It is a far cry from the Sketchbook of Villard de Honnecourt, that record of a thirteenth-century maître d'œuvre, the "Gothic Vitruvius", to the drawings of Raphael Brandon, the nineteenth-century professional architect; from the original shout of Gothic joy to the distant echo six hundred years later. And yet both men were dedicated to the same art. Raphael Brandon, in fact, had his earliest training in France, and studied the same buildings which Villard recorded with such great gusto at the time of their construction. Many of Brandon's contemporaries did likewise, and these men—the much and over-maligned "restorers", "copyists" and "despoilers of our architectural heritage"—were equally enthusiasts, who between them sketched, measured and wrote about their love with a personal dedication, a fanaticism, which it would be hard to match today, and might well have put Villard de Honnecourt to shame. Putting on one side for a moment the complex religious and social forces which helped to mould the Gothic Revival, these men may be considered in the first instance as enthusiasts in their profession of architecture.

Our Mr. Brandon was one of these. He served St. Martin's church in Leicester for thirty-one years—from 1846, when he was a young man of 29, until his sad death in 1877, at the age of 60. He is the man who shaped St. Martin's into the church we see today. He was aided and encouraged by another principal participant who was not so much a person as a family. A great deal could be said about the Vaughan family, their Welsh forebears, their academic ability, and their connections and extensive work in Leicester. As far as St. Martin's was concerned one of the more important gifts they brought was an almost continuous succession of vicars from the year 1802 until 1893. This was a century that witnessed great concern and effort over medieval parish churches, whose fabrics, during the seventeenth and eighteenth centuries, wrote J. C. Cox in The Parish Churches of England, "were left in the peace of semi-stagnation, their architectural beauty ignored and little care given to their preservation beyond the bare necessities of maintenance".

This may perhaps be too dull a picture of St. Martin's, which as a principal church in the town, adjacent to the Guildhall, was often the setting for corporate and civic celebrations, and was more in the public eye than a country church would have been. But at the time of the arrival
of the Reverend Edward Thomas Vaughan as vicar in 1844, Thomas North records that "the fabric was in a sadly decayed and decaying condition". He further added that at this time "St. Martin's church entered upon a new era of its existence", a remark which provides a good starting point for a more detailed examination of the church and the re-building which subsequently took place.

