



Historic England

# The Medieval Fabric of Brancepeth Castle: Level 3 Historic Building Survey and Statement of Significance

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MCIfA

Discovery, Innovation and Science in the Historic Environment



**BRANCEPETH CASTLE,  
BRANCEPETH,  
COUNTY DURHAM**

**The Medieval Fabric of Brancepeth Castle: Level 3 Historic  
Building Survey and Statement of Significance**

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## SUMMARY

Brancepeth Castle is a Grade I listed building located approximately 6km south-west of Durham City. Until the late 16th century it was the northern stronghold of the powerful Neville family, alongside Raby Castle which lies 19.30km (12 miles) to the south-west. The first documentary reference to the site dates to 1216, when the castle was held by King John as surety during the First Barons' War. In the latter half of the 14th century the complex was extended and largely rebuilt. It was one of a group of castles built or remodelled at this time across the North of England, including Raby (1378), Bolton (1379), Sheriff Hutton (c 1380), Lumley (1389), Hylton (c 1390) and Middleham (c 1410). The castle remained in the hands of the Neville family until 1563 when the 6th Earl, Charles Neville, was banished for his involvement in the Rising of the North and his estates forfeited to the Crown. The property then passed through a succession of owners. In the early 19th century the owner William Russell commissioned the Scottish architect John Paterson to undertake an extensive programme of rebuilding.

While a considerable amount is known about the 19th-century re-modelling of Brancepeth, there has been limited research into the nature and form of the medieval castle. In particular, the extent of any surviving remains and how these may have influenced Paterson's designs. Northern Archaeological Associates Ltd (NAA) were commissioned by Historic England to undertake a level 3 Historic Building Survey of the castle and prepare a Statement of Significance. This was intended to advance a greater understanding of the medieval structure and identify the key areas of archaeological, historic, architectural and artistic interest that contribute to the site's unique heritage significance and sense of place.

Brancepeth is one of only 21 medieval castles and fortified manors recorded in County Durham; only 13 of which are now standing. Its development reflects key changes in castle design across the country and more specifically the North of England. In layout it is a good example of a 13th-century enclosure castle. However, it is the design of the 14th-century elements that are of particular significance. Basically, three late 14th-century accommodation towers clustered together to create the impression of a single unit. There is also evidence to suggest Brancepeth may be an early, unfinished, quadrangular castle. Its construction has been attributed to the medieval mason, John Lewyn, who designed some of the most auspicious and complex medieval buildings of the period.

The castle is also intrinsically linked with the fortunes of the Neville family and the Bulmers before them; both families had considerable influence on the political development of the region. The Nevilles and the Percys were the two most important noble families in the North in the late 14th century, wielding considerable political power and attaining great wealth. Key individuals directly associated with the castle are Ralph de Neville, the 2nd Baron Raby (d. 1367) who together with Henry Percy defeated the Scots at the Battle of Neville's Cross in 1346. His grandson, Ralph de Neville (d. 1425) was made 1st Earl of

Westmorland and played an important role in royal machinations at the end of the 14th century. Finally, Charles de Neville, the 6th and last Earl of Westmorland who brought an end to the political power of the Neville line. The Bulmers were High Sheriffs of Yorkshire in the 12th century and held estates at Witton, Bulmer and Sheriff Hutton. Bertram de Bulmer (1109–1166), who may have built the first castle, was one of ten Barons of the Bishopric, and played an important role in the defence of the Palatinate during the period of The Anarchy.

In terms of its aesthetic values, the setting of the castle and its surrounding landscape makes an important contribution to the site's overall sense of place. Despite the later 19th-century developments – or because of them, depending on your opinion of Victorian architecture – the visual impact of the building is impressive. The towered gateway looms over the visitor, flanked as it is by the mass of the Westmorland Tower and surviving wall of the connecting North Range. All are seemingly impenetrable. With its turrets, machicolations, crenelated towers, and curtain wall, Brancepeth encapsulates a child's impression of what a 'proper castle' should be. Although Pevsner was critical of this aspect, calling it 'operatic scenery', the 19th-century modifications can be seen as continuing a concept and theme started by the medieval masons in the 14th century.

## CONTRIBUTORS

This report has been prepared by Penny Middleton, NAA's Built Heritage and Conservation Project Manager, who also conducted the site survey. She was assisted in this by Damien Ronan, Principal Surveyor, who undertook photographic data capture and subsequent Structure from Motion (SfM) processing. Damien was aided in the latter by Oskar Sveinbjarnarson, Survey Project Officer. Martin Roberts, architect and former Inspector of Historic Buildings for English Heritage (North East Region) acted as freelance consultant on the project, providing expert advice on both the medieval and 19th-century architecture. Elevation images were annotated by the author using notes taken in the field. All illustrations were prepared by NAA's CAD and survey team, unless otherwise stated. All photographs reproduced were taken by NAA, unless credited otherwise, and are the copyright of Historic England.

## ACKNOWLEDGEMENTS

In addition to the immediate project team, many other people contributed to the success of the survey. Our thanks are due to numerous members of the extended Dobson family (current owners) who provided help, advice and information throughout, together with seemingly boundless enthusiasm and encouragement. In particular, Alison Hobbs shared her extensive knowledge of the castle and assisted with aspects of the recording.

Thanks are also due to the architect Dennis Jones, who has been involved with Brancepeth since the mid-1970s and supplied advice on the later history of the castle, especially the work of Paterson and Salvin. Chris Cotton, Partner and

Architect with Purcell, shared the results of recent conservation work on the castle roof and walls, as well as his own specialist knowledge of country houses. Jayne Rimmer, Historic England (North West Region) Senior Investigator, who commissioned the project and remained the primary point of contact throughout, liaising with the various parties involved and co-ordinating all of the related events. She and her colleagues David Farrington and Simon Taylor also shared their extensive architectural knowledge during various on-site discussions.

Finally, we would like to thank the Brancepeth Archives and History Group, who have spent many years researching the history of the castle and village. In particular, Vivienne Lowe and Peter Storey contributed to the history section of this report, although any errors remain solely the fault of the author. Curatorial staff at various national and local archive also assisted, notably Jonathan Vines from the British Library, Liz Bregazzi from the Durham Record Office, John Peel from the Manchester Art Gallery, and Lauren Alderton from the Royal Institute of British Architects. Special thanks are due to Lord Barnard for searching the Raby Archives.

The team would like to extend our thanks to all of those involved, without whom this report would not have been written.

## **ARCHIVE LOCATION**

The Historic England Archive, The Engine House, Fire Fly Avenue, Swindon, SN2 2EH.

## **DATE OF SURVEY**

The survey took place between December 2018 and February 2019.

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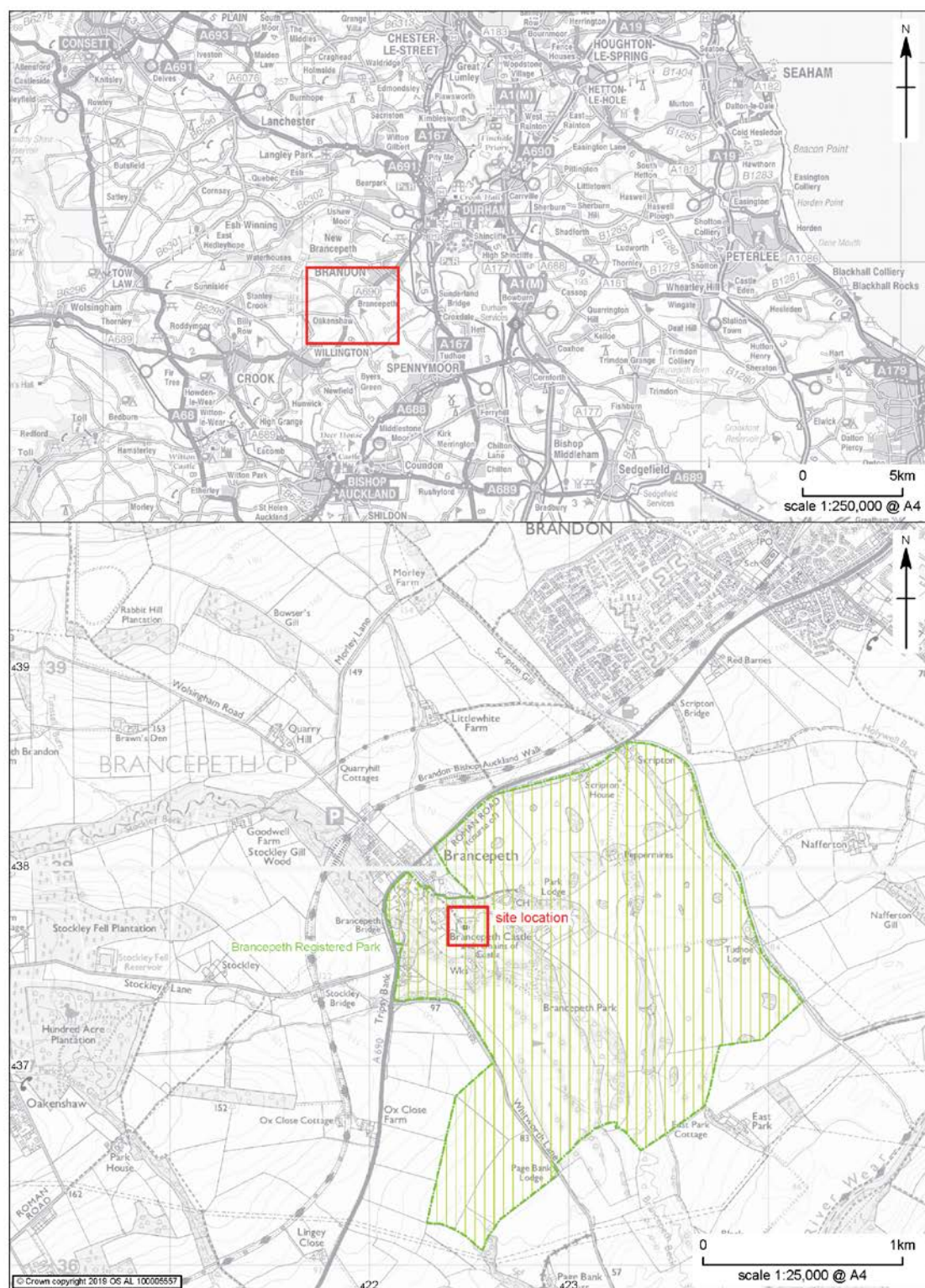
## INTRODUCTION

Brancepeth Castle is a Grade I listed building (NHLE No 1159012) located approximately 6km (4.5 miles) south-west of Durham City (Figure 1). It was one of the key strongholds of the powerful Neville family until the late 16th century, along with Raby Castle which lies 19.30km (12 miles) to the south-west. The first documentary reference to the property dates to 1216, when the castle was held by King John as surety during the First Barons' War. In the latter half of the 14th century the complex was extended and largely rebuilt. It was one of a group of castles built or extensively remodelled across the North of England at this time, including Raby (1378), Bolton (1379), Sheriff Hutton (c 1380), Lumley (1389), Hylton (c 1390) and Middleham (c 1410). The castle remained in the hands of the Neville family until 1563 when the 6th Earl, Charles Neville, was banished for his involvement in the Rising of the North and his estates forfeited to the Crown. The property then passed through a succession of owners.

In the early 19th century it was purchased by William Russell, a banker and colliery owner from Sunderland. His son, Matthew Russell, was reputedly the richest commoner in England when he inherited his father's estates in 1818. He commissioned the Scottish architect John Paterson to undertake an extensive programme of rebuilding at Brancepeth. This included the remodelling of the medieval towers, the addition of the Russell Tower and construction of an imposing double-towered gatehouse. Later, local architect Anthony Salvin was commissioned by the then owner, the 7th Viscount Boyne, to build a new chapel within the interior of the medieval Westmorland Tower. The extent and form of the 19th-century work has seen Brancepeth unfairly dismissed by many architectural historians as a 'sham' castle, not least Nikolaus Pevsner who described it 'largely operatic scenery'.<sup>1</sup>

While a considerable amount is known about the more recent re-modelling of the building, there has been limited research into the nature, form and extent of the surviving medieval remains, and how these may have influenced Paterson's later designs. In November 2018, Historic England commissioned Northern Archaeological Associates Ltd (NAA) to undertake a Level 3 Historic Building Survey of the castle. The aim was to advance a greater understanding of the medieval structure, in particular evidence for its original layout, date of construction and early phases of development. This report details the results of the historic building survey, and culminates in a statement of heritage significance evaluating the medieval material both in terms of the castle itself and within a broader regional and national context.

The castle is currently owned by the Dobson family who purchased the property in 1978.



## Aims and objectives

The principal aim of the project was to assess the extent, form and preservation of the surviving medieval remains of the Grade I listed Brancepeth Castle, with particular focus on understanding the original layout, function and date of the building and how this has influenced subsequent development.

The following objectives were identified in the brief:<sup>2</sup>

- provide a solid and well-researched analysis and interpretation of the surviving medieval fabric of the castle, setting it within the context of previous investigations into the building;
- gain a better understanding of the origins and structural evolution of the medieval castle, including any evidence of what preceded the c 1398 building campaign;
- establish the spatial and functional relationships of the three extant medieval towers at the south-west corner of the site (Bulmer Tower, Neville Tower and Link Tower);
- compare and contrast the design and development of Brancepeth Castle with other Neville castles, and place this within the context of medieval castle development;
- ascertain how the medieval layout might have influenced the building's current plan and form;
- identify the value and significance of the medieval remains within a regional and national context;
- produce a clearly written, well-illustrated and accessible account that can be used to inform the future management of the site, as well as its public presentation, and
- provide an archival record of the structure prior to any future restoration or alteration work.

## Research aims

In addition to the above, the following research aims were identified from the North East Regional Research Framework for the Historic Environment:<sup>3</sup>

- **Castles and defensive structures (MDiv):** how does Brancepeth relate to the development of the Northern Castle Group? Was the medieval castle defensive or a reflection of status, or both?
- **The medieval to post-medieval transition (MDxi):** is there any surviving evidence of the high-medieval or immediate post-medieval castle?
- **Chronology (PMiv):** the transition between the medieval and post-medieval castle. The extent to which the medieval castle influences the later 19th-century re-modelling.



- **Thematic research agendas:** i) defence and fortification and ii) the North-East in its national and international context.

### Project scope

The Level 3 survey comprised a review of readily-available documentary evidence and an analytical assessment of the surviving medieval building fabric. The latter predominantly comprised a written and photographic record of the building and annotation of existing floor plans. As specified in the brief, and clarified with Historic England prior to work commencing on site, no new measured survey was undertaken. However, a degree of survey was completed to aid recording and interpretation using a mixture of Structure from Motion (SfM) orthographic photomontage and Reflectorless Total Station (RTS) survey. The accuracy of this work was suitable to inform this investigation, although a more comprehensive measured survey would be recommended as part of any future programme of work.

The project focused on the following areas (Figure 2):

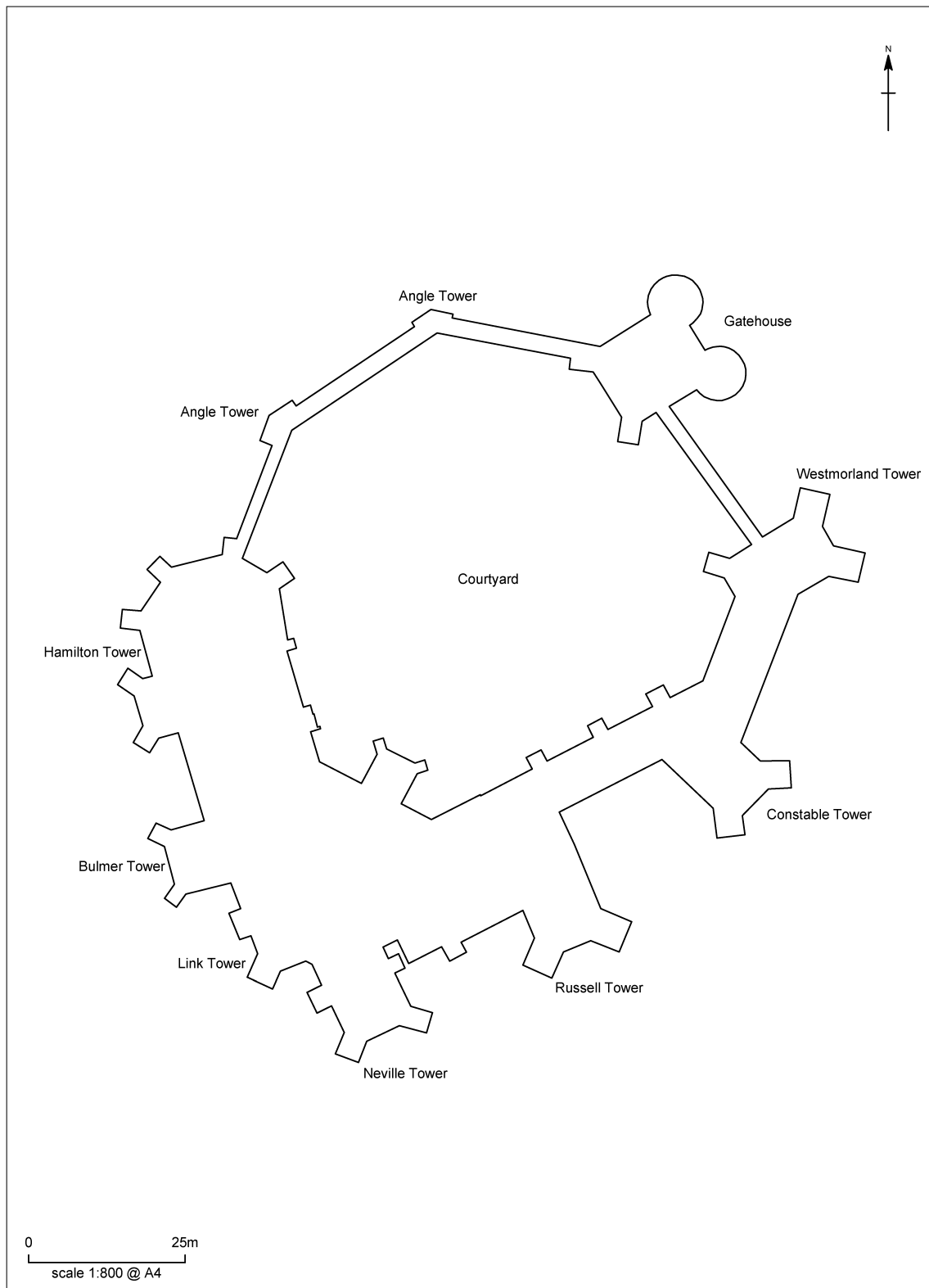
- Curtain wall – interior and exterior
- Westmorland Tower – ground level and first floor
- Constable Tower – ground floor
- Bulmer Tower – ground and first floor
- Neville Tower – ground and first floor
- Link Tower – ground and first floor

Other elements were considered where documentary evidence or wall thickness suggested a medieval origin. However, in most cases later panelling and/or paintwork schemes meant detailed analysis was not possible.

The project area did not include the church or a detailed study of the immediate grounds or parkland. A general assessment was made, however, as part of a broader appraisal of setting.

### Nomenclature

The naming of each of the towers is long established, the only exception being the Link, which is also referred to as the South Neville and the Salon. Link (or Link Tower) is the term favoured by the Dobson family as it avoids any potential confusion and this has been adopted in the following report for the same reason.



**Figure 2: detailed site location showing the various parts of the existing castle. Layout based on 1939 Clayton & Deas plans of the castle held by the owner.**

## Historic floor plans

The earliest floor plan of the castle was prepared around the time of the sale of the estate in 1796. A reproduction of this appears in Pritchard's 1887 article *The works of the Nevilles round Darlington*.<sup>4</sup> In the body of the article, the author states he copied the plan from an original document in the possession of Lord Boyne. The whereabouts of this document today has not been established. There is an undated copy of the plan in the Brancepeth Estate archive, held at the Durham Record Office (D\Br\P\184) and Historic England archive (HE MD48-00736). These vary slightly from the Pritchard article - the border, scale and north arrow are different – although the layout of the castle remains the same. The style and clarity of the reproduction suggests it may date to the late 19th or early 20th century, and was perhaps a copy made by the estate when the 18th-century document became damaged or too frail to use.

Given that the original 1796 document was not viewed by the author of this report, any inferences based on the plan should be suitably caveated given that the accuracy of the 19th-century reproduction cannot be assured. However, to avoid any confusion with plans made after the 19th century remodelling of the property, the plan has been referred to as the 1796 map throughout with the reproduction date following in brackets ie. c 1796 (reproduced c 1886). The version referenced throughout by the author is that held in the Historic England archive.<sup>5</sup>

There are two sets of detailed historic floor plans of the castle, which were prepared in the early 20th century. The first set was surveyed in 1922 by Albert Brookes, Engineer for Durham County Council. There are four plans in the set: 'Basement', 'Ground Floor', 'First Floor' and 'Intermediate First Floor'. These plans are particularly important because they show the function of each of the rooms and provide a valuable insight into both the layout of the 19th-century castle and operation of the country house. A full set of plans are held at the Durham Record Office.<sup>6</sup>

Soon after the Durham Light Infantry (DLI) took over the lease on the property in 1939 a second set of plans was produced. The plans were based on the earlier 1922 survey and were commissioned by the War Office from the Darlington architects Joshua Clayton and his partner Thomas Victor Deas (Clayton & Deas). The Dobson family hold a full set of these plans, and provided scans of the documents at the beginning of the project. The 1939 plans are clearer and more suitable for illustrative purposes than those from the 1922 survey and are used throughout this report.

## METHODOLOGY

The methodology employed was based on the following published standards and guidelines of practice:

- English Heritage (2008) *Conservation Principles, Policies and Guidance: For the sustainable management of the historic environment*. London: English Heritage.
- Historic England (2015a) *Historic Environment Good Practice Advice in Planning Note 2: Managing Significance in Decision-Taking in the Historic Environment*. Swindon: Historic England.
- Historic England (2015b) *Management of Research Projects in the Historic Environment: The MoRPHE Project Managers' Guide*. Swindon: Historic England.
- Historic England (2016) *Understanding Historic Buildings: A Guide to Good Recording Practice*. Swindon: Historic England.
- Historic England (2017a) *Historic Environment Good Practice Advice in Planning Note 3: The Setting of Heritage Assets*. Swindon: Historic England.
- Chartered Institute for Archaeologists (CIfA) (2014) *Standard and Guidance for the Archaeological Investigation and Recording of Standing Buildings or Structures*. Reading: Chartered Institute for Archaeologists.

### Documentary review

A review of all existing surveys and readily available documentary material was conducted. This included an assessment of pictorial evidence dating to the 18th and early 19th century that proved invaluable in terms of understanding the pre-Paterson configuration of the complex.

Material from the following repositories was assessed:

- Durham Record Office (DRO)
- Durham University Special Collections (DUSC)
- Durham Historic Environment Record (HER)
- Historic England Archive (HEA) (online search)
- The National Archives (TNA) (online only)
- Royal Institute of British Architects (RIBA) (online only)
- British Library (BL) (online only)
- Beamish People's Collection (online only)

A considerable amount of documentary material was identified, particularly relating to the post-medieval period. It was agreed in advance with Historic England that, given the limitations of time, the focus of research should be on those entries with a direct bearing on the medieval castle. A broader documentary audit was prepared with the aim of informing future research, and it is included as Appendix B.

Overall, access to pertinent primary source material was limited. A reference in the introductory section of Hutchinson's *The History and Antiquities of the*



*County Palatine of Durham, Volume 3*, published in 1823, thanks John Tempest of Wynyard, the then owner of the castle, for making available 'records of the forfeited estates of the Nevills, Heraldic Visitation Books, and other valuable MSS'.<sup>7</sup> This suggests the Neville archive was held at the castle in the late 18th century but has since disappeared. It is possible that the archive was sent, together with the 19th- and 20th-century papers, to Burwarton House when the 9th Viscount Boyne vacated the property in 1922. References in Conyers Surtees' 1922 study of the castle indicate that there were pertinent documents kept on site at this time, although their whereabouts is now unknown.

Lord Barnard of Raby Estates was contacted to ascertain whether there were any relevant documents in the Raby archive relating to the Neville ownership. However, it appears that all these were destroyed or lost following Charles Neville's arraignment, when both Brancepeth and Raby passed to the Crown. The current owners made available all of the documents in their possession, although these primarily related to the more recent history of the property.

Several specialists were consulted during the course of this research, including the former English Heritage Inspector of Buildings, Martin Roberts, who was commissioned by NAA as a consultant to the project. Martin was in the process of updating Pevsner's *The Buildings of England Guide: County Durham* (forthcoming) at the time and provided a valuable insight into both the analysis of the building and broader parallels across the region. The architects Dennis Jones and Chris Cotton were also consulted, given their expertise on the later development of the castle. Vivienne Lowe and Peter Storey of the Brancepeth Archive and History Group also kindly shared the results of their research. Accounts from various members of the Dobson family have informed the text, together with photographs and plans from the family archive. All sources have been compiled and referenced accordingly.

### Building recording

Fieldwork was conducted over four days between December 2018 and February 2019. The photographic, written and drawn elements were carried out by Penny Middleton, with additional survey support from Damien Ronan (SfM recording) and Oskar Sveinbjarnarson (drone photography).

The castle remains a private residence and is divided into a series of flats and apartments occupied by tenants and members of the Dobson family. Full access to the medieval elements of the castle was provided by the owner. Access to private areas was arranged on request, often at short notice. However, there were some areas that were not reviewed where evidence may have been missed.

Rooms were not cleared prior to survey, and only the ground floor of the Bulmer Tower was completely free from obstruction. The ground floor of the Neville Tower was particularly difficult to assess as it is currently used by the Dobson family to store books. Similarly, the ground floor of the Westmorland and Constable Towers were being used for storage, limiting visibility. These areas

would need to be properly cleared to conduct a full fabric appraisal. Irrespective, a suitable level of survey was made for the purposes of the current project.

The survey was a visual inspection of the building alone with no fabric intervention. The majority of wall surfaces within the property were painted, plastered, panelled or wallpapered, all of which limited a full assessment. The exception was the ground floor of the north-west range, where evidence is better preserved. There was no access to the roof area or battlements on health and safety grounds. However, these were all replaced by Paterson in the 19th century, although in most cases copying the original fabric.<sup>8</sup>

### Written record

A written record was made of the medieval fabric and any later material relevant to establish context. Each room (or discrete area of space) was given a unique identification number (context number) for ease of reference. A full list of contexts is included in the Site Inventory and Significance Table (Appendix A). The inventory includes a description of each element, although a discussion on characteristic forms and features is included in the main body of the text.

### Drawn record

The 1939 Clayton & Deas plans<sup>9</sup> were used and annotated on site in accordance with the project specification.<sup>10</sup> Some additional measured survey was conducted to aid recording and interpretation. Elevations of the curtain wall (both internal and external) were prepared using SfM techniques and annotated on site by hand to indicate changes in build or areas of repair. Additional drone photography was taken to enhance coverage of the roof structure and generate a basic 3D model of the castle. A limited amount of Reflectorless Total Station (RTS) survey was also conducted to establish internal heights (missing from the earlier drawings). With the exception of ephemeral modern features, all structures were recorded as existing.

NAA's standard survey methodologies were used throughout, which are in accordance with Historic England guidelines.<sup>11</sup> There are known issues with details captured on varying planes e.g. reveals, roof detail, overhangs and corbels, etc. Nevertheless, the level of accuracy is considered an appropriate response to the project brief. Dimensional accuracy was maintained across all elements using a local reference system that was later tied into the Ordnance Survey (OS) National Grid using an RTK GPS. All heights accord with the Ordnance Datum Newlyn.

### Photographic record

An internal and external photographic record was made using a Canon EOS 5D MkII full sensor 21-megapixel camera. General views were taken to establish context, as well as a record made of architectural detail and key features. Where appropriate, each photograph included a graduated photographic scale and

north arrow. A catalogue of all digital photographs was prepared as part of the project archive.

## BACKGROUND INFORMATION

### Location

Brancepeth Castle is located approximately 6km south-west of Durham City, on the south side of the A690 (Figure 1). This is a principal route running from Weardale into Durham city and partly follows the course of an old Roman road. The current route is depicted on Armstrong's 1776 map of Durham (not reproduced), and it was almost certainly in existence by the medieval period. The entrance into the castle is via a long drive forming the southern arm of the crossroads at the centre of Brancepeth village. This leads to a stone entrance screen set with stone piers, gates and railings.<sup>12</sup> To the south of this is the Castle Lodge.<sup>13</sup> Both structures are Grade II listed buildings.

Brancepeth Castle's grounds were formerly an extensive deer park dating back at least to the 14th century. Today the associated estate is much reduced in size, comprising approximately 250ha of landscape park, designated at Grade II on the Register of Parks and Gardens (see Figure 1).<sup>14</sup> This includes the remains of former pleasure gardens to the north of the castle. These are believed to be 16th century in origin, although much modified in the 18th and 19th centuries. Only the land immediately encircling the castle is now held by the Dobson family. The rest of the surviving park to the south and east of the castle is owned by Brancepeth Golf Course which was established by Viscount Boyne in 1924. There is no public access to this area.



Figure 3: existing layout of the castle complex with church to the east (Map data: © 2018 Google).

The castle complex occupies a roughly octagonal platform of land covering approximately 1.5ha (Figures 2-3) on the west side of the park. It comprises a series of seven towers linked by a high curtain wall, with a large drum-towered gatehouse on the north side that provides access to an enclosed centre courtyard or inner ward. The gatehouse and two of the towers – the Russell and Hamilton Towers – all date to 19th-century remodelling by Paterson. The other five – Westmorland and Constable on the north-east side, and Neville, Link and Bulmer on south-west side – are all medieval in origin. On the north side of the complex are two angle towers overlooking the curtain wall. The northern bartizan tower is original, while the north-west tower is a 19th-century copy of a medieval structure known to have been in this location.

The natural topography slopes downwards to the south and south-east towards Stockley Beck. On the north side of the castle, to the east of the gatehouse, the height of the ground is 100.63m above Ordnance Datum (aOD). To rear of the Bulmer Tower – located at the southern end of the castle complex – the height is 95.49m aOD. At this point the building sits on a level platform above a steep escarpment overlooking the beck. A revetment wall runs along the escarpment to the south and south-west of the building, set with three semi-circular bastions. These are 19th century in date but may have replaced an earlier revetment in this area. In the courtyard the ground slopes in the opposite direction, running south-west to north-east, measuring 103.17m in front of the porch and 101.15m at the gatehouse. This suggests there is a degree of made-ground at the southern end of the site, associated with the 19th century remodelling.

The Grade I listed church of St Brandon is located approximately 100m east of the castle.<sup>15</sup> The church tower dates to the 12th century. The nave was rebuilt in the 13th century and there were later extensions in the 14th and 15th centuries. Several members of the Neville family are interred in the church, which includes a stone effigy of Sir Robert Neville (d. 1319) and tomb chest of Ralph Neville (d. 1523). Two recumbent wood effigies of Ralph Neville (d. 1484) and his wife were both destroyed in an extensive fire in 1998. The church is set in an enclosure surrounded by trees, with the churchyard extending to the south (Figure 3).

### Geology and soils

The site lies at the southern end of the Tyne and Wear Lowlands National Character Area, which extends north to Newcastle and south to Willington.<sup>16</sup> The solid geology of Brancepeth comprises the sedimentary bedrock of the Pennine Lower Coal Measures formation; a succession of interbedded grey mudstone, siltstone, pale grey sandstone and commonly coal seams, which is overlain by Devensian till.<sup>17</sup>

### Ownership

The castle is owned by the Dobson family who purchased the property in 1978.

## Designations

### World Heritage Sites and Scheduled Monuments

Brancepeth Castle is not a Scheduled Monument despite the high potential for the survival of subsurface archaeological remains. The nearest monuments to the site are: Sunderland Bridge,<sup>18</sup> located 4km to the east; Binchester Roman fort,<sup>19</sup> 6km to the south, and Hedleyhill Colliery coke works,<sup>20</sup> 6.5km to the west. None of these have any contextual or visual relationship with the site.

Arguably, the castle could be considered to form part of the wider contextual setting of the Durham World Heritage Site, which lies 6km south-west. This is because of the significance of the Nevilles in the political development and history of the city, in particular the victory at Neville's Cross in 1346, as well as architectural parallels between Brancepeth and Durham Castle and Priory (encompassing the cathedral).

### Listed buildings

Brancepeth Castle is a Grade I listed building,<sup>21</sup> first designated in May 1967, and it has statutory protection under the Planning (Listed Buildings and Conservation Areas) Act 1990. The church of St Brandon is also a Grade I listed building, designated at the same time as the castle.<sup>22</sup> Grade I listed buildings are considered to be of exceptional heritage interest, warranting every effort to preserve them. Historic England has a statutory responsibility to safeguard the heritage significance of the site, including monitoring the management and maintenance of the buildings.

### Conservation Area

The castle forms part of the Brancepeth Village Conservation Area, which was first designated in 1967. The Conservation Area includes the castle, church and village, together with the planned parkland and associated farmland.<sup>23</sup> In addition to the Grade I castle and church, there are three Grade II\* and 31 Grade II listed buildings in the Conservation Area, a number of which are within the castle grounds or form part of the broader setting of the castle buildings.

### Register of Parks and Gardens

Brancepeth is a Grade II Registered Park and Garden, designated in recognition of the heritage significance of the 14th-century deer park, and later landscaped gardens and pleasure park.<sup>24</sup>

### Heritage at Risk Register

The castle is currently on the Historic England's Heritage at Risk Register, listed as a category D site. It is recorded as being in 'slow decay' with a 'solution agreed but not yet implemented'. A major phase of repair works to the medieval curtain wall and castle roof was completed in 2018 with Historic England

funding. Further repairs are being planned, and options for developing the site's business potential are being explored.<sup>25</sup>

### Previous work

There has been no previous archaeological assessment of the medieval remains of the castle. A number of architectural historians have discussed the building in detail, most notably Anthony Emery in his treatise on the *Greater Medieval Houses of England and Wales*, published in 1996, and more recently Malcolm Hislop in *John Lewyn of Durham: A Medieval Mason in Practice*, published in 2007.

In 2018, Purcell undertook a phase of analysis in advance of conservation work. This included laser scans of a section of the inner curtain wall and parts of the towers. This work was kindly made available during the present survey, and has been included for completeness as part of the drawn element.

## THE HISTORIC CONTEXT

The following section outlines the history of the site and discusses the political events of the relevant periods with the aim of placing the development of the castle within its broader historic context. This is important in terms of understanding the levels of martial threat in the region, as well as the social and political status of the families associated with the site, all of which had a bearing on the foundation of the castle, its form, function and subsequent development. A summary timeline of the history of the castle is in Appendix C.

### Evidence of pre-medieval occupation

There is currently no archaeological evidence of any pre-Norman occupation on the castle site. However, archaeological excavations at St Brandon's Church after the disastrous fire in 1998 identified evidence of an early medieval (Anglo-Saxon) church. This suggests that there was some form of settlement within the vicinity by the early 11th century.<sup>26</sup> Unfortunately, the *Domesday Book* (1086), which details land ownership both before and after the Norman invasion, does not cover County Durham. Brancepeth is known, however, to have formed part of the territory of the Haliwerfolc – 'the people of the saint' – a vast ecclesiastical estate stretching from the Tyne to the Tees. This had its origins in a land grant made by King Ecgfrith in the 7th century to the monks of St Cuthbert. This was later referred to as the Liberty or Patrimony of St Cuthbert. The Bishop of Durham was tenant-in-chief of the region, with all tenants holding land from the church.<sup>27</sup>

The name Brancepeth is early medieval in origin, first appearing in documentary evidence at the end of the 12th century.<sup>28</sup> It is thought to derive from the Old English 'peath', which is a road or track, and the personal name 'Brandr', meaning path of Brandr. Alternately, it may derive from a 12th-century misspelling of 'brom' meaning broom, as at nearby Brandon, which means 'hill where the broom grows'.<sup>29</sup> In either case the 'peath' may be a reference to the

nearby Roman road. Notably there is no reference to a village or hamlet in the name – usually indicated by the suffix ‘ton’ or ‘ham’ – or a fortification – denoted by the suffix ‘burgh’. Traditionally, the name has been interpreted as ‘the boar’s path’, connected with the hunt of huge mythical wild boar.<sup>30</sup> This must be apocryphal, not least given that Old English for boar is ‘swýn’.

In the wider area, there is archaeological evidence of activity dating back to prehistory, including a Neolithic (4,500–2,300BC) flint scatter site<sup>31</sup> and a Bronze Age (2,300–700BC) barrow at Stockley Beck.<sup>32</sup> The old Roman road<sup>33</sup> which runs to the north of the site (partially along the course of the A690) is evidence of a degree of Roman activity in the area.

Late 11th century. The foundation of the medieval honour of Brancepeth. The first reference to the honour of Brancepeth is a charter dated to 1175.<sup>34</sup> However, this actually relates to a land grant made approximately 45 years earlier, between 1128 and 1135.<sup>35</sup> The charter was prepared following an inquest convened in 1170 by Henry II, to challenge the hereditary land rights of the powerful Conyers family. During the proceedings, testimony was heard by a number of tenants and various documents were cited, one of which was a confirmation of land granted in the manor of ‘Elinchite’ in Auckland (St. Helen Auckland) held by Peter de Humet. The original document does not mention Brancepeth directly, but the later inquest report, prepared between 1173 and 1175, lists the property as ‘Elinchite quam tenet de honore de Brancepath’ (which holds the honour of Brancepeth).<sup>36</sup> Notably, this later document was drawn up by Richard de Humet, almost certainly a relative of Peter, suggesting the author had direct knowledge of the estate.

The Humet family (sometimes Humez) were amongst the earliest recorded tenants of the Patrimony of St Cuthbert following the Norman Conquest. The name is Norman in origin, with a possible connection to Richard de Humet (sometimes Hommet), Constable of Normandy under William I and later Sheriff of Rutland. The first documentary reference to the name Robert de Humet is a charter dated to 1095, held in the cathedral archive at Durham University Special Collections.<sup>37</sup> This was prepared for Edgar, King of Scotland (1097–1107), and later ratified by King William II of England (William Rufus). It granted several landholdings in southern Scotland (including Berwick) to ‘God, the church of Durham, St Cuthbert, William the Bishop and the monks of Durham’. Robert appears as a signatory on the charter, indicating the family were of considerable social standing in the Bishopric at the time. Further evidence of this can be derived from Robert’s appearance in the *Liber Vitae*; a list of 12th- and 13th-century benefactors of Durham Cathedral that once lay on the high altar.<sup>38</sup> Notably, the name Rodbertus Humet appears alongside that of Alanus de Perceio – Alan de Percy – the 2nd Baron Percy (1057–1155).<sup>39</sup>

Peter de Humet, Lord of Brancepath, is also recorded in the *Liber Vitae* although this is believed to have been a posthumous entry inserted during the reign of Henry I (1068–1135).<sup>40</sup> Peter was probably the son of Robert and his name first appears in documents dating to the early 12th century. He was one of



a small group of secular signatories on charters issued by Bishop Flambard (1099–1128).<sup>41</sup> This influential group of men included: Osbert, nephew of the Bishop; Roger Conyers; Ilger de Cornford; John de Amundville; Uhtred, son of Maldred; Ralph of Winchester; Geoffrey Escolland; Walter, Ralph de Musters; and Richard the Chamberlain. Many of these were 'Barons of the Bishopric of St Cuthbert', a group of Northern Anglo-French nobles who owed allegiance to the Bishop rather than direct to the Crown.<sup>42</sup>

Peter de Humet's daughter, Sybilia de Humet (Humez) (b. 1085), married Ansketill de Bulmer (sometimes Anschetil, Aneetellus or Allan) (c 1070–1129). On the death of her father c 1128 without a male heir, the honour of Brancepeth passed to the Bulmers.<sup>43</sup> They were a powerful family, holding estates at Wilton, Bulmer and Sheriff Hutton. The Humet family also held estates in Yorkshire at this time, including land at Loftus where they had close connection with the de Brus family.<sup>44</sup> Such affiliations may account for the union of the Bulmers and de Humets, with both families seeking to strengthen alliances north of the Tees.

### Early 12th century. The Bulmer family: Barons of the Bishopric

Ansketill de Bulmer was Steward of Robert Fossard, Lord of Mulgrave. He was appointed High Sheriff of Yorkshire c 1115 and held the post until his death in 1129.<sup>45</sup> As sheriff he would have been a man of considerable power who was responsible for collecting royal finances, executing justice, convening the shire and hundred courts, and all military matters including the keeping of castles and administering of royal estates.<sup>46</sup> Bertram de Bulmer (1109–1166) inherited the estates on the death of his father and was made High Sheriff of Yorkshire in 1140 by King Stephen. He later held the post again in 1154 under Henry II.<sup>47</sup> For much of this period, England was in the grip of a bloody civil war known later as the Anarchy.

### The Anarchy (1135–1153)

The Anarchy was caused by the succession crisis following the death of Henry I in 1135 without a male heir. Prior to his death, Henry had named his daughter Matilda as his successor and attempted to ensure support for her claim by making his nobles swear an oath of fealty. However, Matilda's husband was Geoffrey of Anjou and many Anglo-Norman nobles found the prospect of Angevin rule deplorable. Instead, they chose to support the counter-claim of her cousin Stephen of Blois. When Henry died, Matilda and Geoffrey were in France, leaving Stephen free to claim the throne. He was crowned king on the 22nd December 1135.

The Scottish king, David I, took the opportunity offered by the coronation to launch an invasion of northern England in support of Matilda. This led to three years of conflict, culminating in the Battle of the Standard in 1138 where the Scottish forces were defeated by the king. Following the battle, Stephen attempted to ensure peace in the north by granting David I control of Cumbria and Northumberland, forming a *de facto* border at Durham. In August the following year, Matilda and Geoffrey launched an Angevin invasion to secure

control of England. There followed 13 years of warfare that had a significant impact across the whole country.

In 1141, William Cumin, under the patronage of David II of Scotland, attempted to install himself as Bishop of Durham and seize control of the patrimony. On the 11th of May he succeeded in intruding into the See but was never consecrated. His attempt was thwarted by the Barons of the Bishopric led by Bertram de Bulmer, Roger Conyers, Geoffrey Escolland and Robert de Amundville. This culminated in a combined attack against Cumin's forces at Merrington.<sup>48</sup> Cumin retreated to Durham, garrisoning the priory. A vivid account of this episode appears in Symeon of Durham's *Libellus de Exordio* which states that the soldiers 'lost no time in pillaging the land which it was their duty to have protected, and occasioned great damage to the bishopric'.<sup>49</sup>

Cumin was eventually defeated and William de St Barbe was installed as Bishop of Durham in October 1144. This episode keenly illustrates the extent of martial threat in the region at the time with the prospect of foreign invasion on two fronts – the Scots to the north and the Angevin forces to the south and west. Bertram's support of Barbe and Conyers made him one of the most powerful men in the Patrimony at this time. By the late 12th century there were ten Barons of the Bishopric, chief amongst whom was the Prior. Below him in sequence of rank were the Hiltons of Hylton Castle, Bulmers of Brancepeth, Conyers of Sockburne, Hansards of Evenwood, Lumleys of Lumley Castle, Surtees of Mainsforth, and Fitz Marmadukes of Ravensworth.<sup>50</sup>

Given the level of martial threat and the position of Bertram de Bulmer, it seems highly likely that there would have been a stronghold at the family powerbase in Brancepeth. Some form of house on the site is implicit in the seigneurial administration of the medieval manor; the building serving as both a residence and courthouse. Such a structure may have been a fortified manor although, given the status of Bertram coupled with the strategic position of Brancepeth, it is much more likely to have been a castle. The expansion (or rebuilding) of the church of St Brandon during this period is a further indication that there was a manorial residence in existence within the vicinity at this time.<sup>51</sup>

The Anarchy finally ended in 1153 with the Treaty of Wallingford which secured the succession of Matilda's infant son Henry II (1154–1189) to the English throne. Bertram was made High Sherriff of Yorkshire for the second time the following year and remained so until 1163. He died at Brancepeth in 1166.<sup>52</sup> At that time, the honour of Brancepeth is recorded as being held by the Bishop of Durham at five knight's fee.<sup>53</sup> A knight's fee was the amount of land required to support a knight and his family and equip him suitably for military service. This would have included at least one war horse as well as weaponry and armour and attendant staff, which amounted to no mean sum. The acreage this equated to varied enormously depending on the quality of land in an area.<sup>54</sup> As such, it is impossible to estimate the exact size of the 12th-century estate. However, it was one of only two large non-ecclesiastical estates recorded in the Bishopric.<sup>55</sup> Bertram's younger brother Stephen de Bulmer (b. 1103) held a further knight's

fee in the Patrimony. His main holding was the barony at Wooler, which was brought to the family through his marriage to Cecily de Muschamp.

Bertram married Emma Fossard (b. c 1100) and had two children: Sir Henry de Bulmer and a daughter called Emma. On his death in 1171 the estate passed to his daughter as the sole surviving heir. Emma de Bulmer (1155–1208) married Geoffrey de Valognes (1106–1175) in 1163, who held an estate in Yorkshire under the Percys. On his death, she married Geoffrey de Neville (c 1140–1193) of Burreth in Lincolnshire.<sup>56</sup> This union established the northern branch of the Neville family who were to become one of the most powerful dynasties in English history over the next 300 years. Their son Henry (sometimes Hugh) de Neville (c 1178–1227) succeeded his father as heir to the Bulmer, Brancepeth and Sheriff Hutton estates.<sup>57</sup>

### Reginald of Durham

Possibly the first documentary reference to the castle is Reginald of Durham's *Libellus de dmirandis beati Cuthberti virtutibus* written c 1165 to 1174. This is an account of the miracles of St. Cuthbert performed in the 7th century. One of the events recounted is how the saint freed a man wrongly imprisoned at Brancepeth:

*a man unjustly accused and imprisoned in Brancepeth Castle – The church there dedicated to St. Bredan – Fetters of iron of enormous weight and size, and of peculiar construction, set with rings to give notice of the movements of their wearer – The prisoner confined in the lowest cell – His food and bread and water, once or twice, seldom oftener, in the week.*<sup>58</sup>

Although it would be imprudent to infer the existence of a castle at Brancepeth in the 7th century based on hagiographic evidence, it is safe to assume that such a building did exist by the late 12th century when the account was written. The first direct reference to the castle does not appear until 50 years later.

### 13th century. The rise of the Neville family

In August 1199, Henry de Neville was one of a number of barons to swear fealty to King John on his accession to the throne. He remained faithful to John over the years that followed. Notably, he was not one of the 25 rebel barons involved in the drafting of the Magna Carta 1215 which was intended to limit the power of Crown. He is, however, listed amongst the 'Counsellors to King' which was a group of 27 moderate barons who pressed John to accept the terms of the charter.<sup>59</sup>

### The First Barons' War (1215–1217)

Just weeks after approving the charter the king had reneged on most of its clauses. In retaliation the barons offered the English crown to Prince Louis of

France, inciting another period of civil war. In September 1215, John launched a rapid military attack against the rebels taking York, then Durham, Berwick-upon-Tweed and Edinburgh and confiscating the estates of the rebellious northern lords as his troop progressed. The Neville lands in Yorkshire, Lincolnshire and Durham were all seized by the Crown. In February 1216, Henry was one of a group of barons summoned to Scarborough Castle to again swear fealty to the Crown. He paid 100 marks to secure the king's good will. Further to this, as surety of his loyalty, he offered two hostages and made his castle at Brancepeth over 'to the King's pleasure'.<sup>60</sup> This is believed to be the first direct documentary reference to the castle.<sup>61</sup>

A year later, the war ended with the succession of Henry III (1217–1279) to the English throne and the Neville lands were returned. Henry de Neville died ten years later without heir, so Brancepeth and Sheriff Hutton passed to his sister Isabel de Neville (1177–1254). She married Robert FitzMaldred of Raby (1170–1248) c 1198, and their son Geoffrey de Neville (c 1197–1249) inherited the lordships of both Raby and Brancepeth on the death of his father. Geoffrey had taken his mother's name rather than that of his father probably as a requirement of the inheritance (like the Hamilton-Russells centuries later). It may have also been advantageous at the time to ally himself with a Norman rather than Saxon lineage.<sup>62</sup>

Geoffrey was succeeded by his son Robert de Neville (c 1223–1282) who was born at Raby. A staunch supporter of the king, Robert received gifts of royal deer by Henry III to stock the park at Raby.<sup>63</sup> In 1258 he was appointed Sheriff of Northumberland and was sent to Scotland to aid the Scottish King Alexander III in quashing a rebellion. He subsequently took control of Norham and Wark castles and the two royal castles of Bamburgh and Newcastle, as well as York and Pickering.<sup>64</sup>

#### The Second Barons' War (1264–1267)

In 1264, the Second Barons' War (1264–1267) erupted. This was led by Simon de Montfort, the Earl of Leicester. Robert's cousins, Hugh and John de Neville, both supported Montfort's cause. Robert led the royalist troops in the north, playing a key role in gaining the support of his father-in-law Robert the Brus I who was King of Scotland. The rebellious barons were defeated following the death of de Montfort at the Battle of Evesham in August 1265. In the aftermath, Robert gained considerable estates including those of his estranged cousins.<sup>65</sup> He also held a number of important offices: he was Commissioner of disinherited persons, from 1267 to 1268; Chief assessor of the Fifteenth (a tax) in Northumberland and Westmorland in 1275; and Keeper of Scarborough Castle in 1277.<sup>66</sup>

In 1260, Robert's son, also Robert (1240–1271), married Mary Fitz-Ranulph, daughter of the Lord of Middleham, which brought Middleham Castle into Neville hands. The younger Robert died before his father, and in 1282 the estate passed to his son Ralph de Neville (sometimes Randolph) (1262–1331). On 24 June 1295, Ralph was summoned to attend the first parliament of Edward I.

This is frequently referred to as the 'Model Parliament' because it formed the blueprint of England's later democratic assembly.<sup>67</sup> The call was synchronous with the creation of the peerage as Ralph becoming Sir Ralph de Neville the 1st Baron of Raby.

## Early 14th century. Neville role in the Scottish Wars

### The Scottish Wars

A year after Ralph de Neville was knighted, the First Scottish War (1296–1306) broke out. This followed the death of Margaret, the only heir of King Alexander III of Scotland. There followed a succession crisis between the Brus and Balliol families. The English king initially lent his support to the claim of John Balliol, hoping to install a puppet king on the Scottish throne. When Balliol refused to swear allegiance to the English crown, Edward I sent his forces across the border to seize a number of Scottish castles. Balliol was deposed but in 1297 rebellion broke out led by William Wallace. Wallace's troops pushed south, penetrating into Durham. The revolt was quashed in 1305, but it galvanised the Scottish prelates and nobles to rally around Robert the Bruce who was declared king in 1306.

