

CHURCH MONUMENTS are plentiful in Cambridgeshire as everywhere. The most usual type is that of the kneeling figure or two kneeling figures facing each other across a prayer desk. A special type popular for scholars, divines, and lawyers has a frontal bust in a niche or under an arch. The type can be seen at Cambridge (St Botolph 1609, Great St Mary 1618) and Orwell (1623).^{*} Most ambitious is the four-poster or six-poster type, ^{43a} free-standing or against a wall. The monument to Dr Caius at Cambridge of c.1575 was originally free-standing. Characteristic examples are the (free-standing) North monument of 1600 at Kirtling and the Steward monument of 1603 at Ely. It is not easy to make a selection of others. They mostly have flanking columns and recumbent or semi-reclining figures, or couples behind or above each other. Places to go to are Bottisham, Horseheath, Isleham, and Landwade. Names of sculptors now begin to be known. Certain or attributed work occurs in the county by *Gerard Christmas* (Wisbech), *Nicholas Johnson* (Horseheath), and *William Wright* (Great Abington).

HORSEHEATH

ALL SAINTS. Dec W tower. The arch to the nave is steep and triple-chamfered. The inner chamfer rests on a semi-polygonal respond with a moulded capital. One W lancet, two-light cusped bell-openings, later stepped battlements (Suffolk type). The chancel also Dec, cf. the arch on semicircular responds. The exterior over-restored by *Rowe* in 1875. Of that time the S porch. Nave without aisles Perp, a fine impression inside, with very large three-light transomed windows – a veritable glasshouse. The height of the nave was brought down much later and brick battlements put up. Nicely decorated entrance to the former rood loft in the N wall inside. – FONT. Octagonal, Perp, with traceried stem. – ROOD SCREEN. Two-light divisions, four-centred arches with some panel tracery above, the same design as at Balsham. – STAINED GLASS. In the E window two figures of angels flying downward. – HELMETS. Two funeral helmets in the chancel. – PLATE. Chalice dated 1666; Flagon dated 1715. – MONUMENTS. Sir Giles Alington † 1522 and his son Sir Giles † 1586, two tiers each with one recumbent effigy. They are connected by short fluted bulbous columns. The whole superstructure – a canopy – missing. – Sir Giles Alington † 1613, and Lady Alington, attributed to *N. Johnson* (Mrs Esdaile). Also a big standing wall-monument. Alabaster. Big tomb-chest with two recumbent effigies. The children kneel against the chest front. Back architecture with two black columns, a flat arch between, and the space below it filled by a handsome strapwork cartouche. Frieze with upright leaves and achievement.

The Alingtons lived at HORSEHEATH HALL. The house was rebuilt in 1663–5 by *Sir Roger Pratt*. John Evelyn gives him

as the architect. *Vitruvius Britannicus* is wrong in assigning the house to *Webb*.* Classical eleven-bay house with three-bay pediment, quoins, hipped roof, balustrade and belvedere on the roof. It was enlarged in 1688 and pulled down in 1777. The splendid wrought-iron gates went to St John's and Trinity Colleges Cambridge and the rectory at Cheveley.‡