Within two years of Edward Thomas Vaughan's appointment as vicar in 1844 Messrs. R. and J. A. Brandon, architects, of 11 Beaufort Buildings, The Strand, had been appointed as architects to St. Martin's, and before the death of J. A. Brandon, in 1847, drawings had been produced for restoration of the chancel, the south chapel, the north chapel, and the south aisle roof at the least, as well as details for various furnishings. The death of his brother deeply affected Raphael Brandon, as they had worked together a great deal, and there is a memorial plaque to him in St. Martin's. The two brothers had together produced several books which were used and valued by their contemporaries, and have considerable importance for our understanding of the Gothic Revival. Parish Churches, An Analysis of Gothic Architecture and Open Timber Roofs of the Middle Ages, of which the contemporary technical press said: The professional world owes a debt to the brothers Brandon for this book especially. The brothers urged in it that the churches built by our fore-fathers bear all the impress of the typical and elevating spirit of Christianity. They were built for the Glory of God, not merely for the convenience of man, and we can but regard the wrecks that remain of them with a feeling that, they dreamt not of a perishable home, who thus could build... The book contains... the most useful architectural drawings... so that the form and the principle on which the roof is constructed is plainly and at a glance visible. An Analysis of Gothic Architecture is of particular interest to us. Published in 1847, the year of J. Arthur Brandon's death. The illustrations in it of St. Martin's chancel and south aisle roof were prepared at the time of the brothers' work on the actual roofs, which they restored with great care, considering them to be exceedingly interesting with beautiful moldings on the carved parts of the beams and braces and the figures as peculiar and interesting features — exceedingly well carved and full of expression. There was also a note in the book addressed to the parishioners, in the form of a question which could still be asked — The parishioners have lately, in the same hearty spirit which activated their ancestors, reconstructed entirely, and with similar worthy materials, these two roofs, as well as that over the chancel (a very fine and rich perpendicular example); in both cases the originals having been minutely copied as to scantlings and details. The old timbers on being taken down, were found to have been richly coloured: why not fully carry out the restoration, and extend this enrichment to the new roofs? It was a strange enthusiasm which, on the one hand, called for colouring of the roofs and, on the other, allowed the old and fine mural painting of St. Catherine, which once graced the north wall of the chancel, to be destroyed at almost the same time.
So, in this resurgence of the hearty spirit of their ancestors, between 1846 and 1851 E. T. Vaughan and his churchwardens, supported by the indispensable subscribers, commissioned the Brandon brothers, and after 1847 Raphael alone, to restore and re-proof the chancel for them, to restore the roof of the south aisle and the south clerestory windows, and to prepare plans for the restoration of the south chapel. In addition, pewing of English oak on a boarded floor was provided throughout the church, and the passages were re-paved “with old paving as far as it is sound”. And then there was the matter of the west window to the nave, for which, in 1848, Brandon had prepared a design which appeared to E. T. Vaughan to be over elaborate, and which rose above the point of the existing nave roof. The design was simplified, but the architect would not agree to a reduction in size. The practical problems of fitting in a window which “however low the cill may be brought would be far above the present roof” perplexed the vicar and his wardens. In addition the drawing for the window was not delivered as soon as Mr. Thomas Ingram, the churchwarden, would have liked. He wanted it for a Mr. Miles of Silver Street, who was to present it to his uncle, a possible donor. Unfortunately, when the drawing arrived Mr. Miles felt unable to present it to his uncle, because “his great and increasing weakness both of body and mind”. Whether the gift was made or not we do not know, but the architect had his way with the size of the window, and in a later photograph the temporary roof structure it necessitated can be seen. It is interesting to conjecture whether Brandon even at this stage was thinking one step ahead of his client, and whether he perhaps had already in his mind the re-building of the tower and spire, and the need for a nave roof of suitable proportions for it. The work so far required money.

An appeal for funds nicely summaries the financial position in September 1851.

**Appeal for Funds. £750 needed.**

Within the last six years very expensive and absolutely necessary repairs have been done to this church.

Parishioners have already suscribed £2,000 - £3,000 for repairs —

<table>
<thead>
<tr>
<th>Item</th>
<th>Amount</th>
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</thead>
<tbody>
<tr>
<td>Re-paving</td>
<td>£350</td>
</tr>
<tr>
<td>West window and glazing</td>
<td>£150</td>
</tr>
<tr>
<td>Clerestory windows</td>
<td>£150</td>
</tr>
<tr>
<td>Architects' fees and extras</td>
<td>£100</td>
</tr>
<tr>
<td><strong>Total</strong></td>
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Promised

<table>
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<tr>
<th>Amount</th>
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<tr>
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**Deficiency**

<table>
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<th>Amount</th>
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<tr>
<td>£303</td>
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Concurrently with his work on St. Martin's church at this time Raphael Brandon was preparing plans for and carrying through the church for which he is best known — the Catholic Apostolic Church in Gordon Square, Bloomsbury — now the Church of Christ the King for London University. This fine church, built between 1851 and 1855, was for prosperous gentlemen who formed themselves into a new religious body
modelled on what they believed to be the primitive Apostolic Church, starting a sort of underground liturgical movement—which had no connection with either Rome or Canterbury, but which by the early fifties was proving very profitable to church furnishing firms. This building is relevant to our subject in showing Brandon’s love of the Early English style, which was to draw comment later in fact from members of the Leicestershire Architectural and Archaeological Society when it was used to replace the Norman tower of St. Martin’s. His virtuosity in the use of the style is a delight to see. His work in London occupied most of his time, but not to the detriment of his work on St. Martin’s, and elsewhere in Leicestershire.