Initially, the Scottish forces won a number of victories. The Bruce pushed south to capture Hartlepool in 1312, and routed the English forces at Bannockburn in 1314. During this period, the Palatine was under considerable threat with Scottish raiding parties extending all the way down to York. The aim was not to secure an invasion but primarily to cause havoc by burning crops and holding land and people captive for ransom. This was an attempt to bankrupt the northern lords and limit their ability to raise an army while also serving to replenish the coffers of the Scottish king. In an attempt to repel attack, the walls of Durham city were refortified and Jordan Dalden was granted a licence to build a tower at Dalden 'for protection against the Scots'.<sup>68</sup>

During the war, Ralph's eldest son Robert de Neville (1291–1318) – known as the Peacock of the North – was killed at Berwick by 'Black Douglas'.<sup>69</sup> His second son Ralph de Neville (1291–1367), later the 2nd Baron of Raby, was taken prisoner and ransomed for a considerable sum. He later became the Constable of Warkworth Castle and in 1324 was appointed, together with the Earl of Angus, to escort the envoys of Robert the Bruce to York to broker peace.<sup>70</sup> However, three years later, the Bruce launched another invasion, leading troops into Northumberland and Durham. Eventually in 1328 Edward III was forced to recognise Scotland's independence, and hostilities ended. A year later, the Bruce died and was succeeded by his son David II.<sup>71</sup> The 1st Baron died two years later in 1331 and was succeeded by his son.

The 2nd Baron was appointed Lord Steward of the Royal Household in 1332, the same year that tensions erupted again along the border. This resulted in the outbreak of the Second War of Independence (1332–1357). In 1334 Ralph de Neville was appointed Warden of the Scottish Marches and the following year

became Keeper of Bamburgh Castle. He held numerous important posts over the following ten years including: Council of Prince Edward as Keeper of the Realm (1338–1340); Keeper of the Forests beyond the Trent (1336); Member of the Commissioner of the Peace in Cumberland, Northumberland, Westmorland and Yorkshire (1343); and was joint commander of the forces to repel the Scots invasion of Westmoreland (1345). On the 17th October 1346, he played a decisive role in the Battle of Neville's Cross, which ended the war.<sup>72</sup>

### The Battle of Neville's Cross

On the eve of the battle, the majority of the English army including the private force of Thomas Hatfield, Bishop of Durham, were fighting against the French at Calais (the Battle of Crecy had taken place less than two months before). David II, encouraged by the French, took the opportunity to launch an invasion into England with a force of 15,000–20,000 men who made camp at Bearpark to the west of Durham. On the day of the battle, men under the command of Sir William Douglas rampaged through Durham County reaching as far south as Ferryhill. Here, they encountered the English army of some 10,000–15,000 men led by Ralph de Neville and Harry Percy with support from Thomas Rokeby. The force pushed north, eventually engaging the enemy at a stone cross called Neville's Cross where the Scots were defeated and David was captured. He was eventually released following the Treaty of Berwick (1357) in exchange for a ransom of 100,000 marks. In the aftermath of the battle, Henry Percy invaded Scotland with a small army and took control of land in the central lowlands and along the border. This strengthened the Percy holdings in the north.<sup>73</sup>

**Late 14th century.** A period of consolidation and political advancement Over the course of the 13th century, which had seen nearly 60 years of continual warfare, the number of enfeoffed knights in England had fallen considerably. This was the result of both subinfeudation, which saw land being permanently alienated from a vassal lord, and the foundation of a professional army by Edward III.<sup>74</sup> The Brancepeth fee had been reduced from five to two knights by the beginning of the 14th century, although it still constituted a vast territorial estate centred on the castle. This comprised 400 acre of arable, 40 acres of meadow and 2,000 acres of moorland and pasture in the forest of Brancepeth.<sup>75</sup> In addition, the barony included the four sub-manors of East Brandon, Tudhoe, Holywell and Wooley Hill, as well as Helme Park in the neighbouring town of Wolsingham.

The overall Neville landholding may have been even larger, and is known to have included land in the parishes of Aycliffe and Easington in addition to Brancepeth.<sup>76</sup> The land lost from subinfeudation would have been compensated by increased local allegiance and financial gain in terms of levies and taxes. Various other estates were also brought into the family through judicious marriage alliances, not least Raby, Middleham and Sheriff Hutton. The conduct of the 1st and 2nd Barons during the Scottish Wars had served to galvanise the political importance of the family, establishing the Nevilles as leading figures at

court with the direct ear of the king.

In 1367 Ralph died and was succeeded by his son John de Neville (1337–1388), the 3rd Baron of Raby. John appears to have had the martial and political aptitude to match his father. In 1368 he was summoned to parliament under Edward III and a year later was made a Knight of the Garter. He returned to parliament in 1388 during the reign of Richard II. John's first marriage was to Maud Percy, daughter of Henry Percy the 2nd Baron of Alnwick. On her death, he married Elizabeth who was the daughter of Lord Latimer. Latimer was an important figure at the court of King Edward, serving first as Steward of the royal household and from 1376 as Chamberlain. John succeeded his father-in-law as Steward.<sup>77</sup>

John had fought alongside his father at the Battle of Neville's Cross, and was an experienced soldier having taken part in a number of military campaigns in France. He fought in Aquitaine in 1366 and was appointed joint ambassador to France by Edward in 1368. In 1370, he returned to England and was appointed Admiral of the North. Nine years later, in 1379, he was granted a licence to crenellate his castle at Raby by Thomas Hatfield, Bishop of Durham.<sup>78</sup> However, he appears not to have overseen the project as in June of the same year he was appointed Lieutenant of Gascony and Keeper of Fronsac Castle. He remained in Gascony for several years, taking part in the siege of Mortaigne in 1381.<sup>79</sup> He returned to England the same year and was appointed Warden of the West March. He was also granted a royal licence to crenellate at Sheriff Hutton. Five years later, in 1386, his son Ralph de Neville was made Warden of the East March, bringing both Marches under Neville control.<sup>80</sup> This was a political move by Richard II to place John in direct opposition to his former father-in-law, Henry Percy Earl of Northumberland. (For further details of the Marches, see 'The Percy rivalry'.)

During the latter half of the 14th century, following the cessation of the Scottish Wars, the political and economic significance of the north was in ascendance and becoming of increasing interest to the Crown. The region had suffered badly during nearly two centuries of warfare, yet a number of northern families had profited considerably in terms of captured lands, prizes of war and increased status. Chief amongst these were the Percys and the Nevilles who were to play a dominant role in many of the key historic events that shaped the region over the next 200 years.<sup>81</sup>

### The Percy rivalry

Prior to the Scottish Wars the Percys had been an ambitious, though not particularly remarkable, Yorkshire family who also had considerable holdings in Sussex. They acquired estates in lowland Scotland during the First Scottish War and in 1309 Henry Percy had purchased the barony of Alnwick, in an arrangement with Bishop Bek. This was followed by the purchase of Warkworth in 1332. In 1377, Henry Percy (1341–1408) was the first of the northern lords to be granted an earldom, becoming the Earl of Northumberland. At the same time work began on refurbishing Warkworth castle, including the construction of an

impressive new keep.

To consolidate their position, the Percys cultivated strong alliances with some of the most important families in the region, including the Hyltons, Umfravilles, Greys, Widdringtons, Fenwicks and Ogles. In so doing, they established an administration to rival the royal household.<sup>82</sup> The Percys held the position of Wardens of the March from 1328; the office was originally established by Edward I in 1296 to ensure the defence of the Crown in the volatile border lands. In 1435, Edward III subdivided the region into two areas: the East March (Northumberland) and West March (Cumberland and Westmorland).

The Warden of the March commanded an army of permanent professional soldiers, with garrisons at the royal castles of Carlisle, Berwick and Bamburgh, all of which were financed by the Crown. The Wardens were empowered to make raids into Scotland; a factor the Percys and their Scottish rivals the Douglasses took great advantage of by seizing land to take ransom. Such lucrative gains meant that by 1379 the post of Warden was one of the most highly prized positions in England.<sup>83</sup> Until the 1380s, both the East and West March had predominantly been held by the Percys or their immediate allies. In 1376, in a blatant attempt to curb the growing power of the Earl, Richard II appointed both posts to the Nevilles – a move which was to spark considerable rivalry between the two families.

John de Neville died on the 17th October 1388 and was succeeded by his son Ralph de Neville (1364–1425), the 4th Baron of Raby. Ralph was John's son from his marriage to his first wife Maud Percy, the daughter of Harry 'Hotspur' Percy. An *Inquisition post mortem* at John's death lists numerous estates held by the family in London, Lancaster, Bedford, Essex, Norfolk, Buckingham, Northamptonshire, Lincoln, Newcastle, Northumberland, Cumberland and York. The holdings in Durham are not mentioned because they would fall under those of the Bishop as tenant-in-chief.<sup>84</sup>

In the same year as John's death, William Douglas had taken advantage of the fragile political situation in England and the enmity between the Nevilles and Percys to lead an army of 6,000 Scottish troops across the East March into Durham. They met little resistance and reached as far south as Brancepeth before retreating.<sup>85</sup> Hotspur engaged the retreating force at Newcastle, pursuing Douglas north until the forces met at Otterburn on the 5th August 1388; during the ensuing battles the English were defeated and Percy was captured. Douglas was also killed in the engagement. This was the last major Scottish incursion south of the Tyne although minor raids continued to the north until the Union of the Crowns in 1603.

Ralph had been appointed knight in July 1380 when he had joined the Earl of Buckingham's expedition to Brittany. In 1385 he was made keeper of Carlisle Castle, and in 1386 Warden of the West March – his father holding the East March. Later appointments show he was involved a great deal in the design and operations of the country's fortifications, holding the position of Joint Surveyor



of the Fortifications in the Marches (1388), Chief Commissioner to perform the duties of the Constable of England (1391), Keeper of Wark Castle (1396–1398) and Constable of the Tower of London (1397).

On the 29th September 1397, Ralph de Neville was made the 1st Earl of Westmorland by Richard II – some 19 years after becoming the Earl of Northumberland. This was a reward for his loyalty against the Lords Appellant; a group of nobles who had previously sought to limit the king's powers. Ralph held no land in Westmorland but it was the nearest estate to Durham that had not been titularly appropriated. The Royal Honour of Penrith went with the appointment, giving the Nevilles a foothold in the borders.

Ralph's marriages were to have a profound impact on the future fortunes of the family. His first wife was Lady Margaret de Stafford (b. 1364) of the House of York. She died in 1396, after which he married Lady Joan de Beaufort (1375–1440) of the House of Lancaster. Joan was the daughter of John of Gaunt, uncle to Richard II.<sup>86</sup> In 1399, Ralph turned against Richard in support of his disinherited brother-in-law Henry Bolingbroke, later King Henry IV. Ralph formed part of the parliamentary deputation to depose Richard and afterwards was made Privy Counsellor to Henry. In 1403 he was appointed a Knight of the Order of the Garter. Ralph remained loyal to the Crown during the Percy rebellions of 1403–5, retaining wardenship of the West March from 1403 to 1414.<sup>87</sup>

During his campaigns in France, Henry V entrusted Westmorland with the defence of the border because of his experience of Scottish affairs. As such, Ralph de Neville was not at Agincourt, despite Shakespeare's claims otherwise. He was a member of the Council of Regency in the king's absence and continued in that capacity during the minority of Henry VI.<sup>88</sup>

### 1398 Abbey Dormitory Indenture

In the cathedral archives there is an indenture, dated 28th September 1398, which relates to the rebuilding of the walls of the monks' dormitory at Durham Priory (now cathedral). The document provides a detailed account of the building project, commissioned by 'John, prior and the convent of Durham' from 'John de Middleton, mason'. It is particularly important because it makes a direct reference to the Constable Tower at Brancepeth Castle (le Constabletoure), which is cited as an exemplar of the work required. The details set out in the indenture provide useful information on the nature of medieval construction. It states that the building should be constructed of:

*clean stone called ashlar, and cut evenly. The interior (will be) composed of broken stone called rough wall, and of good lime well and sufficiently mixed. The base of the planar wall will be two cells in width or breadth, with four good and secure setbacks, or more if need be, according to the form of the exemplar attached to this current contract...Above this storey of windows will be allures and parapets,*

*properly battlemented and crenellated, which allures and parapets will be clean and evenly cut ashlar, both outside as well as inside...The (masonry) work in the walls will be of decent form and strength, or better, than is a certain tower in the castle of Brancepeth called the Constable Tower, which tower indeed will be the model for this work.*<sup>89</sup>

It goes on to note that the work must be completed within three years, giving some indication of the time anticipated to build such a structure, and that the 'cost and expense' of the build will be the responsibility of the mason.<sup>90</sup>

The use of existing buildings as models for work was common practice between patron and mason in the 14th century. It avoided any confusion in the use of architectural terms, and could quickly convey the expectations of the patron.<sup>91</sup> The reference to Brancepeth does not imply that John Middleton built the Constable Tower, although it does not preclude that idea either. The extract indicates that the tower was in existence by the late 14th century and considered to be of good design. However, it does raise the question as to why the Constable Tower is specifically chosen as an example and not the Bulmer Tower, Neville Tower or any of the other structures.

#### Visit by James I of Scotland and his retinue

On the 26th of June 1425 there is record of Sir Richard Neville (knight) attending on James I of Scotland at Brancepeth Castle with a retinue of 160 knights, esquires and attendants. They are believed to have stayed for a period of more than seven weeks at a cost of £100 – a considerable sum at the time. This was all at the expense of the Nevilles.<sup>92</sup> James had been captured in 1406, aged just 11, and held at the English court where he was given a good education and is said to have developed an interest in English methods of governance. Negotiations for his release, in exchange for a number of captured English nobles, began in 1423 and were completed by March 1424. His first act as king was to sign the Treaty of Durham, thus ratifying his release.

It is uncertain why James was visiting Brancepeth a year later and for such a prolonged period. As Wardens of the March, the Nevilles were experienced in Scottish affairs and, therefore, may have been entrusted by both parties to negotiate on-going issues. Brancepeth was well located being only a half-hour ride away from Durham, as opposed to Raby which lay half a day's ride away. James also had strong familial ties with the Nevilles, having married the niece of Lady Joan de Beaufort. All of these reasons would have made Brancepeth a suitable venue for the royal party. Notably the record refers to Richard Neville, Earl of Salisbury – a son of Ralph on the Beaufort side – as receiving the Scottish king.

#### The rebuilding of Brancepeth Castle

What the episode does clearly illustrate is that the accommodation at Brancepeth Castle at the time was considered to be suitable to house a royal

party of this calibre, and had the services in place to deal with a large retinue of visiting dignitaries. Together with stylistic attributes, this would date a major phase of expansion to the late 14th century. Such a campaign may have been undertaken by either John de Neville, who is known to have started major remodelling works at Raby in the 1360s, or his son Ralph who commissioned work at Sheriff Hutton and Middleham between 1382 and c 1402.

The rebuilding of Brancepeth is generally attributed to Ralph, the first Earl of Westmorland, because of a reference by Leland in the 16th century (*see below*) but both men had the wealth, political status, social standing and military knowledge to undertake such a building campaign. Although the threat of a military attack had diminished, a castle still remained a powerful symbol of power, domain and lineage. As such, John Neville may have used the rebuild to consolidate the increased status of the family after the Battle of Neville's Cross, not least to offset the granting of the Percy earldom in 1377. Equally, Ralph must have gleaned an extensive knowledge of castles from his position as Joint Surveyor of the Fortifications in the Marches, and Keeper of Wark Castle, Carlisle Castle and the Tower of London. Perhaps, rather than trying to attribute the construction to one individual, it may be more appropriate to view the work at Brancepeth as part of a broader scheme of improvement across all the Neville estates, started by John – or possibly even his father – and continued into the 15th century.

#### The 15th century. A divided family

Ralph died in October 1425. His two wives had provided him with 23 children, many of his sons attaining high positions at court. His daughters formed important alliances through marriage, not least Cecily Neville (1415–1495) who married Richard, Duke of York (1411–1460), and was the mother of Edward IV and Richard III. The children of his first wife, Margaret Stafford, remained predominately allied with the Lancastrian cause, while those from his marriage to Joan Beaufort (c 1379–1440) supported the House of York. As a consequence, the Nevilles were often pitched against each other in the turbulent years that followed.

On his death, Ralph divided his estates between his Stafford and Beaufort children. His eldest son by Margaret Stafford had died in 1423, so the earldom went to his grandson Ralph de Neville (1406–1484), the 2nd Earl of Westmorland and 5th Baron of Raby. However, the bulk of the estates went to the Beaufort line and Ralph spent much of his life fighting various counter-claims against his surviving uncles.<sup>93</sup> This may have had a financial impact on Brancepeth, causing building work to cease and possibly a period of decline.

An inquest *post mortem* held in 1441, following the death of Joan Beaufort, provides an account of the various landholdings, vills, mines and assets belonging to the estate. At this time the 'whole manor and castle of Brancepeth with all their members and appurtenances' was held from the Bishop 'by service of two knight's fees'. The document also includes the earliest reference to the layout of the castle:

*the outer ward or court of the castle of Brancepeth outside the bridge and ditch of the inner court with all walls, houses, chambers and outbuildings situated in the same outer ward or court which are worth nothing p.a. above reprises, and it is held from the bishop as a parcel of the castle of Brancepeth.*<sup>94</sup>

#### The Wars of the Roses (1455–1485)

The outbreak of the Wars of the Roses between the houses of York and Lancaster saw the Neville rift deepen, with Ralph retaining his allegiance to Henry VI against his Yorkist uncles and cousins. His first wife was Elizabeth Percy, daughter of Hotspur. Their son John was killed in 1455 fighting for the king against his uncle, Richard Neville, at the Battle of St. Albans. In 1459 Ralph was appointed Commissioner of Array, holding the position again in 1461, but otherwise he took little part in military campaigns or political affairs.

There was minimal fighting within the vicinity of Brancepeth during the Wars of the Roses, with all major battles conducted either to the north or south of the Bishopric. The only direct reference to the castle during this period appears after the Battle of Towton in March 1461. The defeated Lancastrian troops first fled north to Scotland. Three months later, in June 1461, Henry VI and Lord Roos travelled back to England to rally support. As they passed through Durham, the king's banner is said to have been flown at Brancepeth in allegiance to Henry.<sup>95</sup>

The 2nd Earl died in 1484 without a surviving heir and the barony passed to his nephew Ralph Neville (1456–1499), the 3rd Earl of Westmorland and 6th Baron of Raby.<sup>96</sup> In October 1472, this Ralph obtained the reversal of an attainder for treason placed on his father's estates and was restored to favour at court under the Yorkist King Edward IV. Ralph was made a Knight of the Order of the Bath in 1475. Like his forebears, he remained closely involved with Scottish affairs. He was succeeded by his grandson Ralph Neville (1498–1549), the 4th Earl of Westmorland and 6th Baron of Raby.<sup>97</sup>

The 16th century. First description of the castle and fall of the Nevilles  
Ralph was only an infant when he inherited his title and was made ward of the Staffords during his minority. In 1520 he attended Henry VIII at the Field of the Cloth of Gold; an elaborate tournament and feast held near Calais that in many ways was the last great expression of medieval chivalry. In 1525 he became a Knight of the Order of the Garter and a member of the King's Privy Council in 1526. The earl was amongst those who signed the letter to Pope Clement VII urging the annulment of Henry's marriage to Catherine of Aragon; later, he was one of the peers at the trial of Anne Boleyn. He also continued to play an important role in border politics and was Deputy Captain of Berwick and Vice Warden of the East and Middle Marches from 1525 to 1526.<sup>98</sup>

### Leland's description of Brancepeth c 1538–43

The earliest description of the layout of Brancepeth Castle dates to this phase of occupation and was written by the Tudor antiquarian, poet and traveller, Thomas Leland. Leland visited Brancepeth during his tour of the North in 1538–1543, and wrote:

*The castell is strongly set and buildid, and hath 2 courtes of high building. There is a little mote that hemmith a great piece of the first court. In this court be 3. toures of logging and 3 smaule ad ornamentum. The pleasure of the castelle is in the 2 court and entering into it by a great toure I saw in schochin in the fronte of it a lion rampaunt. Sum say that Rafe Nevile the first Erle of Westmerland buildid much of this house, A.D. 1398. The Erle that now is hath set a new peace of work to it.*<sup>99</sup>

This description is important with regard to the layout of the late 14th-century castle and is discussed in more detail later in this report. The second 'Erle' referred to is Ralph Neville, the 6th Baron, indicating that expansion work was continuing at Brancepeth into the Tudor period. This level of investment suggests that the castle remained significant to the Neville family and that their interests were not solely focused on the family seat at Raby. This is further supported by the large number of letters and other correspondence held in the State Papers of Elizabeth that were sent by the Nevilles from Brancepeth. This correspondence continued through until the late 16th century.<sup>100</sup>

Ralph married Katherine Stafford, daughter of the 3rd Duke of Buckingham, and on his death in 1549 was succeeded by his son Henry Neville (1525–1563), 5th Earl of Westmorland and 7th Baron of Raby. He was a member of the Privy Chamber, Knight of the Garter and ambassador to Scotland. On his death in 1563, he was succeeded by the infamous Charles Neville (1543–1601), 6th Earl of Westmorland and 8th Baron of Raby.

### The Rising of the North

In 1569, Charles Neville and Thomas Percy, 7th Earl of Northumberland, incited a rebellion of northern lords to depose the protestant Elizabeth I and place her Catholic cousin, Mary Queen of Scots, on the English throne. This was known subsequently as 'The Rising of the North' or the 'Northern Rebellion'. Early the same year, with the prospect of a rebellion already on the horizon, the queen had requested an assessment of the military capacity of the region. Sir F. Leek reported back to the Queen's Council that the northern lords were poorly equipped, stating that 'the only artillery with the earls was hagbuts and a croke and the only three small brass pieces of artillery at Brancepeth'.<sup>101</sup>

Initially the revolt garnered considerable support, and by 1569 Percy and Neville commanded an army of 4,000 foot soldiers and 1,700 horses. In November they took control of Durham, where a Catholic mass was heard in the cathedral. They then moved on to capture Staindrop, Darlington, Richmond, Ripon, advancing as far as Bramham Moor. The rebels had intended to push through to York;

however, on receiving intelligence that the Earl of Essex had raised a powerful army against them, they retreated to Raby. After regrouping they laid siege to Barnard Castle, held by Sir George Bowes, capturing the castle after 11 days. The rebels then advanced to Clifford Moor near Wetherby.

Meanwhile, the earls of Essex and Warwick amassed a troop of over 19,000 men in support of Elizabeth and marched out of York in December 1569. The rebels again retreated in the face of the superior force and escaped north to Raby, then Bishop Auckland, Brancepeth, Hexham and lastly to Naworth Castle. The two earls disbanded their forces and fled to Liddesdale in Scotland. Thomas Percy was captured at Lochleven and in 1572 was sold to the English and conveyed to York for execution. Charles was given shelter at Ferniehurst Castle at Jedburgh and managed to escape to Flanders. He remained there for a number of years before going to Spain where he hoped to join the planned invasion of England in 1588, which was thwarted by the failure of the Armada. He died in relative poverty in 1601 at Nieuport, Belgium, without a surviving male heir, and stripped of his titles.<sup>102</sup>

Prior to the uprising, Charles had sent a number of communications from Brancepeth to key figures in the conspiracy including Ogle, Claxton and Percy. There were also a number of missives received from the Earl of Sussex who was trying to avert the crisis, including one final forceful letter warning the northern lords that they would be outlawed if they did not cease their activities.<sup>103</sup> Brancepeth remained an important base for the rebels throughout the campaign. It was while at the castle that the Earl of Northumberland is said to have first been persuaded to join the Catholic cause. Later, the troops amassed at Brancepeth before taking Durham and again prior to the march on York.<sup>104</sup>

### The Humberston Survey

Following the uprising, Elizabeth ordered a survey of the estates held by Westmorland and Northumberland and the other northern lords who had joined the rebellion. Known as the 'Humberston Survey' after the Commissioner who conducted the assessment, the purpose was to ascertain the value of the attainted estates, with the intention of selling goods and land to pay for the cost of suppressing the rebellion.<sup>105</sup> Of Brancepeth, Humberston writes:

*The castell of Braunspeth ys buylded of stone with two wards and toweres with leade and ys of no greate strengthe, but ageynst the maner of the country warres and ys but a small house and of no greate width and standyth in a playne country between two parks and on the south of a village which ys buylded all in lengthe in one street – the building very meane and for the most men of no occupacon mayntened onely by the erles who for the most pte made there abode at that castell, and the towne wyll soon decay yf no noble men lye there to help to mayntene the poore occupiers as heretofore hath been.*<sup>106</sup>

This description seems very different from that of Leland written just a few

years earlier. It may reflect the sacking by Elizabeth's troops following the suppression of the rebellion, perhaps to ensure that the property could not be refortified by those still loyal to Westmorland. However, it would not have served the Crown to wreak too much damage, given Elizabeth's plans to sell the estate. Instead, Humberston comments might be seen within the changing context of high-status residence of the period. Brancepeth represented an 'old' provincial form of architecture, intrinsically linked with concepts of a military elite. These were being rapidly replaced in the late 16th century, particularly in the south of the country, with grand Tudor houses and palaces, replete with conspicuous displays of wealth.

#### Early 17th century. A period of castle decline

Lady Westmorland was allowed to live at Brancepeth for a number of years after the flight of her husband.<sup>107</sup> However, a Constable was appointed to manage the castle on behalf of the Crown. George Freville was the first to be appointed to the post in return for his services in quashing the rebellion. In 1592 he was replaced by Henry Sanderson who, together with his son Samuel, remained as custodians of the estate until the 1630s.<sup>108</sup> During this period the castle and park fell into decline.<sup>109</sup> There was considerable local objection to Sanderson and his management of the estate. This escalated in 1603, when he made a request to the Bishop to use the castle as a prison for recusant Catholics, of whom there were still a large number amongst the tenantry. The dislike and mistrust of the Constable reached a peak in 1614 when an inquiry into his affairs was held in Durham on behalf of the Court of the Exchequer. This was headed by Sir Henry Anderson.<sup>110</sup>

Suppositions were heard from several of the estate tenants. These dealt largely with transgression of traditional manorial rights, although the poor condition of the park and grounds was also mentioned frequently. References to the state of the castle were limited, probably because there was restricted access to the property at the time. Dorothy Hamilton provides details of the accounts in her thesis *'Social Networks. Families and Neighbourhoods: Brancepeth Parish in the Seventeenth Century'*:

*Sanderson was said to have sub-let the gallery in the castle to Ralph Fetherstonehalgh, who converted this stately room into a kitchen and coal house, removing the wainscot ceiling and letting the floorboards go rotten. Sanderson also sold lead gutters and other metalwork and glass from the castle, including the stained glass in the gallery which depicted the life of Christ. The complainants were concerned that the rain was getting in, and that the castle was decaying, without regular fires burned to keep it dry and aired.<sup>111</sup>*

The extract provides some indication of the quality of the interior fitting of the property. The 'gallery' suggests a Tudor long gallery, maybe in the section of the castle constructed by the 4th Earl, mentioned in Leland's earlier description. As the name suggests, this was a long, broad corridor where family and visitors

could take exercise without having to battle the elements outside. The gallery also provided an opportunity to display works of art held by the lord, advocating him as a generous patron. This may account for the stained glass, which was probably imported from France at great expense.



Figure 4: extract from Speed's map of the Bishopric and Citie of Durham (1611) (open source).<sup>112</sup>

### The deer park

Many of the complaints voiced at the hearing related to the management of the deer park. These parks were important features of the medieval landscape. They were symbols of seigneurial power, divided from the surrounding estate land by high banks, fences and ditches, and governed by a set of strict laws. Hunting was the favourite pastime of the English and Scottish nobility and it served not only as a leisure activity but also to hone the skill of a mounted knight, keeping them 'battle ready'. In addition, hunting parties provided an opportunity to form political alliances and, as such, deer parks were highly regarded and carefully managed.<sup>113</sup> Brancepeth featured two deer parks – the East and West Park. Both are known to be medieval in origin and are shown on John Speed's map of Durham, dated 1611 (Figure 4). Deer were highly prized and often the subject of royal gifts. Henry III sent a gift of deer to stock the park at Raby in the late 13th century, and Elizabeth I made a gift of 35 deer from 'Brancepeth Park' to the king of Scotland in 1593.<sup>114</sup> Deer remained in the park until the early 20th century (Figure 5).





Figure 5: postcard of Brancepeth c 1910 prior to the creation of the golf course in 1924, which shows deer in residence (image provided by John Hobbs) (reproduced by permission of the Dobson family).

In 1613, James I gave Brancepeth to one of his favourites, Sir Robert Carr of Fernihurst in Scotland. He later became Viscount Rochester, Baron Carr of Brancepeth, and later Earl of Somerset. Sanderson remained as Constable and Thomas Emerson was appointed as Steward. Soon after his appointment, Emerson prepared a report for the Earl on the condition of the estate. He writes that the property was:

*in the keeping of Mr Henry Sanderson and his son Samuel or one of them, as Constable thereof by patent, with a fee of £10 per annum. There is a garden belonging to the said Castle, for which the keeping there was and is a yearly fee of £5 with the herbage of the kyne – winter and summer in the Frythe, and a great wood of the East Park, for a gardner to look unto the same.*

He goes on:

*And when the said Henry Sanderson came first to be Constable of the Castle, the same was kept and trimmed by the Gardiner there, as well as with sweet walks and pleasant arbors, till late the said Henry Sanderson having gotten the said gardener's fee and beastgate by patent and taken upon him the custody thereof, the said arbour and walks are grown ruinous and out of all good order.<sup>115</sup>*

Carr did not retain the castle long. By 1615 the estate had passed to the Prince of Wales, later Charles I, who retained both Emerson and Sanderson. A letter written to Thomas Murray, tutor to the Prince, on October 3rd 1615 refers to the poor condition of the castle and grounds:

*The displanting of Brancepeth Park and sale of the lands proceed. The deer are sent to Raby, and all is desolation at Brancepeth.*<sup>116</sup>

In 1628, King Charles, who had been denied money by Parliament, incurred large debts and borrowed heavily from the City of London. On forfeit of these debts the king was forced to yield the estate. At this point Sanderson was finally relieved of his post and, affronted, he demanded compensation for the loss of the position.<sup>117</sup>

### Later history of the castle

The trustees of the City of London proceeded to sell off parts of the estate to recoup the debt. In April 1633, what remained of the Brancepeth estate, including the castle, was sold to Lady Anne Middleton, Abraham Crosselis and John Jones. Three years later, on 24th May 1636, the holding was purchased by Ralph Cole, a Newcastle merchant and coal owner, for the sum of £5,100.<sup>118</sup> During the Civil War (1642–1651), both Cole and his son Nicholas were staunch royalists and involved in the siege of Newcastle against the Scots in 1644. Both men were imprisoned and heavily fined when the city fell to the Covenanter army.<sup>119</sup> There is no indication that the castle was slighted either during or after the war, possibly because it fell into Parliamentary hands relatively early. After the payment of fees, the castle returned to the Coles until sold to Sir Henry Belasyse (1648–1717) in 1701.

Belasyse was a career soldier and member of Parliament. His son William inherited the estate on his father's death in 1717. Later, when William died without male heir in 1769, the estate passed to Henry's daughter Bridget.<sup>120</sup> Bridget never married and on her death in 1772, she left substantial bequests to the poor of the parish and the 'Manor and Castle of Brancepeth' to her cousin Henry Belasyse (1742–1802), Earl of Fauconberg.<sup>121</sup> A year later he offered the property up for sale, advertised as an estate comprising 4,600 acres 'to be sold, the castle, Manor and Park of Brancepeth with several fine farms'.<sup>122</sup> It was sold to John Tempest (1739–1794), one of the largest coal merchants in the North East and was MP for the City of Durham from 1768–1794. John had plans to restore the castle and grounds but died before these could come to fruition.<sup>123</sup>

### Francis Grose's late 18th-century description of the castle

In 1775, soon after John Tempest purchased the estate, Thomas Pennant wrote a description of the castle which appeared in Grose's *The Antiquities of England And Wales*:

*Brancepeth castle consists of a large tower, now modernized, and a habitable house, which impends over a steep and woody dell; the rest, which is the wall of the church-yard, with one or two square towers, is on a flat; the part of the wall that is quite entire has small square towers on the summit, with corbal trusses for pouring down hot water, &c on the assailants.*<sup>124</sup>

John's only son had died in infancy, so on his death his estates passed to his nephew Henry Vane of Long Newton. This was upon condition he assume the name and arms of the Tempest family, becoming Henry Vane-Tempest. In 1796, the Brancepeth Estate was again put up for sale. It was purchased by William Russell, a banker and coal owner, for £75,000. On William's death in 1817, the castle passed to his son Matthew, said at the time to be the richest commoner in England. With help and advice from his brother-in-law Charles Tennyson, Russell commissioned the Scottish architect John Paterson to undertake extensive modifications to the castle converting it into a 19th-century country house. Paterson worked on the site from 1818 until his death in the late 1820s, engaging Patrick Wilson as his on-site architect.<sup>125</sup>

#### Hutchinson's description of Brancepeth

Prior to Paterson's work, the historian William Hutchinson wrote a detailed description of the castle, later published in Volume 3 of his *History and Antiquities of the County Palatine of Durham*.

*Within the works is a spacious area which you enter from the north by a gate with portcullis, and defended by two square towers. The area is of no regular figure, and the works which surround it, though very strong, have no distinguishing marks, by which a conjecture can be formed as to their age; the original plan is that part seems to have consisted of four distinct square towers, whose angles project as buttresses, with a small turret at the top of each angle, hanging on corbels [sic], open at the sides, and not in front. From the gate, on the east side, is a long stretch of wall, with a parapet, which communicates with a large square tower, having projecting angles, turreted and no great distance, with another large tower similar to the last and thence the wall stretched to the inhabited part of the castle, broken only by a small turret, square in the front, but octagonal tower towards the court; from the gate on the west is a high wall, the parapet in many parts hang on corbels; where the wall forms angles, it is garnished with small turrets, on the area side supported by an arch; and in the floor of each is a square aperture to receive materials from persons below; whereby the guard should annoy those who assailed the wall. Towards the north and east the castle has been defended by a moat; and to the south and west walls rise from a rock, nearly forty feet in height, watered by a small brook. The hills to the west are lofty. It is probable that the whole fortress consisted originally of a race of towers, of similar form; for the west wall and angular turrets are much more modern than the fortifications to the east. If this conjecture is allowed then the fortress would contain a cantonment of eight large towers, exclusive of those defending the gateway.*<sup>126</sup>

Matthew Russell died in 1822. The building work was well advanced by this

stage, with the west side of the castle almost complete and construction about to start on the new Billiard Room.<sup>127</sup> Matthew's son William had little interest in the rebuilding of the castle, so much of the work was left to Tennyson to finish. Under his instruction, Patrick Wilson completed the Billiard Room and Curtain Wall and started construction on the new Gatehouse. These spaces were left as shells when the building work was completed later that year. This marked the end of the first phase of 19th-century construction, although Salvin was commissioned to repair a fault in the ceiling of the main entrance hall in 1829.<sup>128</sup>



Figure 6: a mixture of old and new: the castle as it appears today, looking north-west. In the foreground is the 19th-century Russell Tower (central) flanked by the Neville Tower (left) and Constable Tower (right) with the Westmorland Tower and gatehouse also visible.

William died unmarried in 1850 and the estate passed to his sister Emma Maria and her husband Gustavus Hamilton, the son of the 6th Viscount Boyne. On inheriting the Brancepeth estate the family changed their names to Hamilton-Russell. In the 1860s, Salvin returned to the castle to redesign the Porte-cochere and the flying arch on the roof of the Service Range. In 1873, following the death of Emma, the Viscount commissioned the architect to construct a private chapel within the Westmorland Tower in memory of his wife.<sup>129</sup> There is no evidence to suggest there was a chapel in this location prior to that date.

At the outbreak of the First World War the 9th Viscount offered the use of the castle as a hospital for convalescing soldiers. This was run by the 7th Durham Voluntary Aid Detachment (VAD). By 1922, the cost of maintaining the castle had become so high that the Viscount decided to close the property. Two years later the deer parks were converted to form the Brancepeth Castle Golf Course,

although the castle remained empty and fell into decline. In 1939, at the commencement of the Second World War, the Durham Light Infantry (DLI) established a depot and training facility at the site. After the war, the castle became the regimental headquarters until the DLI finally moved out in 1962.<sup>130</sup> In 1948, Viscount Boyne sold the castle to the Duke of Westminster. It was sold again in 1959 to Castle Estates Ltd.

In 1965, James A Jobling of Sunderland purchased the property. Jobling made Pyrex glass and converted the castle for use as a research facility, which involved extensive work to the interior.<sup>131</sup> Jobling continued to use the facility until 1976 when the American parent company, Corning Glass, declared the facility redundant. Two years later, in 1978, the castle was sold to the present owners the Dobson family, owners of the London-based publishing company Dobson Books. In addition to living in the castle as a family home, the Dobsons intended to use the lower floors of the south-west range for the storage of books following the closure of their London warehouse.<sup>132</sup>

## THE CARTOGRAPHIC AND PICTORIAL EVIDENCE

### The cartographic evidence

#### Belasyse estate plan, 1740

There is limited cartographic evidence showing the castle before Paterson's work in the early 19th century. The earliest surviving plan of the site is an estate map prepared for William Belasyse, dated c 1740 (Figure 7).<sup>133</sup> This small-scale plan shows the basic layout of the castle as it appears today, apart from the later 19th-century additions and modifications. The roughly hexagonal courtyard is shown enclosed by the curtain wall, which is split by three entrances to the north-west (a), north-east (i) and south-west (c). The old gatehouse (a) – the North Gate – was the main access into the castle. This was demolished by Paterson when the present drum-tower gatehouse was built.

In front of the gate is a linear feature extending towards the Westmorland Tower (b). This is likely to be the remains of a dry moat that once encircled the north and north-east side of the castle: the 'little mote that hemmith a great piece of the first court' mentioned by Leland.<sup>134</sup> A bank to the north of the complex relates to the same feature.

Crossing the moat in front of the old gatehouse is a bridge; possibly the 'bridge and ditch' mentioned in the 1441 inquisition.<sup>135</sup> It is likely this was built of timber so it could be burnt during an attack to hinder access. Remains of a second structure are visible in front of the Westmorland Tower, at the end of the moat. This may be a second bridge or a bastion of some form. There is no above-ground evidence of the moat because the area was levelled in the 19th century.





Figure 7: plan of the Manor of Brancepeth in the County of Durham, belonging to William Belasyse, Esq. c 1740 (DRO D/Br/P 6) (reproduced by permission of the Durham County Record Office).

The Belasyse plan shows another entrance (c) between the Westmorland Tower (b) and the Constable Tower (d). This may relate to an external door in the Westmorland Tower shown on a plan of the castle c 1796 (reproduced c 1886) (*see below*). South of the Constable Tower is a rectangular feature (k) that extends south-west along the curtain wall, terminating in front of the Neville Tower (e). This does not appear to be a continuation of the moat because it does not protrude beyond the towers. One possible explanation is that the moat pre-dates the two towers, and the missing section between was infilled when the castle was remodelled in the 14th century. Alternatively, this may be an ornamental water feature forming part of the 16th- or 17th-century landscaping. Water is known to have been an important element in medieval landscape design, and was used to great affect at Dunstanburgh Castle, for example. The water source may have fed the cistern in the ground floor of the Neville Tower. A body of water in this location is shown on an engraving by Samuel Buck, dated 1728, although it had disappeared by the end of the 18th century. Today, there is still an issue with subsidence in this area of the castle.<sup>136</sup>

The Belasyse plan clearly shows the south-west accommodation group, comprising the Neville (e), Link (f) and Bulmer (h) towers. It shows a Tudor range adjoining this to the north, built by the 4th Earl of Westmorland in the early 16th century (now demolished), and to the west a section of garden wall (i) associated with a terrace (also shown on the later Buck engraving). North of the terrace is the postern gate (j) and beyond this a bank (m) continues the line of the dry moat.

### Sale plan of Brancepeth Castle c 1796 (reproduced c 1886)

By far the most significant document in terms of understanding the layout of the medieval castle is a detailed plan of the property prepared around the time of the sale of estate in c 1796 (reproduced c 1886). The plan follows the slope of the site from east to west, showing the layout of the first-floor rooms on the west side, and ground-floor rooms on the east side (Figure 8). It appears to be relatively accurate when compared with the later 1922 plans by Brooke. The layout shown also closely correlates with Hutchinson's description, as detailed in the previous section.

The basic layout of the castle is the same as that shown in the 1740 plan (see Figure 7). The enclosure is entered via the old North Gate, described by Hutchinson as 'a gate with portcullis, and defended by two square towers'. Immediately east of the entrance is a range of rooms, termed the North Range, along the curtain wall between the gatehouse and the Westmorland Tower. The width of the walls suggests this is a post-medieval replacement of an earlier medieval structure known to be in this location. The central room, with its wide door into the courtyard, may be a carriage house. At least three of the rooms have fireplaces and one features a circular copper (or bread oven) in the corner. This is perhaps a post-medieval range of buildings comprising a carriage house, with associated tack-and-mash room, as well as accommodation for grooms and other servants. Adjoining this to the south-east is a second range, termed the North-East Range, which is built against the curtain wall between the Westmorland and Constable towers. This range is at least two storeys high and must have been entered from the ground floor as no entry points are shown on the first-floor plan. Internal stalling in this and the adjacent Constable Tower indicate that this part of the castle was in use as stabling by the late 18th century.

The north-west corner of the North-East Range intrudes into the Westmorland Tower, markedly limiting the internal space available. A set of stairs leads from the exterior of the castle to enter the tower on the south-east side. This feature may correspond with the entrance (c) marked on the 1740 map. An intramural stair at the west end of the Constable Tower is also of note. The walls of the North-East Range are the same width as those of the medieval towers and appear to be integrated with the associated curtain wall rather than simply built up against it. Indeed, given the relationship of the two associated towers, in particular the Westmorland Tower, it might even pre-date these two structures.

Midway along the section of curtain wall running south-west from the Constable Tower, another much smaller tower is depicted. This is one of the '3 smaule *ad ornamentum*' referred to by Leland and later described by Hutchinson as, 'a small turret, square in the front, but octagonal tower towards the court'. South of the tower the wall is much thinner, indicative of a later structure replacing the medieval curtain wall.

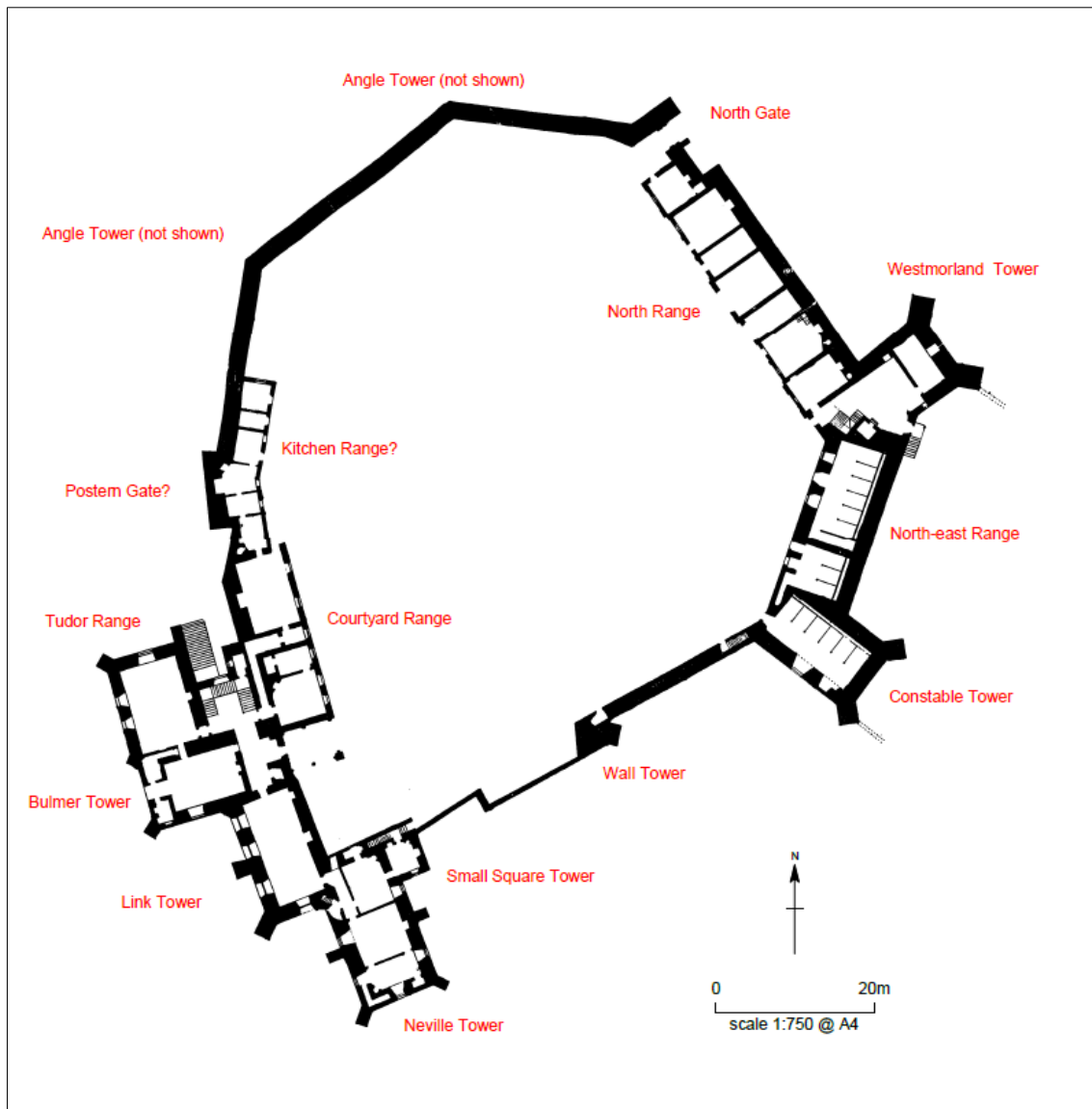


Figure 8: image based on sale plan of Brancepeth Castle c 1796 (reproduced c 1886) (HE MD48-00736) with features marked in red (reproduced by permission of Historic England).

The plan provides much greater detail of the south-west accommodation group, comprising the Neville, Link and Bulmer Towers. These are joined together, although constructed at slightly different dates. The rooms depicted on the plan are at first-floor level, and their layout and use are discussed in detail later in this report. Adjoining the group to the north, the plan shows the Tudor Range (now demolished), which incorporated a broad 180°-turn staircase that led from the exterior of the building to the first floor. This would have been an important focal point of the 16th-century complex.

East of the staircase is the Courtyard Range – a rectangular building measuring 24m by 6m – located on the south-west side of the courtyard. This has a central corridor running east to west, with six windows overlooking the inner ward. The north-west wall of the building is markedly thicker than the other walls, possibly



indicating the location of an earlier medieval building. Similarly, to the north is a structure protruding out from the curtain wall, with a west-facing elevation measuring approximately 10m in height. This was potentially a bastion overlooking the postern gate. In addition, a series of buildings are shown built up against the curtain wall in this area, possibly a Kitchen Range.

On the north side of the site, the curtain wall continues uninterrupted, described by Hutchinson as 'a high wall, the parapet in many parts hang on corbels'. The two bartizan towers at the angles are not shown but are clearly medieval in date.

What is apparent from the 1796 (reproduced c 1886) sale plan is that a significant proportion of the medieval castle survived into the late 18th century and, despite extensive remodelling in the 19th century, the basic components of the medieval layout were preserved. It is also worthy of note that the built elements are shown clearly clustered together in two groups on each side of the courtyard with no development in between.

### The pictorial evidence

There are a small number of paintings, engravings and drawings of the castle pre-dating the 19th-century modifications, although some depictions are more reliable than others. The following examples have been specifically chosen for the information they contain relating to the layout and development of the medieval castle.

#### Robert Streater. Painting of Brancepeth Castle and Church c 1660–80

The earliest depiction of the castle is an oil painting attributed to Robert Streater (1621–1679) in the collection of the Manchester Art Gallery (Figure 9). This is a view of the castle and church looking north-east from the high ground on the opposite side of the Stockley Beck. It is one of the principal long views of the castle, depicted in a number of later prints and engravings, although usually not from such a distance.

The south-west accommodation block, in the forefront of the picture, dominates the view, with the slender buttresses of the towers emphasising the vertical thrust of the building. This is in the tradition of the Perpendicular Gothic, emerging as an architectural style in England in the late 14th century. The machicolated corner turrets on the towers are apparent, described later by Hutchinson as 'at the top of each angle, hanging on corbels [sic], open at the sides, and not in front'. The corbelled parapet on the north curtain wall can also be seen, featuring two bartizan angle towers.



Figure 9: Brancepeth Castle and Church, attributed to Robert Streater c 1660-80 (image courtesy of Manchester Art Gallery)

Adjoining the Bulmer Tower to the north is the now-demolished Tudor Range, featuring four large mullion and transom windows. This form of window is also depicted throughout the south-west group, with no medieval windows shown as surviving. However, while there was certainly some refenestration during the 16th century building campaign (a mullion and transom window still survives in the Link Tower) it seems unlikely, based on later pictorial evidence, that all of the medieval windows were replaced during this period. There is therefore almost certainly a degree of artistic licence exhibited in Streater's painting, not least because there are no windows shown at all at first-floor level.

The south side of Constable Tower is also visible in the picture, depicted with two windows at top-floor level. There are no other key features shown, although this was presumably an issue of scale. One element of note across the painting are the various chimney stacks depicted. Although the precise date of the painting is unknown, it is probably broadly contemporary with the 1666 hearth tax returns, in which ten hearths are listed at the castle.<sup>137</sup>

Outside the castle complex, a low wall is shown encircling the grounds. This sits on a revetment wall where it runs above the beck. To the north of the Tudor Range the location of the postern gate can be inferred from the track leading into the castle. The gate is overlooked by a bulwark or bastion with a brattice tower. This appears to be set well below the ground height of the south-west group, indicating there was a marked drop in ground level on this side of the castle, leading down to the beck. North of the gate, the curtain wall continues to enclose the full circuit.

To the east of the castle a section of garden wall is depicted extending to form part of an extensive knot garden. This features ornamental shrubs and parterres set out along geometric line, interspersed by a number of architectural features, one of which may be a banqueting hall or loggia. Visible in the distance is a crenellated lodge, located between the church and the castle and marking the entrance into the park.

Samuel Buck. View of Brancepeth Castle looking north-east. 1728

Dedicated to William Belasyse, this engraving was made in 1728 and formed part of Buck's fourth series of engravings of old abbeys and castles (Figure 10). It shows the same aspect as the earlier Streater painting, although it was drawn from slightly further south and from a lower position. One of the main problems with this illustration is that there are one too many faces on the Neville Tower. It is possible that Buck has 'flattened out' the east face so that it can be fully seen, although this does not really account for the odd arrangement of the stepped parapets and a missing buttress. It is more likely that Buck was drawing the building from memory or from sketches poorly made on site. However, he is not the only artist to have been deceived by the visual complexities of the south-west group.

The design of the windows and uniformity of the fenestration in this engraving also bring the accuracy of the depiction into question, and it should not be relied

upon as a true representation of the 18th-century castle. It does clearly show the stepped parapets on the towers and corbelled parapet of the curtain wall, as well as a bartizan set in the angle with the Constable Tower. This is a feature that was later copied by Paterson.

To the south of the castle is depicted a formal parterre garden with four paths meeting in a central roundel set with a sun dial. There appears to be a body of water, indicated by its reflective surface, to the south of the Constable Tower. This is the pond shown on the slightly later 1740 Belasyse estate map (see Figure 7).

