests and rubbish from beneath the joists of the flooring of some of the disused rooms, threw out, unnoticed by themselves, an ancient leather bag secured by strange locks. This, fortunately, was detained by the owner, who, on carefully opening it, discovered roll after roll of many coloured silks and black satin, which for two centuries had protected a Cavalier's lovelock. This lovelock for several reasons (not

given!!!!) has been considered to have been actually shorn from the head of the Royal Martyr himself, and certainly the care with which it has been so successfully preserved points to the fact as its having been regarded as some almost sacred relic."

Ian K Jones.

January 1998

## ANNUAL REPORT FOR 1997

The Executive Committee of the Enfield Archaeological Society has pleasure in presenting its 42nd Annual Report for the year ended 31st December 1997.

MEMBERSHIP. The changes in membership that have occurred during the year are shown in following table:

	Adults	Junior	Total
Membership at 31.12.96	225	6	231
Joined during the year	37	1	38
Resignations and removals	36	2	38
Membership at 31.12.97	226	5	231

LECTURES. Our thanks go to the speakers who gave us an interesting range of lectures during the year. The pleasant atmosphere of Jubilee Hall added to the sense of occasion at these events. Attendances at meetings have increased, largely due to increased publicity and reciprocal arrangements with other societies. None of this would be possible without the help of various members: Roger Eddington with the projection equipment; Michael Wheeler who attends to the light desk; Caroline McKenna at her information point and sales table; Mary Wells, Sarah Seymour and Mary Cannon who provide the refreshments and other members who step in to assist where necessary.

VISITS. The annual joint meeting between this Society and the WEA took place on Sunday 25th May with a visit to Farnham Palace, Silchester and Dorney Court. On Sunday 26th October members and some visitors visited Salisbury House to hear a talk about the history of the building, followed by a guided tour. We are grateful to Penny Wilkinson, Community Arts Development Officer, for making the house available to us on this occasion.

COMMUNAL AIR RAID SHELTER  
MILLFIELD HOUSE. The large communal air raid shelter in the grounds of Millfield House was opened as part of the European Open House Day on Sunday 21st September when over 250 people visited the shelter in parties of about 35 at a time. A short talk on the effects of air raids on this part of Edmonton was followed by "an air raid experience" when the warning siren, sounds of German bombers, AA fire, the sound of falling bombs and the all-clear reminded those present of the blitz. Crown control was carried out by John Stevens and Lilian & John Healey.

PUBLICITY. Our Publicity Officer, Jon Tanner sent details of Society activities to the local press and we are grateful to the editors for their continued interest. Information leaflets and membership application forms were again distributed to local libraries, Forty Hall Museum and other places in the borough. The continuing exchange of newsletters with other local societies ensures that we continue to keep each other informed of our respective activities. We also participated in the 'Christmas Cracker' event at Millfield House on Sunday 7th December when Geoffrey Gillam gave a series of talks on the history of the house. Roger Eddington looked after the projection equipment and Les Whitmore the information point.

PUBLICATIONS. Our new publication "Forty Hall 1629-1997" was launched at the end of July and a satisfying number were sold as a result of the pre-publication offer. Steady sales continue at local bookshops and at Forty Hall Museum and copies have also been placed in some national museum and library bookshops. Illustrated promotional talks on the history of Forty Hall were given at the museum. The remaining stocks of previous publications were sold during the year. It is hoped that "An Archaeology of Enfield" will be our next publication, having reached draft form with work in hand preparing maps and illustrations. The quarterly bulletin "Society News" under the editorship of John Stevens continued to contain details of forthcoming events and summaries of past lectures and articles of local interest. Amongst the latter were two articles to complete the survey of Capel Manor and one concerning china items commemorating the Elizabeth Canning mystery.

## TWO

**AFFILIATIONS.** We are affiliated to the Council for British Archaeology and the London & Middlesex Archaeological Society and we are members of the New River Action Group & Broomfield House Historic Buildings Trust. We are represented on the North London Archaeological Liaison Committee and the LBE Green Belt Forum.

**WORK ROOM AT FORTY HALL.** The continued opportunity to have a small work room at Forty Hall is very important to us and we are grateful to the London Borough of Enfield for this facility and for the storage space at the museum for items of local archaeological material for which we are responsible.

**HISTORIC SITES AND BUILDINGS.** Work on the restoration of the historic barn and adjoining stable block in the outer courtyard at **FORTY HALL** is nearing completion and we look forward to the next phase of the work which will deal with other farm buildings in the same area.

Concern at the apparently indiscriminate planting of trees in the Great Park at Forty Hall and the possible damage that the roots might do to the underlying remains of **ELSYNG PALACE** led to English Heritage initiating a magnetometer survey over part of the site affected. The first results revealed what appeared to be outlines of two large rectangular structures on the western side of the avenue of trees. Further work is needed and we hope to arrange for an extended survey to be carried out in the not too distant future. Apart from the threat of damage to underlying remains, we do not understand why it is felt necessary to plant large numbers of trees and thus create woodland over what was the park of Forty Hall with its avenue of trees and thus obliterate an example of 17th century landscape gardening. We have recently learnt that English Heritage has instructed the LBE to remove any trees planted within the scheduled area.

The construction of a "restaurant with a licence" on the site of the remains of **BROOMFIELD HOUSE** has still not started. There are conflicting reports as to what the completed building will look like and if the wall painting will now be restored. A further archaeological evaluation of the site was carried out during the year when traces of what appears to have been an extension behind the house of the canal known from elsewhere in the grounds. A full report is awaited.

With money set aside by the National Heritage Lottery Fund, the council of the LBE and the Enfield Preservation Society, work on the refurbishment of the **ENFIELD LOOP OF THE NEW RIVER** has entered the planning stage. Details of the scheme were given at a presentation on Chase Green in July.

**CAMLET MOAT** emerged from the worst excesses of the tangle of scrub and alder which had engulfed it thanks to the efforts of local volunteers under the direction of Enfield Park Rangers supervised by English Heritage. Roger Eddington and Geoffrey Gillam attended site meetings to view the work in progress.

Frank Snart, a cinema enthusiast, was the driving force behind the fixing of a plaque on Hobart House, Southgate to commemorate the **ODEON CINEMA** which once stood there. He is now taking the scheme a step further and hopes to have a plaque mounted on the wall of the supermarket due to be erected on the site of the **ABC CINEMA** in Southbury Road which has at last closed and will shortly be demolished. There is talk of such plaques being erected elsewhere, not only in the borough but in other parts of the country.

The council sent out a notice asking for suggestions for sites for further **BLUE PLAQUES** in the borough to commemorate famous people who had lived here. We had no ideas of our own but we did endorse others suggested by Edmonton Hundred Historical Society.

**ACTIVITIES.** A detailed photographic record of **MILLFIELD HOUSE** was made by Geoffrey Gillam, during the course of which some interesting features emerged concerning the architectural history of the building. An investigation of the architecture of **SALISBURY HOUSE** was carried out by Ian Jones, Roger Eddington and Geoffrey Gillam which has enabled the original layout and subsequent development of the house to be much more clearly understood and to finally lay to rest the belief in the 'priest hole' there. At the suggestion of John Griffin, the Museums Officer, a study of the names written on the inside of a cupboard door

in the **RAINTON ROOM** at **FORTY HALL** is in progress. The work has been undertaken by Roger Eddington who has collected over 650 names, some of which date from the early 19th century.