After the effort which was made for such a major restoration of the church between 1846 and 1851, there was a pause, during which Brandon was asked to deal with two other Leicestershire churches—Little Dalby and Humberstone. At Little Dalby he had to deal with an existing building on a site more appropriate for a private chapel than a parish church, away from the village and close to Dalby Hall. It was an elevated position with a good prospect to the north east, and for it Brandon fashioned and furnished a nicely detailed building with a new western tower after the thirteenth-century Gothic style, though not of very elegant proportion. The tower had a broach spire as St. Martin’s was to have, and details of the furnishings show a marked similarity to those provided for St. Martin’s only one or two years previously. St. James’, Little Dalby, was rebuilt between 1851 and 1853. The church of St. Mary, Humberstone, was rebuilt under Raphael Brandon’s supervision in 1858. The thirteenth-century tower and spire were left substantially undisturbed, but heavily designed lancet windows were inserted in the north clerestory and north aisle walls. A trefoil window in the south porch is similar in style to a more complicated window at high level in the south transept of St. Martin’s, but there is little else to link the two buildings.

In 1853, David James Vaughan became unpaid curate to his elder brother Edward Thomas Vaughan, and in 1860 he became vicar himself, at the age of 35. Brandon was 46 at this time. The arrival of a new vicar again signalled a resurgence of activity. On 2 May 1860, at a meeting of present and past churchwardens convened by the vicar and churchwardens, and held at the Wycliffe Rooms, it was agreed to take Mr. Brandon’s advice upon the condition of the tower and spire.

His report of May 1860 reads as follows:

_Gentlemen,_

_In compliance with your request of Tuesday last I carefully surveyed and examined the tower and spire of your church and now beg to give you the result of my observations and opinion thereon._

_The tower is of very Early Norman construction, probably at least 900 years old, it was constructed (I am told) on the foundations of a Roman Temple._

_The ringing loft was doubtless originally approached by a ladder from the inside. At a subsequent period a staircase was constructed to lead thereto,
(a) Communion Rails

(b) Design for Alms Chest

(c) Music Stand

(d) Chair
Plate V(a)

St. Martin's before Restoration
St. Martin's *during* Restoration
(a) South chapel, East Elevation, First Scheme

(b) South chapel, South Elevation, First Scheme
(a) South chapel, Second Scheme

(b) South Aisle Roof
PLATE VIII(a)

Tower and Spire — Rejected Plan
Plate VIII(b)

Tower and Spire — Accepted Plan
(a) Belfry Window

(b) Nave West Window
and a doorway through the South West corner of the tower wall at the level of the loft floor.

To this circumstance added to the additional weight placed upon the old walls, when the spire was erected, I attribute the cause of the present dilapidated condition in which I find the structure.

In its present state I do not hesitate in declaring it unsafe and although it may last for some time, it is only in the same way as a patient who has been declared incurable by the Medical Profession may linger on for some years or may also from some slight overlooked for cause suddenly cease to exist. Having thus candidly told you the condition I consider your tower in, it behoves you to take such steps as you may think best to avoid the chance of any accident. The tower is past repairing and not only is it shattered from the causes before mentioned, the stone of which it is constructed is very much decayed and is fast getting in a loose state.

One precaution which I should strongly urge you to take is to discontinue ringing a peel of bells, so as to avoid the vibration which that must occasion. I shall be happy to give you any further information or assistance that you may require and remain, gentlemen, very truly yours.

Raphael Brandon (Architect)

Apart from its condition, the tower had other disadvantages to the contemporary eye, as was underlined by the Reverend G. A. Poole when he addressed a meeting of the Leicestershire Architectural and Archaeological Society in 1854:

I cannot leave this church without remarking that here, and at St. Nicholas, the very worst feature as respects internal effect and convenience, is the only one which has been retained of the Norman fabric. What can be more inconvenient and more obstructive than the low circular arches resting on heavy square piers which support the tower?