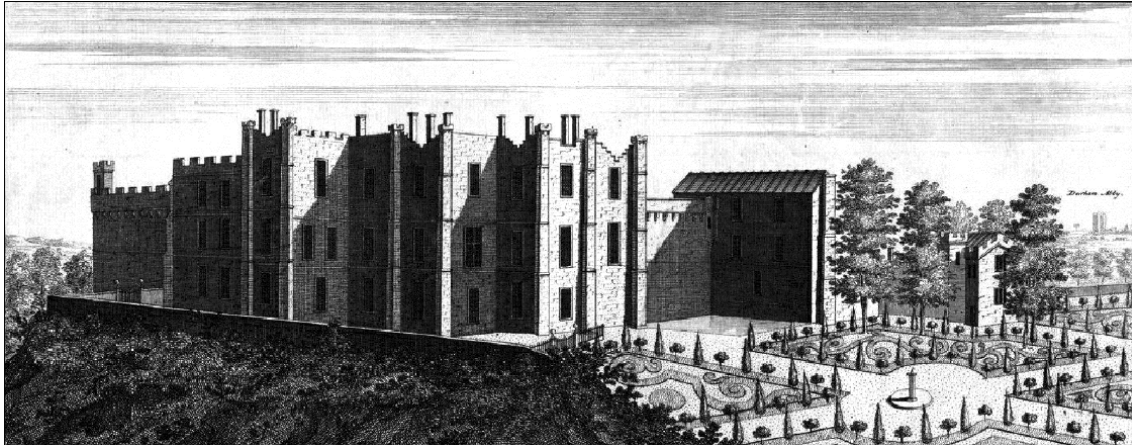


Figure 10: view of Brancepeth Castle looking north-east, Samuel Buck 1728 (reproduced in Mackenzie's *Histories of Northumberland, Durham, and Newcastle-upon-Tyne* (1825)).

John Bailey. View of Brancepeth Castle looking east. 1775

An illustration of the castle looking east across the Stockley Beck, dated 1775, appeared in Grose's *The Antiquities of England And Wales* published in 1783 (Figure 11). It shows the west face of the south-west accommodation group and the Tudor Range. What is immediately apparent is that the artist has struggled with perspective, creating the impression that the building is bending in the middle. Nevertheless, the depiction is important because it shows a mix of window types, probably reflecting the true fenestration of the castle at this time. This is in contrast to the windows depicted by Buck.

A medieval double lancet with quatrefoil head is shown at first-floor level on the west face of the Bulmer Tower, with a second arched window of a similar size just visible in shadow on the south side of the building. There is also a triple lancet with trefoil head at second-floor level, located to the north of the side buttress on the Neville Tower. Throughout at second-floor level there is a mix of Tudor mullion and transom and later 17th-century cross windows, while at first-floor level all of the windows, except for the Bulmer Tower, have been replaced with Georgian six-over-six sashes. The latter suggesting an extensive phase of modification after Belasyse purchased the property in 1701.

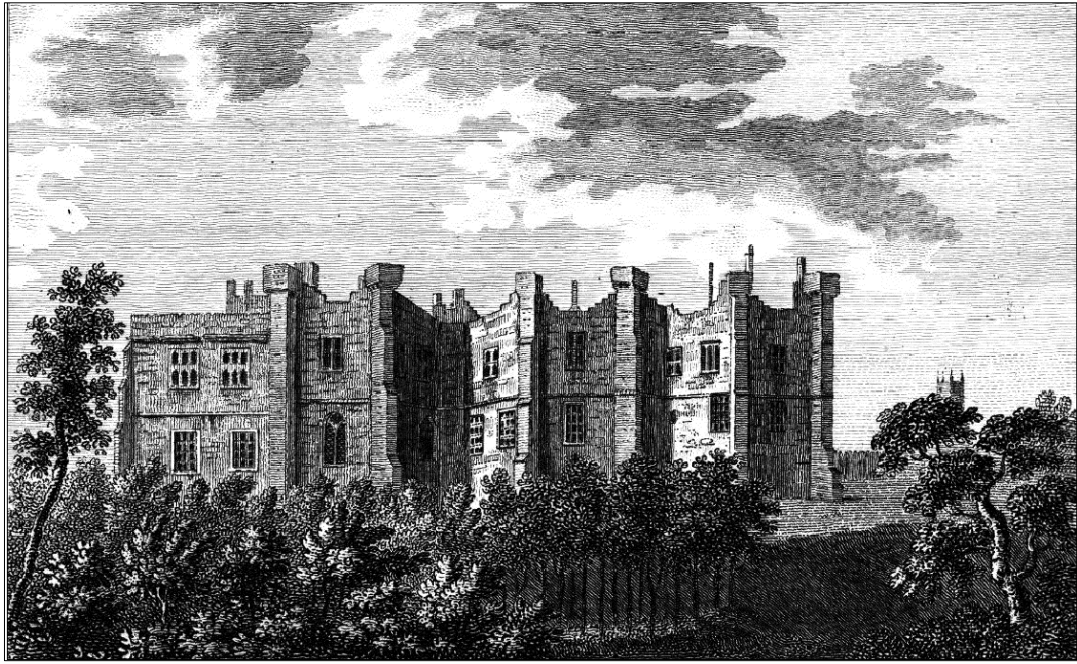


Figure 11: view of Brancepeth Castle looking north-east by John Bailey 1775 (reproduced in Surtees' *The History of the Castle of Brancepeth* (1920)).

Samuel Hieronymus Grimm. View of Brancepeth Castle looking north. 1773-1794

Samuel Hieronymus Grimm prepared two drawings of the castle in the late 18th century. The first is a view looking north across the site that includes the towers of the south-west accommodation group, the Constable Tower, and part of the curtain wall (Figure 12).<sup>138</sup> The second is a depiction of the old North Gate looking south-east (Figure 15).<sup>139</sup> Both are in pen and wash and were part of a series of drawings made by the artist during his tour of the North East. They are perhaps the first reliably accurate depictions of the castle and show a considerable amount of detail.

In the drawing of the south-west accommodation group, each of the towers is offset from the others in measured steps. The Neville Tower features a 15-light sash window at first-floor level, of the same form as that depicted by Bailey. East of this is a small cusped trefoil window (Figure 13). At ground-floor level is a small rectangular slit window, and on the second floor a two-light sash window with lower leaded light.

The south-facing elevation of the Link Tower features a pointed-arched opening at ground-floor level, which has been modified to form a cross window with leaded lights. Above this is a round-headed Georgian sash window with stressed keystone and capitals. This feature is only just visible in the shadows on the earlier Bailey image. Set to the west is a small rectangular window and above, at second-floor level, a Tudor mullion and transom window remains *in situ*. On the south side of the Bulmer Tower is a sash window at first-floor level and a mullion and transom window (or possible sash) at second-floor level. Above this is a small vent. Unfortunately, the ground floor is obscured by vegetation.





Figure 12: view of Brancepeth Castle looking north by S.H. Grimm 1773–94 (BL MS 15538/f.98) (reproduced by permission of the British Library).



Figure 13: detail from Grimm's drawing of Brancepeth Castle, showing south-west group (BL MS 15538/f.98) (reproduced by permission of the British Library).

In the middle distance, on the east side of the Neville Tower, is a decorative crenellated garden wall that terminates at a wall tower. This has crenellated battlements and possibly a buttress at the south-east angle, but is otherwise featureless. Beyond this is a section of the curtain wall extending to the Constable Tower. This features a corbelled hanging parapet but no crenellations (the Buck engraving also shows no crenellations). Both of these features are shown on the c 1796 (reproduced c 1886) sale plan.

The Constable Tower is also depicted without crenellations, although the top of the south elevation is obscured by trees. The drawing of the west elevation highlights evidence of changes at various times (Figure 14). At second-floor level is a central trefoil, pointed-arched window, with a small vent or window set just above to the north. At first-floor level is another, slightly larger central pointed-arched window, and set just below this to the north is a rectangular window of uncertain date. At the angle with the curtain wall, Grimm has drawn an area of disturbance, which is possibly a blocked window or door. At the south-west angle of the tower is a four-light stone mullioned window, set noticeably lower than the other windows at this level. This matches a window on the east elevation that is shown in later illustrations of the site.

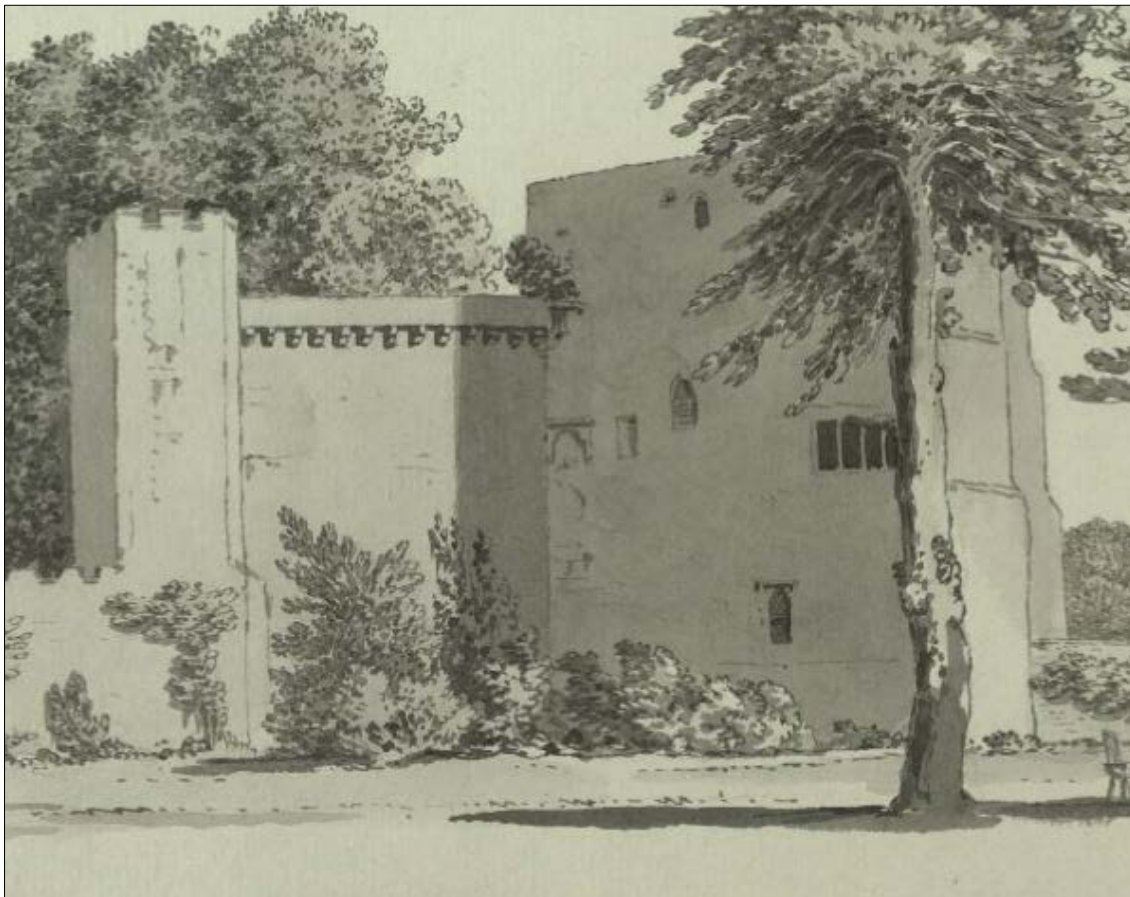


Figure 14: detail from Grimm's drawing of Brancepeth Castle showing Constable Tower (BL MS 15538/f.98) (reproduced by permission of the British Library).

**Samuel Hieronymus Grimm. Brancepeth Castle Gateway. 1773-1794**

The second of Grimm's drawings shows the old North Gate, looking south-east (Figure 15), although much of the east side of the structure is obscured by a tree. A later sketch by Salvin (Figure 19) provides a better view of the gate but Grimm's depiction is important because it includes the line of lancet windows just below the curtain wall parapet to the east of the gatehouse. These suggest that the North Range was constructed as an integrated part of the curtain wall and extended almost the full height of the structure. The small Gothic gateway to the park depicted on the right side of the image is also of interest. This appears to be 18th century in date and must have replaced the lodge building shown on the earlier Streater painting.



Figure 15: view of Brancepeth Castle North Gate by S.H. Grimm 1773-94. Reproduced by permission of the British Library (MS 15538/f.99) (reproduced by permission of the British Library).

**Thomas Hearne. View of Brancepeth Castle looking north-west. 1779**

This is an unusual view of the castle, looking along the east face of the Neville Tower (Figure 16). It was made in 1779 when the castle was under the ownership of John Tempest, although not published in Hearne and Byrne's *Antiquities of Great Britain* until 1807. It is particularly important because it is the only image to show the buildings overlooking the courtyard, although it is difficult to determine any detail of their form. The Courtyard Range appears to be a single-storey structure with a castellated parapet concealing a pitched roof with chimney. This is one of a number of chimneys visible in the picture, two (possibly four) of which relate to the south-west tower group. The layout of the Courtyard Range is shown on the c 1796 (reproduced c 1886) sale plan (see



Figure 8).

The small square tower at the north-east corner of the Neville Tower is also shown in the picture. This is a five-storey structure featuring a number of windows. Those on the top three storeys have stopped hood moulds suggesting a Tudor date, and it was probably built as part of the expansion works undertaken by the 4th Earl in the early 16th century. The lower multi-pane sash windows are all later and are the same as those on the first floor of the Neville Tower.



Figure 16: view of Brancepeth Castle looking north-west by Thomas Hearne 1779 (published in T. Hearne and W. Byrne's *Antiquities of Great Britain* (1807)).

Notably, the text that accompanies the illustration in the publication states that the view was chosen because:

*the Tower on the south west angle of the castle, at present the most considerable of its remains, as the corresponding Towers which stood at the other angles are nearly demolished.*<sup>140</sup>

It is uncertain what Hearne meant in terms of the 'corresponding Towers'. This could potentially refer to the condition of the Westmorland and Constable towers, although this is not borne out by the degree of surviving medieval masonry in both. Grimm's engraving of the Constable Tower, produced just a few years earlier, also shows the building much as it stands today. The comment might indicate that work had already begun on the demolition of the Tudor

North Bailey, or alternatively derive from the false assumption that there were originally angle towers on the north side of the complex.

Moses Griffith. View of Brancepeth Castle looking north-west. 1804

This engraving of Brancepeth looks north-west towards the front of the Constable Tower and was prepared for Thomas Pennant's *A Tour from Alston-Moor* published in 1804 (Figure 17). It shows the castle soon after it was purchased by William Russell to be in an overgrown and dilapidated state. While again there is a degree of artistic licence in the representation, particularly as regards the south-west group and courtyard buildings, it is the first published illustration to show the east-facing elevation of the Constable Tower and adjacent curtain wall, which formed the rear wall of the North-East Range. The latter features a series of windows set just below the corbelled parapet, indicating that the range to the rear extended to the full height of the wall. Four pointed-arched windows of medieval date are shown towards the centre of this section of wall, flanked by later rectangular windows possibly from subsequent phases of modification.



Figure 17: view of Brancepeth Castle looking north-west by Thomas Hearne 1779 (published in T. Hearne and W. Byrne's *Antiquities of Great Britain* (1807)).

Unknown artist. View of Brancepeth Castle looking north-west. Early 19th century

This unattributed image looks north-west across the castle complex from the front of the Constable Tower (Figure 18). It appears in Robert Surtees' *The History and Antiquities of the County Palatine of Durham*, published in 1838, and seems to be an accurate illustration of the east face of the Constable Tower, correlating to that by Griffith (Figure 17). Three lancet windows are depicted on

the east face of the tower – one centrally at each level. These all have hood moulds, with stops visible on the slightly larger first-floor window. In addition, there are two small windows in the angle buttress at the first- and second-floor level indicating that the space in the buttress was used, possibly housing a spiral staircase or more likely a garderobe or similar intramural space. The buttresses of the Westmorland Tower also have windows but not those of the south-west group.

A later three-light mullion window, possibly 16th or 17th century in date, has been added between the first and second floor, indicative of the rearrangement of the internal floor levels. The window matches that on the south face, shown in the Grimm drawing (Figure 14), and together they would have cast considerable light into this area of the building.



Figure 18: view of Brancepeth Castle looking north-west by unknown artist, early 19th century (published in Surtees' *The History and Antiquities of the County Palatine of Durham* (1838)).

Anthony Salvin. Sketch of the old Gatehouse at Brancepeth Castle. c 1818

This sketch shows the original North Gate (Figure 19) prior to demolition and rebuilding in the 1820s. Born in 1799, Salvin had attended school in Durham and stayed with his aunt and uncle, the Reverend William Nesfield, in the Rectory at Brancepeth while his father was on military service abroad. During this period, he became familiar with the layout of the castle, sparking an early interest in architecture. On leaving school, Salvin became a pupil of architect John Paterson who had begun work on the remodelling of the castle in 1818.<sup>141</sup> Salvin's sketch of the old North Gate is very similar to that by Grimm (see

Figure 15), except it shows the missing southern tower that had been obscured by a tree in the earlier engraving.

The old gate is very different in terms of both form and scale to the later Gatehouse. It appears to comprise a three-storey structure, flanked by two square towers with an odd infill arrangement. This includes a small turreted buttress adjacent to an offset gate. It is unclear whether the gate was medieval in date or a later modification, although the crenellated parapet and thickness of the wall shown on the c 1796 (reproduced c 1886) sale plan suggests not. The gate and gate passage occupied the ground floor of the structure, above which were two upper chambers, each with a double-light window.

The sketch also shows a set of windows at the base of the adjoining curtain wall to the south-east, which are notably absent from Grimm's earlier depiction (see Figure 15). There is a third window at first-floor level, which may be original.

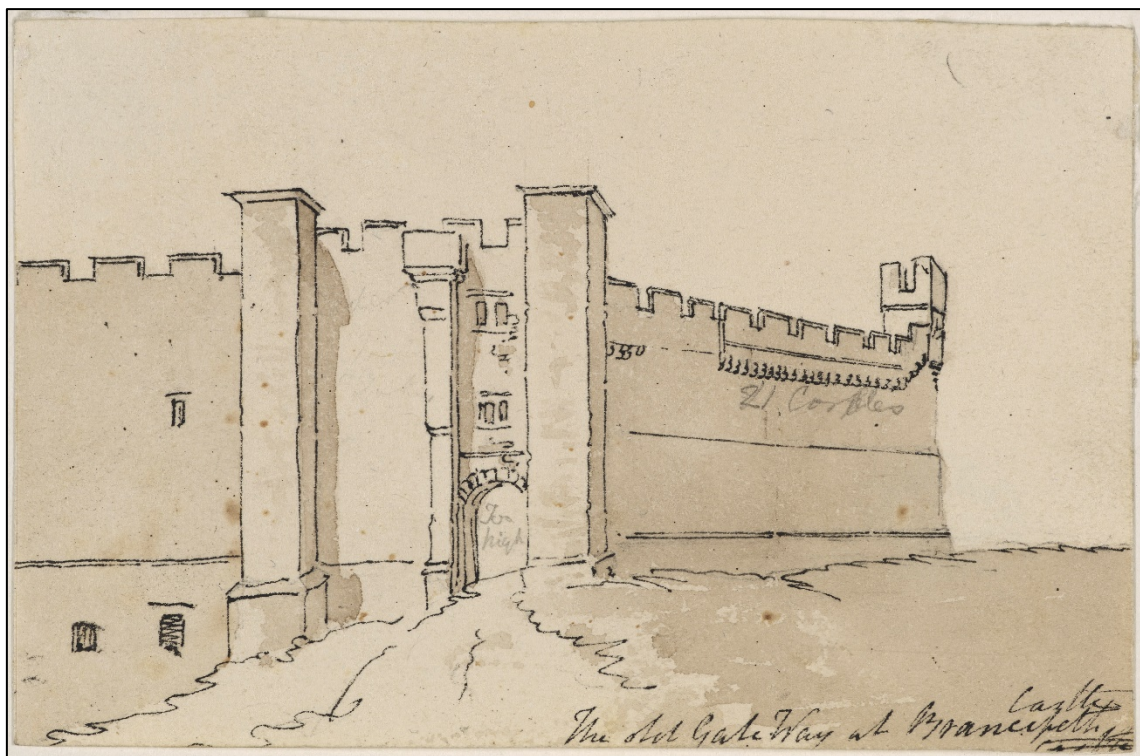


Figure 19: sketch by Anthony Salvin of the old North Gate at Brancepeth Castle (RIBA PB276/27) (reproduced by permission of the Royal Institute of British Architects).

## BUILDING DESCRIPTION

The following section looks at the surviving physical evidence and discusses the potential medieval layout of the castle complex. It primarily focuses on those areas of known medieval origin – the five medieval towers and the sections of surviving curtain wall – with reference to any other elements where observed. Each of these structures has been given a unique identification number (context number) e.g. Westmorland Tower 100. Each room or discrete area of space



within this structure has then been given a number generally incrementing in blocks of ten e.g. ground floor (150), and any feature within has been assigned a number falling within this block e.g. barrel vaulted roof (151).

A full list of contexts is included in the Site Inventory and Spatial Significance Table in Appendix A, which includes a detailed description of each element. A general discussion on layout, character and form is included in the main body of the text below. The locations of the context are illustrated on a set of plans (Figures 64–68) and elevations (Figures 69–91). These have been included at the end of this report for ease of reference and cited where appropriate in the text. The 1939 Clayton & Deas plans (owner's copies) have been used to illustrate the location of features. These were suitably accurate for this purpose. The 1922 plans prepared by Brookes<sup>142</sup> have been used to provide additional information where relevant but were unsuitable for annotation. However, they were overlain on the c 1796 (reproduced c 1886) sale plan to provide a useful tool for interpretation purposes (Figure 20). External features are illustrated on a series of photomontage images that also appear at the end of this report (Figures 69–91).

## Form

Brancepeth is an enclosure castle, comprising a roughly hexagonal court, measuring approximately 73m across at its widest point, surrounded by a high curtain wall that stands up to 14m high. The primary entrance is from the north, and is now dominated by Paterson's 19th-century towered gateway. This is reminiscent of the late 13th-century Edwardian gatehouses of Harlech, Caerphilly or Criccieth in Wales. It replaced the more modest square-towered structure depicted by Grimm and Salvin (see Figures 15 and 19), and was described by Hutchinson as having an offset gate and portcullis. Overall, this slightly odd gate arrangement seems rather incongruous considering the size and supposed status of the castle complex. However, there are similarities with the two gateways at Raby. In particular, the outer gate, with its oddly proportioned guard tower on the west side (Figure 21).

The five medieval towers are set around the curtain wall, each projecting out from it. They are unevenly spaced around the perimeter, arranged in roughly two groups. The north-east group comprises the Westmorland Tower (100), Constable Tower (300) towers and the former North Gate, while the south-west group comprises the Neville (400), Link (500) and Bulmer (600) towers that are all adjoined together. The two towers in the north-east group are not physically interconnected but do share similarities in terms of size, shape and build, although both have been extensively remodelled.

Originally, the north-east towers were separated from the second group by a long stretch of curtain wall (730), measuring 52m in length and seemingly guarded only by the wall tower shown on the c 1796 (reproduced c 1886) sale plan (see Figure 8). Today the distance is shortened by the 19th-century Russell Tower and associated range. A mid-20th-century block is built up against the surviving section of curtain wall (730). Evidence of the medieval stonework can

still be seen extending above the later building, although the corbelled parapet and crenellations are a later rebuild by Paterson.

The three towers of the south-west group are unified visually, physically and stylistically; however, the evidence suggests they were not constructed at the same time as part of a single unit and they do vary slightly in form and layout (Figure 22). They all comprise a three-storey accommodation tower, each floor housing a suite of rooms. Evidence of the quality and complexity of these survives at ground-floor level, as well as in the quadripartite vaulting of the first-floor rooms.

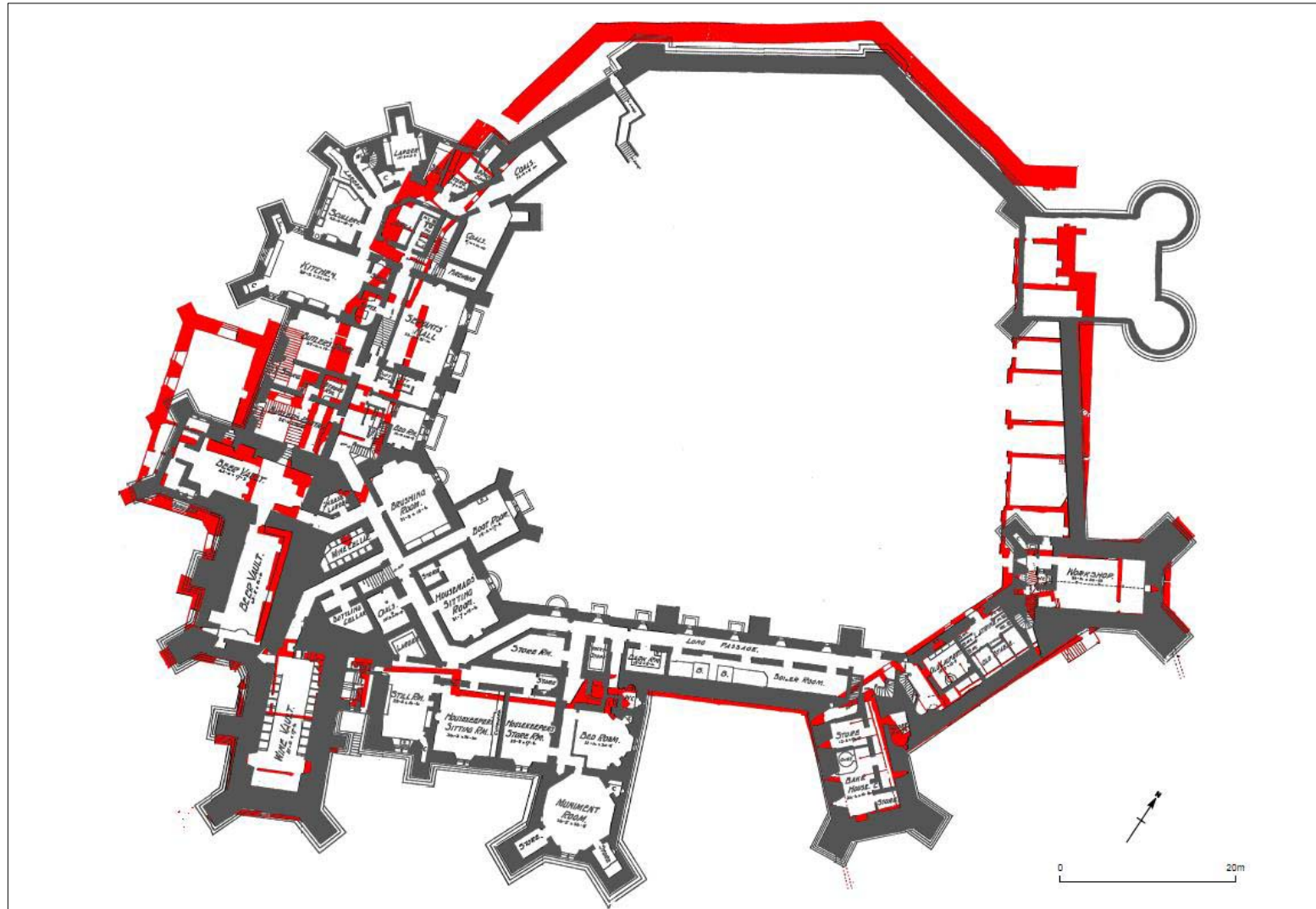


Figure 20: 1922 basement plan (DRO D-Br\_P-188/1-4) overlain on Brancepeth Castle sale plan of c 1796 (reproduced c 1886) (HE MD48-00736), shown in red (reproduced by permission of Historic England and Durham County Record Office).

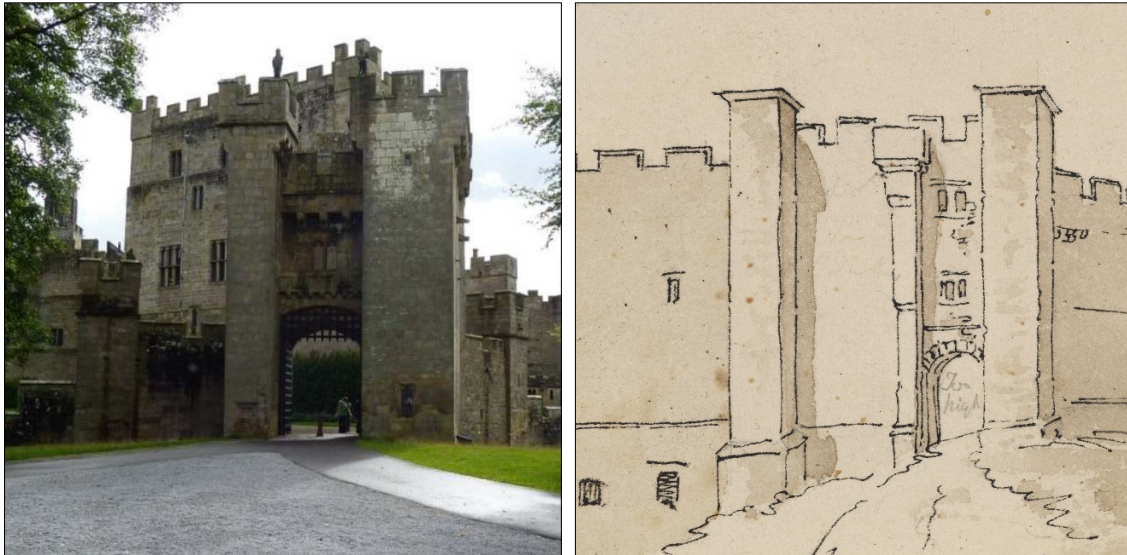


Figure 21: comparison of the outer gate at Raby Castle and the old North Gate at Brancepeth (RIBA PB276/27) (drawing reproduced by permission of the Royal Institute of British Architects).

The Bulmer Tower appears to have been built first, followed by Link and Neville, which were both constructed at the same time. It is unclear if the Bulmer Tower was ever fully complete and free standing before work started on the other two, or if the design plans changed part way through construction. Stylistically the three buildings are very similar, and it is apparent that care was taken to unify the exterior of the two later buildings together with the earlier tower to create the impression of an integrated unit. Key features, including the machicolated turrets, stepped parapets and projecting side and diagonal buttresses, all serve to unify the group. The buttresses in particular place an emphasis on the vertical, thrusting the building upwards.

The group dominates distant and closer views of the castle from the higher ground to the south-west and on the approach south-east through the medieval deer park, creating an imposing and dramatic impression on the landscape. This latter view is as arresting today as it would have been in the 14th century. Being situated above the escarpment, overlooking the beck, contributes significantly to this effect and would have been even more dramatic before the growth of the surrounding woodland. Early illustrations of the castle show that each of the towers had a stepped parapet which was low in the centre of each face, and rose towards the turrets (see Figures 11 and 12). This served a practical purpose in terms of accessing the turret crowns and was also a clever device used to create the illusion of a double front-façade. It meant that the group would have appeared as a set of three offset towers running north to south when viewed looking north-west from the park, and as three offset towers running east to west when viewed looking north-east from the higher ground to the south-west. This optical illusion later confounded artists depicting the site, resulting in Buck's 'missing' elevation (Figure 10) and Bailey's 'bendy' façade (Figure 11).

The final surviving element of the medieval complex is a section of curtain wall,



approximately 74m long, that extends north from the Bulmer Tower to the Gatehouse and encircles the north side of the castle ward. This is divided into three sections (740, 760 and 780) with a small bartizan tower at each angle. These are two of the '3 *smaule ad ornamentum*' towers referred to by Leland in the 16th century, the third being the wall tower (now demolished) on the south side of the complex (see Figure 8). The north bartizan tower (770) is medieval in origin, while the north-west tower (750) is a 19th-century rebuild of the original. The fortifications on this side of the castle were further enhanced by the moat, also described by Leland. Vestiges of this are shown on the 1740 estate map (see Figure 7). A visual inspection of the area was conducted during the survey but no evidence of the moat survives above ground. The available LiDAR data was also checked although proved of insufficient detail to be of assistance.



Figure 22: the three towers of the south-west group (Neville (foreground), Link and Bulmer). The buttresses and stepped parapets (now lost) created the impression of a double-fronted façade, looking the same when viewed from the south-east and the south-west. See also Figure 33.

### Architectural style

It is difficult to ascribe an overall architectural style to the castle because so few defining features – windows, moulding, tracery – survive. This loss of architectural identity is often unfairly attributed to Paterson, but the pictorial evidence suggests there had already been a number of phases of modification prior to the early 19th century. The best surviving medieval dating evidence is at ground-floor level in the south-west group. The architectural features here are all late 14th century in date, of a style attributed to the medieval master mason John Lewyn.<sup>143</sup> This includes the pointed or two-centred arch form used throughout; key examples being the arched vestibule (647) and adjacent doorway (649) in the Bulmer Tower, and the blocked arch (559) and entrance to

the intramural stair (554) in the Link Tower (Figures 23 and 24). The latter is slightly broader than the others, but all are decorated with simple chamfers without base stops. Lewyn also favoured the extensive use of trefoil-headed splayed windows and quatrefoil plate tracery. The pictorial evidence indicates that these were used throughout the castle, although most of the original physical evidence has been lost. Notably, Paterson later adopted these items extensively in his rebuilding of the castle. He was possibly copying surviving examples, although such elements did form part of the standard architectural vocabulary of the 19th-century Gothic Revival.



Figures 23 and 24: (left) pointed-arch vestibule in the Bulmer Tower (649) and (right) entrance to intramural stair in the Link Tower (554).

Other 'trademarks' of the mason's work found at Brancepeth are machicolated crowns, bartizan towers, corbelled parapets, stepped cill and corbelled rere-arch windows and squinch arches. All of these elements can be found at a number of sites in Durham, Northumberland and Yorkshire attributed to Lewyn.<sup>144</sup> Most of these elements can be broadly ascribed to the Decorated Gothic form, popular from the 13th century although beginning to wane by the end of the 14th century in favour of the more refined forms of the Perpendicular Gothic. As previously discussed, the focus on the vertical in the design of the south-west group is a characteristic of the Perpendicular style. In particular, the slender diagonal buttresses of the towers rise elegantly in five stages as opposed to the solid, functional buttresses of the Westmorland and Constable Towers that are robust and martial in character. Stylistically, therefore, the south-west range is later,



probably dating to the late 14th or very early 15th century.

### Building material

The castle is constructed of moderate to coarse-grained sandstone, probably from one of the local sandstone units within the Coal Measures. The first edition OS map, published in 1861, shows a number of old quarry sites on Dowfold Hill to the south of the castle, including the intriguingly named Stonechester, suggesting there would have been a source of local building stone close to the site. The towers and curtain walls are all constructed of evenly-coursed ashlar with a stone rubble core. There is some variation in the size, quality and colour of the cut stone. The only exception to this method is on the north side of the complex, where a section of the curtain wall is built of randomly coursed rubble stone (760 and 780) (Figure 25). This stretches from just north of the north-west angle tower (750) to a point halfway between the second angle tower (770) and the gatehouse. It extends to a height of 7.4m above ground (762), although the lower section (761) has been refaced. Above is a section of coursed ashlar stone (763) of the type and form used in the construction of the medieval towers. This is the most conclusive evidence surviving on the site of an earlier phase of castle building, possibly dating to the 13th century.<sup>145</sup>



Figure 25: variation in building types. Earlier rubble walling visible on lower section of wall (762) and ashlar build above (763).

The 19th-century build is distinctive from the older elements of the complex. Much of the ashlar is dressed with deep diagonal tooling, likened by Pevsner to 'tweed'.<sup>146</sup> This technique appears to have been used by Paterson to make a clear distinction between his new work and the older 'original' fabric of the castle, and might be considered rather forward thinking from a conservation perspective. There are numerous examples where the architect has taken great pains to

blend the 19th-century stone in with the original stonework, to such an extent that it can be difficult to discern. This can be seen on the north side of the Bulmer Tower (630), which must have been largely rebuilt following the demolition of the Tudor Range; the section of curtain wall between the Westmorland and Constable towers (720), and the east face of the Neville Tower (420). In other places, predominantly the battlements and tops of buttress turrets, Paterson and Salvin have used a pale ashlar sandstone that is sympathetic to the medieval masonry but clearly distinct from it.

## Description by element

### The Westmorland Tower (100)

The Westmorland Tower forms part of the north-east group and is located on the north side of the castle complex, approximately 26m south-southeast of the Gatehouse (Figures 64, 70–72; at the end of report). The building was extensively remodelled by Salvin in the 1870s during the construction of the chapel for the 7th Viscount Boyne and, while a substantial amount of the core medieval fabric survives, all of the detail is 19th century in date. This includes the battlements and turrets.<sup>147</sup> There is no pictorial evidence of the Westmorland Tower pre-dating Salvin's modifications, making it difficult to determine how the current configuration reflects the medieval appearance of the tower.

The tower is orientated south-west to north-east, measuring approximately 17m by 10m externally and projecting 7m in front of the curtain wall. It is notably on the same aspect and alignment as the former North Gate and would have been well positioned to provide enfilading fire from the battlements to protect the castle approach. The 1740 estate map (see Figure 7) shows the moat terminating in front of the tower, where a bridge or bastion of some form is depicted. Beyond this point there was no need for a moat as the castle could be suitably defended by fire from Westmorland and Constable Towers, as well as from the curtain wall. However, it is possible that the moat pre-dated both towers and did originally extend along the south-east end of the castle, to adjoin the body of water shown on the Belasyse plan (see Figure 7).

The present building stands 16m to the top of the battlements and 19.2m high in total to the top of the turrets (Figures 26–27). All the upper part of the tower has been replaced by Salvin or Paterson before him and it is unknown what the original roof configuration would have been. Currently it features two square turrets with crowns and machicolated slots on each side, although flush to the front. This type of machicolated turret is a feature generally associated with the work of Lewyn and appears at a large number of castle sites across the north of England, including Raby, Bolton, Hylton and Lumley.<sup>148</sup> The turrets are shown in historic depictions of the south-west range and are a key feature contributing to the architectural character of the site. However, it is unknown if these were part of the originally design of the Westmorland Tower. Without evidence of the original roof formation, it is possible that the 19th-century architects simply

copied these from the south-west range. The crowns do look slightly incongruous on top of the solid square buttresses of Westmorland. On the courtyard side, Salvin chose instead to use a hexagonal machicolated crown (142) rather than a square one. This is the only example of this type of crown found throughout the castle.



Figures 26 and 27: (left) Westmorland Tower looking south-east. Note the large buttress in contrast to those of the south-west range (115), and (right) the south-facing elevation (130) with one surviving medieval window (133).

There is a clear distinction on the exterior of the building between the old and new masonry. As discussed above, the treatment of the stonework is sympathetic yet clearly distinct from the medieval masonry. At ground level, the plinth (101) on the main body of the tower is original (although recapped), while the lower tiers of the buttresses (116 and 135) have been refaced. The two pronounced diagonal buttresses (115 and 134) are larger and more robust than those on the south-west range. There are small windows on the east (123 and 124) and north (114) elevations, indicating that the interior space was intended for use. This was probably to accommodate a garderobe or guard room rather than a staircase.

Three other medieval windows are preserved, which is more than on any other tower in the complex. At ground-floor level on the north side there is a simple rectangular window (111) without decoration. A similar feature is seen on the east side (122), set just above the lower plinth. The third window is a single trefoil-headed lancet window (blocked) (133) set high on the south side of the building. The three large windows at second-floor level are all late 19th century in date and were inserted by Salvin to light the interior of the chapel.

The walls of the Westmorland Tower are approximately 1.7m thick. The c 1796 (reproduced c 1886) sale plan (see Figure 28) shows the footprint of the tower extending beyond the curtain wall, effectively forming a guard tower rather than an accommodation block. The Grimm drawing of the North Gate (see Figure 15) depicts a line of windows just below the corbelled parapet of the adjoining curtain wall (710) of the North Range, indicating it was formerly two storeys. However, the range walls depicted on the c 1796 (reproduced c 1886) sale plan are rather insubstantial, especially when compared with the Westmorland Tower, and are almost certainly a later rebuild. No evidence of this range survives above ground and the associated curtain wall has been extensively refaced. As such, the relationship between the North Range and the Westmorland Tower cannot be firmly established. Similarly, there is an odd juxtaposition between the Westmorland Tower and the North-East Range (200), which is shown as cutting across the footprint of the tower at an odd angle.

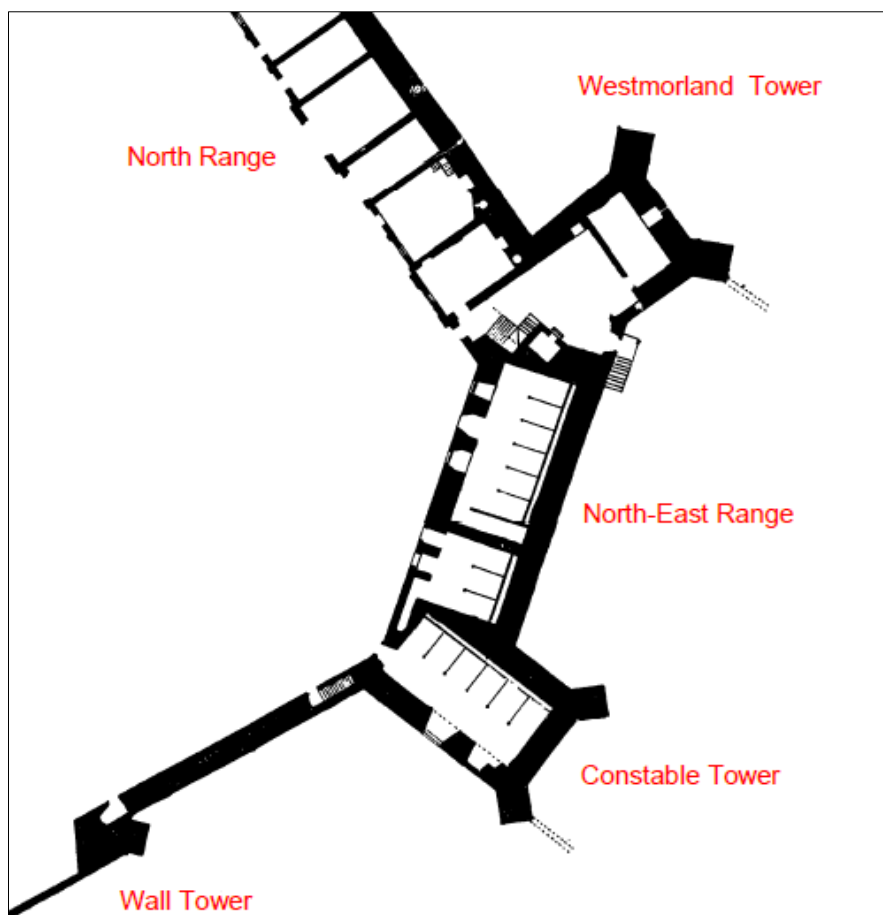


Figure 28: extract from c 1796 sale plan (reproduced c 1886) (HE MD48-00736) showing the Westmorland and Constable Towers and associated ranges (ground floor) (reproduced by permission of Historic England).

Little evidence of the medieval configuration of the tower survives internally. Entry is through the courtyard via a modern door in the north-west corner that leads into a small corridor with access to the main body of the building. This is



now used as a storeroom and workshop space. It measures approximately 10m by 6.5m and features a twin barrel-vaulted brick roof (151), inserted by Salvin when the chapel was constructed in the 1870s. This runs the length of the room and is supported on rolled steel joists (RSJs) set on iron columns. The c 1796 (reproduced c 1886) sale plan indicates there was a direct entrance into this space from outside the castle (see Figure 8). This was almost certainly a post-medieval addition and no evidence of this survives externally because the area has been extensively refaced. Internally, there is a section of disturbed masonry (152) on the south side of the ground-floor room that may be associated with a blocked door. However, a full inspection was not possible as the adjacent area was blocked by a bench (Figure 29).



Figures 29 and 30: interior of Westmorland Tower showing possible blocked doorway (152) (left) and features on north wall (155 and 153) (right).

On the north side of the room, the bottom part of the splay (155) of the external window (111) is just visible below the later vaulting (Figure 30). Below this is a rough aperture cut into the medieval wall fabric (153). This measures approximately 1m across and is set with a segmental arched head. At the time of survey, the feature was full of fallen masonry, logs and other debris and access was limited so a full investigation was impossible. However, a possible blocked opening on the exterior suggests this could be a 16th- or 17th-century gun loop. Further investigation following the clearance of debris is recommended.

There is no evidence of a chapel in the building pre-dating that by Salvin.

### The North-East Range (200/720)

The North-East range, as shown on the c 1796 (reproduced c 1886) sale plan (see Figure 28), is located between the Westmorland and Constable towers and is built up against the curtain wall (720) (see Figure 31 and Figures 72–73 at the end of this report). It is orientated north-east to south-west, measuring approximately 19m by 9m. The walls are 1.2m thick on the south-east side and 1.5m on the north-west side. The thickness of the walls, coupled with the juxtaposition of the two towers and the medieval windows shown on Griffith's engraving (Figure 17), all suggest a two-storey range of medieval origin. Evidence of the windows can be seen as wall scars on the south-east-facing curtain wall (720).



Figure 31: external south-east face of the curtain wall (720) between the Westmorland and Constable towers, showing area of window blocking just beneath the parapet.

Together, the evidence suggests an integrated wall range. Of particular interest is the thick wall depicted on the historic plan at the north end of the range (Figure 21), which measures approximately 2.5m in depth and possibly suggests an earlier structure pre-dating the adjoining towers. As elsewhere, the building was extensively redeveloped by Paterson and it is uncertain if any of the medieval fabric survives except from the curtain wall. However, there is a notably thick wall (1.2m in depth) on the north-west side of the range (overlooking the inner ward) that might be original. Fabric intervention would be required to investigate this further.

### The Constable Tower (300)

Forming the second of the north-east group, the Constable Tower is located on the north-east side of the complex, approximately 26m south of the Westmorland Tower (Figures 65, 74–76; at the end of the report). Orientated north-northwest to south-southeast, it measures approximately 13.3m by 10.8m



and stands 15m high to the battlements and 19m high in total to the top of the turrets (Figure 31). Like the Westmorland Tower, the turrets and battlements have all been replaced, although original masonry survives to a height of around 13.25m. The west end of the structure is incorporated into the North-East Range (200), foreshortening the overall measurement. The footprint of the whole building is approximately 21m in length. The tower is first mentioned in 1398, when it is cited as an exemplar in the Abbey Dormitory Indenture.<sup>149</sup>

The tower protrudes approximately 9m forward of the curtain wall, and would have provided enfilading fire from the battlements along the curtain wall. This would have included covering the 52m-long section of wall to the south-west (730). Notably, the building extends further on the south side than the north because of the angle of the curtain wall, allowing for a greater range of fire on this side of the building. The tower features two prominent diagonal buttresses at the angles (313 and 331), which ascend in three steps to a square turret projecting above the battlements. These are set with a corbelled crown, in contrast to the machicolated crowns that occur elsewhere. Corbels are shown on the 17th-century Streater painting (see Figure 9) but the turrets and battlement are either obscured or not depicted in all later depictions. It is possible that Paterson may have seen the earlier painting (or an alternative version) perhaps held in the Russell collection. Interestingly, both the Streater and Buck depictions show a pitched lead roof with no crenellations.



Figure 32: the Constable Tower (300), looking north-west, with the Russell Tower in the distance.

A single pointed-arched cusped window, in the Decorated Gothic style, is depicted at each level on the engraving of the tower in Surtees' book (1838) (see Figure 18). However, all of the current fenestration is 19th century in date and bears little relation to the original forms. The lower plinth on the east face of the building (301) is original, but has been refaced on the other two sides, as have the lower levels of the buttresses. The main elevations of the building have been extensively restored and refaced in places.

The interior of the tower (350) was redeveloped in the 19th century to include a bakehouse and store at ground level, library at first-floor level and bedrooms above.<sup>150</sup> There are no medieval features visible at any level. The walls measure approx. 2.3m thick at the base. Part of the medieval core of the tower is exposed to the rear of the 19th-century fireplace (351).



Figure 33: view of the south-west group, with Neville Tower to the right, Bulmer Tower to the left and Link Tower in between.

#### The Neville Tower (400)

The Neville Tower (400) forms part of the south-west accommodation group (Figures 33, 66, 79-80; at the end of the report). It is orientated north-northwest to south-southeast and measures approximately 18m by 10m externally. It stands 22m high to the top of the battlements and 24m to the top of the turrets (Figure 33), which makes it taller than the Constable (300) and Westmorland (100) towers and a similar height to the Link (500) and Bulmer (600) towers. There are two diagonally-set buttresses on the outer corners of the south side (415 and 436) and single buttresses mid-way along the east and west sides (414 and 431). These rise in four steps to a square turret, set with square crowns that are machicolated on each side and set flush at the front. The buttresses of the south-west group are markedly more slender in appearance to those of the north-east group and the crowns smaller in size. The plinth (501) and lower buttress has been built out in a series of steps and refaced. This dates to the 19th century, although a line of roll moulding on the south-west buttress (437) suggests an earlier phase of refacing at this level probably corresponding with modifications in the late 17th or 18th century when many of the windows in the tower were replaced. Notably, the 1779 Hearne engraving shows no features at ground-floor level, indicating that the lower panel had already been refaced by this date.

The battlement, parapet and turrets were all repaired and, to a large extent, replaced by Paterson's work although to the original configuration. Evidence of a blocked stepped parapet (403) can be seen on the east, west and south elevations. The current windows are all of 19th-century date. The only surviving medieval openings are three slit windows in the corner stair tower (440) located

at the angle of Link Tower and Neville Tower. Interestingly, Paterson has chosen a rounded, Norman-style arch for the first-floor windows; a theme that is picked up internally in the design of the first-floor hall fireplace. This serves to distinguish Neville Tower from the other two towers, but it is not known if this was based on any surviving evidence or was purely the architect's own design.

Internally the accommodation is divided over three storeys, with evidence of the medieval layout preserved at ground (450) and first-floor level (460) (Figure 34). Nothing appears to survive at second-floor level of medieval date apart from the external fabric of the building. The ground floor measures internally 15.75m by 5.4m and the walls are approximately 2.2m thick at the base. The space is spanned by a single barrel vault, 4.2m above the floor at the apex. The space was converted for use as a wine cellar in the 19th century when an array of wine bins was erected along the east, west and south sides. These obscure any surviving evidence of earlier features (Figure 35). The owners currently use the area for the storage of books and, as a result, there was limited access during survey.

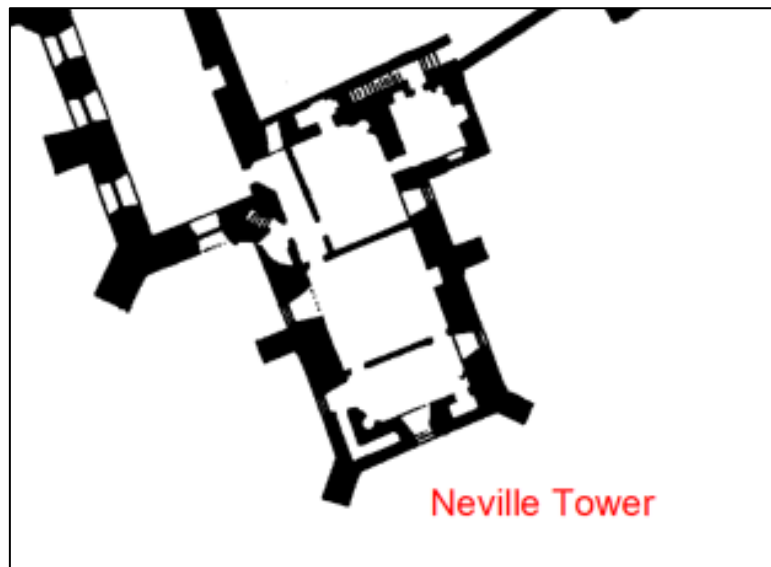


Figure 34: extract from *c 1796* sale plan (reproduced *c 1886*) (HE MD48-00736) showing the Neville Tower (first floor) (reproduced by permission of Historic England).