No time was lost. In July Mr. Brandon presented his first proposals, which were considered “too costly and elaborate”. In August, his revised plans for the tower, spire and north transept were accepted. In October Mr. William Neale’s tender of £71 19s. 7d. was accepted for taking down and stacking the material of the spire, which work was put in hand immediately, and was followed the subsequent spring by the demolition of the Norman tower. The same builder was entrusted with the building of the new tower and north transept on receipt of his competitive tender of £3,262 19s. 0d. and this work was completed during 1862.

At this point the vicar and churchwardens, constantly concerned about paying for these ambitious building works, asked Mr. Brandon for a drawing showing the tower completed as a tower, and we may be thankful that they decided unanimously to proceed with the design for the spire, and to look further for ways of “meeting the deficiency” and “liquidating the debt”. Naturally on the completion of such a major work to one of Leicester’s more important churches, the critics had a good deal to say—not, of course, in any carping manner, but rather in offering helpful advice to the architect, or making suggestions (after the event) for modifications which were perhaps more designed to demonstrate the critics’ good taste.
than to be of any practical value. The Annual Report of the Leicestershire Architectural and Archaeological Society for 1862 was critical:

_In consequence of the increased height of the new tower arches, it was necessary to raise a portion of the roof of the south transept—probably a greater degree of boldness on the part of the architect in this arrangement would have produced a better result: if the roof had been raised and the transeptal arrangements could have been carried out to the extreme south wall, so as to have included under it the first south window, which, from its size—being much larger than those in the same line of wall—almost points to this as its former position, the result would perhaps both externally and internally have been bolder, more graceful, and in every way more satisfactory. The optical illusion produced by the impinging of a portion of the mouldings of the western tower arch upon the stilt of the arch is extremely unfortunate._

After the raising of such a tower, as might be expected, funds were once again short. Between 1860 and 1864 the vicar and churchwardens had spent well over £4,000 on the principal works of demolition and construction just considered. These men did not lack a certain courage, considering that the principal source of finance for the work was the raising of subscriptions from friends and wellwishers. The churchwardens themselves, in particular Mr. Thomas Ingram, were frequent in their contributions, and the vicar, the Reverend D. J. Vaughan, was amongst the most generous of all the subscribers. Subscriptions ranged from a few pounds to £50 or more, and in this rapidly growing town of about 90,000 inhabitants, the money must to a great extent have been provided from a small circle of the more prosperous inhabitants. The architect too was not without his own personal and professional problems.

While the Leicester client was concerned with raising subscriptions and trying to get drawings out of the architect, the architect had his own life to lead. The death of his brother, J. Arthur Brandon, in 1847 was, as we have seen, a sad blow to Raphael Brandon. He practised on his own for a short time at 11 Beaufort Buildings, The Strand, but in 1851 he was in partnership with Robert Ritchie, during which partnership Brandon's major work, the Catholic Apostolic Church in Gordon Square was designed and built. By 1860, the time of the first proposals for St. Martin's tower and spire, Raphael Brandon was on his own again, and practising from 17 Clement's Inn, The Strand. One drawing of 1862 gives his address as Melbourne House, Turnham Green Terrace, but apparently these quarters did not suit him, and in 1865 he was at 65 Regent Street, and in partnership again, this time with a Mr. Freshwater. March 1867 saw these gentlemen practising at 24 New Street, Spring Gardens, but alas, more disagreements must have ensued as in November of the same year Raphael was back at 17 Clement's Inn, on his own once more; and it was here, in all probability, that Mr. Thomas Hardy joined him in 1870, at a low point in his own career. Yet, during this troubled time in his career, Brandon was engaging in the vast amount of work involved in the Law Courts competition, in competition with George Gilbert Scott, H. F. Lockwood, George Edmund Street (of whom we shall hear later, and
whose design was accepted), William Burges, J. P. Seddon, Alfred Waterhouse and E. M. Barry. He was in good company, but he did not win the competition.