Entry into the ground floor is from the north via a narrow corridor. This is 19th century in date but a small section of medieval fabric is visible on the west side of the doorway, associated with the south-east corner of Link Tower. The original entry into the building is uncertain. The *c 1796* (reproduced *c 1886*) sale plan shows an intramural stair on the north side of the building, rising from the courtyard into a small antechamber that leads into the first-floor hall (see Figure 34). Entry into the ground floor may have been in the same location, although obviously at the lower level. A newel staircase (453) located in the north-west corner of the tower provided access from the ground floor to the first floor (Figure 37). Later, entry was through the small square tower adjoining the





at first-floor level but no evidence of this was observed at ground-floor level.



Figures 36 and 37: blocked opening at the southern end of the Neville Tower (456) (left) and (right) the bottom of the newel stair (453).

In the south-east corner of the ground-floor room is a feature believed to be a water cistern (457). In recent years this has been archaeologically excavated down to a depth of 1.53m below the present concrete floor surface. Unfortunately, the excavation was never written up and the records cannot be located.<sup>151</sup> A cistern of this size is unusual and may be a later addition. A well, such as that recorded at Hylton Castle in Sunderland, would be more commonly associated with a medieval tower of this sort.<sup>152</sup>

Internally the first-floor hall measures 15m by 4.7m. It features a three-bay quadripartite vaulted ceiling with chamfered ribs (461) that end in a simple undecorated corbel (462). Originally the hall extended north to incorporate the adjacent ovoid passage (known as the Peacock Room), accommodating an additional bay of vaulting. There are no other surviving medieval features at this level.

The c 1796 (reproduced c 1886) sale plan (see Figure 34) shows the room lit by five windows of a similar size; two on each of the long sides and a fifth in the southern end wall, overlooking the park. There also appears to be a sixth, smaller window depicted on the north side at the courtyard angle of Neville Tower and Link Tower. The plan shows a garderobe in the south-west corner, but no evidence of this remains visible although may be preserved behind the modern plaster. A Norman-style fireplace (463) on the east wall is a 19th-

century addition and echoes the external design of the west windows. The location is almost certainly that of a medieval fireplace, the flue extending through all three storeys.

A deep splayed window (464) in the ovoid passage marks the location of the former newel staircase at this level.

### Link Tower

The Link Tower (500) adjoins the Neville Tower at the south-east angle and is sometimes referred to as Neville North or the Salon Tower (Figures 67, 81–82; at the end of the report).<sup>153</sup> It is orientated north-northwest by south-southeast and measures approximately 15.5m by 9.5m externally. It stands 21.5m high to the top of the battlements and 24m to the top of the turrets (Figure 38.). There is a single diagonal buttress (513) at the south-west corner and a central buttress on the west side (526). The diagonal buttress extends up to a square turret in five steps, the lower section being built out. There is extensive evidence of refacing on the main building between the first and second floors (level with the top of the 19th-century windows), which obscures any earlier evidence.

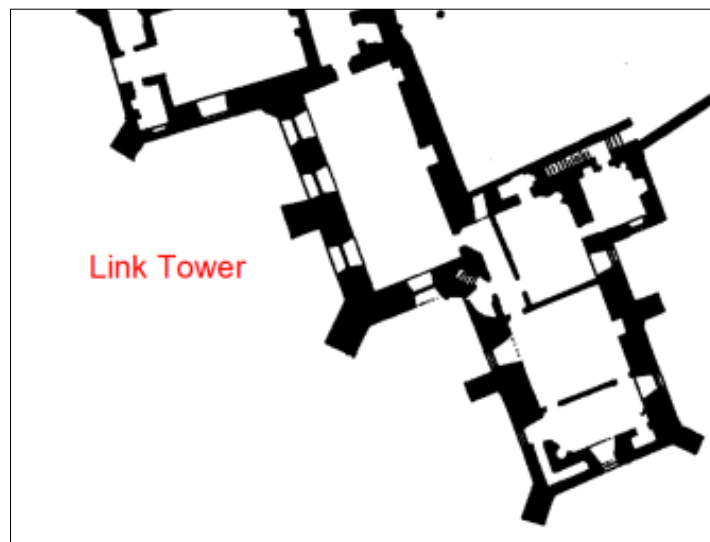


Figure 38: extract from c 1796 sale plan (reproduced c 1886) (HE MD48-00736) showing the Link Tower (first floor) (reproduced by permission of Historic England).

On the south side there is a Tudor mullion and transom window (511) (blocked) at second-floor level. This is the only surviving example of this form of window found across the whole complex. All of the other windows in the tower are 19th century in date. The roof arrangement is the same as that of the other two towers, with square turrets and crowns and machicolations to the side but not the front. This arrangement is decorative rather than functional because any material delivered from the vents would land on the lower section of the buttress. There is also evidence of a stepped parapet (503) on the south, south-west and south-east sides, visible as a blocked 'V' in the stonework.



Internally, the layout of the ground floor (550) is relatively well preserved and comprises a single open space measuring 13.35m by 4.7m. Unlike the other two towers, the tunnel vaulting is pointed in section (551), measuring 4.6m from the current floor surface to the apex. The room was modified for use as a beer cellar in the 19th century, with stone benches added along the south, north and east walls, which obscure some detail. The walls are approximately 2.2m thick at base.



Figures 39 and 40: (left) entry into the intramural stair from the ground floor (554) and (right) view of staircase looking towards the first floor (555).

The main entry at ground-floor level is from the north via a door modified from the south-east window of the Bulmer Tower (644). The characteristic diagonal tooling appearing on some of the stonework in this area suggests this was created as part of the 19th-century redevelopment. The original medieval entrance to the ground floor was via a pointed-arch doorway on the east side (554) that leads to a well-preserved intramural stair (555) (Figures 39 and 40). This rises to the first-floor hall (560), referred to as the Salon on the 1922 plans. A photograph of the room taken in the late 19th or early 20th century shows a curtain drawn across the area where the top of the stair would have emerged (Figure 41). This was probably to prevent drafts entering the room from the old stair passage.<sup>154</sup> A recess is marked on the c 1796 (reproduced c 1886) sale plan in this location (Figure 38). Notably, the treads on the staircase are not worn, showing relatively light use. This suggests the ground-floor area was not a service room during the medieval period.





Figure 41: historic photograph of the Salon showing the curtain in the north-east corner that conceals the original access into the intramural stair. Note photograph refers to room incorrectly as the saloon (image provided by John Hobbs) (reproduced by permission of the Dobson family).

Originally there seems to have been no interconnectivity between the Link and Neville towers at ground-floor level. A door through to the newel stair (453) in the south-east corner of the room would have been precluded by the necessary arrangement of the stair turn, and there is no evidence surviving of any such feature. The opening surviving in this location (556) has been clearly cut through the medieval fabric and is later in date, notably being reinforced with iron.

At the southern end of the room is a blocked pointed arch (557) which is 3.7m high and 1.7m wide (Figure 42). Behind this is a vaulted void (558), situated between the blocking and the skin of the outer wall. This is the remains of an arched vestibule, similar in form to that in the Bulmer Tower (657). At some point during the post-medieval period this was knocked through to form the elongated window shown on Grimm's drawing (Figure 13). A pointed-arched doorway (559) led from the vestibule into an intramural space (560), probably a garderobe, in the south-west corner of the room. Evidence of this can be seen extending along the west wall, with a section of blocking visible in the splay of the adjacent window (562). At a later stage a round-headed arched door (561) was inserted in the south-west corner and the garderobe space converted for use as a store cupboard.

There is evidence of two medieval window recesses on the west side of the room. The first is at the southern end, featuring a pointed and chamfered rere-arch (563). A section of removed masonry beneath the cill of the window suggests it was stepped like those in the Bulmer Tower. Midway along the west wall is a

section of blocking associated with a second window (564). This has a slab roof recess with stone corncicing, again similar to those in Bulmer. A third window is shown on the c 1796 (reproduced c 1886) sale plan at first-floor level (Figure 38). No such feature was observed at ground-floor level, although there would have been adequate space for another window. The absence of windows on the east side of the building also makes it likely there was a second west window to provide adequate light into the room.



Figure 42: ground floor of the Link Tower looking south. Central is the blocked arch (557) with later rounded-arched door (561) leading into the intramural space. On the left side the iron framed recess (556) is just visible.

Heating was probably provided by a fireplace in the east wall, with a flue angled up to avoid the stairs. The c 1796 (reproduced c 1886) sale plan and later photograph of the Salon show a fireplace in this location at first-floor level (Figures 38 and 41). The fireplace was later removed and a small brick bread oven (553) inserted. A substantial amount of red handmade brick in the blocking indicates this was probably in the 16th or 17th century. A further area of burning was recorded in the north-east corner (552). Here, a plastered recess had been hacked back into the stonework and a fire set, possibly creating an impromptu bread oven. Both elements are post-medieval in date.

At first-floor level the Salon is similar in form to the adjoining Neville Tower hall. It features a three-bay quadripartite vaulted ceiling (571) with plain corbels (572) and chamfered ribs. The chamfer matches that on the ground-floor door (554) leading from the intramural stair. The c 1796 (reproduced c 1886) sale plan shows the Salon as an open room lit by three windows on the west side and one on the south (see Figure 38). Access to the Neville Tower hall was via a door

in the south-east corner, and to the Bulmer Tower hall through a door at the north end of the building (Figure 38). What is immediately notable about the Salon is that there are no garderobe or withdrawing areas and it is much less complex in design than the other two halls.

### Bulmer Tower

The Bulmer Tower (600) is orientated east to west and adjoins the northern end of the Link Tower (Figure 43 and Figures 68, 83-85 at the end of report). Externally, it measures approximately 18m by 9.8m and stands 22m high to the top of the battlements and 24m to the top of the turrets. Notably, the west wall has not been refaced and measures only 1m in depth. The two side elevations (610 and 630) were both modified and refaced in the 19th century, when the north facing elevation (630) was largely rebuilt following the demolition of the adjoining Tudor Range.

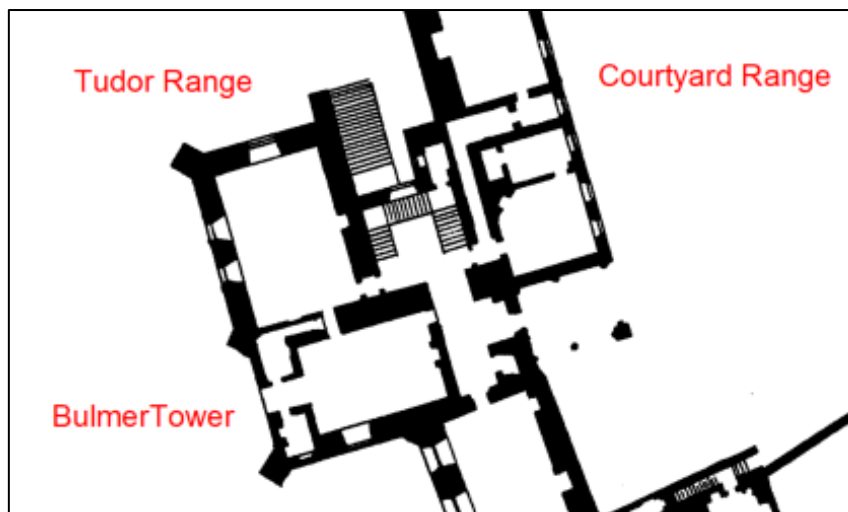


Figure 43: extract from the c 1796 sale plan (reproduced c 1886) (HE MD48-00736) showing the Bulmer Tower (first floor) (reproduced by permission of Historic England).

Like the two other towers in the group, Bulmer Tower features two slender diagonal buttresses at the western angles, each rising in four stages and resolving in a square turret with machicolated crown (602). There is also evidence of a former stepped parapet now levelled (603). Only two original openings survive on the exterior wall, both on the west-facing elevation. The first is a small slit window (621) at ground-floor level, which lights an inner vestibule (647). There may have originally been a similar feature on the south face of the Link Tower. The second opening is at the base of the tower (624) and is probably a garderobe vent or sluice.

Internally, the tower comprises three storeys of accommodation, with medieval material preserved at first-floor level (680) and ground-floor level (640). The ground floor, in particular, contains a number of well-preserved features; more than any other area in the castle. It comprises a single open space, measuring 15.9m by 5.4m, with two separate vaulted chambers at the west end (658 and



650). The room is barrel vaulted, measuring 4.52m from the flag-stoned floor to the apex. It is entered via a double-arched doorway (641 and 642) in the south-east corner. At the west end is a pointed-arched vestibule (647), measuring 2.65m in length, 1.65m in width and 3.52m in height (Figure 44). This is lit at the west end by the small window visible on the exterior (621), which has a shallow inner splay (648).



Figure 44: ground floor of the Bulmer Tower looking west. Central arched vestibule (647) leading to two vaulted chambers in the south-west (650) and north-west (658) corners. Original window (648) visible to the rear.

A pointed-arched doorway (649) leads off the vestibule to the south into a small square chamber with stone-vaulted ceiling (650). This would have been lit by two windows (651 and 652), both of which are now blocked. A second pointed-arched door (653) in the south-east corner (Figure 45) leads to an intramural garderobe, with a stone seat, cupboard recess and basin (654 to 655). Leading north from the central vestibule is a round-arched door (657) (Figure 46). This is a later modification of what was a pointed-arched entry. It leads to a second vaulted chamber (658) in the north-west corner. This has been greatly modified, probably when the Tudor Range was built in the early 16th century, and features a number of blocked recesses (659–661). Originally, the area had a layout similar to the south-west corner chamber (650), with evidence of a possible blocked window on the west (663) and north (659 and/or 660) sides. On the east wall, a blocked rectangular recess with rear void (661 and 662) is evidence of a further intramural passage truncated by a later doorway into the adjoining Tudor Range (now blocked) (664).





Figures 45 and 46: (left) door leading into the garderobe (653) in the south-west vaulted chamber (650) and (right) modified round-arch door (657) leading from central vestibule into the north-west vaulted chamber (658).



Figure 47: north-east corbelled window with stepped cill (668).



The ground-floor of Bulmer Tower was originally lit from four embrasures each with pointed, corbelled rere-arches and stepped cills, ascending in three stages to a small rectangular window. The best surviving example is the north-east window (668) (Figure 47). The other three windows have all been modified to some extent but are similar in form. The splay on the north-west window (665) has been reduced in size and the rere-arch reset to create an almost semi-circular opening (Figure 48). This was probably to accommodate a door into the demolished Tudor Range, now visible as a wall scar and section of later blocking (664). To the west of the modified window (665), one of the corbel impostes can be seen as part of the later blocking.

On the opposite side of the room, the south-west window (646) would have been the main source of light into the room following the construction of the Tudor Range. Notably, the stepped cill has been removed to enlarge the opening. It was blocked in the 19th century when the south-facing elevation of the tower was refaced (610). The north-east window (668) would have fallen out of use soon after construction, following the building of the adjacent Link Tower.



Figure 48: north-west window (665) and fireplace (666).

One question that arises is why the Bulmer Tower window recesses have never been blocked in. After the construction of the Tudor Range, those on the north side would have been redundant. Perhaps their stepped design meant they could be easily adapted to provide storage. On the north wall is a large fireplace with depressed semi-circular head (666) (Figure 48). The variation in stonework, and inclusion of brick all indicate that this feature has been extensively modified over time. An area of disturbed masonry to the east of the fireplace (667) suggests it has been moved further west from its original location, although other evidence indicates it has always been on this side of the



room. The date of the present structure is uncertain, and it clearly incorporates elements of re-used masonry. The fireplace and the cupboard/windows suggest that the area was used as a secondary kitchen or pantry in the post-medieval period, or perhaps a servants' hall. The condition of the arch voussoirs, and crispness of the chamfer on the west jamb indicate that these elements have been replaced relatively recently – possibly in the 19th century.

A blocked opening in the south wall (645) could relate to a second newel stair at the angle between Link Tower and Bulmer Tower, similar to that between Link Tower and Neville Tower (453). Although this is not shown on the *c* 1796 (reproduced *c* 1886) sale plan (see Figure 43), there is external evidence of an angle staircase in this location and suitable space within the wall thickness to accommodate such a feature. Presumably, once the large staircase in the Tudor Range had been built, the newel was no longer been required and was walled up. The lower recess had been used as a cupboard (645), now blocked.

A number of masons' marks were observed at ground-floor level. Five marks comprising two different designs were recorded during the survey and others subsequently came to light (Figures 49 and 50). Notably, the only other mark recorded in the complex was a small cross on one of the window splays in the Link Tower. This was probably a piece of religious graffiti.



Figures 49 and 50: masons' marks identified in the ground floor of Bulmer. Two designs were observed an arrow (left) and 'hourglass' (right).

The stair would have provided access to first-floor level. This comprises an open space, measuring 15.9m by 5.4m, spanned by a three-bay quadripartite vaulted ceiling (681) with plain corbels (682) (Figure 51). The ribs of the vaulting are roll moulded in contrast to the chamfered edges in the other two towers. There are no other surviving medieval features visible. The *c* 1796 (reproduced *c* 1886) sale plan (see Figure 43) shows that the layout of the west end of the hall was similar to that of the ground floor, featuring two corner chambers, with a garderobe on the north side but not the south. At the eastern end of the room

was a through-passage connecting with the 16th-century apartments to the north. The fireplace had also been moved to the east wall, although the flue would have continued to serve the ground-floor hearth. Following Paterson's alterations, the fireplace was re-established on the north side of the room.



Figure 51: the first floor of Bulmer Tower – known as the Baron's Hall – with quadripartite vaulting featuring roll moulded (681) and plain corbels (682).

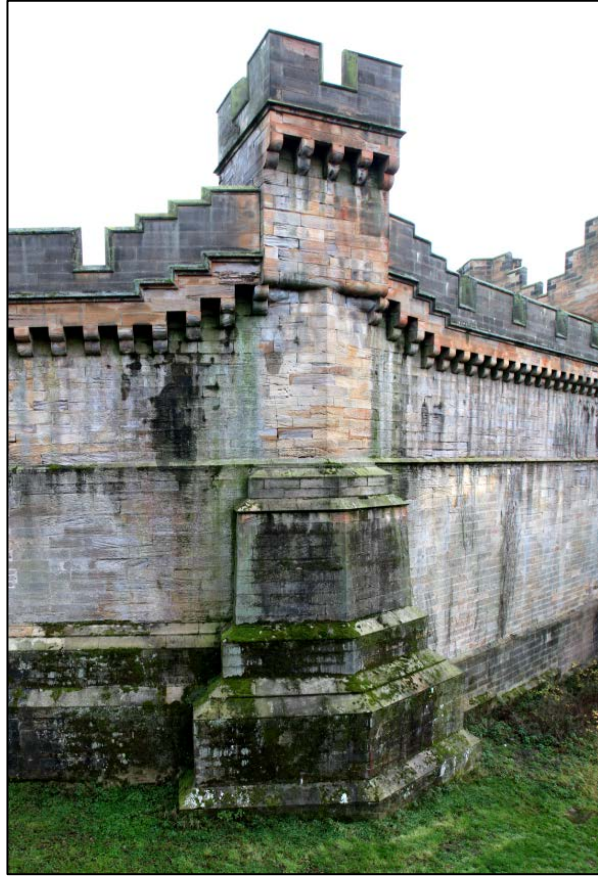
#### The curtain wall (700)

The curtain wall stands approximately 14m high and is constructed of coursed sandstone ashlar, apart from a section of rubble build located north-west of the gatehouse (see description under Building Materials above; and Figures 86–91). The wall is set with a corbelled crenulated parapet, without machicolations. This was replaced completely during the 19th century; there is good pictorial evidence that this is in the same configuration as the original battlements but the merlons are much larger. The only exception is the section of wall between the Constable Tower and the Neville Tower, which is shown as without crenellations by Streater (Figure 9) and all later depictions.

On the north-east side of the complex, the curtain wall formed part of two wall ranges – the North Range (710) and the North-East Range (720) – which are shown on the c 1796 (reproduced c 1886) sale plan (see Figure 8). Pictorial evidence indicates that these were two storeys high and were integrated accommodation units similar to those at Lumley Castle. On the north side of the complex the curtain wall was a free-standing structure, measuring approximately 2.5m wide and incorporating a wall-walk. A 74m-long section of the wall still survives on this side (740, 760 and 780). Associated with this are two angle towers (750 and 770) (Figures 52 and 53). Only the north tower (770) is original and built of the same type of cut ashlar as the upper section of



medieval wall (762) (Figure 25). It is a bartizan tower, situated across the angle, with corbelled machicolations on the outer face. The south elevation faces into the courtyard, supported on a squinch arch (771) (Figure 53). It features a single slit window (733) with rain spout above (774). The structure is accessed via a set of steps leading from the wall-walk. The second tower (750) is a later copy by Paterson.



Figures 52 and 53: (left) the medieval north bartizan tower (770) and (right) the 19th-century copy (750).

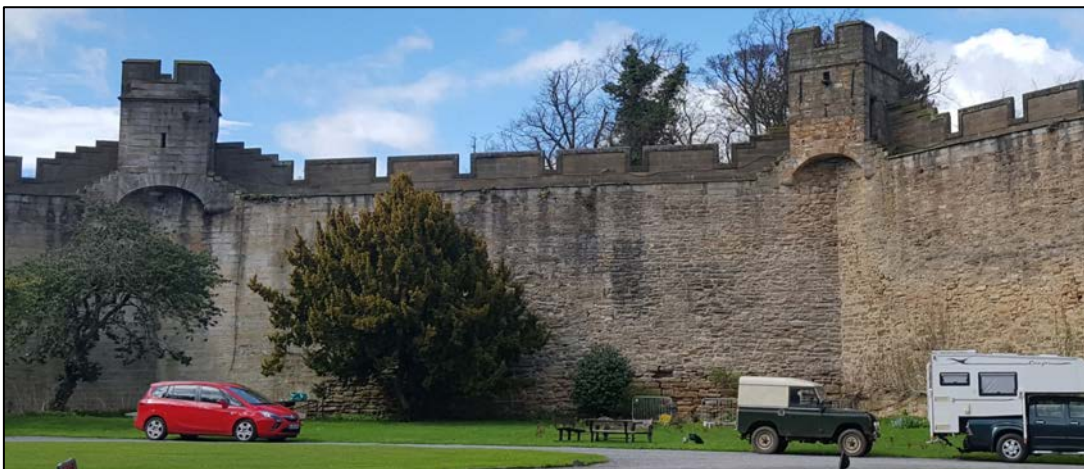


Figure 54: the north curtain wall overlooking the courtyard. The original bartizan tower is to the right (770) and Paterson's copy to the left (750).

## PHASING AND PARALLELS

Based on the available evidence, the following section discusses the potential phases of construction and modification at Brancepeth, placing these within the broader context of castle development across the region.

### Phase 1: the 11th- and 12th-century castle

Physical evidence at the site pre-dating the late 14th century is difficult to establish without archaeological intervention. The existing medieval fabric has been dated stylistically to the late 14th century; this is further supported by the limited documentary evidence available. On the north side of the castle, a lower phase of rubble-build (762) has been ascribed a tentative 13th-century date because it stratigraphically occurs below the 14th-century ashlar, although it could relate to something earlier.

In the period immediately following the Norman Conquest, a large number of castles were erected across the country not only with the aim of establishing a base of seigneurial control but as part of a broader strategy of subjugation – stamping Norman dominance across the landscape – and the honour of Brancepeth was created around this time. The first motte and bailey castles were erected quickly using timber and later rebuilt in stone – Durham Castle being a prime example of this type. Other castles were simple ringworks, comprising fortified enclosures without a motte. The latter half of the 11th century saw the construction of impressive stone keeps like Richmond Castle, built by Alan Rufus in 1071.

Within this historic context, considering the social and political status of the de Humet and Bulmer families, there is a sound argument to be made for the existence of some form of manorial site at Brancepeth at least by the early 12th century. Given the turbulent transition of power in the North, and de Humet's position as a Norman baron in close allegiance to the Bishop, this would have undoubtedly been a fortified residence. Strategically, Brancepeth was a prime location for a manorial stronghold. It was equidistant between Durham and Bishop Auckland, both of which were about 30 minutes ride on horseback, and was situated on the old Roman road that remained a principal route into the city. As such, it would have been ideally placed to provide a first line of defence to Durham from attacks from the south through Weardale.

Communication routes such as this were important in terms of controlling the movement of troops, the local population, and trade. During the Anarchy in the early 12th century, lines of castles were built by both forces along strategic points on rivers, roads and at the heads of valleys. Often these were 'adulterine', meaning they were constructed without royal permission. Bertram de Bulmer is known to have built an adulterine castle at Sherriff Hutton c 1140, later captured by the Earl of Richmond for King Stephen.<sup>155</sup> Sheriff Hutton was the administrative and military focus of the Yorkshire estates. It can be assumed that there would have been similar provision at Brancepeth, particularly given the status of Bertram de Bulmer as one of the Barons of the Bishopric. His role in leading the resistance against Bishop Cumin in the early 1140s would have

seemed untenable without recourse to a stronghold nearby where he could garrison and marshal troops for the attack on Durham.

However, building large castles took considerable time and labour, all of which represent resources not widely available in a time of war. The first castle at Brancepeth may therefore have been a simple ringwork built of wood but likely to have been enhanced in stone by the time of the Bulmer ownership. While there is no surviving earthwork evidence of a motte and bailey castle, like that built at Sheriff Hutton, hypothetically the layout of the 14th-century castle may have its origins in a 12th-century keep and bailey precursor.

The most likely location for a keep would be the promontory at the top of the escarpment overlooking Stockley Beck, where the Bulmer, Link and Neville Towers now stand. Although this is overlooked from the high ground to the south-west, the beck and escarpment would have provided good natural defences. The castle would have also been clearly visible in the landscape as a symbol of seigneurial control. The most likely design would have been a shell keep, similar to that at Durham or Barnard Castle, both built in the late 11th and early 12th century. Any evidence of such a building was potentially destroyed during the construction of the south-west group in the 14th century and the later Tudor Range. Streater's 17th-century painting of the site (see Figure 9) and Buck's later engraving (Figure 10) both show a raised terrace to the west of the complex. This could possibly have resulted from the levelling of demolition debris from the earlier castle. There is no evidence of this on site today, the area having been extensively landscaped in the late 18th and 19th centuries.

Another intriguing reference is the "*great toure*" mentioned by Leland in his 16th-century description of the castle.<sup>156</sup> He states that it was necessary to pass through this structure – featuring a 'schochin in the fronte of it a lion rampaunt' – to enter the inner court. The heraldry on the tower is generally interpreted as a reference to the arms of Maud Percy, the mother of Ralph de Neville 1st Earl of Westmorland. However, it seems unlikely that the Nevilles, who were in conflict with the Percys for much of the second half of the 14th century, would place the arms of their rivals so prominently on their castle. However, the Lion Rampant was also the arms of both the Bulmer Family and the Plantagenet kings, Henry II (1154–1189) (whose succession marked the end of the Anarchy) and Richard I (1189–1199). Although speculative, it could be postulated that the gateway was associated with an earlier bailey that saw a phase of consolidation and refortification at the end of the 12th century. Across the country there was a spate of castle building in the period of peace that followed the end of the Anarchy (1135–1153). This saw changes in terms of both the complexity and size of castles and included the construction of the new royal keep at Scarborough (1160), built by Henry II, and the rebuilding of Barnard Castle (c 1160–1190).<sup>157</sup>

All such discussion is conjectural but the documentary evidence does suggest that, by 1216, King John considered the castle at Brancepeth to be of suitable value and martial significance that the threat of its loss would serve as suitable surety to bind the allegiance of Henry de Neville. At that time, Brancepeth



would have been the only Neville stronghold north of the Tees; Raby did not come into the family for another 32 years.

## Phase 2: the 13th-century castle

Durham remained a turbulent region throughout much of the 13th and early 14th century, threatened by invasion from the Scots to the north and civil unrest at home. The power of the Neville family in the region escalated during this period to a position rivalled only by the Percy and Conyers families. In 1248, on the death of his father Robert FitzMaldred, Geoffrey de Neville inherited the Raby estates and became the feudal baron of both Brancepeth and Raby. Following his call to Parliament in 1295, Ralph de Neville adopted the peerage title Baron of Raby and Raby became the principal family seat. A few years earlier Middleham Castle had also come into Neville hands, meaning that by the late 13th century the family held castles at Brancepeth, Raby, Sheriff Hutton and Middleham. Robert de Neville (d. 1282) had been granted control of Norham and Wark as well as the royal castles of Bamburgh, Newcastle and later Scarborough. As such, he would have had direct experience of some of the most advanced military architecture of the age.

Brancepeth is generally seen as the military castle and Raby as the family residence, and this was probably true during the late 13th and early 14th centuries. Strategically, Brancepeth was better placed than Raby given its proximity to Durham, which remained the focus of administrative control in the region. Indeed, there is little evidence to suggest that Raby was anything more than a fortified manor before the mid-14th-century building campaign by Ralph de Neville (d. 1368) following his victory at the battle of Neville's Cross.<sup>158</sup> It is tempting, therefore, to wonder if Geoffrey FitzMaldred (later Neville) kept Raby as the principal seat partly to reconcile the loss of his father's lineage, after taking his mother's name on inheritance of the Neville estates.

Until the 14th century, warfare was seldom conducted in open combat; instead, castles were laid siege to for months in a battle of attrition. Advances in weaponry, notably the introduction of the crossbow and improvement to siege machinery saw the development of stronger outer defences to keep the core of the castle out of range. High curtain walls, like those at Brancepeth, were constructed to enclose one or a number of internal wards. These were fortified by a series of buttressed towers that protruded from the walls to provide enfilading fire. The layout of Brancepeth closely follows this model. Again, Leland's description is pertinent:

*The castell is strongly set and buildid, and hath 2 courtes of high building. There is a little mote that hemmith a great piece of the first court. In this court be 3. toures of logging and 3 smaule ad ornamentum. The pleasure of the castelle is in the 2 court and entering into it by a great toure I saw in schochin in the fronte of it a lion rampaunt.*<sup>159</sup>

The two courts he describes are an inner and outer ward, encircled by the curtain wall and divided by a cross wall set with an internal gatehouse – the ‘great toure’. There is no extant evidence of the cross wall today, the courtyard having been levelled by Salvin when he created the carriage drive in the 1860s, but it probably ran between the south wall tower, shown on the c 1796 (reproduced c 1886) sale plan, and the north-west angle tower (Figure 55). This arrangement of an inner and outer court also accounts for the distribution of the main towers: the north-east group forming the ‘3. toures of logging’ in the outer court (Westmorland, Constable and North Gate), and the ‘pleasure of the castelle’ in the second court being the south-west range, potentially accompanied by separate great hall.

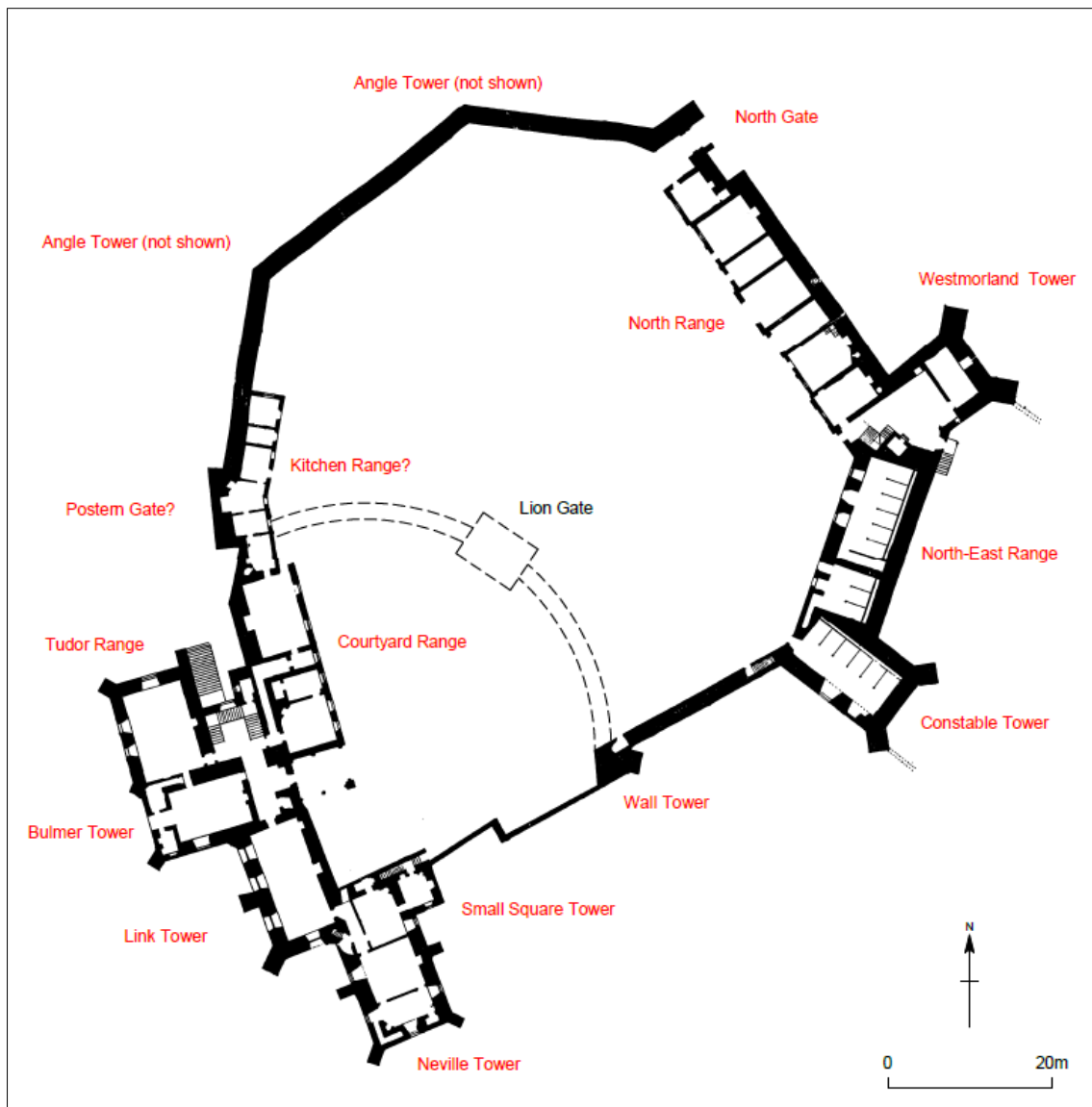


Figure 55: extrapolated location of the cross wall and Lion Gate, overlain on c 1796 sale plan (reproduced c 1886) (HE MD48-00736) (reproduced by permission of Historic England).

The security offered by the curtain wall would have reduced the need to restrict accommodation to a keep, and probably led to the development of a range of other buildings in the inner and outer wards, including not only a great hall, but also stables, a kitchen, a brew house, and other services. Some of these may have been free standing, while others would have been built against the curtain wall. Examples of similar development in the region include the Great Hall at Durham Castle built for Bishop Bek (1284–1312), and Auckland Castle where the curtain wall and towers were added during this period.

At Brancepeth, the rubble-built masonry in the lower section of the northern curtain wall is thought to be the only surviving evidence of the 13th-century castle. This is below the bartizan tower with squinch, believed to be constructed by Lewyn in the later 14th century. This section of surviving curtain wall is quite substantial and is clearly visible on the north side of the courtyard. It shows the form and potential height of the earlier 13th-century work, some of which could have been incorporated into the later core fabric. It is possible that Geoffrey de Neville (d. 1219) expanded and remodelled the castle – building the curtain wall – on inheriting the estate from his mother, although it is perhaps more likely to have been his son, Robert de Neville (d. 1257), who was keeper of Bamburgh Castle, amongst others. Another potential candidate is his grandson the 2nd Baron (d. 1331) who built the curtain wall at Middleham in the early 14th century.<sup>160</sup>

It is clear that the 13th-century castle influenced its later design, with some features obviously conforming to existing constraints in layout. Presumably, the defensive and ceremonial capability of the castle had to continue unimpeded while any later building work took place, suggesting a construction programme taking place over a number of years. The substantial curtain wall was the primary defence, standing 14m high with wall-walk and crenallated battlement. These date to the late 14th century, although almost certainly replaced an earlier parapet or brattice work. On the north and north-east sides of the complex, a moat ran from the edge of the beck to a point just in front of the Westmorland Tower. This was possibly an enhanced construction ditch, resulting from the quarrying of rubble stone, sand and gravel to build the wall and other structures. In terms of the opposite side of the site, the painting by Streater (see Figure 9) indicates that there was a postern gate, overlooked by a bulwark or bastion with a brattice tower. From the illustration, this appears to have been set well below the elevation of the castle, suggesting a marked drop in ground height on this side of the complex, providing a natural line of defence. North of the gate, the curtain wall continued to make the full circuit.

### Phase 3: the 14th-century castle

The first half of the 14th century saw a general decline in castle building across the country except in the turbulent border lands of Northumberland and Cumbria. There was a degree of refortification in Durham and Yorkshire, but further south smaller castles were being abandoned and allowed to fall into decline. The reasons behind this were complex and included the gradual decline of feudalism, changes in warfare, the rise of the professional soldier, and the

impact of the Black Death.<sup>161</sup> Those castles that did prosper were in the hands of the king and a small number of powerful noble families, amongst the most prominent of which were the Percys and the Nevilles. The expansion of the noble household that had started in the 13th century continued into the 14th and 15th centuries, with men like John and Ralph de Neville appointing a large entourage of senior staff and servants who were not tied to a feudal lord but paid in cash and clothes. An example of this is John Middleton, the mason commissioned to build the monks' dormitory in Durham in 1398, who was paid ten marks for every rod of work he undertook as well as 'a squire's garment at every general livery of cloth'.<sup>162</sup>

Following the end of the Scottish Wars there was a renaissance in castle building across the North. This saw extensive building campaigns at Raby (licence to crenellate John Neville, 1378), Lumley (licence to crenellate Ralph Lumley, 1389), Hylton (William Hylton, c 1380–1405) and Ravensworth (John Lumley, c 1390) in Durham, as well as Sheriff Hutton (licence to crenellate John Neville, 1382), Bolton (contract to build, Richard le Scrope, 1378) and Middleham (Ralph Neville, c 1398) in Yorkshire, and work continuing at Alnwick, Bamburgh, and Warkworth in Northumberland.<sup>163</sup>

All of these castles were 'palace-fortresses', high-status residences built to be defensible rather than defensive. They were strong enough to repel marauders but not designed to sustain a prolonged military attack or withstand an extensive siege. As the threat of military engagement diminished, there was a greater emphasis on providing comfortable accommodation and impressive displays of wealth, lineage and status. This was characterised by the various private chambers for the lord's household, guests and retinues (often with garderobe 'en-suite'), ostentatious halls for entertaining, large kitchens and service wings to cater for such festivities, increased areas of storage, withdrawing chambers for estate administration, and offices for the Steward, Constable and Chamberlain. There developed a complexity of design to meet the mounting logistical demands of daily life in the castle – location of garderobes, positioning of windows to light interiors, movement around the castle and heating rooms – together with a strict adherence to hierarchies of status - private stairs, chambers and chapels.

The quadrangular castle emerged as a new form based on the enclosure castles of Edward III (1312 – 1377) with an emphasis on comfort rather than military strength. The form comprised four corner towers, each providing self-contained chambers and accommodation for visiting households, which were connected together by a curtain wall incorporating a linear range of rooms. These enclosed a central area that, by this stage, was more of a courtyard than a ward. The northern form of quadrangular castle featured four square towers, whereas in the South the towers were round. Exemplars of the northern form are Bolton, built c 1378 for Lord Scrope, and Lumley Castle, built c 1389 for Ralph Lumley. Both are associated with John Lewyn and were built on previously unoccupied sites.<sup>164</sup>

At first glance there seems little to compare the compact, geometric design of Bolton and Lumley with the irregular oval layout of Brancepeth. However, when Lumley and Brancepeth are placed side by side (Figure 56) there are striking similarities between the arrangement of the North Range and Westmorland Tower of Brancepeth, and the corner towers and connecting linear ranges of Lumley. Was the original intention to rebuild Brancepeth as a quadrangular castle, but for whatever reason these plans were abandoned? If this is the case then Brancepeth could be considered a precursor of both Lumley and Bolton.

Overall, the north-east side of the castle is quite different from that of the south-west and is more military in feel and design. The Westmorland Tower is a relatively squat, in contrast to the other towers on the site, and is a robust structure with little decoration. All of the surviving original windows are small and the buttresses are both structural and functional, providing an angle of fire along the walls to repel attackers. Archers loosing from the battlements, as well as from within the building itself, would have covered the castle approach and attackers in enfilade to the south-west.

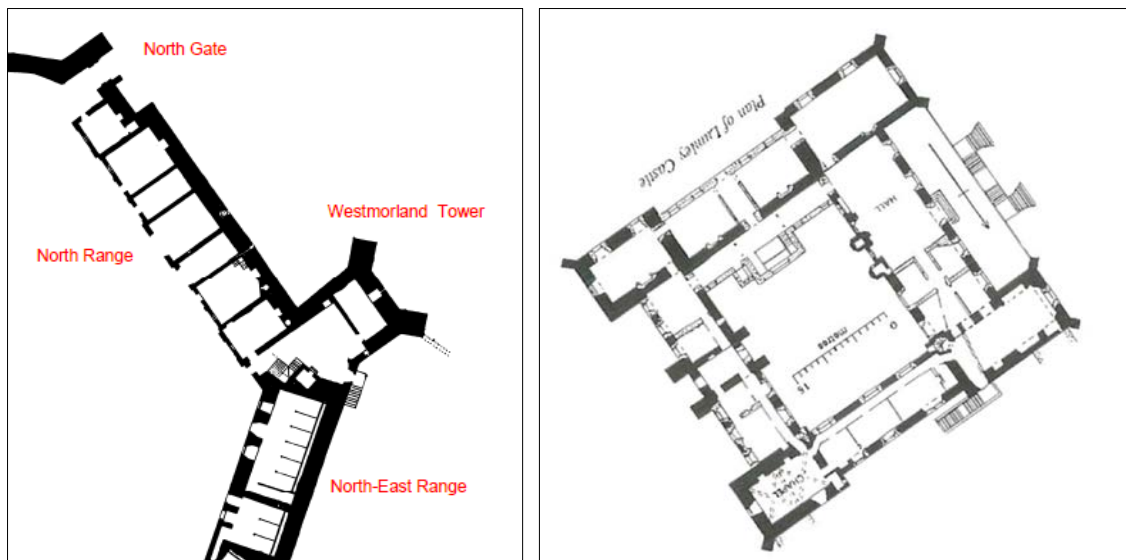


Figure 56: the north-east side of Brancepeth compared with the layout of Lumley (note alignment has been changed) (image of Lumley Castle from Salter 2002, 42. Reproduced with permission).

The Constable Tower and North-East Range, in contrast to Westmorland Tower, is different in size and complexity, and rather incongruously appears to cut across the earlier building, signifying a change in layout. In terms of dating, the Constable Tower was clearly in existence by 1398, when it was cited as an exemplar of its type in the Priory Dormitory Indenture; however, it could have been constructed anytime within the preceding 20 to 30 years. Given that Westmorland Tower and the North Range pre-date Constable Tower, it is possible they were started by the second baron, Ralph de Neville (d. 1357) who is known to have begun construction of a new castle at Raby in the early 1360s.<sup>165</sup> This comprised the expansion of the existing Baron's Hall and construction of a compact quadrangular castle, tightly packed around a central



courtyard (Figure 56). This work is believed to have been commissioned from the master mason, John Lewyn. John de Neville (d. 1388) continued the work of his father, obtaining a licence to crenellate from Bishop Hatfield in 1378. He added the Joan, Clifford and Bulmer Towers and extensively changed the western aspect of the complex with the addition of a large inner gate. This has diagonally-set square towers, similar in concept to the Brancepeth buttresses.



Figure 57: layout of Raby Castle, first begun by Ralph de Neville (d. 1367) but licence to crenellate not granted till 1378 (from Salter 2002, 51. Reproduced with permission).

There are a large number of stylistic similarities between Raby and Brancepeth, including the design of the gatehouse and the machicolated turrets. While these are used tentatively at Raby, they are found in profusion in the south-west group at Brancepeth. Hislop has argued that this suggests Raby influenced the design of Brancepeth rather than the other way around.<sup>166</sup> This is probably true in the case of the south-west accommodation group, but the overall building campaigns seem to have run concurrently at both sites throughout the latter half of the 14th and early 15th century.

Lewyn was also commissioned by John de Neville to rebuild Sheriff Hutton c 1382 (Figure 59) and by Ralph de Neville (d. 1425), the 1st Earl, to expand Middleham Castle c 1397 (Figure 60); both of which were built in the quadrangular form.<sup>167</sup> Lewyn worked extensively across the north of England in the mid- to late 14th century and is associated with the construction of castles at Lumley, Hylton, Belsay, Langley, Bywell, Witton, Wressle, Etal, Edlingham, Ford, Bamburgh, Alnwick, Dacre, Danby, Cockermouth, Gilling, Prudhoe, Penrith, Roxburgh, Warkworth, Dunstanburgh and Carlisle, as well as the Great Kitchen at Durham Priory.<sup>168</sup> There is no documentary link with the mason in most of these cases, but they all clearly share a number of 'trademark' stylistic features. At Brancepeth, Lewyn and his son Walter did enter into an agreement with Ralph de Neville in 1392 to repair the roads at Brancepeth within two years, in return for being released from 'a recognizance', which has been taken to mean a prior involvement with the construction of the castle.<sup>169</sup>

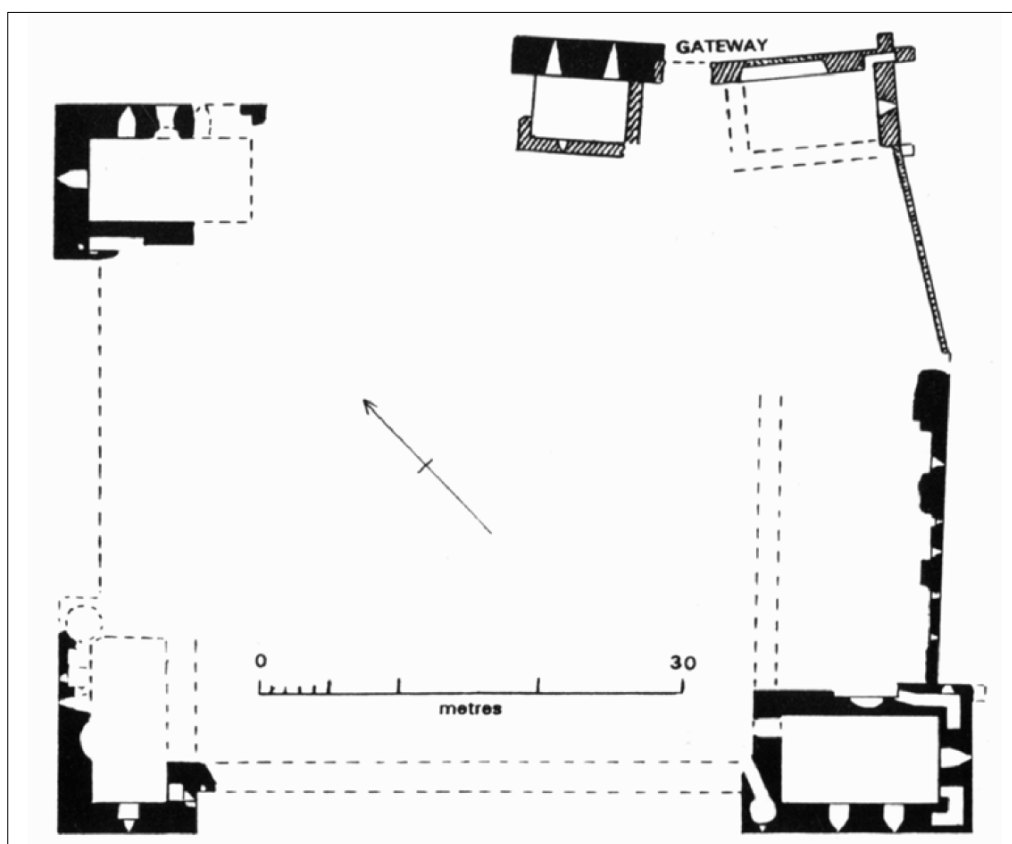


Figure 58: layout of Sheriff Hutton, North Yorkshire. Licence to crenellate granted to John Neville, 1382 (from Salter 2001, 90. Reproduced with permission).

One of the driving forces behind the expansion of all of these castles was the need to provide accommodation to meet the requirements of an increasingly stratified noble household. By the latter half of the 14th century the offices of Constable, Steward and Chamberlain, which had started as fairly menial roles in the 11th and 12th centuries, had become positions of considerable significance, each requiring a suitable suite of rooms together with accommodation for

attendants and servants. The Constable Tower is referred to as such in the 1398 Indenture, indicating the name is not a later 19th-century affectation. The constable was responsible for the running of the castle when the lord was away, and was thus a position of considerable significance. The construction of the new tower in the mid-14th century corresponded with the political ascendance of Neville's that would have required the baron to spend more time away on royal business, placing a greater reliance on the constable. The construction of the tower may have been a reflection of this.

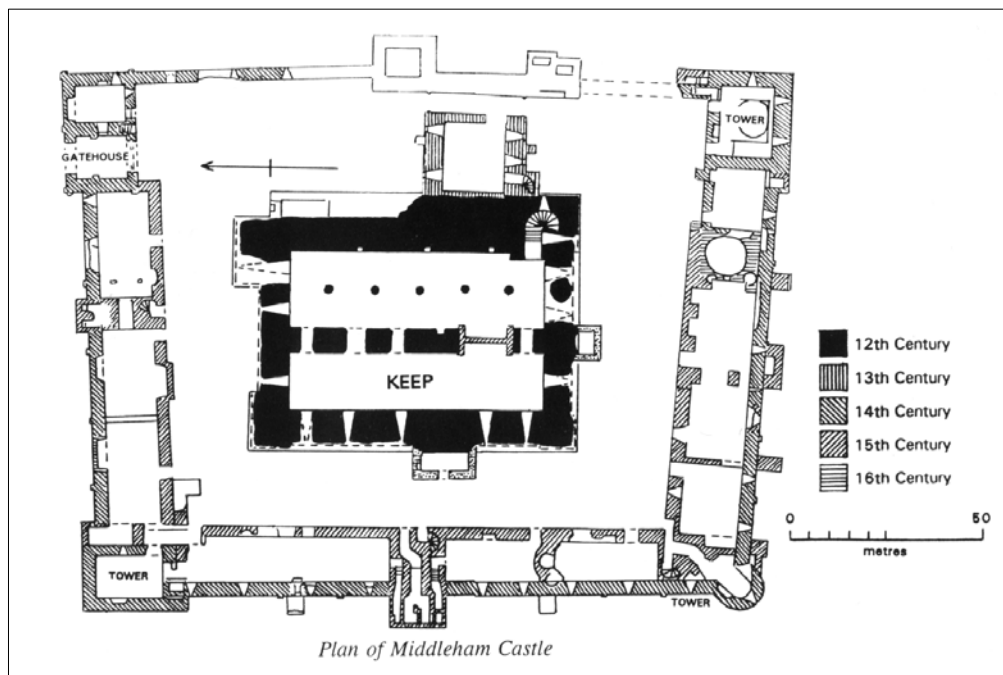


Figure 59: layout and phasing of Middleham Castle, North Yorkshire, expanded for Ralph de Neville c 1410 (from Salter 2001, 62. Reproduced with permission).

In addition to the immediate household and servants there was also the need to provide for guests and visiting officials, all of whom would have travelled with a sizeable retinue. The proximity of Brancepeth to Durham, and the seminal role played by the Nevilles in border politics, would have seen the castle used increasingly for this purpose in the 14th and early 15th centuries. The visit by James I in 1425 is a prime example of such an occasion, requiring the accommodated of a party of 160 knights and their attendants at the castle for a period of over seven weeks.<sup>170</sup>

The south-west tower range was almost certainly built in response to this increasing need. In terms of architectural design and complexity, it varies markedly from the other two towers and was clearly built for comfort rather than defence. The large windows at first-floor level, thin outer walls, accommodation projecting beyond the curtain wall, and stepped buttresses would all make the building vulnerable to attack. It does have some seemingly defensive features, like the embattled parapet and turrets, but the side machicolation would be largely ineffectual and the turrets themselves too small to serve any practical purpose. The three towers also adjoined each other,

meaning if one were breached then the whole group would be compromised. It seems, therefore, that these stylistic elements were being used to reflect the architectural vocabulary of the 'castle', which carried with it in the 14th-century concepts of chivalry, lineage, nobility and strength.

There are various views as to the sequence of development across the south-west group.<sup>171</sup> All agree that the Bulmer Tower was the first to be constructed; the later addition of the Link Tower blocking off the south-east Bulmer Tower window. Bulmer Tower is also slightly different in a number of other respects: the complexity of the room arrangement at the west end, featuring two garderobes each with ante-chambers; the stepped cill windows with corbel imposts, and the roll-moulded ribs of the quadripartite vaulting at first-floor level (in contrast to the chamfered ribs in the other two towers). There are also a number of masons' marks (Figure 61). Numerous masons' marks have been identified at Hylton Castle, Sunderland and Ravensworth Castle in Gateshead, both built by Lewyn. Notably, no other masons' marks were recorded across the Brancepeth complex.



Figure 61: masons' mark adjacent to the sink or basin in the south-west corner of Bulmer Tower. One of a number of mason's marks found within the tower at ground-floor level.

Another notable difference is the size of the Bulmer Tower windows compared with those in the other two towers. Despite the obvious quality of their design and execution, the rectangular loop windows of the Bulmer Tower are very small. The stepped cill design is used to make the most of the light available, although the interior would have still been rather dark. It is difficult to determine the size of the window openings in the other towers as all examples are blocked; however, the two rere-arches and splay at the southern end of Neville Tower suggest these were somewhat larger.

At some stage after work on Bulmer Tower began, there must have been a decision to expand the accommodation block with the construction of the Link and Neville towers. Given the overall unity of the group, in particular the double-façade design discussed earlier, these two towers were almost certainly conceived as part of a single-build programme, and probably quite soon after the completion of Bulmer Tower.

Emery argues that Link Tower may have been an infill block, built slightly later than Bulmer and Neville towers.<sup>172</sup> However, there is little evidence to support this. In fact, the continuation of the stepped-cill window design in the Link Tower would suggest it probably pre-dates Neville Tower, although perhaps only marginally. Both towers have the same arrangement of diagonal and side buttresses on the exterior, both have a garderobe or an intramural space in the south-west corner (at ground-floor level in Link Tower and at first-floor level in Neville Tower), both feature chamfered ribs on the first-floor vaulting, and both have evidence of an associated newel staircase at the connecting angle.

In terms of function and movement around the building, all three are accommodation blocks. A separate service range, including kitchen, brew house and scullery, must have been located elsewhere, perhaps in the inner ward. Hislop argues that the 'Great Hall' was the vaulted room at first-floor level in the Neville Tower.<sup>173</sup> This is based on the overall length of the room, which would have measured 16.4m in its entirety. The other two rooms he describes as chambers associated with the hall. At ground-floor level he suggests a servants' hall at the base of Bulmer Tower and a service area beneath the Great Hall in Neville Tower. In contrast, Emery instead places the hall at first-floor level in Bulmer Tower (the Baron's Hall) with an associated withdrawing room in the Link Tower and private chamber in Neville Tower.<sup>174</sup>

Both arguments refer to the existence of medieval wall painting as evidence of the location of the Great Hall, however, Emery places this in the Bulmer Tower and Hislop the Neville Tower.<sup>175</sup> A reference to the wall painting occurs in Swallow's book *De Nova Villa, or The House of Nevill in Sunshine and Shade*, published in 1885:

*In repairing the ceiling of the present drawing room, a groined roof was exposed to view of singular beauty. The groining was covered with inscription. 'Mais droite,' and the interstices were abundantly charged with armorial ensigns of the order of the garter, with faint traces of the motto, and also the Nevill Cross, encircled with a garter without inscription.*<sup>176</sup>

This description is said to have been relayed to the author by William Howitt who is known to have visited the castle in the 1830s.<sup>177</sup> There is no evidence of any such painting *in situ* today and the ceilings in all rooms have been whitewashed. Research undertaken as part of this project has uncovered a book of sketches by Salvin in the RIBA archive which includes a depiction of a section



of the painted ceiling (Figure 62). This may have been made around the same time as his sketch of the old North Gate c 1818 (Figure 19).<sup>178</sup>

The entry in Swallow makes it clear that the wall painting was identified in the Neville Tower, as Hislop suggests. The heraldry incorporated in the design has been used to date the construction of the building to either 1369, when John de Neville was created Knight of the Garter, or 1403, when his son Ralph was appointed to the order. In reality, however, it could have been built any time after 1369 when the family first attained the order. Given the sequence of development across the site, the evidence seems to indicate that the south-west range was the last of the standing medieval buildings to be constructed and was probably built by Ralph de Neville (d. 1425) c 1500. It is conceivable that the Bulmer Tower was started by his father, which might account for the change in design during construction. Did Ralph inherit part-way through the build and decide to expand?

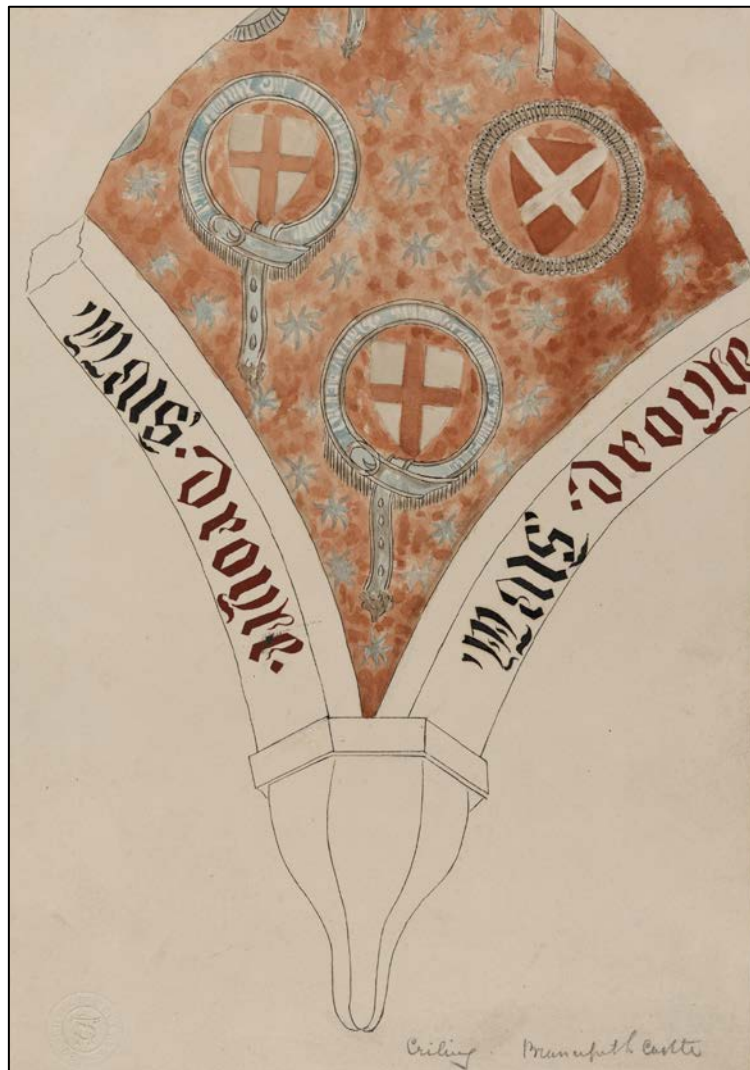
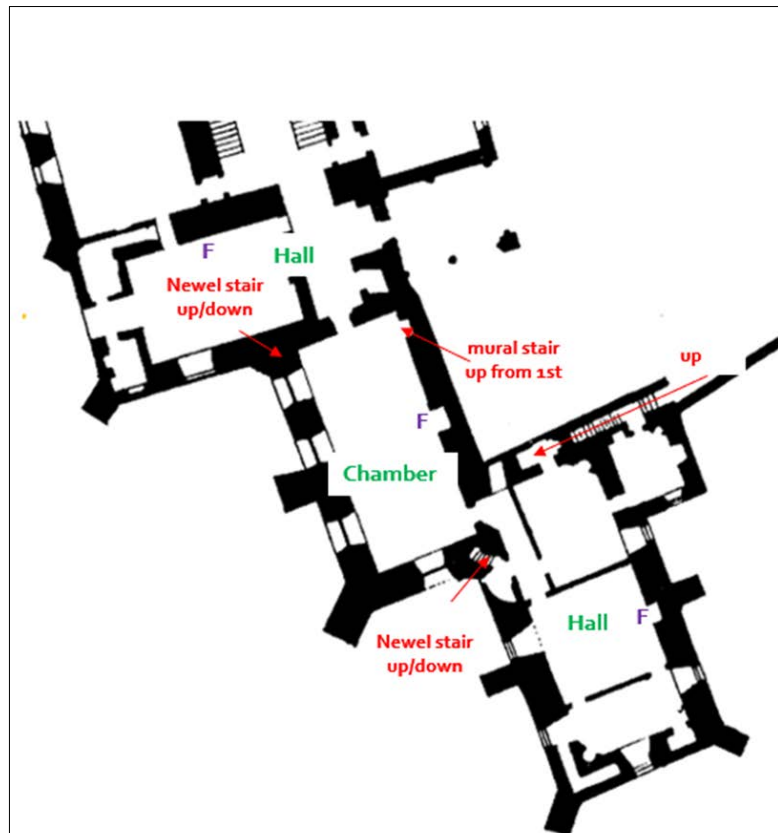


Figure 62: sketch by Anthony Salvin of Brancepeth ceiling designs (RIBA PB276/27) (reproduced by permission of the Royal Institute of British Architects).

Bulmer Tower may have been initially designed as a self-contained accommodation unit with hall at first-floor level, attendants' quarters below and private chamber above (Figure 63). Soon after, when the Neville and Link towers were added, the Neville Tower hall replaced the hall in Bulmer Tower as the principal hall, the latter becoming private accommodation. Alternatively, Neville Tower and Link Tower may have formed a second accommodation unit, providing contained rooms for visiting nobles and their associated households. There are close similarities between Bulmer, Neville and Link Towers and the corner towers at Lumley, built c 1389 by Lewyn. Although less complex in design, the corner towers at Lumley have the same arrangement of rooms spread over three storeys, diagonal stepped buttresses and machicolated turrets. At Brancepeth, it is as if Lewyn has pulled three such towers together, possibly due to the constraints of space. This would see Bulmer and Neville Towers serving as two separate units, potentially sharing Link Tower as a withdrawing area. Neither hall on its own would seem of a suitable size to serve as a 'Great Hall', and there is likely to have been a separate building elsewhere on the site.



### **Bulmer**

Ground Floor – accommodation

Lit by 4 windows. Fireplace, garderobe, wardrobe (bed-space).  
Access from courtyard. To upper floors via newel.

Fist Floor – hall/chamber

Lit by 4 side windows and main looking west. Fireplace,  
garderobe, wardrobe (bed-space).  
Access to all floors via newel. Direct access to Link.

### **Link**

Ground Floor – accommodation/office

Lit by 3 windows. Fireplace, garderobe. Only access via mural  
stair from above.

Fist Floor – hall/withdrawing chamber

Lit by 4 windows. Fireplace. Access to Bulmer and Neville and to  
the ground floor via mural stair.

### **Neville**

Ground Floor – accommodation

Lit by 4 windows. Fireplace but no garderobe. Access from  
courtyard? Access to upper floor via newel.

Fist Floor – hall

Lit by 5 windows. Fireplace, garderobe. Access to all floors via  
newel. Direct access to Link.

Figure 63: interpretative plan based on the c 1796 sale plan (reproduced c 1886) (HE MD48-00736) showing movement and use around the south-west range (Link, Neville and Bulmer Towers) (sale plan reproduced by permission of Historic England).

#### Phase 4: 16th-century expansion

The castle was considerably enlarged by the 4th Earl of Westmorland in the early 16th century. This included the construction of the Tudor Range to the north of Bulmer Tower and the service ranges overlooking the courtyard. The square tower adjoining the north-east corner of the Neville Tower was probably also added, although this could potentially be earlier. In addition to the new build, the pictorial evidence suggests there was extensive modification of the medieval building, including the re-fenestration of the south-west range. This corresponded with the internal reconfiguration of some areas of the castle, evident from the later c 1796 (reproduced c 1886) sale plan.

#### Phase 5: later changes

There is evidence of numerous later phases of modification pre-dating that of Paterson in the early 19th century. This includes the replacement of the first- and ground-floor windows of the south-west group with sash windows and the refacing of the south-west range, as well as various phases of landscaping. These are mentioned in the above report where relevant, but are beyond the scope of the present investigations.

### STATEMENT OF SIGNIFICANCE

The national and regional significance of Brancepeth Castle is reflected in the building's Grade I Listed status. However, the criteria used to determine designation is broadly based, and focused on country-wide factors that do not necessarily reflect the specific values that give a site its unique heritage significance and sense of place. It is often these elements which are the most sensitive and at risk from change, potentially with dramatic consequences. Any historic asset has a distinct cultural significance derived from a wide range of varying values and perspectives, encompassing not just the physical fabric of the building but also its setting, use, history, traditions and local distinctiveness.

The following assessment of significance considers the heritage significance of Brancepeth Castle according to three high level themes as set out below.<sup>179</sup>

- Archaeological Interest (also referred to as evidential value) this is the potential to advance a greater understanding of past human activity. This includes above ground structures as well as earthworks and buried remains.
- Historical Interest (also referred to as historic value) the potential to inform the historic narrative and to forge a connection between the present and the past through association with people, events and aspects of life.
- Architectural and Artistic Interest (also referred to as aesthetic value) the value of the design, construction, craftsmanship and decoration of buildings and structures of all types and the potential for people to derive sensory and intellectual stimulation from a place, through design, art, character and setting.

Please note that this assessment refers only to those aspects relating to the medieval period. Obviously, there are a range of elements from later periods that contribute to the significance of the asset, but these are outside the parameters of the present project.

### Overall Statement of Significance

Brancepeth Castle is considered to be of exceptional heritage significance due to its historic, archaeological, architectural and artistic interest. It is one of only 21 medieval castles and fortified manors recorded in County Durham, of which only 13 are still standing.<sup>180</sup> In broader terms, its development reflects key changes in castle design across the country, and more specifically the North of England. In layout it is a good example of a 13th-century enclosure castle, although it is in the design of the 14th-century elements that are of particular significance. This includes evidence of a possible early quadrangular castle, and three complex late 14th-century accommodation towers, clustered together to create the impression of single high-status unit. This work is attributed to the medieval mason, John Lewyn, who designed some of the most auspicious buildings of the period.

The majority of the medieval remains standing on the site today date to the mid- to late 14th century. It is one of a number of northern 'palace-fortresses' built across the region at this time including Raby (licence to crenellate 1378), Lumley (licence to crenellate 1389), Hylton, Ravensworth (Gateshead not Yorkshire), Sheriff Hutton (licence to crenellate 1382), Bolton (licence to crenellate 1378) and Middleham. These were high-status residences built in a period of relative security south of the Tyne following the end of the Scottish Wars. They were intended to be defensible rather than defensive, and placed great focus on comfort and impressive displays of wealth. The 14th-century work at Brancepeth conforms to this type, in particular the Bulmer, Neville and Link Towers which form the south-west accommodation group. The complexity of design and architectural quality of this group of towers is one of the best examples of a 14th-century high status residence in the region. Although Paterson refaced and rebuilt parts of the structure in the 19th century, the overall form is well-preserved and the ground-floor apartments in each tower feature a number of surviving medieval features including garderobes, vaulted ceilings, an intramural stair, pointed-arched doorways, masons' marks, and corbelled and stepped windows. In contrast, little evidence survives at first-floor level apart from the quadripartite vaulting.

Work on the castle was probably begun by Ralph de Neville (d. 1367), the 2nd baron of Raby in the years following the Battle of Neville's Cross (1346). He is believed to have also begun building work at Raby Castle around the same time. John Lewyn is associated stylistically with both sites. Although there is no direct documentary evidence linking the master mason with Brancepeth, the building bears a number of 'trademark' features including machicolated towers, stepped buttresses, squinch arches, pointed-arched openings, corbelled rere-arches and trefoil headed windows.<sup>181</sup> Lewyn is also known to have worked on the Nevilles'



other castles at Sherrieff Hutton and Middleham in North Yorkshire. What is particularly important about Brancepeth, in terms of the overall corpus of Lewyn's work, is how he has adapted and responded to the presence of existing structures on site (a little like Paterson 400 years or so later). The arrangement of the North Range and Westmorland Tower on the east side of the castle suggests that it may have originally been the intention to construct a quadrangular castle around a central courtyard but, for whatever reason this was abandoned before completion. Although there is no direct dating evidence, stylistically and sequentially this appears to be the first phase of 14th-century development on the site. As such, it could potentially pre-date Lewyn's work at Bolton (1378) and Lumley (1389), which are both considered to be exemplars of the northern quadrangular form.

On the opposite side of the castle complex, the south-west accommodation group is later in date. It was probably begun in the last quarter of the 14th century and completed in the early 15th century. There are close parallels between the layout and design of the Bulmer, Neville and Link Towers at Brancepeth and the corner towers at both Bolton and Lumley castles. They are all similar in size and complexity. Each contains a suite of rooms together with a first-floor hall – akin in layout to an individual tower house. This design met the needs of an increasingly stratified medieval noble household, providing separate accommodation for the lord's retinue and his guests. Brancepeth is of particular architectural interest because all three towers of the south-west group are clustered together to form a single unit. It is almost like a quadrangular castle without the connecting ranges.

Such experimentation with form also extended to the exterior of the castle in the illusion of a double- façade. A clever combination of diagonal-angle and side buttresses has been used to create the impression of three stepped towers running east to west when viewed from the south-west, and north to south when viewed from the south. This is of exceptional artistic and architectural interest and clearly indicates that the castle was designed with the broader setting of the landscape in mind. As such, it can be considered as a precursor of the great Tudor palaces of the 16th century.

The Constable Tower was probably built slightly earlier than the south-west group, and is more military in form. It has also been extensively redeveloped with little original detail surviving apart from the core fabric. This makes it of slightly less evidential value than the south-west group, although still of exceptional significance as part of the development of the medieval complex. Pictorial evidence indicates that it varied in architectural form from the south-west group, featuring corbelled turrets and larger diagonal buttresses that were functional rather than purely decorative. Cited as an exemplar of type in the 1398 Priory Dormitory Indenture, the tower forms part of an integral unit with the adjoining North-East Range. The layout of the group is rather awkward due to the need to accommodate the angle of the pre-existing curtain wall, and suggests there was a change in design strategy following the construction of the 'quadrangular' Westmorland Tower and North Range.

The Constable Tower also has historic interest in terms of the developing social structure of the castle. The name is medieval in origin, not a later affectation, and was built for the constable of the castle. Like the chamberlain and steward, the role of the constable was originally quite menial in the 11th century but by the 14th century was a position of considerable status and indicative of the increasing stratification of the medieval household. This led to the need for new accommodation ranges to house the officers, their attendants and servants. A factor reflected at Brancepeth in the design of the Constable Tower and later south-west accommodation group (Bulmer, Link and Neville Towers).

The only direct physical evidence of an earlier phase of construction pre-dating the 14th century at the site is a substantial section of wall on the north side of the complex. Nevertheless, the layout of the curtain wall, encircling the inner ward, is 13th century in form. It was a dominant feature determining the layout of the 14th-century developments and it remains characteristic of the castle complex today. This is of exceptional archaeological and architectural significance and also of considerable historic value. The decision to 'modify' and build within the confines of the existing castle layout probably reflected the need to retain the military effectiveness during construction. This may have been prompted by a fear of further attack from the Scots in the period immediately following the Battle of Neville's Cross and would account for the distinct martial qualities of the Constable and Westmorland towers in contrast to the later south-west group. Such concern had waned by the time the 2nd Baron died in 1367 as the risk from attack diminished, culminating in the construction of the more militarily 'vulnerable' but architecturally impressive south-west group. As such, at a basic level the traditional perception of Brancepeth as the 'military' castle of the Nevilles while Raby was the family home is probably correct, although the relationship is more complex than it first appears.

Evidence of a 12th- or 11th-century castle is more difficult to determine and is predominately of historic interest, although with a moderate to high potential for the survival of below-ground archaeological remains. The first direct reference to the castle dates to 1216 by which time it appears to be well-established, although very little evidence dating to this period remains visible above ground apart from a section of the north curtain wall. The post-Conquest honour of Brancepeth was one of the largest landholdings in the Palatinate and the first owners – the de Humets and Bulmers – were both influential families of considerable local standing and power. Without archaeological evidence, the location of any early structures is only conjectural. The most probable location for an earlier keep would be on the promontory of the escarpment above the beck, where the south-west group now stands. This area, together with the inner court and castle approach, are all deemed to be of considerable archaeological interest. Although a substantial amount of landscaping took place in the 19th century, including within the castle courtyard, earlier deposits could potentially be preserved beneath made-ground in these areas.

The historic interest of the site during the medieval period is obviously high. The Nevilles, together with the Percys, were the two most important noble families in the North by the late 14th century, wielding considerable political

power and attaining great wealth. As Wardens of the March they played an important role in determining the course of Scottish relations until the Union of the Crowns in 1603. Key individuals include: Ralph de Neville, the 2nd Baron Raby (d. 1367) who defeated the Scots at the Battle of Neville's Cross in 1346; his grandson, Ralph de Neville (d. 1425) the 1st Earl of Westmorland, and Charles de Neville (d. 1601) the 6th and last Earl of Westmorland, whose involvement in the Rising of the North brought about the political fall of the family.

Later owners of the site also made a considerable contribution to the historic interest of the castle but are largely outside the remit of the current project, with the exception of the 19th-century architect Paterson. He is often castigated by architectural historians for his redevelopment of the castle,<sup>182</sup> but while this work undoubtedly swept away much of the medieval evidence it must be seen in the light of the ethos of the age. It was also only the last of a long line of modifications throughout the history of the property. In many ways Paterson, and Salvin after him, showed great appreciation and reverence of medieval building and preserved it where viable and acceptable to their client to do so. New work is blended into existing masonry, and where whole sections have been replaced these are sympathetic in materials and form. The exception is wholly new structures which are marked out by the 'tweed' tooling criticised by Pevsner. This might be seen as a form of architectural 'honesty', making a clear distinction between the old and new. It shows an interest in conservation quite advanced for the early 19th century, and should be considered of historic and architectural interest on its own accord.

Finally, the setting of the castle and its surrounding landscape makes an important contribution to the overall heritage significance of the site. Despite the later 19th-century developments – or arguably because of them – the visual impact of the building is impressive. The towered gateway looms over the visitor, flanked by the mass of the Westmorland Tower and surviving wall of the connecting North Range – all seemingly impenetrable. With its turrets, machicolations, crenelated towers, and curtain wall, Brancepeth encapsulates every child's idea of what a 'proper castle' should be. Although Pevsner was critical of this aspect, calling it 'operatic scenery', the 19th-century modifications can be seen as continuing the concept started by the medieval masons. Bulmer, Link and Neville Towers are arguably every bit as much of a 'sham' castle as the Russell Tower. Lewyn was using the architectural vocabulary of the 12th- and 13th-century castle to evoke awe in the visitor, while at the same time providing the comfortable 'modern' residence demanded by his client.

Many artists have depicted the castle over the years and a number of important engravings, sketches and paintings of the site survive. Of key importance amongst these are those by Streater, Buck (more as part of his collective series than for evidential value), Grimm, Bailey, Hearne and Salvin. These pictures have a historic and evidential value as well as an artistic one. What is important from an aesthetic perspective is how these approaches vary and encapsulate artists' different attitudes to the castle's historic sense of place. For Buck, visiting when the castle was occupied by Belasyse, it was ordered and

‘architectural’, whereas the artists during the late 19th century portrayed the building in a wild, overgrown landscape. This reflected both the condition of the castle at the time and the popularity of the Romantic movement in art and literature.

The deer park would also have been an important part of the medieval castle landscape. The illusion of the ‘double façade’, so carefully created in the design of the south-west tower group, clearly indicates that considerable thought was given to how the building would be seen on the approach to the castle from various directions. Today, this relationship has been somewhat eroded by the creation of the golf course in the 1920s, and the subsequent division of ownership when the castle was later sold. Within the immediate vicinity of the complex, the castle is bordered on the north, east and west sides by tall vegetation. This prevents any intervisibility with the village and surrounding modern development and contributes to the feeling of enclosure and concealment. Indeed, many visitors to the site remark they were completely unaware of the castle until passing through the outer gates, where the building suddenly opens out before you. All of these elements contribute to the importance of the setting of the castle and give it its unique sense of place.

### Assessment significance by individual criteria

The overall statement of significance is based on an assessment of the values that contribute to the exceptional significance of the castle.<sup>183</sup> The following tables look at each of those values individually. Table 2 includes some elements which are important but do not perhaps contribute markedly to the overall significance of the site, including factors of neutral or negative value not considered as part of the overall assessment. However, it should not be assumed that any aspects designated of lower value are expendable, only that they may be more resilient to change than those of ‘high’ value.

**Table 1:** Significance by criteria

High	Any alteration or loss of which would destroy or markedly compromise the historic character and heritage value of the asset.
Moderate	Any alteration or loss of which would seriously diminish but not destroy the historic character and heritage value of the asset.
Low	Elements making some contribution to significance, the removal or alteration of which may have a degree of impact but could potentially be mitigated.
Negative	Elements of little or no intrinsic interest that damage or obscure the historic character and heritage value of an asset.

**Table 2:** Assessment significance by category

Value	Summary of significance	Contribution to overall significance
Archaeological (Evidential)	There is considerable standing evidence dating to the 14th century. This material is of high archaeological interest, as well as architectural interest ( <i>see below section</i> ).	High

	The rubble-built section on the north side of the curtain wall is of considerable importance as the only clear evidence of fabric pre-dating the 14th century. This has been attributed to the 13th century, but could be earlier, and relate to the second phase of castle build. No evidence as to its date, except that is stratigraphically below the later ashlar.	High
	The central courtyard is considered to be of high archaeological potential. This area would have almost certainly been occupied during the medieval period – possibly including a Great Hall, as well as service buildings, stables and workshops. Archaeological material could be preserved beneath later made-ground. Any archaeological remains in this area are likely to be of high to moderate evidential significance. Also of archaeological significance would be the area outside the north gate, and around the current entrance to the site, where the Lodge now stands.	High
	Archaeological excavation in the ground floor of the Neville Tower would be of some significance to establish the type and extent of buried deposits beneath the castle. This area is potentially where any deposits relating to an early 12th- or 13th-century keep may be located. While the original excavation records have been lost there is validity in clearing and recording the existing sections.	Moderate
	Potential survival of early medieval (Anglo-Saxon) evidence in the vicinity of the castle. Given the lack of current evidence this is valued as low but if material is found then the significance would increase considerably.	Low
	Potential for the survival of archaeological remains dating to the 11th and 12th centuries. The area of highest potential would be the escarpment promontory above the beck. Again, archaeological potential is currently low due to later activity on the site, but if archaeological remains are found then they are likely to be of considerable significance.	Low
Historical (Historic)	The castle has important connections with the Bulmer family, especially Bertram de Bulmer who was one of the Barons of the Bishopric, a role key in the protection of the Patrimony. Brancepeth Castle may have been directly involved in the resistance against Bishop Cumin, although there is no direct documentary evidence of this.	High
	Important marriages – the marriage of Emma de Bulmer (Bertram's daughter) and Geoffrey de Neville established the northern branch of the Neville family. Marriage of Emma de Neville and Robert de FitzMaldred (of Raby) brought Raby into the family. Marriage of Ralph de Neville (d.1425) to Margaret Stafford and later Joan Beaufort had a considerable impact on events during the Wars of the Roses.	High
	The history of Raby and Brancepeth was intertwined until the late 16th century.	High
	Involvement of the Neville family in key political events of the Age including passing of the Magna Carta, the First Parliament of Edward I, rise of Black Douglas.	High



	Throughout the 13th and 14th centuries, the Nevilles held significant roles in the operation and development of fortification across the north, and further afield. This included the royal castle at Bamburgh, as well as Wark, Warkworth, Carlisle, Scarborough, the Tower of London as well as fortifications in France. As such the Nevilles had an in-depth knowledge of some of the most advanced fortification of the day. Knowledge that they undoubtedly would have employed in the design of their own castles.	High
	The connection between the Nevilles and Percys is important. Both families are intrinsically involved in the history of the region, and played a dynamic role in actions on the politic stage.	High
	The key role played by Ralph de Neville, 2nd Baron de Neville (d. 1367) in the Battle of Neville's Cross in 1346.	High
	Role of the Nevilles, and the Bulmers before them, in key military campaigns through the medieval period including the Norman Conquest, Harrying of the North, The Anarchy, Scottish Wars, Wars of the Roses, Battle of Agincourt (even if indirectly by maintaining defence in England) and the Rising of the North.	High
	Much of the correspondence surrounding the Rising of the North (or the Northern Rebellion) was sent from Brancepeth and Lord Percy was apparently persuaded to join the revolt while on a visit to the castle. Also strong connections with the 16th century religious schism, and its impact on the north where there was a high proportion of noble Catholic families. Proposals to use Brancepeth as a prison for recusants after the uprising.	High
	Role of the Nevilles in Border politics and Scottish history. In particular the family's involvement in the Scottish Wars, and their role as Wardens of the March. Direct connections with Brancepeth in the visit by James I of Scotland in 1425.	High
	Mention of Brancepeth in the 1398 Abbey Indenture, establishes a <i>terminus post quem</i> for the construction of the Constable Tower. The document itself is important because it provides an insight into the role of the medieval mason and his client.	Moderate
	Rivalry of the Beaufort Nevilles and Stafford Nevilles during the Wars of the Roses reflects the way in which the war divided families.	Moderate
	Historical references to the deer park are important and inform the surviving archaeological evidence. They also provide a greater understanding of the medieval landscape and world of the noble elite.	Moderate
	Unfortunately, there are few primary documentary references to the site, and most of the information available is from secondary sources. However, there are some important primary documents: the c 1796 (reproduced c 1886) sale plan, the Belasyse estate map, the Brookes' 1922 plans and the Clayton & Deas' 1939 plans.	Moderate
	The early history of the honour of Brancepeth is important to an understanding of the development of the wider Patrimony	Moderate

	of Durham.	
	Association of the site with the de Humet family, who had holdings in Durham and North Yorkshire. Little is currently known about the Durham branch of the family and further research would be warranted.	Moderate
	The castle has some association with the 7th-century St. Cuthbert. Reginald of Durham, in his 12th century account of the miracles of the saint, recounts how Cuthbert freed a man wrongly imprisoned at Brancepeth Castle. However, the apocryphal nature of the association reduces the historic interest to low.	Low

Architectural and Artistic (Aesthetic)	There is strong stylistic evidence to indicate that large parts of Brancepeth were designed by the medieval mason John Lewyn. The Bulmer Tower, in particular, has many of the 'hallmarks' of Lewyn. Lewyn is of exceptional significance in terms of the development of the northern castle form.	High
	Brancepeth is a fine example of a 13th-century enclosure castle that was adapted and developed over the following two centuries. It displays evidence of many of the emerging architectural forms of the medieval period, including possible plans for an early quadrangular castle, and a very fine example of a complex late 14th-century accommodation group.	High
	The south-west group is of exceptional architectural significance in terms of the complexity and quality of the accommodation provided. It is clearly built with comfort as a priority, rather than defence, but uses the architectural vocabulary of the 'castle' to convey concept of lineage, power and strength.	High
	The 'double façade' of the south-west group is a complex piece of design which has few parallels. It displays how the architect was clearly aware of the setting of the castle within the broader landscape. There are links with the Perpendicular Gothic, emerging as an important style in the latter half of the 14th century.	High
	The Constable and Westmorland Towers differ in form to the south-west group, and appear to be more robust and 'military' in design.	High
	Westmorland Tower – part of the fabric of the medieval castle and one of the key features contributing to the form and layout of the complex. Much of the upper fabric has been replaced but the main body of the building is original. No pre-19th-century illustrations of the Westmorland Tower, so difficult to determine original form. Could be the earliest part of the complex, and was possibly originally intended to form part of a quadrangular castle, built in the mid-14th century, but this is conjectural. Interior extensively modified during the 19th century with few surviving medieval features apparent, although the area needs to be cleared before a full survey can be conducted to confirm.	High overall Mod. interiors
	Constable Tower – part of the fabric of the medieval castle and one of the key features contributing to the form and	High overall Mod.

	<p>layout of the complex. Much of the upper fabric has been replaced and historic images indicate that the current arrangement is very much a 19th-century fabrication, although the fabric of the building is original. The interior space has also been stripped out and largely reconfigured. Closely associated with the north-east range (200) and could be one of the earliest parts of the castle. Definitely pre-dates 1398.</p>	interiors
	<p>Neville Tower – part of the fabric of the medieval castle and one of the key features contributing to the form and layout of the complex. Of particular relevance as part of the south-west group, which is believed to date to the late 14th century. Clearly a residential unit of some status. The interior has been extensively modified. There are surviving medieval features on the ground floor, but this area is not as well-preserved as Link Tower or Bulmer Tower. The installation of the wine bins in the 19th century has obscured the walls, but there is a high potential for the preservation of material behind these. The number of books stored in the area also prevented a full assessment. First floor of considerable significance as the later hall (post-dating that in Bulmer Tower), but has been extensively modified.</p>	High overall High/mod interior
	<p>Link Tower – part of the fabric of the medieval castle and one of the key features contributing to the form and layout of the complex. Of particular relevance as part of the south-west group and a residential unit of some status. Built at the same time as Neville Tower, but after Bulmer Tower. This relationship is important in terms of understanding the development of the medieval castle. Interiors have been much modified. Preservation is good on the ground floor, and the intramural stair is of exceptional evidential significance. The first floor has been extensively modified but vaulting preserved <i>in situ</i>.</p>	High overall High interiors
	<p>Bulmer Tower - part of the fabric of the medieval castle and one of the key features contributing to the form and layout of the complex. Of particular relevance as part of the southern complex. Clearly a residential unit of some status. Bulmer Tower was the first of the three towers forming the south-west group to be built and varies in a number of ways from Neville and Link Towers. The ground floor is the best-preserved medieval space and includes a number of key features. It is of exceptional significance. The first floor has been extensively modified but has significance as the first of the surviving medieval halls (pre-dating Neville Tower).</p>	High overall High interiors
	<p>Curtain wall and ranges – of exceptional value as part of the layout of the medieval castle. The north section of wall is the only clear evidence of a pre-14th century phase of building in the complex. The layout of the curtain wall probably pre-dates most of the building on the site and provides a framework for interpreting subsequent phases of development.</p>	High
	<p>Artists' depictions of the castle over the years. Particularly those by Streater, Buck (more as part of his collective series than for its evidential value), Grimm, Bailey, Hearne and</p>	High

	Salvin. These pictures have an evidential value, as well as an artistic one.	
	The castle makes an important visual impact on any visitor to the site. There is a feeling of enclosure, dominance and also concealment. The contrast between the interior and exterior also contributes to the buildings sense of place. All of these elements contribute to the sites unique setting and aesthetic values.	High
	The setting of the park would have been an important part of the castle's original landscape, but today the relationship between the two has been eroded both by the division of ownership between the golf course and the castle.	Moderate

### Assessment of spatial significance

An assessment of significance by building, room and feature forms part of the site inventory (Appendix A).

## RECOMMENDATIONS

The following recommendations for further work have been grouped together under key areas.

### Documentary research

There is a considerable amount of documentary research that still needs to be undertaken. A detailed study of the primary sources was not possible as part of this study. A number of documents were identified as possibly containing pertinent information and are detailed in the documentary audit (Appendix B), although this is by no means an exhaustive list. Further research could be conducted by volunteers. Indeed, a considerable amount of research has already been undertaken by the Brancepeth Archives and History Group which has its own catalogue of reviewed material. However, interpretation of some of the sources will require a specialist knowledge of medieval law and land tenancy, as well as the ability to read Latin.

Further investigation into the potential whereabouts of the Neville archive might yield important results. The reference in the introductory pages of Hutchinson<sup>184</sup> indicate that the family papers were in the possession of John Tempest at the end of the 18th century but these have since disappeared. Much of the Tempest archive has been sent to the Durham Record Office (Appendix B) but there are other collections associated with the family across the country. A more detailed search of these is recommended. Similarly, contact should be made with the archivist of the current Viscount Boyne at Burwarton House to see if the collection was moved there when the family sold the castle.

Another area meriting further research is the history of the de Humets, particularly their role in the foundation of Durham city in the 11th century and broader connection with the Yorkshire and Cleveland estates. This would involve a careful study of the cathedral archives held at Durham University

Special Collections and state papers in the National Archive in Kew. A good knowledge of medieval Latin and possibly medieval French would be required and the research might potentially make an interesting dissertation for a Medieval Studies student.

Finally, research is required to clarify the details of the 1216 pledge of surety; reputedly the first direct documentary reference to the castle. This is related in all of the principal secondary sources, although a full Latin transcription or English translation of the original document proves elusive. The primary source may be held in the National Collection at Kew or possibly the Scarborough Castle archive. Again, a good knowledge of medieval Latin would be required.

### Landscape study

An assessment of the medieval castle within its broader landscape is recommended. This would involve both documentary and archaeological investigation (Level 2 and 3 survey),<sup>185</sup> looking for evidence of the surviving deer park and immediate estate. More detailed survey of any surviving earthworks (Level 3)<sup>186</sup> may follow, particularly in the immediate vicinity of the castle. This could potentially be conducted as part of a community project under professional guidance of an archaeologist. Access to the adjoining golf course would need to be confirmed.

In addition, the project could work on locating the moat. Leland's description indicates this ran immediately around the outside of the castle; an interpretation later supported by the Belasyse plan. However, there is some discrepancy here with the 1441 *post mortem inquisition* which seems to suggest it divided the inner and outer court. A programme of geophysical survey, archaeological augering and excavation is recommended to establish the location, form and date of the moat.

### Archaeological excavation

There is considerable potential for a programme of targeted excavation to advance a greater understanding of medieval Brancepeth. This would make an ideal community project conducted under professional guidance and in accordance with a clear research strategy. Areas to consider include:

Interior of the castle – remains in this area might include the foundation of the cross wall and 'Lion Tower' mentioned by Leland. The remains of other buildings including the great hall, service range, and stables etc) and possibly evidence of localised industrial activity (smithy, lead working areas, armoury etc). Ground Penetrating Radar (GPR) followed by trial trenching is recommended, with the potential to open up wider areas as required.

Trenching across the moat (*see above*) – environmental sampling as part of a trenching strategy across the moat would be important to gather evidence on cultivation and woodland cover etc.



Excavation of small test pits against the towers and curtain wall – particularly at the foot of the 13th-century section of wall. This would provide information on the construction of the wall as well as potential dating evidence.

Recording of the cistern excavations – the original excavation records associated with the intervention in the basement of the Neville Tower have been lost, compromising the significance of this work. Important information might be gained from clearing back and recording the existing sections. However, the excavations are very deep and suitable health and safety provisions would need to be ensured, including shoring.

### Monitoring

In those areas within or immediately adjoining the medieval elements of the castle, it is recommended that archaeological monitoring is conducted during any interventions into the fabric of the building. This may include redecoration – ie. wallpaper and plaster removal – as well as more extensive remodelling and maintenance schemes. Any such work might provide an opportunity to further investigate the medieval development of the building. Work on the upper floors and roof should not be excluded as, despite extensive later modification, medieval fabric may be preserved beneath current finishes.

In advance of any work, advice should always be sought from Historic England.

### Measured survey

A detailed measured survey of the surviving medieval elements is recommended to provide a permanent record of the site and act as a baseline document for the future conservation management. This should concentrate on the interior of the south-west group. The books stored in the basement of the Neville Tower would need to be removed prior to this.

The Structure-from-Motion survey completed as part of this project is suitable as a record of the exterior to inform management and future funding bids, although there are known limitations in extent and issues of accuracy. A more comprehensive and accurate survey would be recommended in the longer term.

### Specialist advice – the Neville Tower hall ceiling

A paint conservation specialist should be consulted regarding the potential for the survival of the painted ceiling in the first-floor Neville Tower hall.

### Conservation management plan

Building on the work undertaken as part of this project, the preparation of a conservation management and maintenance plan is recommended to understand current and future issues placing the heritage significance of the site at risk.

### **Public engagement and interpretation**

There are various ways in which the story of Brancepeth could be brought to a wider audience. This is important in terms of engaging the local community with the heritage and significance of the site and ensuring its long-term conservation.

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## **Archives**

### **Dobson Family Archive**

Set of plans of Brancepeth Castle produced in 1939 for the War Office by Clayton & Deas, architects.

### **Durham University Special Collections**

GB-0033-DCD-Misc.Ch. 559 15th cent. copy of 1095 original. Copy of a charter of Edgar granting to God, the church of Durham, St Cuthbert, William the Bishop and the monks of Durham.

DUSC GB-0033-DCD-PONT 2.1.1-2 2.1.Pont.1 [early August 1128] two land charter of Ranulf [Flambard] bishop of Durham restoring to St. Cuthbert and his monks everything that he took from them on his accession to the see  
DUSC GB-0033-DCD-Regr-2/ f.216v-217r Abbey Dormitory Indenture.

### **Durham Record Office**

D-Br\_P-188/1-4 Plans of Brancepeth Castle, dated 1922, prepared by Albert E Brookes, County Engineer.

Ref: D/Br/P 6 Plan of the Manor of Brancepeth in the County of Durham belonging to William Belasyse, Esq c 1740.

### **Historic England Archive**

MD48 00736 Plan of Brancepeth castle c 1796 (reproduced c 1886)

### **The British Library**

MS 15538; f.98 Brancepeth Castle. Grimm, Samuel Hieronymus, 1773-1794.

MS 15538; f.99 Brancepeth Castle, Gateway. Grimm, Samuel Hieronymus, 1773-1794.

### **The National Archives**

1718 PROB 11/565/2 Will of Sir Henry Bellasyse or Belasyse of Brancepeth Castle.

1744 PROB 11/996/301 Will of Bridget Belasyse, Spinster of Brancepeth Castle.

### **Royal Institute of British Architects (RIBA)**

PB276/27(1-14) Salvin, Anthony, 1799-1881: Brancepeth (County Durham): Castle & Church, sketches & details, topographical drawings, 1824 & 1832.

See Appendix B for further details.

## ENDNOTES

DRO	Durham Record Office
DUSC	Durham University Special Collections
TNA	The National Archive
HER	Historic Environment Record
HE	Historic England Archive

<sup>1</sup> Pevsner 1983, 117.

<sup>2</sup> Historic England 2018.

<sup>3</sup> Petts and Gerrard 2006.

<sup>4</sup> Pritchard 1887, 217.

<sup>5</sup> HE MD48-00736.

<sup>6</sup> DRO Ref D/Br/P-188 1-4.

<sup>7</sup> Hutchinson 1823, page xlv.

<sup>8</sup> Dennis Jones. pers. comm.

<sup>9</sup> Dobson collection.

<sup>10</sup> Historic England 2018.

<sup>11</sup> Historic England 2015c.

<sup>12</sup> NHLE 1159096.

<sup>13</sup> NHLE 1120774.

<sup>14</sup> NHLE 1000729.

<sup>15</sup> NHLE 1158956.

<sup>16</sup> Natural England 2013.

<sup>17</sup> British Geological Society 2018.

<sup>18</sup> NHLE 1002358.

<sup>19</sup> NHLE 1002362.

<sup>20</sup> NHLE 1018230.

<sup>21</sup> NHLE 1159012.

<sup>22</sup> NHLE 1109901.

<sup>23</sup> Durham County Council 2009.

<sup>24</sup> NHLE 1000729.

<sup>25</sup> Historic England 2018.

<sup>26</sup> Durham HER No 35800.

<sup>27</sup> Aird 1998, 189; Liddy 2008, 35.

<sup>28</sup> Mills 2003, 72.

<sup>29</sup> *Ibid.*

<sup>30</sup> Durham County Council 2009.

<sup>31</sup> Durham HER No: 2108.

<sup>32</sup> Durham HER No: 556.

<sup>33</sup> Durham HER No: 3130.

<sup>34</sup> A medieval honour was a collection of manors held under a single lordship but could be scattered over several counties.

<sup>35</sup> Farrer 1915, 283.

<sup>36</sup> *Ibid*, 284.

<sup>37</sup> DUSC GB-0033-DCD-Misc.Ch. 559.

<sup>38</sup> Stevenson 1841.

<sup>39</sup> *Ibid*, 51.

<sup>40</sup> *Ibid*, 17; Faulkner 2008, 191.

<sup>41</sup> DUSC GB-0033-DCD-PONT 2.1.1-2.

<sup>42</sup> Aire 1998, 220.

<sup>43</sup> *Ibid*, 215.

<sup>44</sup> Blakey 2000, 179.

<sup>45</sup> Clay and Greenaway 1973, 8.

<sup>46</sup> Daniel 2013, 123.

<sup>47</sup> Drake 1788, 98.

<sup>48</sup> Aird 1998, 220.

<sup>49</sup> Stevenson 1860, 729.

<sup>50</sup> Liddy 2008.

<sup>51</sup> Durham HER 35800.

<sup>52</sup> Clay and Greenway 1973, 8.

<sup>53</sup> Aird 1998, 215.

<sup>54</sup> Round 1964, 231; Harvey 1970, 1.

<sup>55</sup> Liddy 2008, 35.

<sup>56</sup> Clay 1947, 154.

<sup>57</sup> Swallow 1885, 134-136.

<sup>58</sup> The Surtees Society 1835, 300.

<sup>59</sup> Young 1996, 30.

<sup>60</sup> Mackenzie and Ross 1834, 322; Cokayne *et al.* 1936, 493; Swallow 1885, 134.

<sup>61</sup> The 1216 surety pledge appears in a number of secondary references. However, none of these quote from the original document, or provide details of the manuscript. It therefore remains uncertain if the name Brancepeth is referred to specifically.

<sup>62</sup> Round 1968.



- <sup>63</sup> Cokayne *et al.* 1936, 493.
- <sup>64</sup> Swallow 1885, 134.
- <sup>65</sup> Blaauw 1844, 88; Young 1996, 81.
- <sup>66</sup> Lundy 2019.
- <sup>67</sup> Carpenter 1996, 382.
- <sup>68</sup> Simpson 1999.
- <sup>69</sup> Taylor 1859, 145.
- <sup>70</sup> Young 1996, 102.
- <sup>71</sup> Emery 1996, 12.
- <sup>72</sup> Cokayne *et al.* 1936, 500.
- <sup>73</sup> Swallow 1885, 22.
- <sup>74</sup> Emery 1996, 13.
- <sup>75</sup> Liddy 2008, 36.
- <sup>76</sup> *Ibid.*
- <sup>77</sup> Ord 1846, 290; Mosley 1999, 14.
- <sup>78</sup> Salter, M 2002; Mosley 1999, 14.
- <sup>79</sup> Mosley 1999, 14.
- <sup>80</sup> Swallow 1885, 37.
- <sup>81</sup> Musgrove 1990; Emery 1996, 13; Liddy 2008.
- <sup>82</sup> Emery 1996; Rose 2002.
- <sup>83</sup> Emery 1996.
- <sup>84</sup> Doors *et al.* 1974, file 56.

- <sup>85</sup> Simpson 1999.
- <sup>86</sup> Cokayne *et al.* 1936, 504; Mosley 1999, 14.
- <sup>87</sup> Swallow 1885, 44.
- <sup>88</sup> Cokayne *et al.* 1936.
- <sup>89</sup> DUSC GB-0033-DCD-Regr-2/ f.216v-217r; translation in Shelby 1996, 93–94.
- <sup>90</sup> *Ibid.*
- <sup>91</sup> Shelby 1996, 95.
- <sup>92</sup> Bain 1884, 202 in Surtees 1920, 23.
- <sup>93</sup> Pollard 2013, 42.
- <sup>94</sup> DUSC GB-0033-DCD-Regp-4 f.129v-132v.
- <sup>95</sup> Page 1905, 24; Wagner 2001, 235.
- <sup>96</sup> Swallow 1885, 136.
- <sup>97</sup> Cokayne and White 1959, 251–3.
- <sup>98</sup> Cokayne and White 1959, 553.
- <sup>99</sup> Leland in Howitt 1842, 197.
- <sup>100</sup> Swallow 1885, 75.
- <sup>101</sup> Surtees 1920, 23.
- <sup>102</sup> Cokayne and White 1959, 558; Kesselring 2007; Broumley 1957, 93.
- <sup>103</sup> Swallow 1885, 64.
- <sup>104</sup> Kesselring 2007.
- <sup>105</sup> Hutchinson 1823, 378.
- <sup>106</sup> Surtees 1920, 26.