This unsettled picture of fruitless partnerships and movement from one place to another was symptomatic of Raphael Brandon's own personal troubles. He was particularly subject to "the uncertain phases of professional life" and it is clear that in spite of the depth of his study—he was a sensitive man of psychopathic scrupulosity—he felt unable "to do all, or even a jot, to use his own words, of what he intended and wished to do". His discontent was leading him into alcoholism, and to an unhappy and premature death. Thomas Hardy in his book *A Pair of Blue Eyes* describes the chambers of a Mr. Knight, Barrister-at-Law, and we are told on good authority that this is none other than a description of Clement's Inn and Brandon. It certainly fits the picture:

_Bede's Inn has this peculiarity, that it faces, receives from, and discharges into a bustling thoroughfare speaking only of wealth and respectability, whilst its postern abuts on as crowded and poverty stricken a net-work of alleys as are to be found anywhere in the metropolis. The moral consequences are, first, that those who occupy chambers in the Inn may see a great deal of shirtless humanity's habits and enjoyments without doing more than look down from a back window; and second, they may hear wholesome though unpleasant social reminders through the medium of a harsh voice, an unequal footstep, the echo of a blow or a fall, which originates in the person of some drunkard or wifebeater, as he crosses and interferes with the quiet of the square. Characters of this kind frequently pass through the Inn from a little foxhole of an alley at the back, but they never loiter there._

The Chambers themselves were then described

_First was a small anteroom, divided from the inner apartment by a wainscoated archway two or three yards wide. Across this archway hung a dark-green pair curtains, making a mystery of all within the arch except the spasmodic scratching of a quill pen. Here was grouped a chaotic assemblage of articles—mainly old framed prints and paintings—leaning edgewise against the wall, like roofing slates in a builder's yard. All the books visible here were folios too big to be stolen—some lying on a heavy oak table in one corner, some on the floor among the pictures, the whole intermingled with old coats, hats, umbrellas, and walking sticks._

_Again,_

_Portions of the floor, and half the wall-space, were taken up by bookshelves ordinary and extraordinary; the remaining parts, together with brackets, side tables, etc., being occupied by casts, statuettes, medallions, and plaques of various descriptions, picked up by the owner in his wanderings through France and Italy._

_But we must return to the Leicester of 1862. The tower was up, and the client was raising more subscriptions to complete the work. In 1865 Mr. Brandon's plans for the north chapel (the Herrick chapel) were put into effect, and it was rebuilt from the cills upwards. The south chapel was rebuilt on plans revised from those of 1846/7, from the foundations._
It was this chapel which had previously been blocked from view by tower masonry which blocked the east end of the south aisle. Mr. Neal again did the work. Again the Leicestershire Architectural and Archaeological Society had something to say, in 1865—

The chapels, wrote the Reverend J. H. Hill, are both erected in the perpendicular style of architecture, the north chapel correctly so, the south, it is to be regretted, incorrectly. A mistaken idea that uniformity in style with the adjoining chancel was more desirable than a restoration of the ancient features of that portion of the chancel, appears to have lead the Building Committee to sanction its erection in the Perpendicular style instead of restoring the windows, doors, etc., in the style in which they found it— the Geometrical.21

We know that Mr. Brandon’s first design was in the Geometrical style, and it seems likely that the Building Committee requested the change to Perpendicular rather than merely sanctioned it. It may be that Miss Nedham’s offer to pay for the restoration of the old22 late Perpendicular roof on this chapel had something to do with it. It was discovered during restoration that there had been a previous chapel with a roof of steeper pitch, and that a turret staircase long known to exist at its eastern end, apparently led to a long-vanished upper chamber.