- <sup>107</sup> Broumley 1957, 106.
- <sup>108</sup> Hamilton 2000, 91.
- <sup>109</sup> TNA E 178/785; E 178/3765.
- <sup>110</sup> Hamilton 2000, 110.
- <sup>111</sup> Hamilton 2000, 96.
- <sup>112</sup> [https://upload.wikimedia.org/wikipedia/commons/0/08/Durham\\_-\\_John\\_Speed\\_Map.jpg](https://upload.wikimedia.org/wikipedia/commons/0/08/Durham_-_John_Speed_Map.jpg).
- <sup>113</sup> Liddiard 2007.
- <sup>114</sup> Surtees 1920, 28.
- <sup>115</sup> cited in Surtees 1920, 29-30.
- <sup>116</sup> Green 1858, 312.
- <sup>117</sup> Hamilton 2000, 91.
- <sup>118</sup> Brancepeth Archive and History Group 2016; Surtees 1920.
- <sup>119</sup> Henning 2000, 104.
- <sup>120</sup> TNA PROB 11/565/2.
- <sup>121</sup> TNA PROB 11/996/301.
- <sup>122</sup> The Newcastle Courant 17th July, 1773.
- <sup>123</sup> Peter Storey, pers. comm.
- <sup>124</sup> Grose 1777, 84.
- <sup>125</sup> Dennis Jones, pers. comm.
- <sup>126</sup> Hutchinson 1823, 377.
- <sup>127</sup> D. Jones pers. comm.
- <sup>128</sup> *Ibid.*

- <sup>129</sup> Allibone 1987; D, Jones, pers. comm.
- <sup>130</sup> *Ibid.*
- <sup>131</sup> A. Hobbs. pers. comm.
- <sup>132</sup> A. Hobbs. pers. comm.
- <sup>133</sup> DRO Brancepeth Archives D/Br/P 6.
- <sup>134</sup> Although spelt ‘mote’ this is clearly not a reference to a mote and bailey castle, the term ‘hemmith’ indicating something that ‘surrounds’ the first court.
- <sup>135</sup> DUSC GB-0033-DCD-Regp-4 f.129v-132v.
- <sup>136</sup> A. Hobbs pers. comm.
- <sup>137</sup> Hamilton 2000, 148.
- <sup>138</sup> British Library MS 15538/f.98.
- <sup>139</sup> British Library MS 15538/f.99.
- <sup>140</sup> Hearne and Byrne 1807.
- <sup>141</sup> Dictionary of Scottish Architects.
- <sup>142</sup> DRO D-Br\_P-188/1-4.
- <sup>143</sup> Hislop 2007.
- <sup>144</sup> Hislop 2007.
- <sup>145</sup> Emery 1996; Hislop 2007.
- <sup>146</sup> Pevsner 1983, 117.
- <sup>147</sup> Allibone 1987; M, Roberts pers. comm.
- <sup>148</sup> Hislop 2007.
- <sup>149</sup> DUSC GB-0033-DCD-Regr-2/ f.216v-217r.

- <sup>150</sup> DRO Ref D/Br/P-188 1-4.
- <sup>151</sup> A. Hobbs pers. comm.
- <sup>152</sup> NAA 2014.
- <sup>153</sup> Emery 1996; Hislop 2007; D. Jones pers. comm.
- <sup>154</sup> A. Hobbs pers. comm.
- <sup>155</sup> Todd 1824, 3; Salter 2001, 90.
- <sup>156</sup> Howitt 1842, 197.
- <sup>157</sup> Salter 2001; 2002.
- <sup>158</sup> Hislop 2007.
- <sup>159</sup> Leland in Howitt 1842, 197.
- <sup>160</sup> Salter 2001.
- <sup>161</sup> Allen-Brown 1954; Emery 1993.
- <sup>162</sup> DUSC GB-0033-DCD-Regr-2/ f.216v-217r.
- <sup>163</sup> Emery 1993; Salter 1997; 2000; 2001.
- <sup>164</sup> Allen-Brown 1954; Johnson 1989; Emery 1993; Salter 2002.
- <sup>165</sup> *Ibid.*
- <sup>166</sup> Hislop 2007, 30.
- <sup>167</sup> *Ibid.*
- <sup>168</sup> *Op cit.*
- <sup>169</sup> *Op cit*, 31.
- <sup>170</sup> Surtees 1920, 23.
- <sup>171</sup> Emery 1993; Hislop 2007.
- <sup>172</sup> Emery 1993, 58.



<sup>173</sup> Hislop 2007.

<sup>174</sup> Emery 1993.

<sup>175</sup> Emery 1993, 56; Hislop 2007, 59.

<sup>176</sup> Swallow 1885, 265.

<sup>177</sup> Howitt 1842.

<sup>178</sup> Swallow also makes reference to a 'large stone, exhibiting the saltaire surrounded by a garter, and the inscription, Moys Droyt' which was discovered during the renovations and 'is now a conspicuous object on the exterior wall of the Neville Tower, in which the drawing room is situated' (see endnote 176). There is a stone saltaire in the south wall of Neville, situated above the first floor arched window (438). However, this seems much smaller than that described by Swallow, and is without garter or inscription.

<sup>179</sup> Historic England 2015a; English Heritage 2008.

<sup>180</sup> Salter 2002.

<sup>181</sup> Hislop 2007.

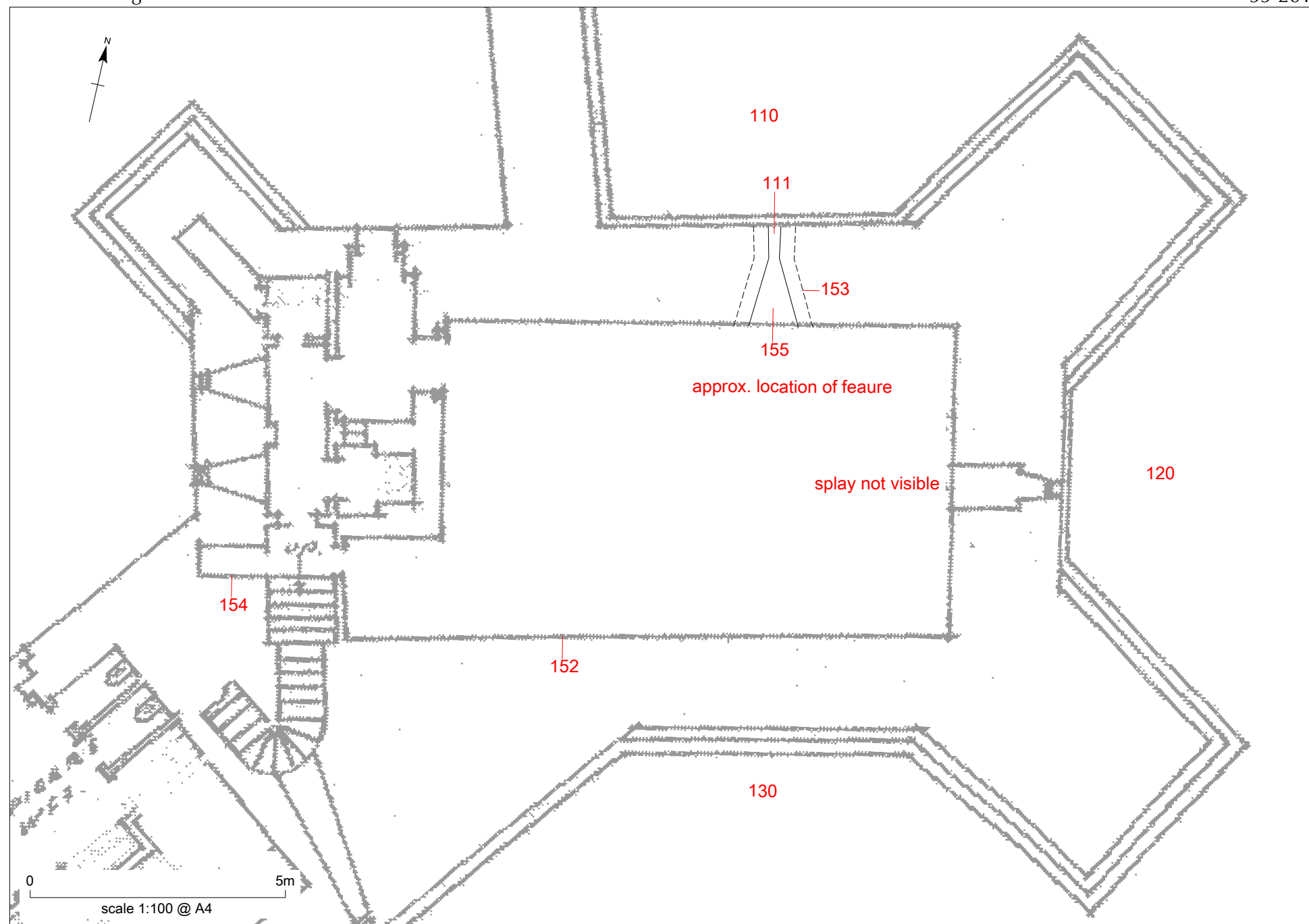
<sup>182</sup> Pevsner 1993; Billings 1843.

<sup>183</sup> Historic England 2015a; English Heritage 2008.

<sup>184</sup> Hutchinson 1823, page xlv.

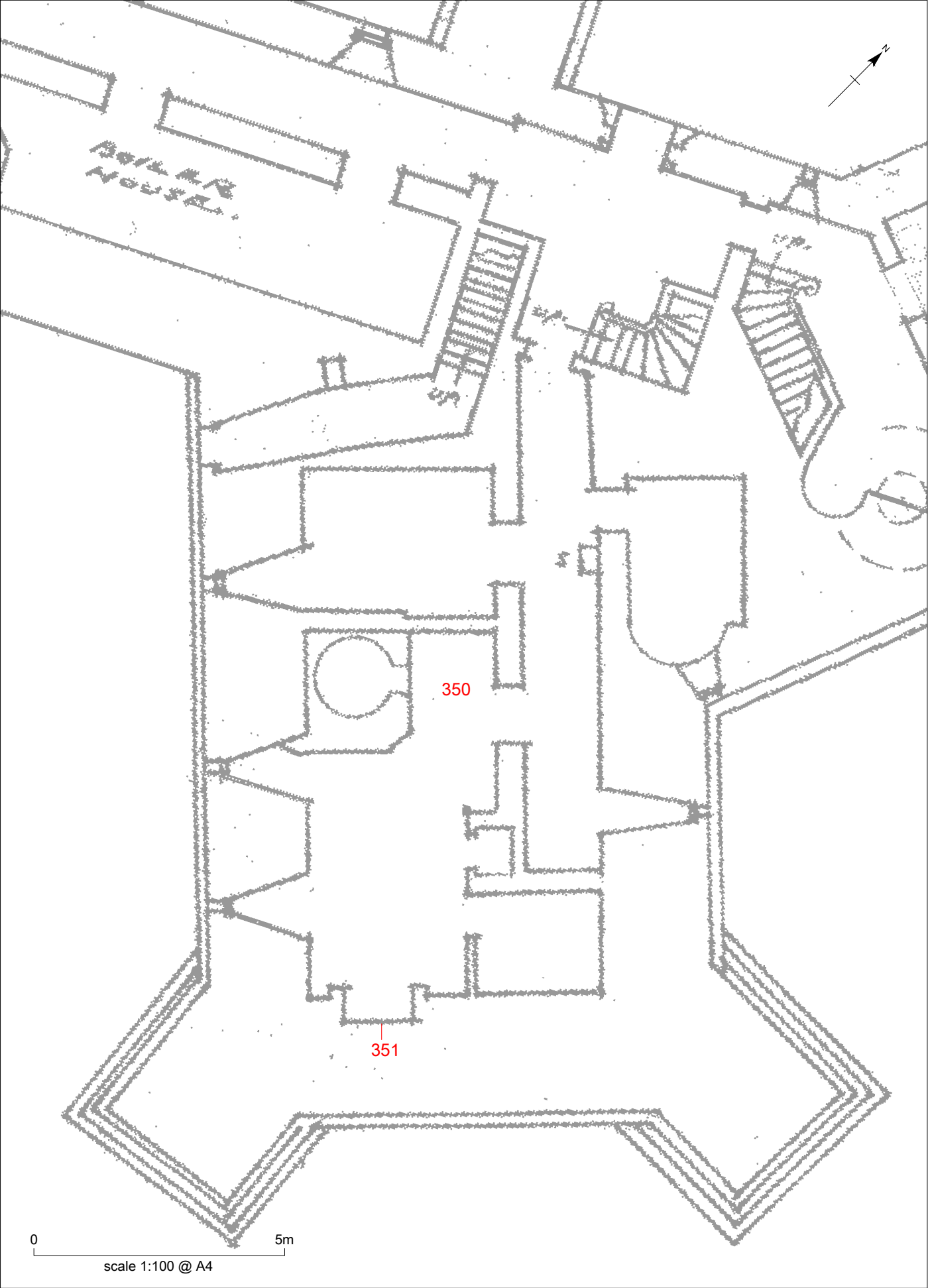
<sup>185</sup> Historic England Level 2 and 3 survey; Historic England 2017b.

<sup>186</sup> *Ibid.*

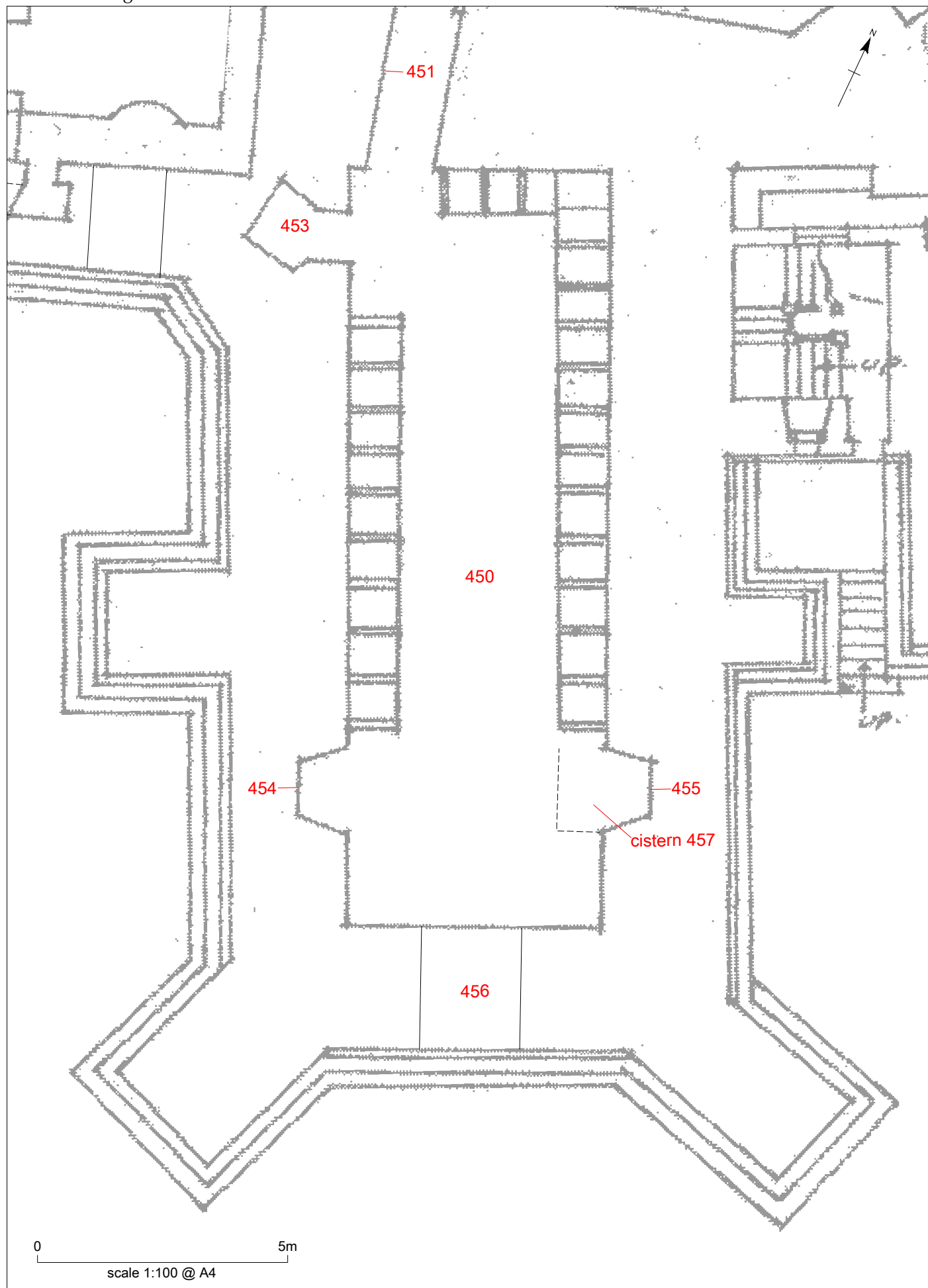


*Brancepeth Castle: annotated 1939 plan showing ground floor of Westmorland Tower (100)  
(reproduced by permission of the Dobson family).*

*Figure 64*

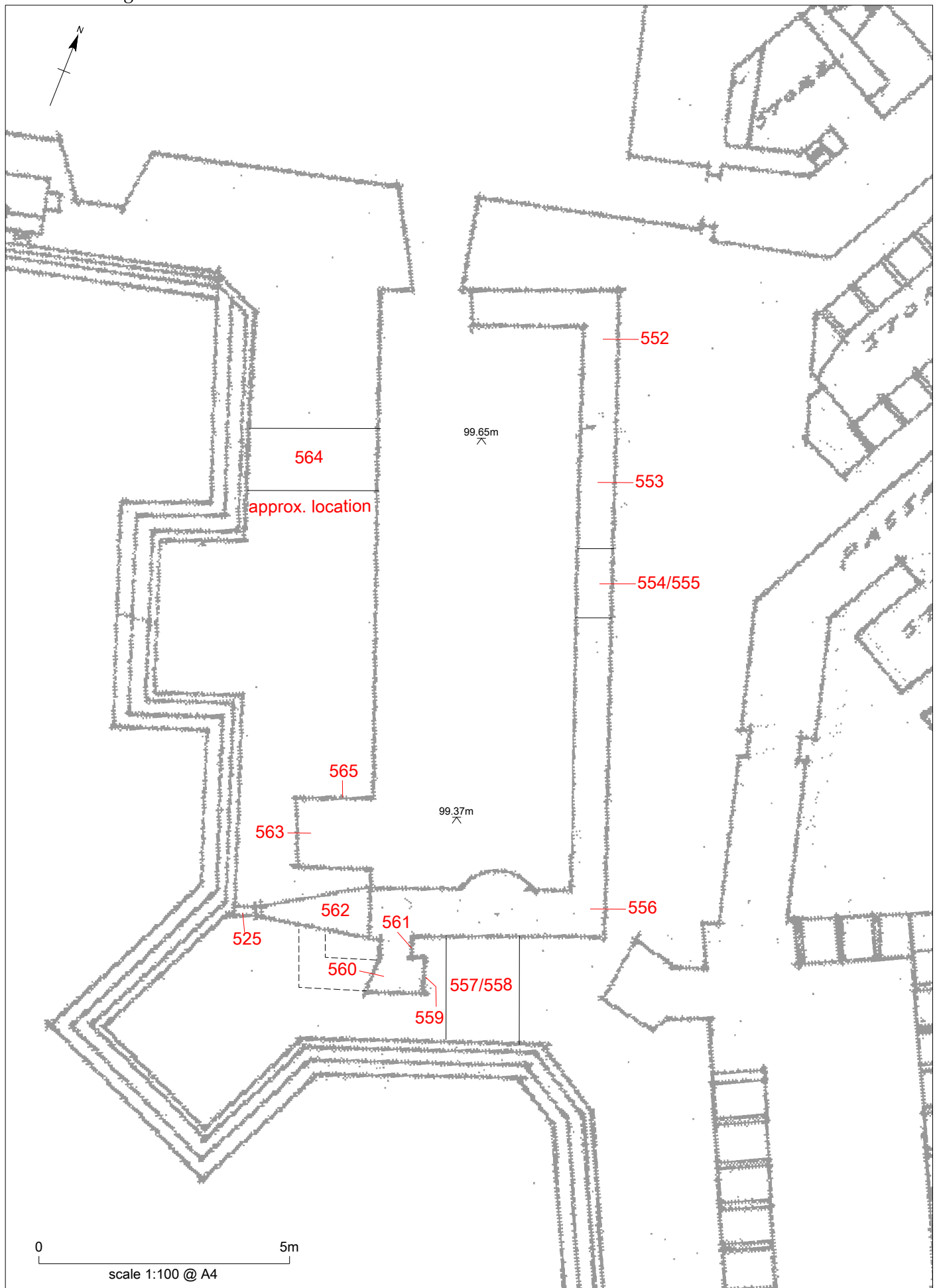


Brancepeth Castle: annotated 1939 plan showing ground floor of Constable Tower (300) (reproduced by permission of the Dobson family). Figure 65



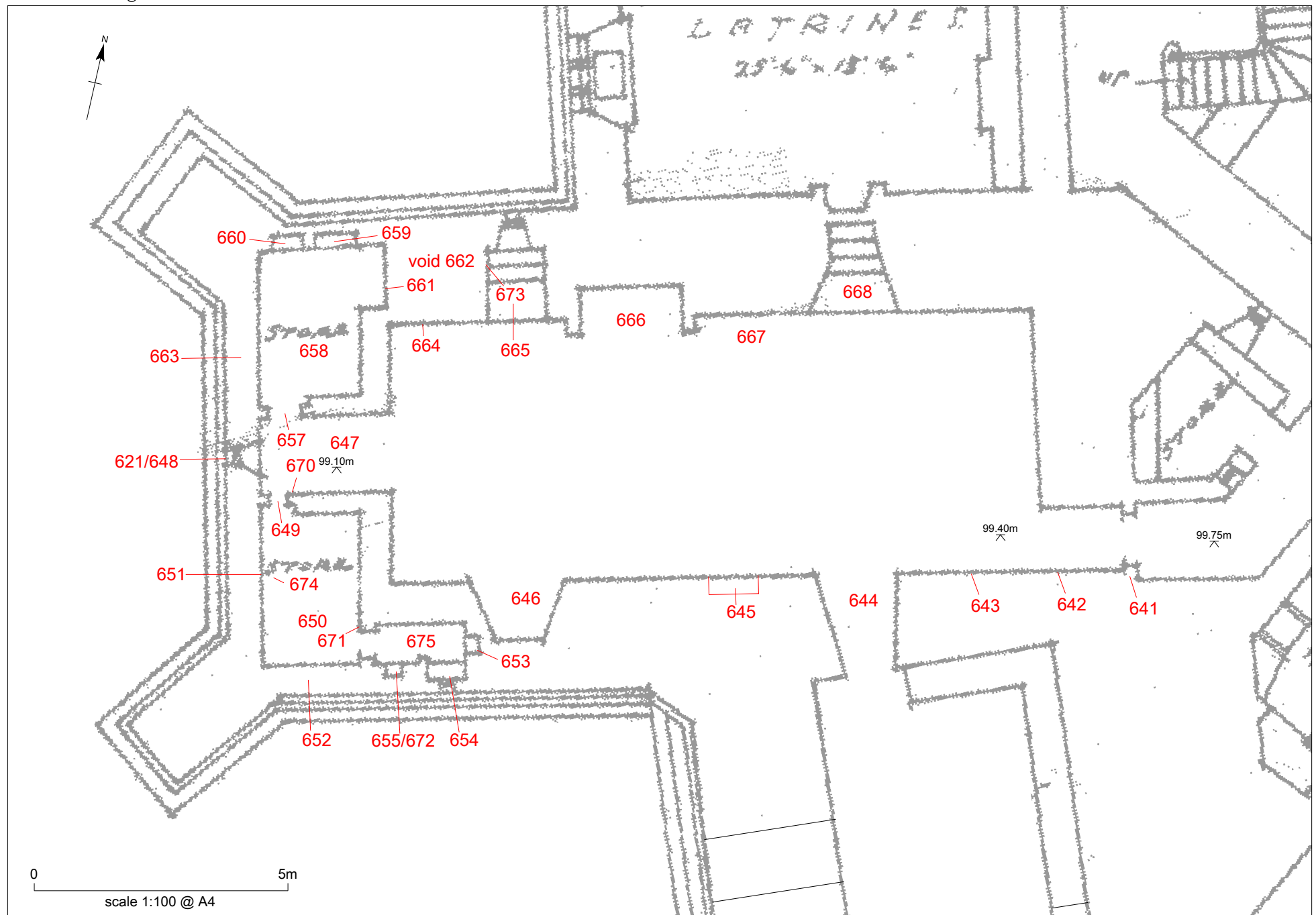
*Brancepeth Castle: annotated 1939 plan showing ground floor of Neville Tower (400) (no height data) (reproduced by permission of the Dobson family).*

*Figure 66*



Brancepeth Castle: annotated 1939 plan showing ground floor of Link Tower (500)  
(reproduced by permission of the Dobson family).

Figure 67



Brancepeth Castle: annotated 1939 plan showing ground floor of Bulmer Tower (600)  
(reproduced by permission of the Dobson family).

Figure 68



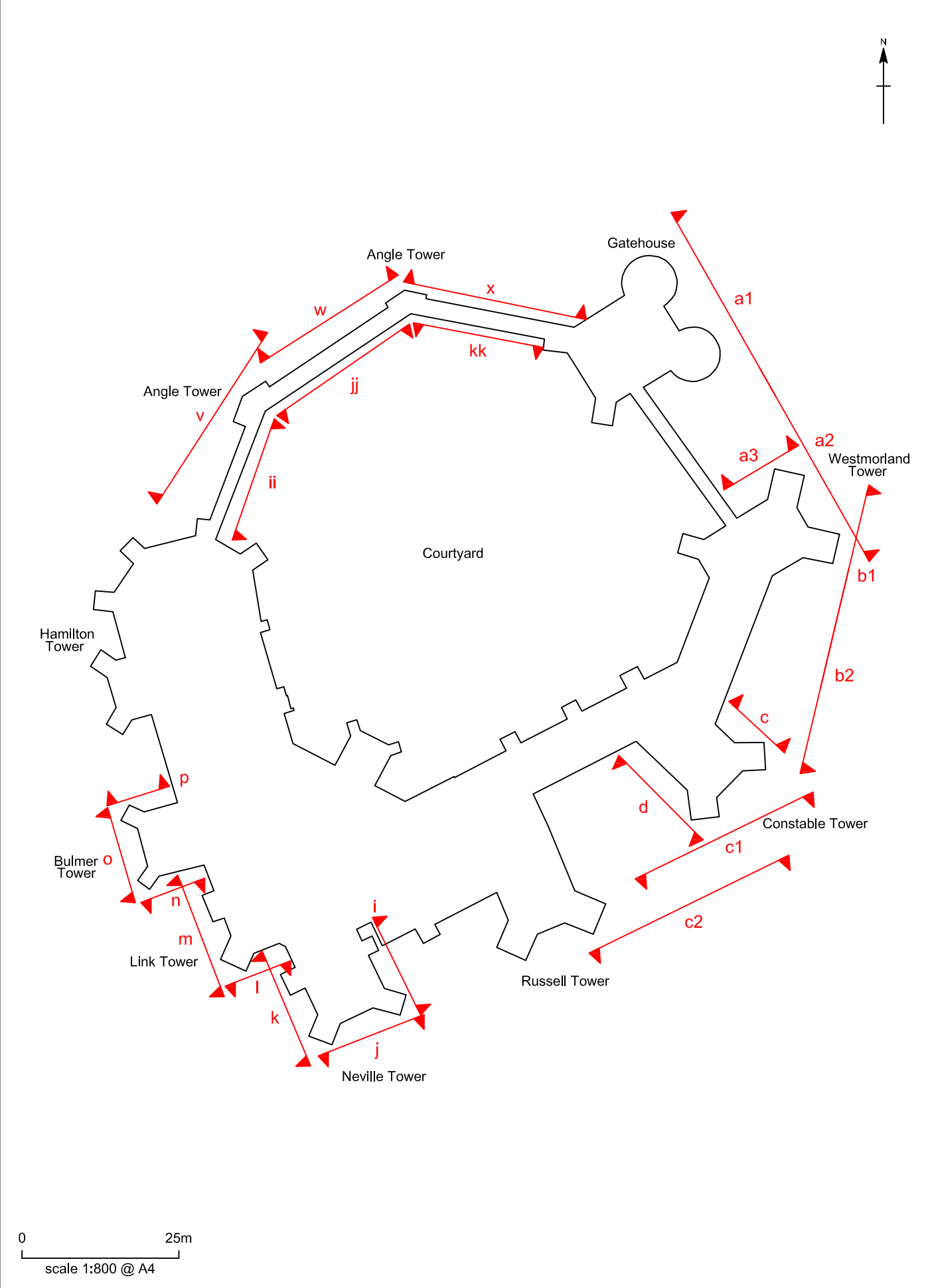


Figure 69





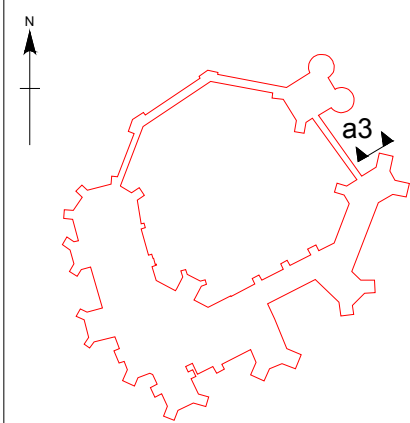
Brancepeth Castle: elevation a2

Figure 70





0 5m  
scale 1:80 @ A3



Brancepeth Castle: elevation a3

Figure 71

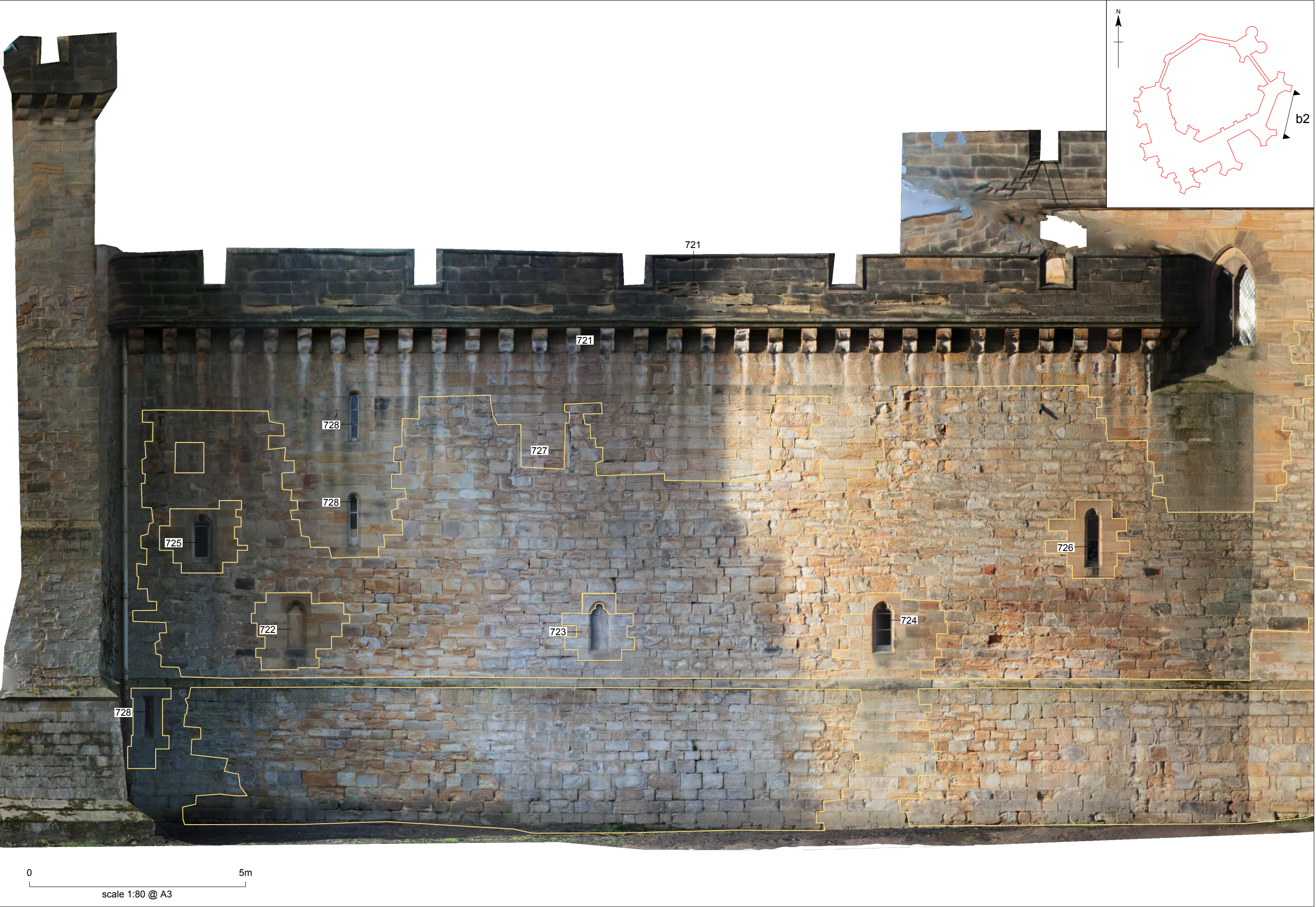




Brancepeth Castle: elevation b1

Figure 72





Brancepeth Castle: elevation b2

Figure 73





Brancepeth Castle: elevation c

Figure 74





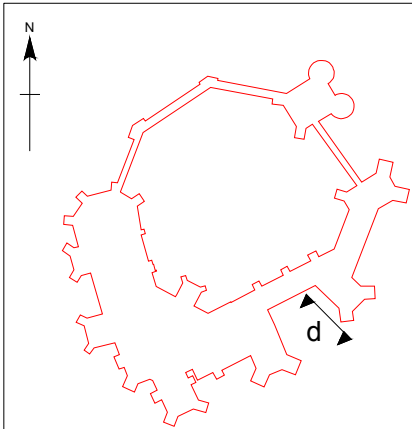
Brancepeth Castle: elevation c1

Figure 75





0 5m  
scale 1:80 @ A3



Brancepeth Castle: elevation d (reproduced with the permission of Purcell)

Figure 76





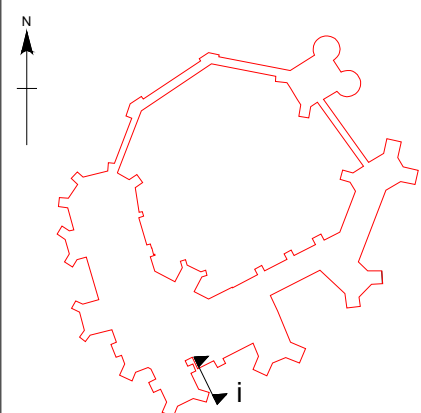
Brancepeth Castle: elevation c2

Figure 77





0 5m  
scale 1:80 @ A3



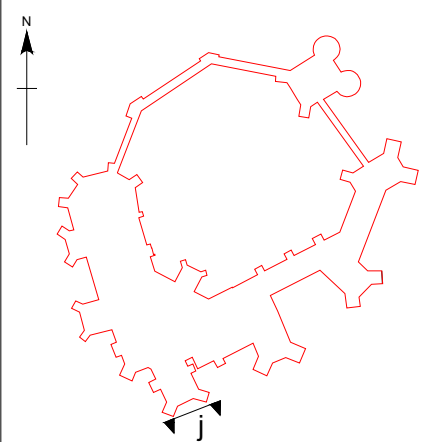
Brancepeth Castle: elevation i

Figure 78





0 5m  
scale 1:80 @ A3



Brancepeth Castle: elevation j

Figure 79



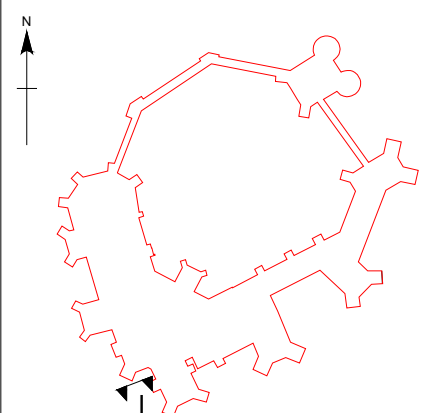


©NAA 2018 Brancepeth Castle: elevation k Figure 80





0 5m  
scale 1:80 @ A3



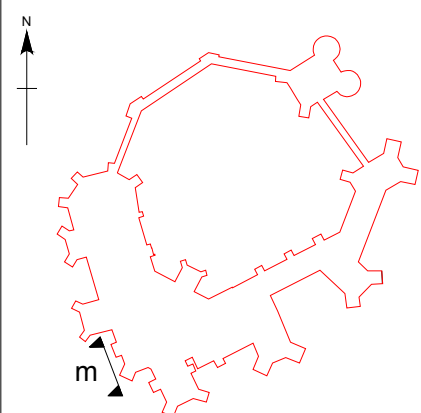
Brancepeth Castle: elevation I

Figure 81





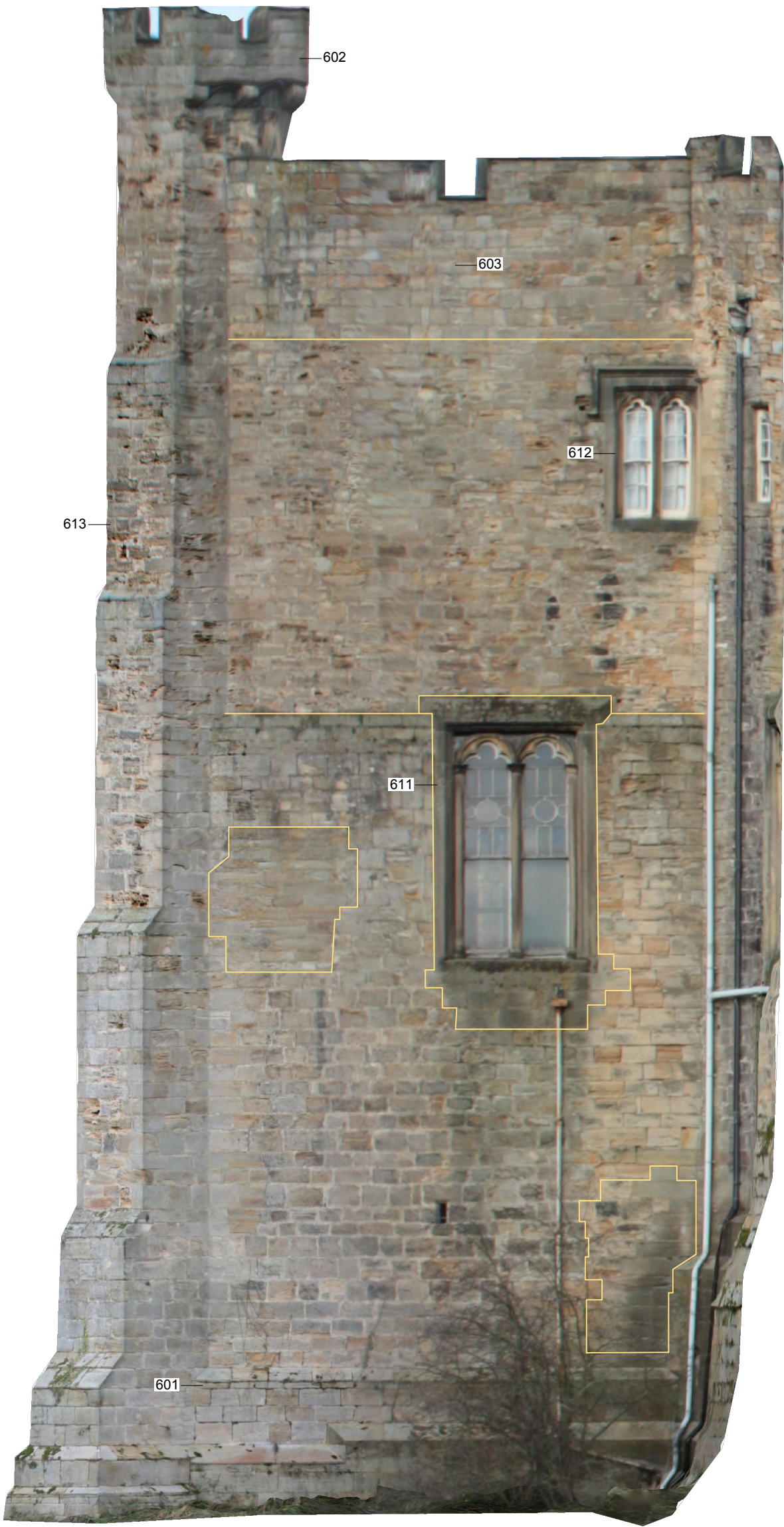
0 5m  
scale 1:80 @ A3



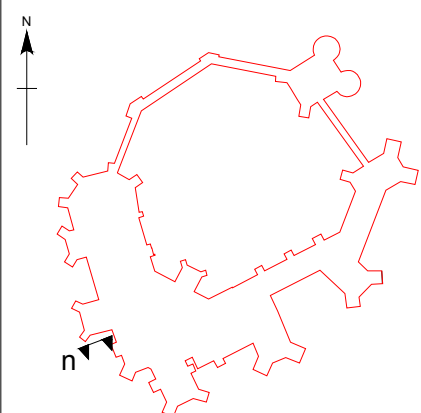
Brancepeth Castle: elevation m

Figure 82





0 5m  
scale 1:80 @ A3



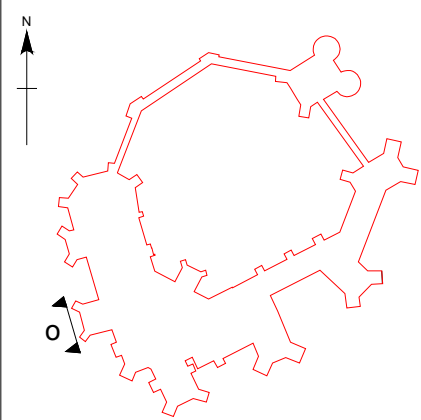
Brancepeth Castle: elevation n

Figure 83





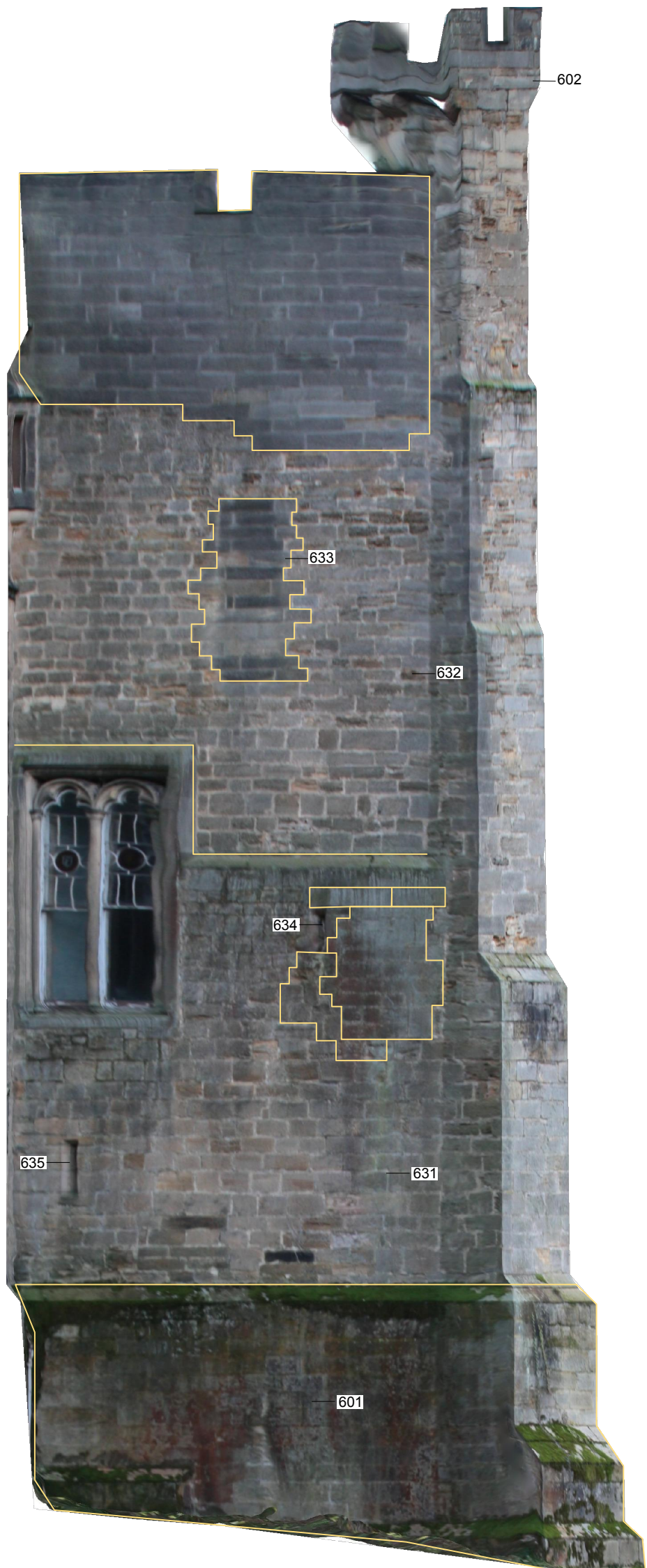
0 5m  
scale 1:80 @ A3



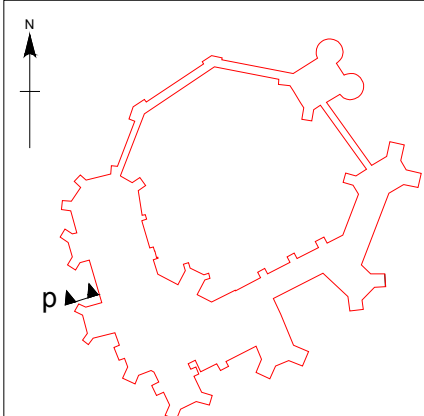
Brancepeth Castle: elevation o

Figure 84





0 5m  
scale 1:80 @ A3



Brancepeth Castle: elevation p

Figure 85

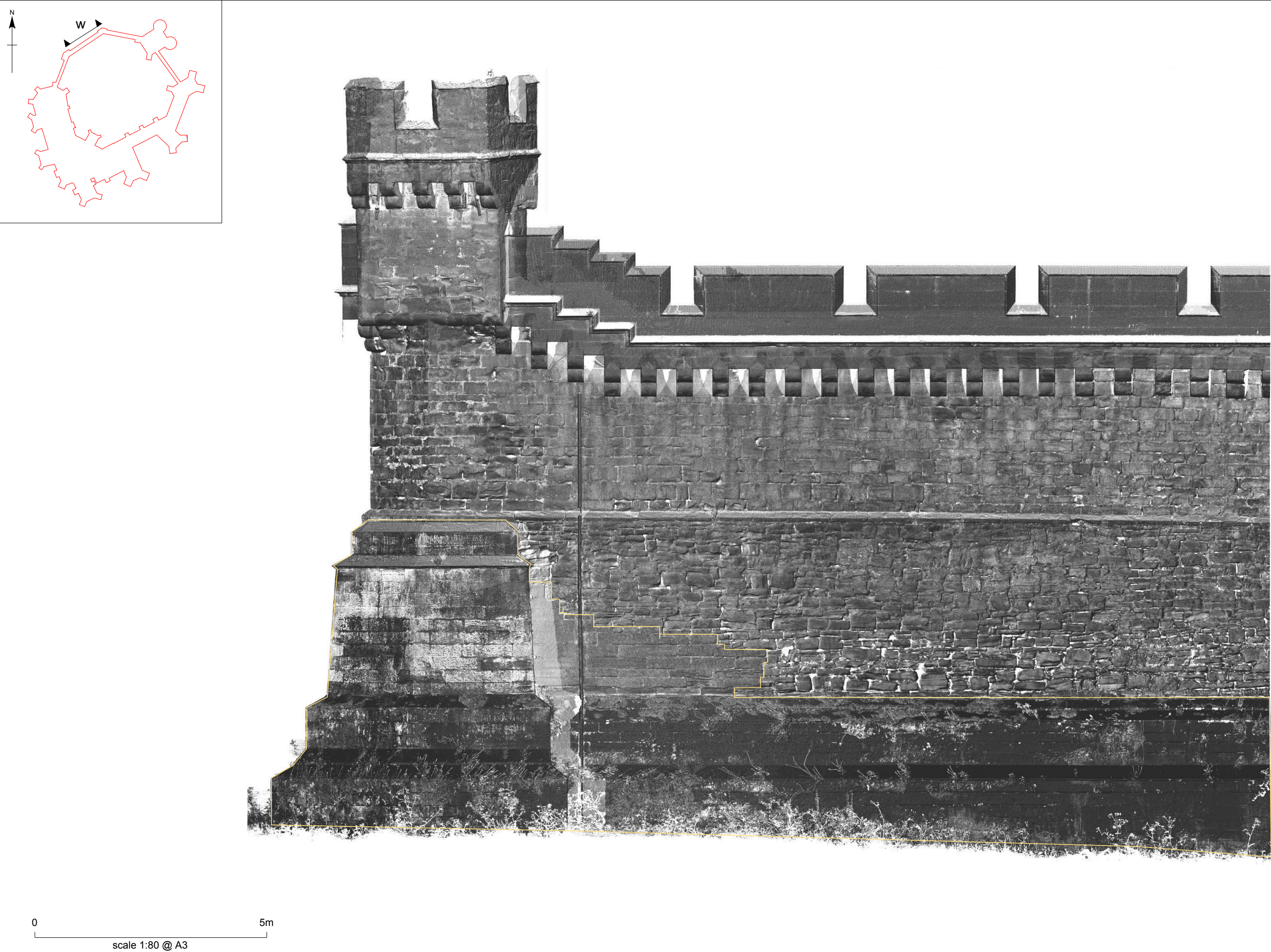




Brancepeth Castle: elevation v

Figure 86

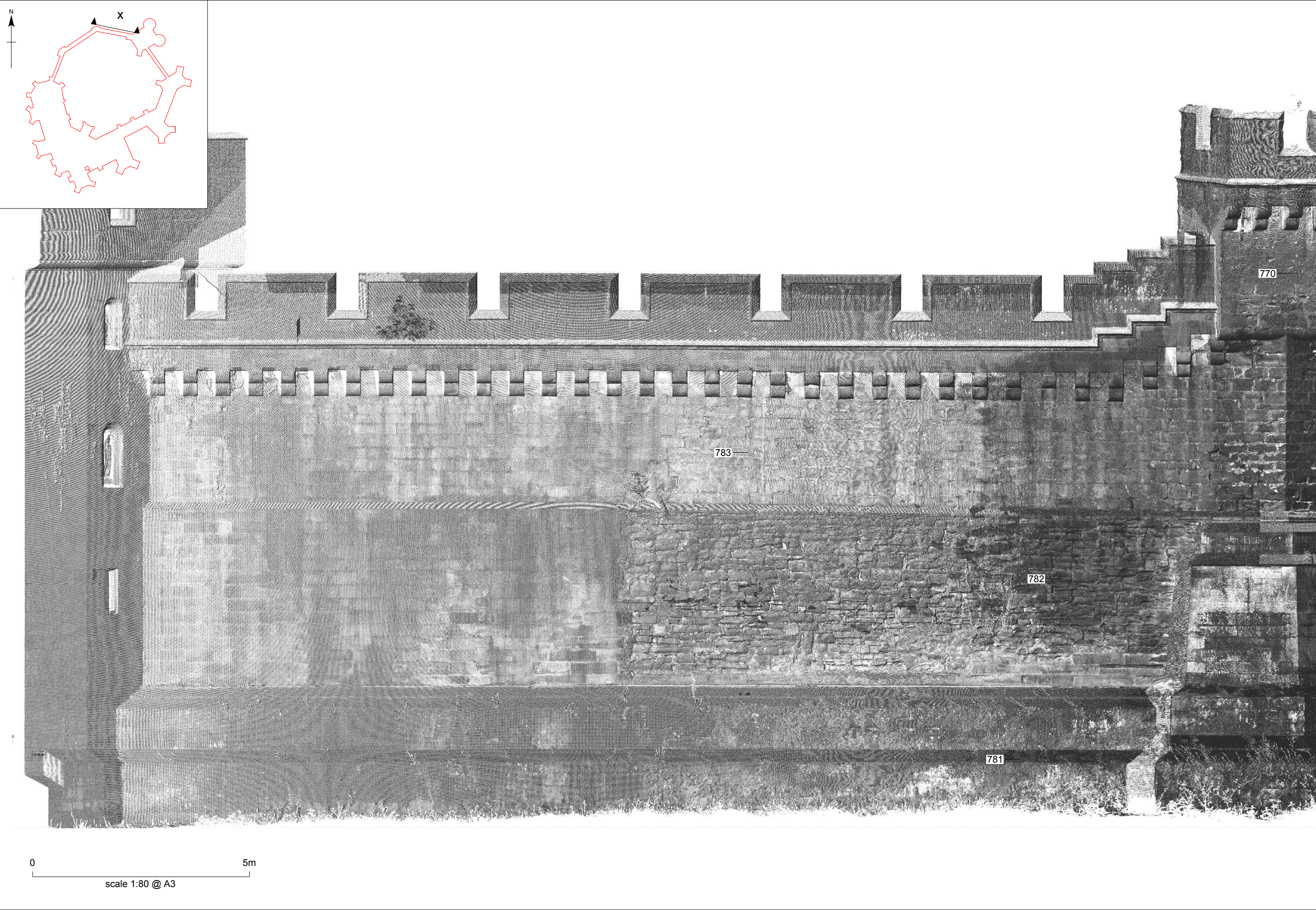




Brancepeth Castle: elevation w (reproduced with permission of Purcell)