The year 1867 saw the completion of the restoration of the main fabric of the building. In February, while Mr. Neal was preparing his tender for the spire, a breeze ruffled the waters, and Mr. Brandon was called to Leicester, in view of a disagreement having arisen as to some points in which it was thought that the design for the spire was susceptible of improvement and the design for the roof of the nave being also thought not altogether satisfactory. The spire was not changed, Mr. Neal’s tender of £1,367 7s. 6d. was accepted, and work commenced on Monday 4 March 1867, to be completed in six months, on penalty of £10 for each week in excess of the time. Later that year, the nave roof was completed, and an extended shell roof placed over the chancel to give it added height. Also by this time, although positive evidence on this point is difficult to find, we can assume that the north arcade of the nave had been re-built, the south arcade restored, and a little later the organ was rebuilt. The critics in the local Society were still busy. There has probably been no portion of a building erected in modern times in Leicester which has called forth more criticism than the spire of St. Martin’s church. This is no doubt owing to various causes — its central situation, the kindly interest felt in its re-erection, and the boldness displayed by the architect in the design being prominent ones. This criticism, too, has been to some extent hostile to the architect and his work, but your Committee venture to express the opinion that the spire reflects great credit upon that gentleman for producing what they consider the finest steeple in Leicester, and upon the building committee for sanctioning the adoption of Mr. Brandon’s plan. A broach spire of that magnitude, like many a goodly picture, requires the eye to become accustomed to it for some time before its merits are detected, or even its more apparent beauties recognised. It is doubtful whether heightening the spire above its present altitude would not have
taken away much true character. As seen from most points it shows remarkably well, but from some points it stands out as a masterpiece of architectural beauty and good taste. Perhaps the general effect would have been improved had the eave line of the spire and the cornice of the tower been a little bolder; and it is possible that had the angles of the spire been marked with a roll, as at Ketton, an improvement would have been gained, but owing to its great size it is by no means certain that such would have been the case. The old nave roof was a debased one and a great eye sore. It was so depressed that when the west window was restored some years ago it was found necessary to lift up the roof at that end of the church in order to keep it clear of the head of the new window. It was, therefore, to be expected that the parishioners, and those interested in the rebuilding of the church, would, at as early a period as possible, replace this roof by one of a better character and more in keeping with the other portions of the fabric. In doing this two objects had to be borne in mind — the strong and absolute necessity of a high pitch externally, in order to carry the eye somewhat from the central portion of the tower, which otherwise, from its plainness, would look somewhat denuded and dis-proportioned, and the exercise of great care internally in the preservation of the hitherto excellent acoustics of the church, which from the peculiar form of the building might seriously be damaged in any alteration. How far these objects have been attained is now apparent. The immense improvement would it is thought, have been even greater had the nave roof been carried six or eight feet higher, and internally the good qualities of the building, as to sound, have been preserved.

A rather sad note at the beginning of a later descriptive paper in the Transactions tells us —
In consequence of large portions of this church having been rebuilt during the last thirty years, there is now little in the structure to interest the ecclesiastical antiquary.

Each generation will make its own judgement. When all is said and done, we have been presented at St. Martin’s with the fruits of courageous and sustained work by a group of dedicated men, among them Mr. Thomas Ingram, Mr. Luck, Mr. Hunt, Mr. Cornwell, Mr. Crick, Mr. Holyland, Mr. Lockwood, Mr. Bevison and several others. The inspiration and drive were those of the vicar, D. J. Vaughan, a quiet but effective man working through the medium of the brilliant, sensitive but unhappy Raphael Brandon, who, after a period of increasing depression and alcoholism, shot himself on 8 October 1877. A period of financial consolidation preceded and followed Brandon’s death, but in spite of the existing debt, in 1878 Mr. George Edmund Street was appointed as architect, and asked to prepare plans for the restoration of the north aisle. At about this time Mr. Street, a well-known London architect, was engaged in Leicester on St. Peter’s church — so recently and sadly deprived of its spire — and his appointment was a natural step to take. But Mr. Street soon fell out with his client. He was found to be away in Normandy for three weeks at a time when his presence was required in Leicester, and further, the clerk of works he had appointed became insane. However inconvenient for the
client, neither of these events could constitute serious dereliction of duty by the architect, but there were problems of personality here, and the insane clerk of works could well have been the straw that broke the camel's back. Canon Vaughan wrote to "Mr. Street, or his representative in London"—

Dear Sir,

Mr. Hodgeson's father arrived here last night and has taken charge of his son. I need hardly say that this last affair has completely shaken my confidence in Mr. Street's management of the restoration of our church. I forebear to say anything more until I have had time to consult our Committee.  