Figure 87





Brancepeth Castle: elevation x (reproduced with permission of Purcell)

Figure 88

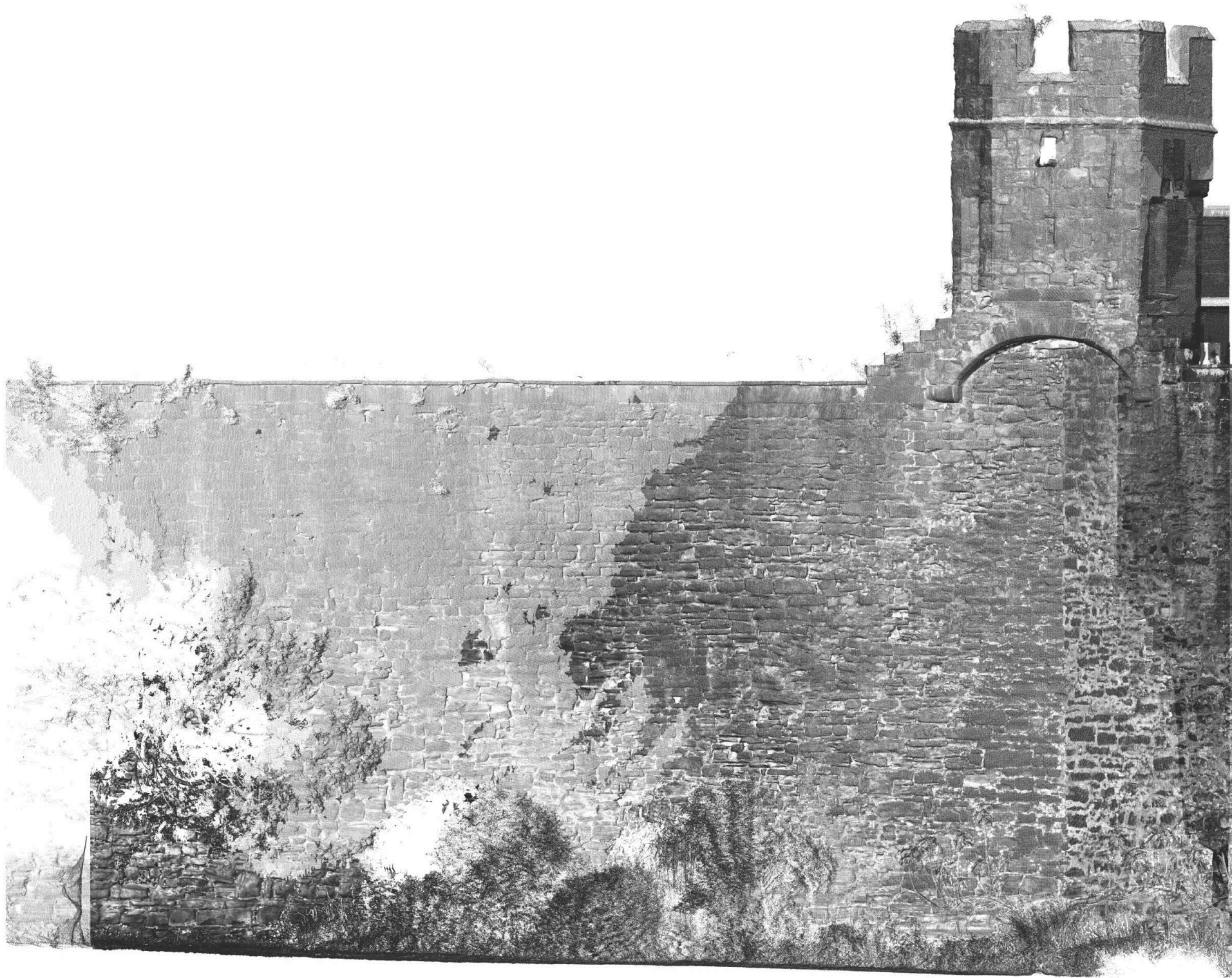




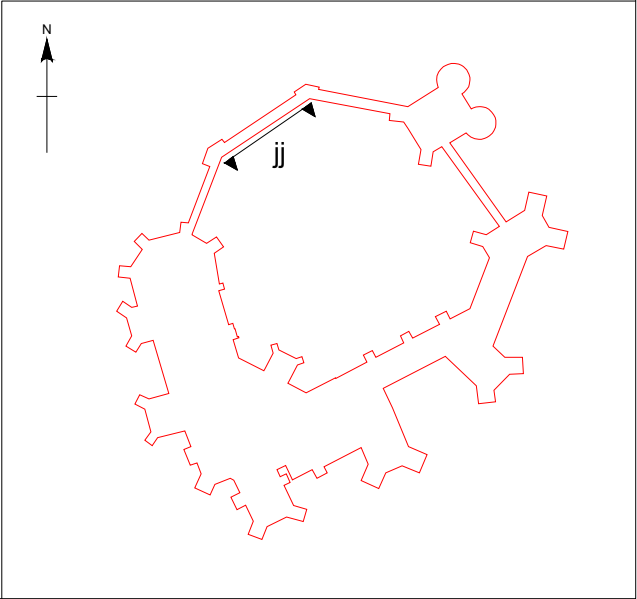
Brancepeth Castle: courtyard elevation ii

Figure 89





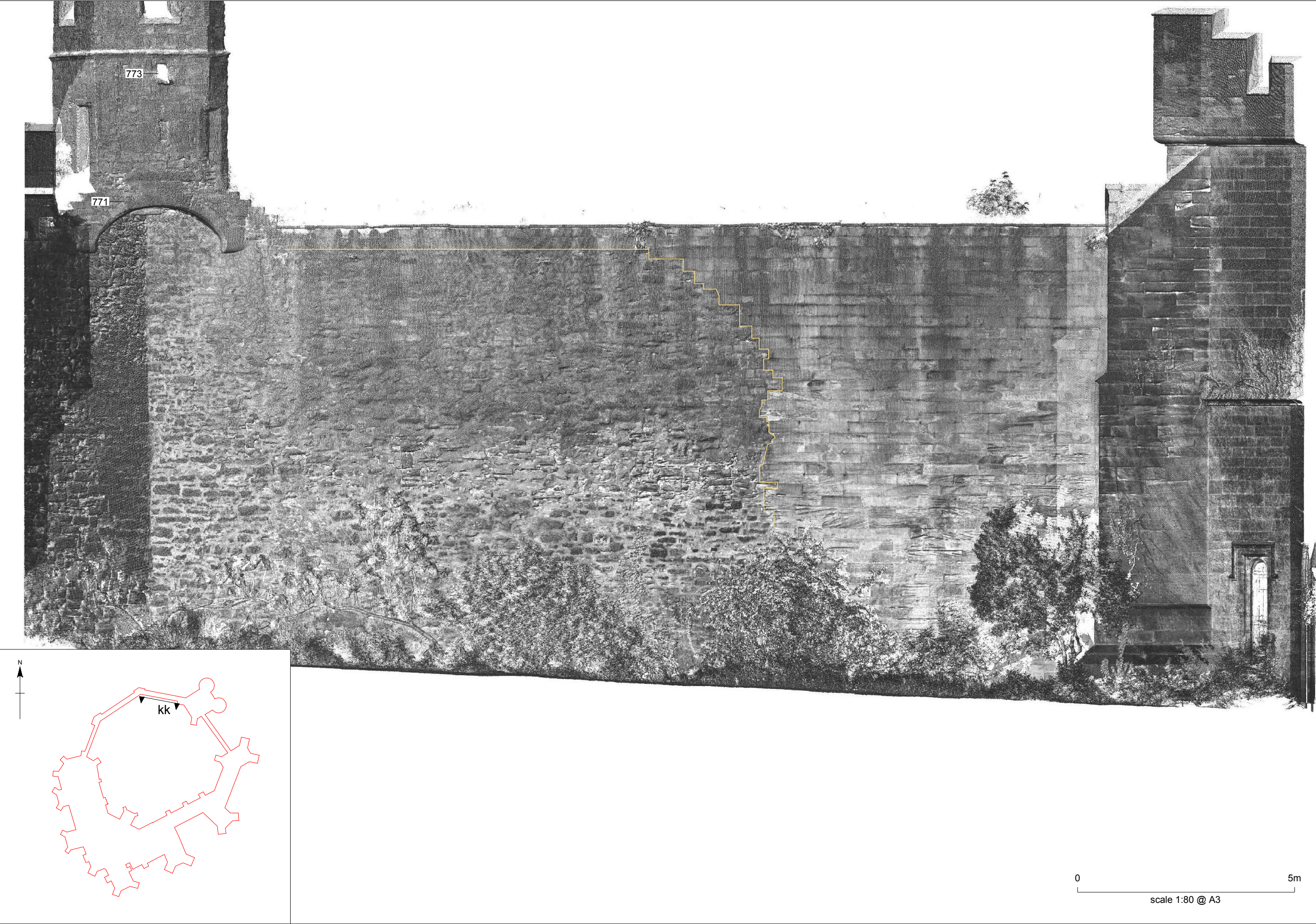
0 5m  
scale 1:80 @ A3



Brancepeth Castle: courtyard elevation jj (Reproduced with permission of Purcell)

Figure 90






Brancepeth Castle: courtyard elevation kk (Reproduced with permission of Purcell)


Figure 91





## APPENDIX A: site inventory and spatial significance



**Table A.1:** Summary description, significance and key contributing features (only relates to features of direct or indirect relevance to the medieval layout and form of the castle).



ID No	Element	Description	Date	Overall Significance	Related Features	Sig.	Photo
100	Westmorland Tower	<p>Medieval tower on the north-east side of the castle complex, extensively remodelled by Salvin for the 7th Viscount Boyne. Orientated south-west to north-east and measuring approx. 17m by 10.0m externally (not including buttresses) and 13.50m by 6.50m internally. Pronounced diagonal buttresses on east side (115 and 134) and a single smaller (later) buttress to the west (102) in the courtyard. Three storeys high, comprising a ground-floor workshop and two storey chapel, the latter built by Salvin.</p> <p>Roof, battlements and upper part of the tower replaced, including the corner turrets. The structure facing the courtyard also rebuilt. The three turrets extend above the diagonal buttresses. The two turrets on the north-east side (115 and 134) are square, with machicolations to the two sides but not the front. The courtyard turret (141) is octagonal with machicolations on each side. All are 19th century in date.</p> <p>The lower plinth (101) running around tower stands approx. 3.00m high. This appears to be original but has been refaced on the buttresses (116 and 135). Walls are approx. 1.70m thick.</p> <p>Overall this tower appears much more robust than the others in the complex, with less decoration and limited fenestration, suggesting a greater focus on defence.</p>	Mid-14th century	<b>High</b> – this is part of the original medieval castle and one of the key features contributing to the form and layout of the complex. Much of the upper fabric has been replaced but the main body of the building is original. Some original slit windows but not very useful for dating. No pre-19th century illustrations of the Westmorland Tower, so difficult to determine original form. Unclear if 19th century developments copied the surviving medieval features or extrapolated the design based on the other towers in the complex.	101 lower plinth or baffle 102 Mach. turrets 110 NW -facing elev. 120 NE -facing elev. 130 SE -facing elev. 115 diag. buttress 134 dia. Buttress	High  Moderate High High High High	



ID No	Element	Description	Date	Overall Significance	Related Features	Sig.	Photo
110	North-west - facing elevation	<p>Elevation facing onto gatehouse. Stands 16.00m to the battlements and 19.20m to the top of the turrets. Upper section, including battlements and turrets, is all 19th century. The division between the new and old work is made clear by the use of sandstone ashlar. Lower section stepped to a height of 3.00m. Two windows on this side. The lower (111) is at ground-floor level and comprises a small rectangular opening, which looks to be medieval in date. This is the same as those in the two buttresses.</p> <p>The other window (112) is set high in the chapel. It is a pointed-arched window set with two trefoil-headed lights and is 19th century in date. The stonework on the east side of this is original and Salvin may have replaced an earlier window in this location, but this is uncertain.</p> <p>A blocked opening at ground-floor level (113) corresponds with an internal splay (153) and may be a gun loop that is possibly 16th century or later in date. This would have provided enfilading fire along the curtain wall.</p> <p>The corner buttress (115) rises in four stages ending in the machicolated turret. The lower section (116) has been refaced but the upper two sections are original and include another small window (114). The top of the tower (including machicolated corner turret and crenulations) have all been replaced.</p>	Mid-14th century	<b>High</b> – part of the fabric of the medieval Westmorland Tower and includes a number of surviving medieval features. Even the 19th-century modifications are of high significance, both evidentially and historically, because they form part of the later history of the building. They also show Salvin/Paterson's aim to 'blend with' but not emulate the medieval fabric in contrast to the 19th-century work, where there is a distinct change in the treatment of the stonework.	101 plinth 102 mach. Turrets 111 window 112 window 113 gun loop? 114 buttress window 115 N buttress 116 refacing 134 S buttress	High Moderate High High? High  High Moderate High	

ID No	Element	Description	Date	Overall Significance	Related Features	Sig.	Photo
120	North-east facing elevation	<p>Primary elevation, on the same aspect as the gatehouse. The medieval masonry at the lower level survives well but the upper storey, including the corner turrets and pointed-arched window (121), have all been replaced. Original small medieval windows in both diagonal buttresses (123 and 124), indicating the use of the internal space. Simple rectangular window at the ground-floor level (122) also appears original. Central panel of masonry obscured by remains of ivy but little to indicate there was ever a large window at first or ground-floor level. The 1796 plan shows only a slit window with internal splay. This would be in line with a primarily military function.</p> <p>Lower plinth of tower original (101) but buttresses refaced at lower level (116 and 135).</p>	Mid-14th century	<b>High</b> – of considerable significance as part of the medieval fabric of the Westmorland Tower. Has additional significance in terms of its visual importance. This would have been the first view of the castle from the northern approach and, together with the gatehouse, would have dominated the main approach into the castle, although oddly there are no engravings of it. Was it considered not worthy of depiction because it was relatively void of decorative features? It seems to have more of a ‘military’ element than the other towers.	121 window 122 window 123 buttress window 124 buttress window 115 diag. buttress 116 refacing 134 diag. buttress 135 refacing	Moderate High High High Moderate High Moderate	
130	South-east facing elevation	<p>South-east -facing elevation of Westmorland Tower includes evidence of three surviving openings. At the second-floor level there are two pointed-arched windows (131–132), each with two trefoil-headed lights. Below at first-floor level is a blocked single trefoil-headed window (133). The surround of this looks recent but it matches those on the adjacent curtain wall. The location is odd at the current tower height and indicates a later change in the buildings internal floor configuration.</p> <p>As on the north-west side, the battlements and machicolated turret is 19th century. There is also evidence of refacing elsewhere. Notably this is distinct but remains sympathetic to the earlier masonry.</p> <p>Diagonal buttress the same as that on the other side. It rises in four steps.</p>	Mid-14th century	<b>High</b> – same as 110	101 lower plinth 102 Mach. turrets 131 window 132 window 133 window	High Moderate Moderate Moderate High	







ID No	Element	Description	Date	Overall Significance	Related Features	Sig.	Photo
		Upper section is a 19th-century replacement and lower buttress refaced.					
112 121 131 132	Window Group	A group of four windows in the Westmorland Tower. The windows on the north and south elevations (112, 131 and 132) all of the same design, featuring a pointed-arched frame with two trefoil-headed lights. These were inserted by Salvin to light the chapel. The fourth in the group (121), on the east-facing elevation, features plate tracery with quatrefoil set above the two trefoil lights.	19th century	<b>Moderate</b> – all of these windows are 19th century. It is uncertain if they are copies of original features as no pre-19th century illustrations of the Westmorland Tower exist. They have considerable significance as part of the later remodelling of the castle but are not part of the medieval fabric.	112 window 121 window 131 window 132 window	Moderate Moderate Moderate Moderate	
140	Courtyard elevation (both north-west and south-west)	This section of the tower was rebuilt by Paterson/Salvin. The 1796 plan, if presumably accurate, shows the tower projecting from the curtain wall. Features a third diagonal buttress, which is also 19th century in date (141). This features a square diagonal buttress with octagonal machicolated turret. This in contrast to the square turrets on the east side.	19th century	<b>Moderate</b> – significant in terms of understanding the later 19th-century development of the castle.	141 diagonal buttress 142 octagonal mach. turret	Moderate  Moderate	
150	Ground-floor interior	The Westmorland Tower is entered from the courtyard. This section was	Mid-14th century	<b>High/Moderate</b> – overall high as part of the medieval tower but little	111 window 113 gun loop?	High High?	



ID No	Element	Description	Date	Overall Significance	Related Features	Sig.	Photo
		<p>completely rebuilt by Paterson/Salvin. On the 1922 plan, it is marked as workshops, and it continues to be used in that capacity today.</p> <p>The north-eastern half of the tower is original and measures approx. 10.10m by 6.50m but has been extensively modified. A twin barrel-vaulted brick roof (151) is supported on RSJs on iron columns. This was inserted by Salvin when the chapel was constructed. The original was possibly a single barrel vault. The 1796 plan indicates there was direct entrance into the ground floor from outside the castle; presumably a later addition once it had ceased to be a defensible residence. There is no evidence of this surviving externally but a section of disturbed masonry on the south side of the tower (152) probably relates to this feature (although largely obscured by a bench).</p> <p>On the north-west side of the room, the bottom of the splay (155) for window (111) is just visible and below this is what appears to be a later feature cut into the wall (153). This is a recessed aperture, approx. 1m across, with a flat arched roof. It was full of fallen masonry, logs and other debris at the time of survey and there was also limited access, making a full investigation impossible. A possible blocked opening on the exterior suggests this may have been a 16th- or 17th-century gun loop.</p> <p>No other evidence visible but survey was limited by access. Only other element of potential surviving medieval fabric was a section of masonry adjacent to the stairs (154), although this could be just re-used material.</p>		surviving evidence pre-dating the 19th century.	<p>151 barrel vaulting</p> <p>152 evidence of external door?</p> <p>153 recessed opening in north wall</p> <p>154 medieval masonry?</p> <p>155 window splay</p>	<p>Moderate</p> <p>High</p> <p>High</p> <p>High?</p> <p>High</p>	 <p>General view north-east</p>  <p>Base of window 111 and feature 153</p>

ID No	Element	Description	Date	Overall Significance	Related Features	Sig.	Photo
200 (also see 720)	North-east range	Range visible on the 1796 plan between Westmorland and Constable. Thickness of the walls suggests this may be medieval in date. Orientated north to south, measuring approx. 19m by 9m. Walls 1.50m thick on east side and 1.20m on west side. Relationship with Westmorland Tower is odd, and range could possibly pre-date the tower. Structure later extensively modified by Paterson. However, it is uncertain how much of the present building is original and how much was added/modified in the 19th century. The walls facing the courtyard could be medieval. Fabric intervention needed to investigate further.	Mid-14th century	<b>Moderate</b> – significant in terms of understanding the development of the complex, in particular the potential that this range may be part of a phase pre-dating the late 14th century. However, it is unclear how much of the structure shown on the historic plan still survives. <b>Note:</b> if future investigations prove substantial evidence of surviving medieval fabric then the significance of this build should be reassessed.	720 curtain wall	High	
210	Ground floor	The present layout of the north-east range has been altered considerably and there are no specific medieval features surviving, but a comparison with the 1796 plan indicates that parts of the earlier fabric may be incorporated into the present building. The east wall of the building is obviously formed of the medieval curtain wall (internal flying buttress is later) but is concealed beneath plaster. The wall extends up to the second floor. The thickness of the west wall (210) also suggests this could be medieval in origin. However, this has been refaced and there is no evidence externally of any features pre-dating the 19th century. At the northern end of the range the stables have been incorporated into the later build, and just beyond these the position of the staircase is also the same. Although both of these could just relate to the 18th century layout of the complex, they might reflect an	Mid-14th century	<b>Moderate</b> – surviving curtain wall forms east wall of range. May also be more extensive evidence of surviving fabric obscured by plasterwork.	720 curtain wall 210 west wall	High High?	 720 curtain wall







ID No	Element	Description	Date	Overall Significance	Related Features	Sig.	Photo
		earlier underlying structural configuration.					 <p>210 wall thickness</p>
300	Constable Tower	<p>Medieval tower on the north-east side of the complex. Orientated north-northwest to south-southeast and measuring approximately 13.30m by 10.80m (not including buttresses), the tower stands 15m high to the battlements and 19.00m to the top of the turrets (13.24m of original masonry standing). The west end of the structure is incorporated into the north-east range (200), hence the foreshortened length measurement. Footprint is 21m in its entirety. Extensively remodelled by Paterson, it comprises a three-storey structure with ground-floor store, first-floor library and bedrooms above. Exterior features two diagonal buttresses on the east side (313 and 331). Walls measure approx. 2.30m thick. The upper part of the tower is a 19th century replacement, including two</p>	Mid-14th century	<p><b>High</b> – this is part of the original medieval castle and one of the key features contributing to the form and layout of the complex. Has historical significance, referenced in the 1398 mason's contract as an 'exemplar' of its type. Much of the upper fabric has been replaced and historic images indicate that the current arrangement is very much a Paterson fabrication. Much of the body of the building remains original, although few features remain. The interior space has also been stripped out and largely reconfigured. Closely associated with the north-east range (200) and could be one of the earliest parts of the castle. Definitely pre-dates 1398.</p>	<p>301 plinth 302 corbelled turrets 313 angle buttress 310 north elev. 320 east elev. 330 south elev.</p>	<p>High High  High High High High</p>	


ID No	Element	Description	Date	Overall Significance	Related Features	Sig.	Photo
		square corbelled turrets (302). These contrast with the machicolated turrets of the Westmorland Tower and south-west group. Tower shown as not crenelated in Grimm's 18th-century drawing. The detail is obscured on Streater's 17th-century painting, but the two diagonal corner turrets are shown as corbelled and extending well above the height of the battlements. Lower plinth (301) running around the tower at approx. 3.80m high. This appears on early illustrations of the structure. Lower section on the two diagonal buttresses have been raised and refaced by Paterson.					
310	North-facing elevation	The north face of the Constable Tower is devoid of features except for two 19th-century windows at ground-floor level (311 and 312) and the lower plinth (301). The upper part of the tower is a 19th-century rebuild; a break line is clearly discernible in the masonry. Diagonal buttress (313) extends up in four steps, ending at square turret with corbelled head. The upper section is a later rebuild, two middle sections original and the lower part extensively rebuilt and re-faced (314).	Mid-14th century	<b>High/Moderate</b> – part of the fabric of the medieval Constable Tower but includes few surviving original features.	301 plinth 302 corbelled turrets 311 window 312 window 313 diag. buttress 314 lower section of buttress	High High  Moderate Moderate High Moderate	

ID No	Element	Description	Date	Overall Significance	Related Features	Sig.	Photo
320	East-facing elevation	The east-facing elevation of the Constable Tower has been extensively refaced; this has been achieved sympathetically, without the tooling marks which are characteristic of the 19th-century 'new build' structures. Features triple lancet window at first-floor level with trefoil-headed lights and hood mould (321). At second-floor level there is a round headed window with trefoil-headed light (322). Both are later inserts. No evidence of original window locations survives in the fabric	Mid-14th century	<b>High/Moderate</b> – part of the fabric of the medieval Constable Tower but includes few surviving original features.	301 plinth 302 corbelled turrets 321 window 322 window	High High  Moderate Moderate	
330	South-facing elevation	The south elevation of Constable Tower has been extensively re-faced and re-fenestrated by Paterson. It would appear, however, that Paterson has gone to some trouble to preserve the original masonry where possible. All of the windows are 19th century and are in three separate groups according to level. At ground-floor level there are three rectangular windows with round headed tracery (332). At first-floor level double lancets with trefoil heads and hood moulds (333), and at top floor level round headed arches with trefoil-headed lights (334). The same pattern is repeated on the east-facing elevation (320).	Mid-14th century	<b>High/Moderate</b> – part of the fabric of the medieval Constable Tower but includes few surviving original features.	301 plinth 302 corbelled turrets 331 diag. buttress 332 window group 333 window group 334 window group 335 lower section of buttress	High High  High Moderate Moderate Moderate Moderate	





ID No	Element	Description	Date	Overall Significance	Related Features	Sig.	Photo
340	Courtyard elevation	This section of the tower was rebuilt in the 19th century with no medieval material remaining. Based on the 1796 plan, the original was integrated into the north-east range (200) and curtain wall (730).	19th century	<b>Moderate</b> – significant in terms of understanding the later 19th-century development of the castle.		Moderate	
350	Ground-floor interior	The Constable Tower was modified for use as a bakehouse and store. This has involved extensive reconfiguration of the interior and the creation of new openings, including a flue for the fireplace (351) and insertion of a bread oven. No medieval features remain visible.	19th century	<b>High/Moderate</b> – overall high as part of the medieval tower but little surviving evidence pre-dating the 19th century.	351 fireplace	Moderate	 19th century fireplace (551) cut into medieval fabric
400	Neville Tower	Three-storey medieval tower forming part of the south-west group. Orientated north-northwest to south-southeast, measuring 18.0m by 10.00m externally (not including buttresses) and 15.75m by 5.40m internally. It stands 22m to the top of the battlements and 24m to the top of the turrets. There are two diagonal buttresses on the south side and a single buttress mid-way along each long wall. The walls are approx. 2.20m thick. Internal space comprises three storeys: ground-floor storage (450), first-floor hall (460) and top floor bedrooms.	Late 14th to early 15th century	<b>High</b> – part of the original fabric of the castle and one of the key features contributing to the form and layout of the complex. Of particular relevance as part of the south-west group, which is so different in type to the north-east group. Clearly a residential unit of some status. Of considerable evidential, architectural and historic value.	401 plinth 402 mach. turrets 403 stepped parapet blocking 414 side buttress 415 diag. buttress 436 diag. buttress 431 side buttress	Moderate High High/Mod  High High High High	



ID No	Element	Description	Date	Overall Significance	Related Features	Sig.	Photo
		Lower plinth (401) and upper step of buttress has been refaced by Paterson, obscuring any ground-floor openings. Parapet and turrets have been repaired and replaced but in the original configuration, including machicolated turrets (402). Evidence of stepped parapet formerly concealing turret stairs (403) in the form of V-shaped blocking beneath the battlements. Overall the diagonal buttresses are much finer and less robust than those on the north-east towers and rise in five steps, with the lower step enhanced and refaced by Paterson.					
402 502 602	Machicolated turret	Square turret above diagonal buttress with open machicolation slits on each side. Machicolation usually associated with battlements over doorways or along curtain walls, designed originally to allow defenders to pour effluents or boiling water on attackers. The Brancepeth turrets, however, would have little martial affect and are purely decorative. A form particularly associated with the master mason John Lewyn. Form appears to be original to the south-west group and shown on 18th-century illustrations. No evidence it was ever present on the north-east group.	Late 14th century	<b>High</b> – part of the original fabric of the castle (although stonework extensively replaced by Paterson). A key stylistic feature linking with Lewyn; also, important in terms of dating. Adds to the aesthetic quality of the south-west group.	400 Neville 500 Link 600 Bulmer (100 Westmorland)	High High High High	

ID No	Element	Description	Date	Overall Significance	Related Features	Sig.	Photo
410	East-facing elevation	<p>The east-facing elevation of Neville is largely devoid of features but there is evidence of the location of previous windows. At first-floor level there is a clear indication of blocking (411) associated with the sash window shown on the Hearne's drawing. Also, evidence of second-floor windows blocking but less distinct (412). Area has been resurfaced using similar material and blends in exactly with the other stonework. Similarly, the 'V' void associated with the stepped parapet (403) has been filled and is just discernible but care has been taken to match the stonework.</p> <p>Side buttress (414), stepped and reinforced at base. Areas of window blocking in the panel beyond but space very limited. Lower plinth (401) considerably built out in the 19th century.</p>	Late 14th e. 15th century	<b>High/Moderate</b> – part of the fabric of the medieval Neville Tower but few surviving original features.	401 plinth 402 mach. turrets 403 stepped parapet blocking 411 window blocking 412 upper window blocking 414 side buttress 415 diag. buttress	Moderate High Moderate Moderate Moderate High/Mod High	
420	South-facing elevation	<p>Primary elevation of the Neville Tower, considerably modified by Paterson, although substantial part of the main fabric still survives, particularly at the ground-floor level. Lower plinth refaced and extended by Paterson (401). Early illustrations show two steps and then the main body of the structure but now five additional steps at ground-floor level, obscuring any features. Pointed-arched window with plate tracery (quatrefoil and two trefoil lights) at first-floor level (421). This is 19th century in date. Eighteenth-century illustrations indicate that this replaces a Georgian window, itself a later addition. Second-floor window is a double trefoil-headed light with hood mould (422). Again, this is 19th century in date and replaced a much</p>	Late 14th century	<b>High</b> – part of the fabric of the medieval Neville Tower but few surviving original features. This elevation forms part of an important view of the castle looking north-west from the Park. The towers stepping out in sequence is a designed view, which is almost classical in proportion.	401 plinth 402 mach. Turrets 403 stepped parapet blocking 421 window 422 window 415 diag. buttress 436 diag. buttress 437 roll moulding 438 saltire escutcheon	Moderate High High/Mod Moderate Moderate High High High High	







ID No	Element	Description	Date	Overall Significance	Related Features	Sig.	Photo
		<p>smaller window in the same location. This is shown on Hearne's drawing. Blocking of 'V' parapet void visible (403). Machicolated turrets replaced by original in design (402).</p> <p>Escutcheon (438) set above window 422 bears the saltire set within the garter of the Order of the Knights of the Garter. Given its proximity to the 19th-century window, this has clearly been reset, but it is unknown if it originally came from the tower.</p>					


ID No	Element	Description	Date	Overall Significance	Related Features	Sig.	Photo
430	West-facing elevation	<p>West-facing elevation of the Neville Tower is adjoined at the north-west end by the Link Tower. Visually, this elevation is divided into two vertically by the side buttress (431), which steps up in five sections like the diagonal buttresses. Both have similarly been widened and enhanced at the lower level by Paterson. Much of the original masonry survives, but there is evidence of blocking and refacing indicating multi-periods of change. Two main window groups at first and second-floor level, both 19th century in date. No medieval windows visible. Any evidence of windows at the ground-floor level are blocked by the later plinth facing. Blocked stepped parapet (403) just visible on south side. Turrets and crenulation repaired and replaced but original in design (402).</p> <p>Of interest is the roll moulding (437) on the south-west diagonal buttress (436), which is not found anywhere else. This looks to be 18th century in date but could be earlier.</p>	Late 14th century	<b>High</b> – part of the fabric of the medieval Neville Tower but few surviving original features. Like 420, this elevation has additional aesthetic significance as it was designed to make a visual impact. Forms part of a key long view of the castle from the higher ground to the south-west of the complex.	401 plinth 402 mach. Turrets 403 stepped parapet blocking 431 side buttress 432 window 433 window 434 window 435 window 436 diag. buttress 437 roll moulding	Moderate High High/Mod  High Moderate Moderate Moderate Moderate High High/Mod	 <p>Roll moulding (437)</p>

ID No	Element	Description	Date	Overall Significance	Related Features	Sig.	Photo
432 433	Window group	Group of two windows at first-floor level, both 19th-century Romanesque arched windows with two round headed lights and a moulded and stopped drip mould. No precedent for this design in any of the earlier illustrations of the complex. Paterson makes a distinction between the windows used on Neville and on those on Link and Bulmer. Is he just creating interest or reflecting an original variation in design?	19th century	<b>Moderate</b> – significant in terms of Paterson's work on the later castle but of little value to understanding the medieval origins of the building. Of considerable aesthetic value as part of one of the main long views of the building.	432 window 433 window	Moderate Moderate	
434 435 422	Window group	Group of two windows at second-floor level. Double-light, trefoil-headed windows with square-headed hood mould. This is the same design as that on the south face of the tower (422). All of these date to the 19th century. Variations of this form used extensively by Paterson throughout the castle.	19th century	<b>Moderate</b> – significant in terms of Paterson's work on the later castle but not to the understanding of the medieval origins of the building.	434 window 435 window 422 window	Moderate Moderate Moderate	







ID No	Element	Description	Date	Overall Significance	Related Features	Sig.	Photo
440	Stair Tower	At the angle between Neville and Link is a stair tower for a spiral staircase running the full height of the building. This is lit at each turn by a window. The top three windows are original medieval slit windows (441–443). The lower window (at first-floor level) is 19th century (444). The feature extends down to the basement level and there were almost certainly windows here, but they are now obscured by the enhanced and refaced lower plinth (401).	Late 14th early 15th century	<b>High</b> – part of the fabric of the medieval Neville/Link Towers and extensively well-preserved, featuring the only surviving medieval windows associated with Neville. Also important in terms of understanding the layout of the medieval complex.	441 slit window 442 slit window 443 slit window 444 window 401 lower plinth 430 Neville west elev. 510 Link south elev.	High High High Moderate Moderate High  High	
450	Ground-floor interior (basement)	A rectangular open space, measuring 15.75m by 5.40m and approximately 4.20m high. The roof is a single barrel-vaulted stone structure (451). The space was latterly used as a wine vault and an array of wine bins conceal much of the north, east and west walls of the building. A number of features are nevertheless visible, and the fabric of the space is essentially medieval in date.  The room is entered from the north along a narrow corridor. At the southern end of this is section of medieval wall (452), which formed the south-east external wall of Link. The rest of the wall has been built out and refaced.  The present door is modern. Just inside the doorway, in the north-west corner is a small recess, associated with a staircase (453) shown on the 1796 plan. Vestiges of a springer	Late 14th early 15th century	<b>High</b> – the Neville Tower is of considerable evidential significance and features a small number of original medieval features. However, significance is slightly limited by the later wine bins, which obscure any features that may survive in these areas; however, these themselves form part of the later history of the castle complex. The books stored in the area also limit access and visibility, although in reality the impact of this is marginal given the presence of the wine bin.	451 barrel vaulted roof 452 section of wall 453 base of stairs 454 window 455 window 456 blocked opening 457 cistern	High  High High High High High  High	 Base of stairs (453)



ID No	Element	Description	Date	Overall Significance	Related Features	Sig.	Photo
		<p>indicate the entrance to this was once arched.</p> <p>At the southern end of the room are two segmental arched window recesses, one on the west wall (454) and one on the east wall (455). Access to both was limited and the rear of the feature not visible but they have a deep splay.</p> <p>The south wall features evidence of a large blocked rectangular opening, occupying much of the end wall (456). It measures approx. 2m across and begins 1m below the apex of the barrel vaulting (base of feature not visible). Possible corbels visible on each side.</p> <p>Only other visible feature of note is a 'cistern' (457) in the south-east corner of the room, beneath window 455. This was excavated approx. 20 years ago but the records have since been lost.</p>					
460	First-floor interior	<p>The first-floor hall measures 15m in length but possibly originally extended further north to incorporate the area of the ovoid passage (there is room for a further bay of vaulting at this end of the building). The present ceiling (461) comprises three bays of medieval quadripartite vaulting with chamfered ribs ending in a simple undecorated corbel (462). None of the other features in the room are original and it was extensively modified by Paterson, including the Romanesque fireplace (463), echoing the design of the windows. A fireplace is shown in this location on the 1796 plan and this is probably the position of the medieval fireplace.</p> <p>A deep splayed window (464) in the ovoid passageway marks the former location of the stairs rising from the ground floor.</p>	Late 14th early 15th century	<b>High</b> – the vaulted roof of the first floor is of considerable evidential significance, but the greatest value of this room is probably its aesthetic and communal value in terms of evoking the character and grandeur of the medieval hall, even though that may be a 19th-century reimagining of such.	461 quad. vaulting 462 corbels 463 fireplace 464 window splay	High High Moderate Moderate	

ID No	Element	Description	Date	Overall Significance	Related Features	Sig.	Photo
500	Link Tower	<p>Medieval tower forming part of the south-west group and immediately adjoining Neville. Orientated north northwest by south south-east, measuring approx. 15.50m by 9.50m externally (not including buttresses) and 13.35m by 4.70m internally. It measures 21.50m to the top of the battlements and 24m to the top of the turrets. There is a single diagonal buttress on the south-west corner and a single central buttress on the west side. The walls measure approx. 2.20m thick.</p> <p>The lower plinth has been refaced by Paterson (501) on both the tower and buttresses. Machicolated turrets (502) and stepped parapet (blocked) (503) are the same as those observed on Neville and Bulmer.</p>	Late 14th to early 15th century	<b>High</b> – part of the original fabric of the castle and one of the key features contributing to the form and layout of the complex. Of particular relevance as part of the south-west group, which is so different in type and form to the north-east group. Clearly a residential unit of some status. Of considerable evidential, architectural and historic value. Relationship with Bulmer and Neville important in terms of understanding the development of the medieval castle.	501 plinth 502 mach. turrets 503 stepped parapet blocking 504 wall refacing 414 buttress 415 diag. buttress	High Moderate High/Mod Moderate High High	






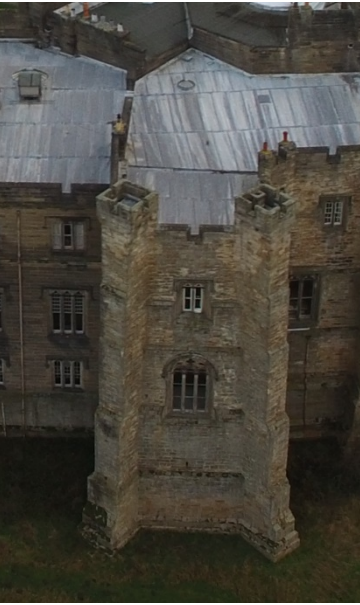
ID No	Element	Description	Date	Overall Significance	Related Features	Sig.	Photo
510	South-facing elevation	<p>South-facing elevation of Link. This has been extensively modified by Paterson, although a substantial part of the main fabric still survives. Lower plinth refaced and extended by Paterson (501) and wall refaced adding a second tier that is not shown on earlier engravings of the building. This has obscured much evidence of any earlier features. Tudor cross window preserved at second-floor level (511). This is the only surviving window in the complex dating to this period and is the same design as those shown on the Bailey engraving.</p> <p>Below this, at first-floor level, is a 19th-century window (512). Blocking of 'V' stepped parapet void visible (503). Machicolated turrets original in design though replaced (502)</p> <p>Diagonal buttress (513) at the angle ascending in eight stages, the lowest three being 19th century.</p>	Late 14th early 15th century	<b>High</b> – building is double fronted, so this is one of the two main facades. Forms part of the key long view of the castle looking north-west from the Park. Part of the medieval fabric of the castle and includes evidence of Tudor modification.	501 plinth 502 mach. turrets 503 stepped parapet blocking 511 window 512 window 513 diag. buttress	Moderate High High/Mod  High Moderate High	
511	Cross window	Mullion and transom window with four lights of the same style as those of the Tudor Tower and range shown on Bailey's engraving. Only surviving example of this form. Opening now blocked.	Late 15th to early 16th century	<b>High</b> – of high evidential value as indicative of a phase of early modification corresponding with the development mentioned by Leland.	510 south-facing elev.	High	


ID No	Element	Description	Date	Overall Significance	Related Features	Sig.	Photo
512 521 522	Window group	Nineteenth-century windows in Link, these are slightly different in style to those used in Neville. Double-light window featuring round arched heads with trefoil tracery. Pilaster mullions set in a rectangular frame without hood mould.	19th century	<b>Moderate</b> – significant in terms of Paterson's work on the later castle. Interesting that he is making a distinction between the towers by using different window types.	512 window 521 window 522 window 510 south-facing elev. 520 west-facing elev.	Moderate Moderate Moderate High  High	
520	West-facing elevation	Similar to the west-facing elevation of Neville, this is visually divided into two by a side buttress (526). This extends beyond the height of the building and ends in a machicolated turret (502). Line of the V-shaped stepped parapet (503) visible as blocking on the south-east side but not on the south-west side (see Bailey, Fig.11). As a group, this creates the impression that Link runs east to west when viewed from the south-west. A similar visual conceit appears on Neville too. There are five windows: two large 19th-century windows (521 and 522) at first-floor level (the same as that on the south side of the building (512)); two double lancet windows at second-floor level (523 and 524) (the same as on Neville) and a small slit window (525). This is also 19th century in date.	Late 14th early 15th	<b>High</b> – Forms part of the key view of the castle looking north-east. Part of the medieval fabric of the complex and makes an important contribution to the overall design and look of the south-west group.	501 plinth 502 mach. turrets 503 stepped parapet blocking 521 window 522 window 523 window 524 window 525 window 526 side buttress	Moderate High High  Moderate Moderate Moderate Moderate Moderate High	
530	Link angle wall	At the angle between Link and Bulmer there is a section of wall (530) similar to that between Neville and Link (440). Unclear if this is a second stair tower but looks to be part of the original fabric. No slit windows as in 440. There	Late 14th early 15th century	<b>High?</b> – thought to be part of the fabric of the medieval tower but warrants further examination. Could be important in terms of understanding the layout and operation of the medieval complex.	531 window 440 stair tower	Moderate High	

ID No	Element	Description	Date	Overall Significance	Related Features	Sig.	Photo
		is a modern window (531) at second storey height associated with a WC. Feature part obscured by drainpipes.					
540	East wall	The east wall of Link has been incorporated into the later 19th-century complex, but a small section remains visible on the approach into the ground floor of Neville (452).	Late 14th early 15th century	<b>High</b> – because it forms part of the medieval fabric of the castle, but the extent of survival is unknown.	452 wall	High	
550	Ground-floor interior (basement)	The ground floor of Link is a single open space measuring 13.35m by 4.70m. It has a pointed-arched vaulted ceiling measuring 4.60m from floor surface to apex. The room has been modified for use in the 19th century as a beer vault, with the addition of a series of stone benches along the south, north and east walls and there are two large upright barrels blocking access on the west side and a third on the south side. A number of earlier features are, however, visible. Entrance is from the north end via Bulmer (651). This was formerly a window (654), refaced on the south side with 19th-century stonework. The original entrance may have been to the north-east where there is a section of visible wall disturbance in Bulmer (653).	Late 14th early 15th century	<b>High</b> – the basement of Link, perhaps more than the other two towers, contains not only evidence of the medieval layout of the complex but also multi-phases of blocking and reuse. It contains stylistic evidence in terms of the vaulted roof and pointed-arched openings. Unfortunately the blocking on the two side windows make it difficult to determine their original form. The intramural staircase is important in terms of understanding the layout and access through the medieval complex. The bread oven and evidence of burning shows later activity and use of the space. Has some aesthetic value in terms of the quality of the architecture but this has been somewhat obscured by	551 vaulted ceiling 552 burnt aperture 553 bread oven 554 arched door 555 intra-mural stair 556 opening with iron surround 557 blocked arch 558 void behind 559 pointed-arch door 560 intra mural area SW corner 561 rounded arched door 562 window with deep splay 563 blocked window	High Moderate High High High  Moderate  High Low High  High  Moderate  Moderate  High High	 Blocked arched opening (557)





ID No	Element	Description	Date	Overall Significance	Related Features	Sig.	Photo
		<p>On the east wall there are a series of features. In the middle of the wall is a chamfered pointed arch (554) leading to an intra-mural stair (558); these are both medieval in origin. Later features are a small bread oven (553) and an aperture in the north-east wall (552) where there is evidence of considerable burning and part of the wall has been hacked out. In the south-east corner of the room is a square iron-framed aperture associated with an area of disturbed masonry (556). This might be a door leading into the base of the stair beyond (453) but that is uncertain.</p> <p>At the south end is a central, blocked, pointed-arched opening (557) standing 3.70m high and 1.70m wide. Behind the blocking there is a void in front of the outer wall and leading into this to the west is a blocked pointed-arched door (558) associated with an intra-mural space (559) possibly a garderobe that occupied the south-west corner of the tower but has been partially blocked. Evidence of this is visible in the splay (560) of the adjacent 19th-century slit window (525). Later this was converted into a cupboard, accessed via a round-headed arched door (561).</p> <p>On the west side are two blocked windows. Part of the south window (563) remains visible but the north window is totally blocked and concealed behind a cupboard.</p> <p>A third window is shown on the west side on the 1792 plan but no evidence of this was visible at the time of survey.</p>		later modifications and overall Bulmer is a better exemplar.	564 blocked window 565 possible masons mark	High	 <p>Intramural staircase (555)</p>  <p>Window opening (563)</p>



ID No	Element	Description	Date	Overall Significance	Related Features	Sig.	Photo
570	First-floor interior	The first floor is very similar in form to Neville, featuring three bays of quadripartite vaulting (571) with chamfered ribs and plain corbels (572), although these are slightly different in shape.	Late 14th early 15th century	<b>High</b> – the vaulted roof of the first floor is of considerable evidential significance, but the impact of the space is not as dramatic as Bulmer and Neville.	571 quad. vaulting 572 corbels	High High	
600	Bulmer Tower	<p>Medieval tower forming part of the southern group. Orientated approx. east to west, measuring 18m by 9.80m externally and 15.50m by 5.25m internally. Stands 22m to the top of the battlements and 24m to the top of the turrets. Notably the western end wall of Bulmer is much thinner than those of the other two towers in the group, measuring less than a metre thick (0.90m).</p> <p>Tower features two diagonal buttresses at the west end of the building. The north buttress is bigger than that on the south side, marking the point where the building formerly abutted the Tudor Tower demolished by Paterson.</p> <p>Unlike the other towers, the lower plinth has not been enhanced and refaced, although the diagonal buttresses have been strengthened. Similarly, the building has not been uniformly refaced. Therefore, evidence</p>	Late 14th early 15th century	<b>High</b> – part of the original fabric of the castle and one of the key features contributing to the form and layout of the complex. Of particular relevance as part of the southern complex, which is so different in type to the northern group. Clearly a residential unit of some status. Bulmer is quite different in form in some ways to Neville and Link and of considerable evidential, architectural and historic value in terms of understanding the development of the medieval castle.	601 plinth 602 machicolated turrets 603 stepped parapet blocking 610 south-facing elev. 620 west-facing elev. 630 north-facing elev.	High High High High High High	

ID No	Element	Description	Date	Overall Significance	Related Features	Sig.	Photo
		of the former fenestration remains visible. Features a lower plinth (601), machicolated turrets (602) and stepped parapet (blocked) (603).					
610	South-facing elevation	The south-facing elevation of Bulmer has been much modified but not extensively refaced and there is evidence of phases of modification. In particular, this is the only tower in the south-west group where the ground floor is not hidden by later refacing. Features two windows, both 19th century. Both are the same form as those on Link but different to those on Neville. Again, raises the question as to whether Paterson was reflecting an earlier association. At first-floor level is a double lancet with trefoil-headed lights divided by pilasters and set in a rectangular framework (611). At first-floor level is a double lancet with trefoil-headed lights and hood mould with stops (612). Diagonal buttress on south-west side, rising in six steps (613), all original.	Late 14th early 15th century	<b>High</b> – forms part of the key long view of the castle looking north-west from the Park. Part of the medieval fabric of the castle.	601 plinth 602 mach. turrets 603 stepped parapet blocking 611 window 612 window 613 diag. buttress	Moderate High High  Moderate Moderate High	
620	West-facing elevation	Primary elevation. Unlike the other towers the building ascends in six stages, each defined by a string course. The first is just above ground level and each then rises in measured sections reflecting the steps of the diagonal buttresses. There are three windows. At ground-floor level is an original medieval slit window (621). Above this is a grand 19th-century window with a quatrefoil plate tracery, and three trefoil-headed lancets, separated by pilasters, with a roll moulded hood and bullhead stops (622). This is a 19th-century addition but may have been emulating that depicted in this location by Bailey in 1777. At second-floor level is a double, trefoil-headed window with hood mould (623). The line of the	Late 14th early 15th century	<b>High</b> – part of the fabric of the medieval Bulmer Tower with a small number of surviving medieval features. Like the south elevations of Link and Neville, this forms part of a unified designed intended to be viewed from a distance and create and imposing and aesthetic significance visual impact. Forms part of a key long view of the castle from the higher ground to the south-west of the complex.	601 plinth 602 mach. Turrets 603 stepped parapet blocking 621 window 622 window 623 window 624 sluice 613 diag. buttress 614 diag. buttress	Moderate High High  High Moderate Moderate High High High	





ID No	Element	Description	Date	Overall Significance	Related Features	Sig.	Photo
		adjacent string course in both cases is followed to form the cill of the window. At ground-floor level the vent of the garderobe is visible on the south side (624). Stepped parapet (blocked) (603) and machicolated turrets at roof level.					
630	North-facing elevation	<p>This elevation formerly abutted the Tudor Tower and range shown on the 1796 plan of the castle. Thickness of the walls indicated on the plan suggests that on demolition of the Tudor Tower much of this elevation must have been rebuilt.</p> <p>Three tiers of stonework on this side, compared to five on the west side. Lower plinth (601) and section above (631) certainly extensively refaced and probably second storey too (632). However, the stonework is very different to that used in the adjacent 19th-century building, and to the replaced battlements. Indicates Paterson reused the medieval/Tudor material to indicate the age of the tower and extent of original stonework. Blocked window at second-floor level (633), possibly evidence of late 19th- or early 20th-century modification,</p>	Late 14th century with 19th century rebuild	<b>High</b> – part of the fabric of the medieval Bulmer Tower with a small number of surviving medieval features. Like the south elevations of Link and Neville, this forms part of a unified designed intended to be viewed from a distance and create and imposing and aesthetic significance visual impact. Forms part of a key long view of the castle from the higher ground to the south-west of the complex.	601 plinth 602 mach. turrets 631 refaced panel 632 refaced wall? 633 blocked window 634 slit window 635 slit window	Moderate High High High Moderate  Moderate Moderate	





ID No	Element	Description	Date	Overall Significance	Related Features	Sig.	Photo
		associated stepped window (665) has been much modified. The fireplace on the north wall appears to have been enlarged and to the east there is an area of disturbed stonework (667). The barrel vaulting at the eastern end of the room looks to have been replaced and it is possible that there may have been considerable modification at this end of the room.			671 mason's mark 672 mason's mark 673 mason's mark 674 mason's mark	High High High High	
	Stepped window (665)						
680	First-floor interior (Baron's Hall)	The first-floor hall measures 13m by 6m in length. Like the others in the group it features a three-bay quadripartite vaulted roof (681), but with roll moulded rather than chamfered ribs, and plain corbels (682). None of the other features in the room are original and the hall has been extensively modified by Paterson.	Late 14th early 15th century	<b>High</b> – the vaulted roof of the first floor is of considerable evidential significance but, like the Neville hall, the greatest value of this room is its aesthetic and communal value in terms of evoking the character and grandeur of the medieval castle.	681 quad. vaulting 682 corbels	High High	
700	Curtain Wall	Curtain wall encircling the castle enclosure. Divided into several sections, some of which are original.	13th century rebuilt in 14th century	<b>High</b> – of exceptional evidential value as part of the layout of the medieval castle. Contains only clear evidence of an earlier phase of build which clearly pre-dates most of the	710 north wall 720 North-east range 730 south section	High High High	







ID No	Element	Description	Date	Overall Significance	Related Features	Sig.	Photo
				building on the sites. The curtain wall provides a framework for interpreting later phases of castle development.	740 north-west section 750 north-west bartizan 760 north section 770 north bartizan 780 north section	High/Mod Moderate High High High	
710	North section of curtain wall	Section of wall running from the gatehouse to Westmorland. Orientated north-west to south-east measuring approx. 25m in length and standing 12.60m high. Features a corbelled parapet with wide crenulations above, both rebuilt by Paterson but to the same design as that depicted in the Grimm drawing. The wall has been extensively re-faced and there is no indication of the windows shown on the same sketch. Previously covered with ivy, which has caused uneven weathering. Small bartizan adjoining Westmorland (711) is probably a 19th-century addition but may have reproduced an existing feature. A similar feature is shown on the Buck engraving adjoining the Constable Tower.	13th century rebuilt in 14th century	<b>High</b> – part of the fabric of the medieval curtain wall and an important feature in terms of defining the castle complex.	711 –angle bartizan	Moderate	



ID No	Element	Description	Date	Overall Significance	Related Features	Sig.	Photo
720	Section between Westmorland and Constable	<p>Approx. 24.50m section of curtain wall running between the Westmorland and Constable Towers. Stands 13.50m high and formed part of the north-east range (200) shown on the 1796 plan and also illustrated on the engraving by Griffith c 1779 (Fig 17). Section shows evidence of a number of phases of modification. The corbelled battlement parapet (721) is by Paterson but a copy of the original. The line of the 19th-century work is very apparent. There is also evidence of a different phase of work that includes the blocking of the openings shown on the Griffith engraving (727). This includes the partial remains of a window tracery. Given that these were visible in 1800, both of these phases date to the 19th century and the variance could represent only a break over a season of build.</p> <p>There are eight windows, all medieval in form but all except 723 are probably later inserts, as all the stonework looks very new. No windows are shown on the 1796 plan in this location, but they are also not depicted on the 1922 plans, so are probably above the cutting plane.</p> <p>At ground-floor level there is a single 19th-century rectangular slit window (729) that lights the staircase.</p>	Mid-14th century	<b>High</b> – part of the fabric of the medieval curtain wall and also associated with the North-east Range (200) stonework.	721 parapet 722 window 723 window 724 window 725 window 726 window 727 window blocking & tracery 728 windows 729 window	Moderate Moderate High Moderate Moderate Moderate Moderate Moderate Moderate	
722-726	Window group	<p>Set of three trefoil-headed single-light windows running just above the lower plinth. All are the same size and shape and except 723 are new stonework. It is difficult to determine if these are replacements of earlier windows in the same location but two are blocked indicating they are decorative, so possibly reflecting an intermural passage, now gone. The window at the southern end (722) is blocked and</p>	Mid-14th century with 19th century mods.	<b>High</b> – part of the fabric of the medieval curtain wall although rebuilt in the 19th century. However Paterson may have copied the original form and possibly the location.	722 window 723 window 724 window 725 window 726 window 200 north-east range	Moderate High Moderate Moderate Moderate High	

ID No	Element	Description	Date	Overall Significance	Related Features	Sig.	Photo
		comprises new stonework; the middle window (723) appears to be original, although the head has been replaced. This is also blocked. The final window in the group (724) is new stonework and lights the stairs in the Westmorland Tower. However, this goes through a very thick wall, suggesting Paterson may have tried to utilise the existing feature. Two other trefoil-headed window (725 and 726), set above the others may form part of the same group.					
727-728	Window group	Two lancet windows set at first and second-floor level. New stonework. Inserted by Paterson potentially to deliberately contrast with the 'original' trefoil-headed designs which appear elsewhere.	19th century	<b>Moderate</b> – 19th century features but they do indicate that Patterson was making sensitive conservation decisions in his choice of new features.	727 window 728 window	Moderate Moderate	



ID No	Element	Description	Date	Overall Significance	Related Features	Sig.	Photo
730	Section between Constable and Russell Towers	Section of curtain wall measuring 18m in length and running south between the Constable Tower and the Russell Tower. This originally extended up to the Neville Tower; a total length of 52m. The 1796 plan shows the section divided in two with a garden wall to the south. The medieval fabric is obscured at ground and first-floor level by a modern extension but is visible extending above the roofline of this structure. The upper level of the wall, parapet and crenulations are all 19th century in date. The angled corbelled bartizan (731) adjoining each of the flanking towers is by Paterson but may relate to similar feature shown on the 1728 Buck engraving. Russell tower replaces small tower shown on 1796 plan. No indication that any of the fabric relating to this structure is incorporated in the 19th-century tower.	Mid-14th century with 19th century mods.	<b>High</b> – part of the fabric of the medieval curtain wall, even if obscured by later structure.	731 corbelled bartizan 732 corbelled bartizan	Moderate  Moderate	
740	Section of curtain wall between Paterson's service wing and the north-west angle tower (750)	Section of curtain wall measuring approx. 18.50m in length and running between the service wing and north-west angle tower (750). Faces north-west and stands 14.25m on the south side, adjacent to the service wing, and 13.80 at the angle tower. Extensively rebuilt or rephased by Paterson. Features a lower plinth (741), standing 2.50m high and a string course (742) running at 8.50m. Approx. 3m above this is a corbelled hanging parapet with crenulations above, all 19th century in date. Shouldered arched (743) doorway provides access into the castle courtyard. This is a modern feature and it is unknown whether Paterson was reflecting an existing doorway.	19th-century rebuild but poss. with some surviving fabric	<b>High</b> – although extensively rebuilt, this section of wall remains of high evidential and aesthetic value as part of the layout of the medieval castle complex.	741 plinth 742 string course 743 doorway	Moderate Moderate Moderate	

ID No	Element	Description	Date	Overall Significance	Related Features	Sig.	Photo
750	North-west bartizan	North-west angle tower. One of two towers dividing the length of wall on this side of the castle complex. The north tower (770) is medieval but this is a 19th-century copy. It replaces a tower known to be in this location as described by Leland and Hutchinson. This must have been in a state of disrepair and has been extensively rebuilt although fragments of medieval masonry may be preserved at the core of the structure. Stands to a height of 17.50m, projecting 3.15m above the battlements. Square tower with hanging corbelled parapet on the outer side and squinch arch (753) on the inner, courtyard side. Slit window on courtyard side (754).	19th-century rebuild but poss. with some surviving fabric	<b>High</b> – although extensively rebuilt, this replaces an original feature in this location detailed in historical accounts of the castle. Of considerable evidential, historic and aesthetic value	751 plinth 752 string course 753 squinch 754 window 755 clasping buttress	Moderate Moderate Moderate Moderate	
760	Section of wall between north-west and north bartizan	Section of curtain wall measuring approx. 23m in length and running between the two angle towers (750 and 770). Faces north-west and stands 13.50m high. Approximately 6.00m north-east of north-west angle tower (770) there is a marked break in the masonry between the 19th-century refaced/rebuilt material and the original medieval curtain wall (761). After this point more of the medieval wall survives, although there are sections of refaced masonry. The lower plinth (762) is 19th century, standing 3.40m high. Above this is a section of randomly coursed rubble built wall (763) extending to a height of 7.40m from the ground surface, above which is a 2.80m high section of coursed sandstone ashlar wall (764).	13th century, 14th century, 19th-century rebuild.	<b>High</b> – of exceptional significance as part of the medieval masonry of the castle and potential evidence of two phases of medieval build, the first (763) being 13th century in date and the second (764) 14th century.	761 plinth 762 rubble build 763 ashlar build	Moderate High High	

ID No	Element	Description	Date	Overall Significance	Related Features	Sig.	Photo
		The corbelled parapet and crenulations are 19th century					
770	North bartizan	North angle tower. This is the second of the two towers overlooking this section of wall. This tower is medieval in origin and comprises a square bartizan tower with corbelled and machicolated parapet on the outer side (north) and squinch arch (771) on the courtyard side. Clasping buttress at angle (772) is 19th century, as are the crenulations. Slit window on courtyard side (773).	13th century, 14th century, 19th-century rebuild.	<b>High</b> – an original feature associated with a section of 14th-century wall and referred to by Leland and Hutchinson. Of considerable evidential, historic and aesthetic value.	761 plinth 762 rubble build 763 ashlar build 771 squinch 772 clasping buttress 773 window 774 rain spout	Moderate High High High Moderate  High High	
780	Section of curtain wall from north angle tower to gatehouse	Section of curtain wall the same as 760 in form for the first 16m, being primarily medieval in date except for the lower plinth and corbelled battlements. There is then a distinct change, the 11m section from this point to the gatehouse is then extensively rebuilt or refaced.	13th century, 14th century, 19th-century rebuild.	<b>High</b> – of exceptional significance as part of the medieval masonry of the castle and potential evidence of two phases of medieval build, the first (782) being 13th century in date and the second (783) 14th century.	781 plinth 782 rubble build 783 ashlar build 784 change in fabric	Moderate High High Moderate	



## APPENDIX B: Brancepeth Castle Documentary Audit

DRO=Durham Record Office; DUSC=Durham University Special Collections; HE = Historic England; TNA =The National Archive; NRO=Northumberland Record Office

Archive	Date	Ref	Type	Title	Source	Notes
British Library	1773-1794	MS 15538; f.98	Drawing	Brancepeth Castle. Grimm, Samuel Hieronymus, 1773-1794	British Library catalogue	
British Library	1773-1794	MS 15538; f.98	Drawing	Brancepeth Castle. Gateway Grimm, Samuel Hieronymus, 1773-1794	British Library catalogue	
Derbyshire Record Office	1634	D258/31/10/1	Deeds	Bargain and sale under Exchequer Court decree of Brancepeth Castle to Lord Falconberge, Sir Patrick Curwen and Couyers Darcy 1634	National Archive Catalogue	Interesting, but probably of little direct relevance to current research.
Dobson Archive	1939		Plan	Plan of all floors prepared by Joshua Clayton & Deas Architects for the War Office		Referred to through the report and used as a basemap for illustrations
DRO	1704	D/Br/D 246	Deed	Sir Ralph Cole, bart. (2) Sir Henry Belasyse, Knt. Copy assignment of the residue of a term of 99 years of the lordship and manor of Brancepeth, excepting only the castle of Brancepeth together with the West Park and Helme Park as specified.	DRO Catalogue	Not seen
DRO	1769	D/CL 23/125	Drawing	The south west view of Brancepeth Castle, near Durham, 1769 Engraving of a south-west view of Brancepeth Castle, including a view of the formal garden	DRO Catalogue	Actually a copy of Buck (Fig. 10 in report)
DRO	1797	D/Br/P 8	Plan	'Sketch of the Estate of Brancepeth in the County of Durham belonging to Wm. Russell Esq.', 1797 Gives names of farms with buildings, Brancepeth Castle and grounds, villages of Brancepeth and Stockley, field boundaries with acreage, woodland and roads	DRO Catalogue	No specific detail of castle
DRO	1740	D/Br/P 6	Plan	Plan of the Manor of Brancepeth in the County of Durham belonging to William Belasyse, Esq c 1740	DRO Catalogue	Fig. 7 in report.
DRO	1799	D/Br/E 52	Notes	Notes concerning the connection of the Neville family with Brancepeth Castle.	DRO Catalogue	Reviewed
DRO	1819	D/CL 23/135		Brancepeth Castle. Durham, drawn by J.P. Neale, engraved by W. Radclyffe, 1819 Engraving of Brancepeth Castle, showing the steep slope down to Stockley Beck, with deer and trees in the foreground	DRO Catalogue	Not relevant to current project
DRO	1829	D/CL 23/136		North west view of Brancepeth Castle, drawn by W.A. Nesfield, engraved by John Pye, 1829 Engraving of Brancepeth Castle with Brandon's Church on the right and deer in the foreground	DRO Catalogue	Not relevant to current project
DRO	1838	D/CL 23/141		Brancepeth Castle, as it appeared before the alterations, printed by McQueen, 1838	DRO Catalogue	Published in Surtees 1838 (Fig. 18)
DRO	1870	D/Br/P 185	Plan	Plan of Brancepeth Castle showing kitchen drain, deep drain and bell from gateway, by J.W. Spoor, 1870	DRO Catalogue	Not seen - after 19th century development
DRO	1879	D/Br/P 187	Plan	Detail of stone floor in the chapel at Brancepeth Castle, relaid 1879, 1911	DRO Catalogue	Not seen - after 19th century development
DRO	1883	D/Br/P 186	Plan	Photocopy of Brancepeth Castle, Plan of New Drainage by Waller and Sons of Belgrave Square, September 1883	DRO Catalogue	Not seen - after 19th century development
DRO	1883	D/CL 5/353-360	Photographs	Photographs of Brancepeth Castle, Brancepeth, c 1883	DRO Catalogue	Not seen - after 19th century development
DRO	1903	D/CL 27/278/195	Postcard	Postcard of Brancepeth Castle, looking north-west, n.d. [postmark 21 March 1903] With a note from 'K.D.' to 'F.D.'	DRO Catalogue	Not seen - after 19th century development

## APPENDIX B: Brancepeth Castle Documentary Audit

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Archive	Date	Ref	Type	Title	Source	Notes
DRO	1906	D/Br/P 202	Plan	Plan, section and elevation of proposed alterations and repairs to Estate Workshops at Brancepeth, 10 December 1919	DRO Catalogue	Not seen - after 19th century development
DRO	1909	D/Br/P 191	Plan	Detailed plan of new flower gardens at Brancepeth Castle, with index, 1909	DRO Catalogue	Not seen - after 19th century development
DRO	1910	D/CL 27/278/196	Postcard	Postcard of Brancepeth Castle, looking north-west, n.d. [postmark 21 March 1903] With a note from 'K.D.' to 'F.D.'	DRO Catalogue	Not seen - after 19th century development
DRO	1916	D/CL 27/278/197	Postcard	Postcard of Brancepeth Castle, looking west, n.d. [postmark 18 March 1916]	DRO Catalogue	Not seen - after 19th century development
DRO	1920	D/Br/P 203	Plan	Proposed new front elevation for offices at Brancepeth Castle, n.d. [1920s]	DRO Catalogue	Not seen - after 19th century development
DRO	1922	D/Br/P 188/1-4	Plan	Brancepeth Castle, Co. Durham floor by Albert B. Brooks of Durham, County Engineer, December 1922	DRO Catalogue	Basement plan used in Fig. 20
DRO	1922	D/Ed 18/11/24		Sale catalogue of the contents of Brancepeth Castle, belonging to Viscount Boyne, 9 - 14 October 1922	DRO Catalogue	Not seen
DRO	1942	D/Br/P 189/1-4	Plan	Floor plan of Brancepeth Castle, endorsed "Durham Light Infantry", 30 October 1942	DRO Catalogue	This is a later copy of the 1939 Brookes plan which is in the owners possession.
DRO	1587 onwards	D/Br/D 209-296	Various	Deeds relating to Brancepeth Castle/Manor various bills of sale of castle, East and West park between 1587 and 1637	DRO Catalogue	Reviewed - needs more detailed analysis.
DRO	1627 (8 Aug)	D/Br/D 210	Deeds	Sir John Walter, Knt., Chief Baron of the Exchequer; Sir James Fullerton, knt., gentleman of the bedchamber; and Sir Thomas Trivor, knt., baron of the exchequer (2) Henry Gybb of London, esq. Assignment of a lease for the residue of a term of 99 years of the castle of Brancepeth together with the East and West Park. Sum of £40	DRO Catalogue	View one or two of these and assess relevance.
DRO	1628 (31st March)	D/Br/D 297	Charter	Royal charter granting lands in Brancepeth to Lancelot Fetherstonhaugh and heirs	DRO Catalogue	Not seen
DRO	1634 (17th may)	D/Br/D 212	Deeds	Henry Gibb of London, esq.; John Young, professor of theology, of Winchester; and John Sandeleuce, a gentleman of the bed chamber (2) Thomas Lord Fauconberg, baron of Yarum [Yarm]; Patrick Curwen of Workington, Cumbria, bart.; and Conyers Darcy of Horneby Castle, Yorkshire, esq. Bargain and sale enrolled of the castle of Brancepeth together with the East and West Park worth an annual rent of £40 Consideration: £3,000	DRO Catalogue	Not seen
DRO	1634 (27 March)	D/Br/D 211	Deeds	Henry Gibb of London, esq. (2) William Davy of Horneby Castle, Yorkshire, esq. Assignment of a lease for the residue of a term of 99 years of His Majesty's manor of Brancepeth with the East and West Park Consideration: £4,000	DRO Catalogue	Not seen

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Archive	Date	Ref	Type	Title	Source	Notes
DRO	1636 (24th May)	D/Br/D 215	Deeds	Dame Anne Middleton of London, widow; Nicholas Corselis of London, merchant; Thomas Houlkof of Inner Temple, London, gent.; and James Dawbney, citizen and merchant taylor of London (2) Nicholas Cole of Newcastle, merchant Assignment for the residue of a term of 99 years of the manor of Brancepeth together with lands in Elden, Eldon, Ivesley, Waterhouse, Stockley, Elme Parke, Helm Parke, and Hedley Corneshawe and Hedley with Corneshawe with exceptions as specified Consideration: £5,100	DRO Catalogue	Not seen
DRO	1637 (15th June)	D/Br/D 213	Deeds	William Darcy of Witton Castle, esq. (2) Nicholas Cole of Kepeyere [Kepier], gent. Assignment of a lease for the residue of a term of 99 years of the castle of Brancepeth together with the East and West Park Consideration: £5,900	DRO Catalogue	Not seen
DRO	1637 (17th June)	D/Br/D 214	Deeds	William Darcy of Witton Castle, esq.; Thomas Lord Falconberge baron de Yarum [Yarm]; Patrick Curwen of Workinton, Cumbria, bart.; and Conyors Darcie of Horobie Castle, Yorkshire, esq. (2) Ralph Cole of Gatoshoado, esq. Bargain and sale enrolled of the castle of Brancepeth together with the East and West Park Consideration: £2,000	DRO Catalogue	Not seen
DRO	1701 (19th April)	D/Br/D 244	Deed	Sir Ralph Cole of Brancepeth Castle, bart., Dame Katherine, his wife, and Nicholas Cole, esq., his son and heir (2) Sir Henry Belasyse of Potto, Yorkshire, Knt. (3) Ralph Lambton of Barnes, gent., and John Lambton of Lambton, gent. (4) Henry Kayes and Peter Moyle of Inner Temple, London, esq. (5) Mark Shafto of Whitworth, esq., and Richard Belasyse of Lincoln's Inn, Middlesex, esq. Mortgage for a term of 500 years with covenant to levy a fine from (1) to (3) to the use of (2) for securing annuities of £500 and £200 for life, of the manor of Brancepeth, together with Brancepeth Castle, lands called East Park...	DRO Catalogue	Not seen
DRO	1701 (2nd May)	D/Br/D 245	Deed	Ralph Lambton, gent., and John Lambton, gent., plaintiffs (2) Ralph Cole, bart., Catherine, his wife; and Nicholas Cole, esq., deforceants Final concord for the castle and manor of Brancepeth with appurtenances Consideration: 1,460 silver marks	DRO Catalogue	Not seen
DRO	1716 April	D/Br/D 220	Court	Summons to the tenants of the manor of Brancepeth to attend a court leet at Brancepeth Castle upon 17 April 1716, 3 April 1716 Endorsed: The above document was produced in Chancery in the case between Rt. Rev. Joseph Lord Bishop of Durham and others, plaintiffs v William Belasyse and others, defendants, 16 September 1751	DRO Catalogue	Not seen



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Archive	Date	Ref	Type	Title	Source	Notes
DRO	1717 (12th Oct)	D/Br/D 248	Deed	Original will of Sir Henry Belasyse of Brancepeth Castle, Knt. Proved at London, 15 January 1717/18 Memoranda that the writing is the will of Sir Henry Belasyse, 25 September 1718	DRO Catalogue	Reviewed but no pertinent information appertaining to project
DRO	1732 (15th Aug)	D/Br/D 221	Deeds	William Belasyse of Brancepeth Castle, esq. (2) Thomas, Viscount Fauconborg; Sir Thomas Frankland of Thirkleby, Yorkshire, bart.; and Thomas Wilkinson of Durham City, esq. Lease [being part of a lease and release] of the manor or lordship of Brancepeth with Brancepeth Castle and lands called East Park, Morley Farms together with farms in Brancepeth and Stockley as specified, several farms called Waterhouses and Ivesley all in the parish of Brancepeth as specified.	DRO Catalogue	As above
DRO	1732 (6 & 7 July)	D/Br/D 249-250	Deed	Thomas Wilkinson of Durham City, esq., and Dame Fleetwood Belasyse, widow of Sir Henry Belasyse of Brancepeth Castle, knt. (2) William Belasyse of Brancepeth Castle, esq. Lease and release of Brancepeth Castle together with all lands belonging to the late Sir Henry Belasyse	DRO Catalogue	Not seen
DRO	1764 (8th June)	D/Br/D 256	Deed	Copy will of William Belasyse, esq., as follows: To Bridget Belasyse, his daughter, as sole executrix, all real and personal estate Small monetary bequests etc. to friends	DRO Catalogue	Reviewed but no pertinent information appertaining to project
DRO	1772 - 1864	Q/D/B/5	July 1772 - June 1864	Enclosure Awards - Enrolment Books	National Archive Catalogue	Not seen
DRO	1777 (15th & 16th Mar)	D/Br/D 292-293	Deed	Rt. Hon. Henry, Earl Fauconborg (2) John Tempest of Wynyard, esq. Lease and release of Brancepeth manor, with Brancepeth castle, park and lands of 105a.3r.18p.; a farm hold held by Robert Wilson, as specified; East Park Form...[there follows a list of properties]. Consideration: £70,000	DRO Catalogue	Not seen
DRO	1779 (26 7 27 March)	D/Br/D 294-295	Deed	John Tempest, esq. (2) Farror Wren of Binchester, esq., and Robert Shafto of Whitworth, esq. Lease and release for securing £40,000 to (2) of the manor of Brancepeth, castle, farms and lands as at D/Br/D 292-293 above upon the trusts of a codicil to the will of John Tempest, esq., deceased, and pursuant to a decretal order of the Court of Chancery at Durham	DRO Catalogue	Not seen
DRO	1779 (27th March)	D/Br/D 222-223	Deed	John Tempest of Wynyard, esq. (2) Farrer Wren of Binchester, esq.; and Robert Shafto of Whitworth, esq. Lease and release being a mortgage for securing £40,000 and interest upon trusts in the will of John Tempest and pursuant to a decretal order of the Court of Chancery at Durham of the manor of Brancepeth with Brancepeth Castle, Brancepeth Park together with....[there follows a long lists of possessions]	DRO Catalogue	Reviewed but no pertinent information appertaining to project

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Archive	Date	Ref	Type	Title	Source	Notes
DRO	1795 (15th Aug)	D/Br/D 275/1	Deed	Letter from Arthur Mowbray at Sherburn to William Russell at Newcastle concerning the cost of purchasing Brancepeth estate, supply of bread corn and want of money at Hardwicke, 15 August 1795	DRO Catalogue	Not seen
DRO	1796 (10th May)	D/Br/D 275/9	Letter	Letter from George Pearson at London to William Russell at Hardwick concerning the execution of articles for the purchase of Brancepeth and urging him to take possession soon and make an inventory	DRO Catalogue	Not seen
DRO	1796 (16th April)	D/Br/D 275/2-9	Letters	Various correspondence with William Russell at Newbottle concerning negotiations for the purchase of Brancepeth for £75,000.	DRO Catalogue	Not seen
DRO	1797 (18th Feb)	D/Br/D 276	Will	Copy probate of the will and codicils of John Tempest of Wynyard, esq. Will dated 31 July 1793; first codicil dated 1 April 1794; second codicil dated 2 June 1794; testator died 13 August 1794 Probate granted by the Prerogative Court of the Archbishop of Canterbury: includes bequests relating to lands in County Durham including the manor of Brancepeth	DRO Catalogue	Not seen
DRO	1797 (18th Feb)	D/Br/D 275-286	Letters	Regarding the settlement of the will of John Tempest and various related mortgages.	DRO Catalogue	Not seen
DRO	1798 (28th May)	D/Br/D 287	Lease	(1) Sir Henry Vane Tempest, bart., and Rowland Burdon of Castle Eden, esq. (2) William Russell, esq. Lease [being part of a lease and release] of the manor, castle, park, lands and farms of Brancepeth as at D/Br/D 292-293 below	DRO Catalogue	Reviewed but no pertinent information appertaining to project
DRO	1799 (25th June)	D/Br/E 44	Letter	Copy letters patent of James I, 1616 appointing a Commission and Inquisition to inquire into the boundaries of the manors of Brancepeth, Raby and Barnard Castle, the estate of the Earls of Westmorland, including articles to be enquired into and depositions of witnesses.	DRO Catalogue	Reviewed but needs further research
DRO	1800 (2nd Jan)	D/Br/E 53	Deeds	Schedule of deeds etc. relating to the manor of Brancepeth delivered to Mr. Wilson junior, 2 January 1800	DRO Catalogue	Not seen
DRO	1800 (July-Aug)	D/Br/E 60-61	Letters	Report concerning the grant of 4 Charles I and deed of 24 May 12 Charles I (1636) and listing the premises granted by them, n.d. [1800]	DRO Catalogue	Not seen
DRO	1800(?)	D/Br/P 10	Plan	Photographic copy of the 'Plan of the property of William Russell Esqre., in the townships of Brancepeth, Stockley and Willington', n.d. [late 18th century] Gives buildings, field boundaries, rivers, woodland, Parliamentary line and deviation, roads etc.	DRO Catalogue	Reviewed but not directly relevant
DRO	1800(?)	D/Br/P 184	Plan	Block Plan shewing Brancepeth Castle as it existed before restoration [in 1813], n.d. [ c.late 19th century]	DRO Catalogue	Same as 1796 sale plan
DRO	1822 (11th May)	D/Br/F 322	Letter	Letter from John Paterson at Brancepeth Castle to Charles Tennyson, concerning death of Matthew Russell and accommodation which can be arranged for those attending the funeral, 11 May 1822	DRO Catalogue	Not seen

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Archive	Date	Ref	Type	Title	Source	Notes
DRO	1822 (17th June)	D/Br/F 375	Letter	Letter from Patrick Wilson at Brancepeth Castle to William Russell respecting the death of Mrs. Paterson in Paris, and progress on the building of the billiard room [at Brancepeth], 17 June 1822	DRO Catalogue	Not seen
DRO	1822 (19th June)	D/Br/F 340	Letter	Letter from James Shaw at Brancepeth to [Charles Tennyson], concerning inventories of Hardwick and Brancepeth and including a list of wine, plate and linen; and also regarding taxes and paying off of some of the servants, 19 June 1822	DRO Catalogue	Not seen
DRO	1822 (25th March)	D/Br/E 367	Insurance	Fire insurance policy for Brancepeth Castle for £13,000 insured by Newcastle upon Tyne Fire Office,	DRO Catalogue	Not seen
DRO	1822 (28th Oct)	D/Br/F 350	Letter	Letter from John Patterson at Brancepeth Castle to Charles Tennyson, concerning complaints against him by Marshall, plumber, regarding work carried out at Brancepeth Castle, and including a report on the works at Brancepeth Castle for the last 3 weeks to 28 October 1822, and detailed drawing of one of the library walls, 28 October 1822	DRO Catalogue	Not seen
DRO	1822 (31st May)	D/Br/B 312	Letter	Letter from John Buddle at Wallsend Colliery to Charles Tennyson, M.P. at Brancepeth Castle offering to "Take a look, once a month, to see what was going on at the Castle", 31 May 1822	DRO Catalogue	Not seen
DRO	1822(24th June)	D/Br/F 345	Letter	Letter from W. Trotter at Edinburgh to Charles Tennyson enclosing patterns of gold mouldings for rooms at Brancepeth and variety of shades of cloth for wall hangings in the breakfast room also at Brancepeth, 28 June 1822	DRO Catalogue	Not seen
DRO	1823 (1st Sept)	D/Br/F 359	Letter	Letter from James Rennie at Edinburgh to John Paterson, architect, agreeing to finish the iron gate [for the Stable Offices at Brancepeth], 1 September 1823	DRO Catalogue	Not seen
DRO	1823 (2nd Sept)	D/Br/F 360	Letter	Letter from John Paterson at Edinburgh to [Charles Tennyson], concerning the estimate for the iron gate for the stable offices, and alteration to the end window of the chapel, at Brancepeth Castle, 2 September 1823	DRO Catalogue	Not seen
DRO	1823 (May)	D/Br/F 300	Will	Codicil of the will of Matthew Russell, Esq., 3 May 1822, with inventory of plate and furniture in Brancepeth Castle, 24 May 1823	DRO Catalogue	Not seen
DRO	1889-1901	D/Br/E 226	Accounts	Schedule of materials used in repairs to Brancepeth Castle and elsewhere, August 1889 - May 1901	DRO Catalogue	Not seen
DRO	1890?	D/Br/P 192-199	Plans	Various plans of external features - garden walls, lodges, gates, railings, old brewhouse, greenhouses - dated to late 19th century	DRO Catalogue	Not seen
DRO	1904/5	D/Br/P 199	Plan	Block plan of the entrance lodge to Brancepeth Castle by Frankland Smith, clerk of the works, Brancepeth, 1904/1905	DRO Catalogue	Not seen
DRO	1904/5	D/Br/P 200	Plan	Ground and first floor plan of the entrance lodge to Brancepeth Castle, n.d. [1904/1905]	DRO Catalogue	Not seen



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Archive	Date	Ref	Type	Title	Source	Notes
DRO	1904/5	D/Br/P 201	Plan	Ground and first floor plan of proposed new laundry intended to be built at Brancepeth, 1906	DRO Catalogue	Not seen
DRO	1960s	D/Br/P 190/1-4	Plan	Floor plan of Brancepeth Castle, n.d. 1960s?	DRO Catalogue	Not seen
DUSC	1724	GB-0033-ADD. MSS. 540/46	Deed	Signature and seal of William Belasyse, lord of the manor of Brancepeth Castle, cut from a document,	DUSC Catalogue	Not related to castle but directly to owners
DUSC	1727	DDR/EJ/PRC/2/1727/2	Will	will of Henry Belasyse late of Brancepeth Castle	DUSC Catalogue	Reviewed.
DUSC	1900	CADD 257a p.2c	Photograph	Brancepeth Castle towers, with a gateway in front.	DUSC Catalogue	
DUSC	1900	CADD 257a p.17c	Photograph	Brancepeth castle exterior	DUSC Catalogue	
DUSC	1900	CADD 257a p.14d	Photograph	Brancepeth Castle and church, distant view	DUSC Catalogue	
DUSC	1900	CADD 257a p.14a	Photograph	Brancepeth Castle exterior from SE	DUSC Catalogue	
DUSC	1900	CADD 257b 20	Photograph	Brancepeth village street looking S towards the castle	DUSC Catalogue	
DUSC	1900	CADD 257b 22	Photograph	Brancepeth castle entrance gates and gatehouse	DUSC Catalogue	
DUSC	1900	CADD 257b 23	Photograph	Brancepeth castle exterior from the S.	DUSC Catalogue	
DUSC	1900	CADD 257a p.12c	Photograph	Brancepeth Castle, entrance gates and gatehouse	DUSC Catalogue	
DUSC	1937	UC/AJ1/1/18/34	Photograph	President's Feast, Brancepeth Castle	DUSC Catalogue	
DUSC	1250-1283	GB-0033-SGD.54/[6]	Deed	Release and quitclaim, Robert de Neville to Isabel de B	DUSC Catalogue	Has good armorial seal of Robert de Neville
DUSC	1250-1283	GB-0033-SGD.54/5	Deed	Feoffment, Robert de Neville to Isabel de Brackenbury	DUSC Catalogue	
DUSC	1425 - 19 Nov	GB-0033-DCD-Regp-4 f. 126r-127v	Register	Inquisition post mortem	DUSC Catalogue	Enumerates all of the lands and demesne of the Earl of Westmorland at the time of his death- the castle had two parks.
DUSC	1441 - 11 Jan	GB-0033-DCD-Regp-4 f.129v-132v	Register	Inquisition post mortem - Joan Beaufort	DUSC Catalogue	Describes some of the layout of the castle: 'the outer ward or court of the castle of Brancepeth outside the bridge and ditch of the inner court with all walls, houses, chambers and outbuildings situated in the same outer ward or court which are worth nothing p.a. above reprises, and it is held from the bishop as a parcel of the castle of Brancepeth.' Also 'they say that the said whole manor and castle of Brancepeth with all their members and appurtenances above are held from the bishop by service of two knight's fees and common suit at the county of Durham.'
DUSC	1498 - 16 June	GB-0033-DCD-Regp-5 f.132r-133vf.132r-133v	Manuscript	Abstract (indented) return of inquisition before John Perkynson, the bishop's escheator in county of Durham, by virtue of the bishop's writ of diem clausit extremum, directed to the escheator after the death of Ralph, sometime earl of Westmorland	DUSC Catalogue	Not seen
DUSC	1502 - 23 September	GB-0033-DCD-Regp-5 f.131r-vf.131r-v	Manuscript	Abstract return of an inquisition taken at Gainford, 23 September, 18 Henry VII [1502], before Michael de Wharton', then the king's escheator in the bishopric and county of Durham and Sadberge, sede vacante, by virtue of his office	DUSC Catalogue	Not seen

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Archive	Date	Ref	Type	Title	Source	Notes
DUSC	1625-1675	GB-0034-ALL 8/6	Manuscript	Copy livery suffered by Ralph [Neville] earl of Westmorland in 11 Henry VIII of the castles and manors of Brancepeth and Raby	DUSC Catalogue	Not seen
DUSC	1634 - 17 May	GB-0033-GRN Co.Durham/Brancepeth/1	Parchment	Greenslade Deeds - Declaration of a trust for the premises of Brancepeth Castle with 3 acres of grounds and the east and west parks of Brancepeth.	DUSC Catalogue	Not seen
DUSC	1636 - 24 May	CCB B/175/54137/5	Transcript	A copy of an indenture of a grant from Lady Middleton and others to Ralph Cole, of the Manor of Brancepeth	DUSC Catalogue	Not seen
DUSC	1667 - February	GB-0033-DPRI/1/1666/A9	Will	A copy of the will exists in the Russell of Brancepeth papers (Durham Country Record Office), with a note of probate in Feb 1667	DUSC Catalogue	Not seen
DUSC	1693 -30 November	GB-0033-GRN Co.Durham/Brancepeth/3	Deed	Mortgage of Manor of Brancepeth by Ralph Cole	DUSC Catalogue	Not seen
DUSC	1700-1750	GB-0033-MSP 36 p.108-109	Letter	Notes on the antiquities of Barnard Castle, Streatham, Staindrop, Raby, Darlington, Hartlepol, Witton, Auckland, and Brancepeth	DUSC Catalogue	Not seen
DUSC	1708 - 23 November	GB-0033-PAL 3/1 10A/76-77	Letter	Letter from Sir Nicholas Cole, Anne Cole his wife, Nicholas Cole gent. to Henry Belasyse	DUSC Catalogue	Not seen
DUSC	1766 - 5 February	GB-0036 RAI 41/33	Transcript	Notes on the boundary of Brancepeth lordship from an inquisition of 12 James I, extracted by Mr Robinson for Robert Surtees.	DUSC Catalogue	Not seen
DUSC	1824-1832	GB-0033-ADD.MS. 1508	Drawing	Sketch-book of Anne Salvin	DUSC Catalogue	Not seen but should be reviewed in future study
DUSC	1832 - 10 November	GB-0036-RAI 38/86	Letter	Letter from Matthew Thompson at Durham to Robert Surtees: he sends drawings of the old roof at Brancepeth castle and describes the castle layout and the Russells' use of it	DUSC Catalogue	Not seen but should be reviewed in future study
DUSC	1850-1900	GB-0034-ALL 10/23	Engraving	Engraving of the south view of Brancepeth castle	DUSC Catalogue	After castle redevelopment
DUSC	1910-1914	UC/AJ1/2/1/95-116	Photograph	Brancepeth Castle	DUSC Catalogue	After castle redevelopment
DUSC	1914-1915	UC/AJ1/2/1/117-130	Photograph	Brancepeth Castle	DUSC Catalogue	After castle redevelopment
DUSC	1914-1916	UC/AJ1/2/1/136-152	Photograph	Ushaw students near Brancepeth Castle	DUSC Catalogue	After castle redevelopment
DUSC	1914-1920	UC/AJ1/2/1/153-168	Photograph	Brancepeth Castle	DUSC Catalogue	After castle redevelopment
DUSC	nd	GB-0033-GIP COUNTY/A/5	Postcard	Brancepeth Castle exterior view from left of gatehouse	DUSC Catalogue	After castle redevelopment
Hertfordshire Archives and Local Studies	1633-1636	DE/Lw/T83	Deeds	Castle and manor of Brancepeth and sundry rents	National Archive Catalogue	Not seen
Hertfordshire Archives and Local Studies	Undated	DE/Ho/F33/16	Postcard	Of Brancepeth Castle, Co Durham	National Archive Catalogue	Not seen
HE Archive	1896	AL0416/068/01	Photo	GENERAL EXTERIOR VIEW (General view)	National Archive Catalogue	After castle redevelopment
HE Archive	1900 - 1935	AL0226/041/03	Photo	INTERIOR VIEW IN ARMOUR ROOM (Interior view)	National Archive Catalogue	After castle redevelopment
HE Archive	1945 - 1980	AA98/05183	Photo	GENERAL VIEW (General view)	National Archive Catalogue	After castle redevelopment
HE Archive	1796	MD48 00736		Sale Plan of Brancepeth 1796	Plan of Brancepeth castle c. 1796	
Lambeth Palace A	1567-1611	MSS/694-710		Shrewsbury papers - Earls of Shrewsbury, various	National Archive Catalogue	Many references to Brancepeth Castle during campaigns - not seen

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Archive	Date	Ref	Type	Title	Source	Notes
Leeds SC	1796 -	MD428	Plan	Brancepeth Castle, county Durham, plan as it was in 1796 - plan by H D Pritchett	National Archive Catalogue	Sale plan of 1796, same as that held by HE
NRO	1782 - 26th and 27th J	QRD/5,p382,392	Deeds	Lease and Release, Edward Collingwood , Ralph Riddell o, William Kirsopp and John Tempest of Brancepeth Castle,	National Archive Catalogue	No seen
NRO	1630- 3rd Dec	ZSW/171/3	Indenture	Settlement by Lease - William Swinburne of Capheaton esq., 2. George Brabant of East Parke, James Cholmeley of Brancepeth Castle (Durham) gents. Etc	National Archive Catalogue	Not seen
Nottingham Archives	1682	DD/SR/234/35	Indenture	Indenture, release of lease and release, assignment of mortgage. 1) Sir Ralph Cole of...	National Archive Catalogue	Not seen
Parliamentary Archive	1642	HL/PO/JO/10/1/90	Parliamentary	Main Papers: Protestation Returns Durham	National Archive Catalogue	Not seen
Plymouth and West Devon Record Office	1838	1309/213	Land Grant	Grant 1 William Russell of Brancepeth Castle, Durham, esq 2 William Stroud Hoare of.	National Archive Catalogue	Not seen
TNA	1397	SC 8/307/15338	Court	Petitioners: John of Gaunt, Duke of Guyenne and Lancaster, King's uncle. Name(s): ...	National Archive Catalogue	Not seen
TNA	1389-1390	E 326/5776	Manuscript	Parties: John de Neville & Ralph de Neville, son and heir of the said John; Place or Subject: The manor of Brancepeth (Brancepeth)	National Archive Catalogue	Not seen
TNA	1598-1599	E 178/785	Inquisition	DURHAM: Chopwell, Brancepeth, Gainford, Raby, Marwood, Barnard Castle, Helme Park...	National Archive Catalogue	Not seen
TNA	1614-1650	E 178/3765	Inquisition	DURHAM: Brancepeth, Barnard Castle, Raby. Inquisitions and Depositions as to the manors, late of the Earl of Westmorland 12 Jas I .	National Archive Catalogue	Not seen
TNA	1718- 15th Jan	PROB 11/565/2	Will	Will of Sir Henry Belasyse or Belasyse of Brancepeth Castle, Durham - Pt 1	National Archive Catalogue	Reviewed but no relevant information
TNA	1718- 15th Jan	PROB 11/562/99	Will	Will of Sir Henry Belasyse or Belasyse of Brancepeth Castle, Durham - Pt 2	National Archive Catalogue	Reviewed but no relevant information
TNA	1774 - 19th April	PROB 11/996/301	Will	Will of Bridget Belasyse, Spinster of Brancepeth Castle , Durham	National Archive Catalogue	Reviewed but no relevant information
TNA	1817 - 16th July	PROB 11/1594/262	Will	Will of William Russell of Brancepeth Castle, Durham	National Archive Catalogue	Reviewed but no relevant information
TNA	1819-1822	C 101/5366	Court	Accounts in: Short title: Russell v Russell. Plaintiffs: [unknown] Russell. Defendants:... Pt 2	National Archive Catalogue	Not seen
TNA	1822 - 21st June	PROB 11/1658/309	Will	Will of Matthew Russell of Brancepeth Castle , Durham	National Archive Catalogue	Not seen
TNA	1822-1826	C 101/5367	Court	Accounts in: Short title: Russell v Russell. Plaintiffs: [unknown] Russell. Defendants:... Pt 1	National Archive Catalogue	Not seen
TNA	1850 - 22 April	PROB 11/2112/133	Will	Will of William Russell of Brancepeth Castle, Durham	National Archive Catalogue	Not seen
RIBA	1824-1832	PB276/27(1-14)		Salvin, Anthony, 1799-1881: Brancepeth (County Durham): Castle & Church, sketches & details, topographical drawings, 1824 & 1832.		
Sheffield Archives	1607- Nov	BFM/2/205	Letter	Letter - Sanderson, Henry, to the 7th Earl.	National Archive Catalogue	Not seen
Surrey History Centre	1773 - 18 May	G85/2/1/2/48	Plan	Sale particulars with plan of Brancepeth, manor, castle and park, several farms and 4600a of land in Brancepeth, County Durham. 15pp	National Archive Catalogue	Not seen



## APPENDIX C: THE BRANCEPETH TIMELINE

Date	Key event
c 1070?	Motte and bailey castle under Peter de Humet?
1099	Peter's daughter marries Anskitel de Bulmer (d. 1129) and estate passes to Bulmers from North Yorkshire.
1130	Bertram de Bulmer (d. 1163) inherits; a Baron of the Bishopric. His daughter, Emma (b. 1155) marries Geoffrey de Valoignes in 1163 (d. 1169) and inherits Brancepeth on Bertram's death.
<b>1135 -1153</b>	<b>The Anarchy – Civil war between Stephen and Matilda.</b>
1174	Emma Bulmer re-marries Geoffrey de Neville (d. 1193).
1193	Henry de Neville (d. 1227) inherits Brancepeth.
1197	Geoffrey's daughter, Isabel de Neville (b. 1177) marries Robert FitzMaldred of Raby (d. 1248).
<b>1215-1217</b>	<b>First Baron's War. Henry de Neville joins the rebels against King John</b> Henry de Neville one the counsellors to the King on the Magna Carta -15th June 1215.
<b>1216</b>	<b>First reference to Brancepeth Castle.</b> The castle is offered up to King John as surety against Henry joining the rebellious barons
1227	On the death of Henry in 1227, without heir, Brancepeth and Sheriff Hutton pass to his sister Isabel.
1248	On the death of his father, Robert FitzMaldred, in 1248, Geoffrey inherits Brancepeth and Raby. He takes his mother's name.
1253	Robert de Neville succeeds (d. 1282)
<b>1264–1267</b>	<b>Second Barons' War– rebellion of Simon de Montfort.</b> Robert de Neville supports Henry III.
1260	Middleham Castle passes to the Neville's through the marriage of Mary Fitz-Ranulph and Robert Neville (d. 1271)
1282	<b>Ralph de Neville (d. 1331)</b> inherits the estate. Called to Parliament of Edward I in 1295. Becomes 1st Baron of Raby.
<b>1296-1328</b>	<b>First Scottish War.</b> Jordan Dalden is granted a licence to build a tower at Dalden for protection against the Scots and Durham's defensive walls are restored.
1327	Robert the Bruce launches and attack into Northumberland and Durham
1331	Ralph dies and is succeeded by his son, also Ralph de Neville (d. 1367), who becomes 2nd Baron of Raby.
<b>1332-1357</b>	<b>Second Scottish War.</b> 17th October 1346. Ralph de Neville defeats the Scottish forces at Battle of Neville's Cross. David II of Scotland captured.
1367	Ralph dies, Succeeded by his son <b>John de Neville (d. 1388)</b> , 3rd Baron of Raby.
1369	John becomes a Knight of the Garter.

Date	Key event
1377	Henry Percy created Earl of Northumberland by Richard II, begins work on the keep at Warkworth.
1378	<b>Raby Castle</b> granted licence to crenellate. John de Neville is granted a licence to build a castle at Raby by Bishop Thomas Hatfield
1379	<b>Bolton Castle</b> granted licence to crenellate. Year before Richard Scope (Steward to Richard II) contracts Lewyn to build the south range at Bolton
1382	<b>Sheriff Hutton Castle</b> granted licence to crenellate. John commissions John Lewyn to undertake the work. This was the second Sheriff Hutton Castle, the first being a motte and bailey castle built by Bertram de Bulmer under the reign of King Stephen. In the same year Ralph Neville (John's son and heir) marries Margaret Stafford (d. 1396).
1388	John dies and is succeeded by <b>Ralph de Neville (d. 1425)</b> , 4th baron of Raby.
<b>August 19, 1388</b>	<b>Battle of Otterburn</b> – Hotspur engages the Scots under Douglas. English defeated.
1389	<b>Lumley Castle</b> granted licence to crenellate. Built by Lewyn for Ralph Lumley.
1396	Ralph re- marries, Joan Beaufort (d. 1440), daughter of John of Gaunt and Henry Bollingbroke's half-sister Joan (their daughter Cicely Neville later marries the Duke of York and is the mother of Edward IV and Richard III.)
1397	Richard II creates <b>Ralph de Neville Earl of Westmorland</b> . Soon after Ralph switches allegiance to Henry Bolingbroke, Duke of Lancaster, and becomes principal in deposing the King.
1398	John Middleton contracted to rebuild the dormitory of Durham Priory. The Brancepeth 'Constabiltour' – Constable Tower –is cited as an exemplar on the indenture.
1399-1400	Richard II imprisoned and Henry Bolingbroke becomes Henry IV.
1402	Ralph de Neville invested as a Knight of the Garter.
<b>1403-1408</b>	<b>Percy rebellion – Battle of Shrewsbury 1403 (Hotspur killed)</b> . (1408) Henry Percy, 1st Earl of Northumberland, is killed at Bramham Moor fighting Henry IV. Westmorland fights for the King, against the Percys and their allies.
1413	Henry V crowned.
March 28, 1424	James I, King of Scotland, exchanged for English hostages at Durham City.
1425	<b>Ralph Neville (d. 1484), 2nd Earl of Westmorland</b> , succeeds. There follows a feud between the Beaufort and Stafford children.
1443	Neville feud resolved and Ralph gains back control of Raby (and Brancepeth?).
<b>1455 -1487</b>	<b>Wars of the Roses</b> . Ralph de Neville maintains allegiance to Henry VI, but other members of the family support the Yorkist cause.
1484	Ralph succeeded by his nephew, <b>Ralph Neville, 3rd Earl of Westmorland</b> (d. 1499).
1499	<b>Ralph Neville (d.1549), 4th Earl of Westmorland</b> inherits.
1550	<b>Henry Neville (d. 1563), 5th Earl of Westmorland</b> inherits on the death of his father. He becomes a Knight of the Garter and lord-lieutenant of Durham on May 7, 1552.

Date	Key event
1563	<b>Charles Neville (d. 1601) 6th Earl of Westmorland</b> succeeds on the death of his father. He is a staunch Roman Catholic.
<b>1569</b>	<b>Rising of the North.</b> Westmorland opposes Queen Elizabeth's Protestant policies and joins Thomas Percy, 7th Earl of Northumberland, in the Northern Rebellion. Northumberland is executed for his part in the revolt but Westmorland flees to Scotland and then Flanders. He dies in poverty, his estates forfeited to the Crown.
1571	Westmorland attainted by Parliament (Act 13 Eliz. I c. 16).
1560 – 1613	Brancepeth remained in the hands of the Crown. Henry Sanderson is Constable. Estate falls into decline.
1613	James I gifts Brancepeth to his favourites, Sir Robert Carr of Fernihurst who becomes Viscount Rochester, Baron Carr of Brancepeth, and later Earl of Somerset.
1615	Brancepeth passes to the Prince of Wales, later Charles I, who retains Sanderson as Constable. In 1628, King Charles, denied money by Parliament, borrows money from the City of London and starts to sell off the estate to pay his debts.
1640-1649?	The larger part of the Brancepeth estate is sold to Ralph Cole, Mayor of Newcastle, a colliery and ship owner.
1642–1651	<b>Civil War.</b> Cole is a staunch Royalist. Brancepeth sequestered following the defeat of the King.
1660	Land returned to the Cole family following the Restoration. Held by Sir Nicholas Cole (son of Ralph) until 1669 and then passed to his son Sir Ralph Cole, a talented artist and a pupil of Van Dyke.
1701	Estate sold to Sir Henry Belasyse. On his death it passed to his son William and in 1769 to his granddaughter Bridget. She dies unmarried and the estate goes to her cousin the Earl of Fauconberg.
1776	Estate sold to John Tempest of Wynyard.
1796	Estate sold to William Russell a banker and colliery owner of Sunderland.
Early 1800s	William's son, Matthew uses the family wealth to undertake an extensive phase of rebuild at Brancepeth.
1850	Castle passes through marriage to Gustavus Hamilton (later 7th Viscount Boyne) who had married Matthew's daughter Emma Marie. He employs Anthony Salvin to undertake further work at a cost of £250,000.
1914-18	Castle served as a hospital during the First World War.
1922	The 9th Viscount leaves the castle and it subsequently falls into decay.
1939	Becomes the headquarters of the DLI, who remain at the site until 1962.
1948	Castle sold to Duke of Westminster (the building remains empty)
1959	Estate sold to Castle Estates Limited
1965	Sold to James A Jobling of Sunderland (Pyrex glass firm) and converted for use as a research centre, later became part of Corning Glass of America.
1974	Purchased by the Dobson family





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