Poor Mr. Street! Although his work to the north aisle and north porch was in hand, and he had just prepared plans for the windows of the great south aisle, he was asked for his account forthwith, and after March 1880, completely disappeared from the scene! It is perhaps significant that at a meeting of the Restoration Committee in July 1879, a Mr. C. Baker, a local and respected architect, had been present. Mr. Baker was architect of the recently opened Wyggeston Boys' School, and a man of quiet and unassuming character and, we are told, sterling integrity. Had this not been the case it would not be difficult to imagine an unfortunate situation developing between the steady Mr. Baker and our gifted and probably temperamentally different London architect. Be that as it may, Mr. Baker was soon involved in implementing Mr. Street's drawings, and after Mr. Street's departure, he took a full part in designing and supervising work on the church. As a matter of interest in 1881 Mr. Baker arranged for a "London engineer" to inspect those cracks in the tower arch which are still with us, and they were pointed up at that time. The east end of the chancel was repaved to Mr. Baker's design and various other works carried out. Mr. Baker continued to design and manage works for the Committee until the end of the century.

In 1880 Mr. Isaac Barradale, another local architect, produced a remarkable proposal for a lych gate, and by 1885 the Committee felt the need for advice from a more expert Gothicist, and sought the opinion of Mr. J. L. Pearson, R.A., (architect to Peterborough cathedral and Westminster Abbey, designer of Truro cathedral) on the restoration of the great south aisle. The roof structure had been restored by Brandon thirty-seven years previously, and under Mr. Pearson it was re-leaded, and the external masonry, including some window tracery was restored. Pearson was an inspired choice, and has left his mark at St. Martin's. Canon Vaughan retired in 1893 at the age of 68 to live in the Wyggeston Hospital, where he continued his duties as Master until his death in 1905, a few years after the completion of Pearson's south porch — the Vaughan porch. This can be said to crown the Vaughan family's achievements at St. Martin's, and to bring to a close a half-century of dedicated work on the church. We may end with a phrase of Thomas North — Much loving care and great liberality marked the progress of the work which, step by step has lead to the present results, as the accompanying plates reveal.
RESTORATIONS OF ST. MARTIN’S CHURCH, LEICESTER

NOTES

1. This paper was read to the Leicestershire Archeological and Historical Society on Friday 17 April 1970.


5. Thomas North, The Accounts of the Churchwardens of St. Martin’s, Leicester, (Leicester, 1884).

6. Many drawings prepared for the nineteenth-century restorations of St. Martin’s are in the possession of the Provost and Chapter of Leicester Cathedral, to whom thanks are due for permission to reproduce some with this article.

7. The Builder, 20 October 1847, 1,051 - 2.


10. Letter from L. Miles to T. Ingram, August 1851.

11. An Appeal in aid of the Fund for the Restoration of St. Martin’s Church Leicester, mimeograph, 12 September 1851.

12. Peter F. Anson, Fashions in Church Furnishings 1840 - 1940 (Studio Vista 1965), 107. The sect was often referred to, after the name of its founder, as the Irvingites.


14. ibid., Parish Meeting, 21 May 1860.

15. George Aycliffe Poole, M.A., “The Churches of Leicester”, T.L.A.S. I (1855-60). This paper was read at the first meeting of the Leicestershire Architectural and Archeological Society.


17. The previous history of the site is not the subject of this paper, but it should be mentioned that “considerable portions of walls and columns, and fragments of vessels and coins were found during excavations for the tower, indicating a Roman occupation of the site”. (T.L.A.S. 4 (1869 - 75), 273) Roman walling and fragments of pottery were also discovered during recent excavations on the neighbouring site for Provost’s new house.


19. Ex inform. Basil F. L. Clarke, in a note made for this paper.

20. ibid.


26. They include designs for fittings as well as for buildings.